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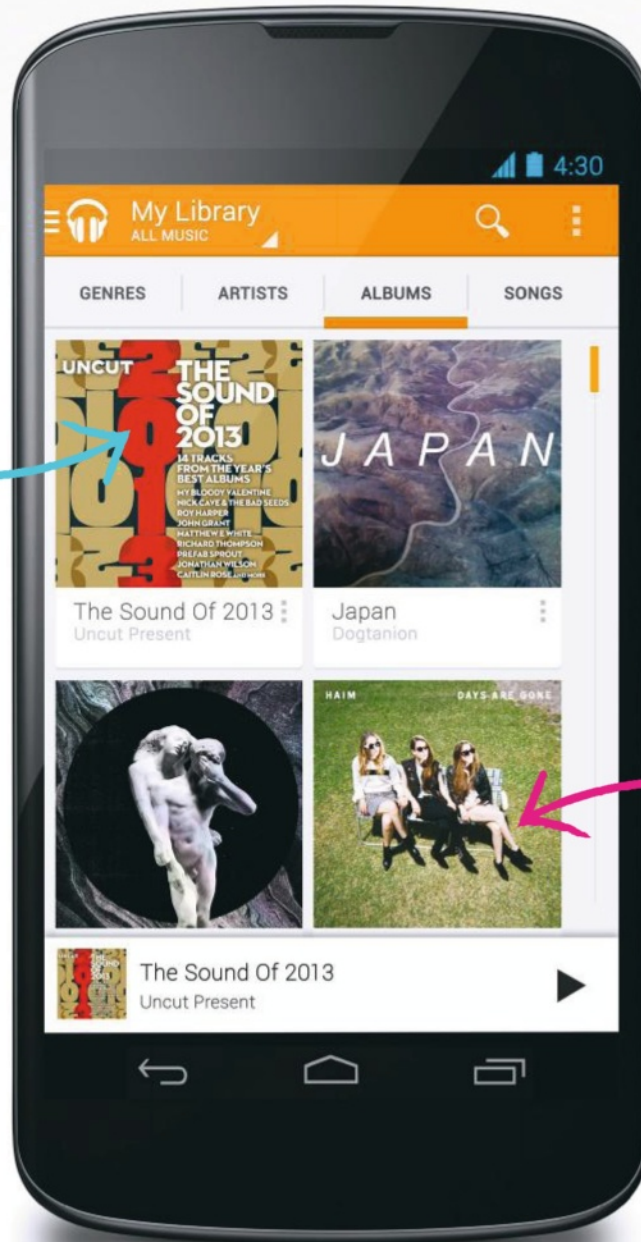
**THE 50 BEST ALBUMS TRACKS OF 2013**

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## THE 50 BEST ALBUMS & TRACKS OF 2013

Johnny Marr,  
**Babyshambles**,  
Beady Eye, Biffy Clyro,  
**Franz Ferdinand**,  
MGMT, Everything  
Everything, **Frank Turner**,  
Nine Inch Nails, Unknown  
Mortal Orchestra

None of these  
guys made it.

## So who did?

### CONTRIBUTORS



Mark Beaumont  
Writer  
Mark joined Cerebral  
Ballzy and friends on  
the road: "I apologise to whoever  
I was talking to in Brighton when  
I suddenly became too hammered  
to communicate for 15 minutes."



Thom Green  
Radar columnist  
Alt-J's drummer  
gives us his Radar  
recommendations this week:  
"I'm as unbiased as possible  
when it comes to finding new  
music. I give everything a shot."



Jenn Five  
Photographer  
Jenn shot Palma Violets  
as they played a gig in  
a fan's kitchen: "It was absolute  
chaos. Crowdsurfing, booze, girls,  
police, Palma Violets – everything  
you'd want at a house party!"

## THIS WEEK WE ASK...



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TO DISCOVER

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## LETTER OF THE WEEK

**WINS MONSTER HEADPHONES!**  
Monsterheadphonestore.com



## SHOULD I STAY OR SHOULD I QUO?

It's ridiculous how upset people get over a festival line-up. I think Status Quo would be really fun to watch at Download. A few beers and dancing around a field to Status Quo, how can anyone complain? And there are four stages. No-one is forced to watch them. So why do so many people moan about certain bands on the line-up? I think the Download line-up is great. And it's good they mix it up a bit. Sorry, kids, the Download festival organisers can't please each and every one of you. Lighten up and stop arguing over the line-up. There are plenty of other festivals you can go to.

Kayleigh Hinton, Finnmark, Norway

**Barry Nicolson:** Hang on a minute, Status Quo are playing at Download... and there are people who think this is a *bad* thing? What fresh madness is this? It's a sad indictment of the times we live in when two men – two *colossi* – who have dedicated their lives to waistcoats, ponytails and a handful of shamelessly



repetitive (but nonetheless brilliant) guitar riffs are considered somehow unworthy of sharing a bill alongside the usual menagerie of brattish American manchildren, with their wheatgrass smoothies, their citalopram prescriptions and their bottomless reservoirs of self-pity. If there's one thing I've learned in life, Kayleigh, it's this: never trust anyone who thinks Chester Bennington knows more about ROCK than Rossi and Parfitt.

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have encompassed a vast array of different influences and incorporated them into their work. It will be nice to see a return to their "own instruments" and a reproduction of what many Muse fans thought may have been lost, but I find it unfair to say that the last seven years have been an empty void – they have simply developed as musicians.

Luke Halls, via email

**BN:** Readers, I think what Luke is trying to convey here is that he thinks the last couple of Muse albums weren't as bad as everyone says. Personally, if the next one isn't a Jeff Wayne-style rock opera about the ill-starred, cross-species romance between a beautiful young prole and her trans-dimensional, baby-eating reptile overlord, they've set the bar too damn low.

## AN ETERNAL OPTIMIST WRITES

I think that 2013 will go down in history as a mediocre year in music, as have so many other years before it. Sure there were highlights – The Replacements getting back together as well as the Songs For Slim project. But then we had Miley Cyrus and Robin Thicke and Jay Z's attempts at whatever it is that they think that they do for a living. Iggy Pop and Keith Richards still alive: a plus. Lou Reed gone from this planet: a loss. What if Metallica made a movie and nobody came? Guess we found out what would happen. As for U2 being anything close to relevant, why not ask The Fabulous Thunderbirds or Ugly Kid Joe to cover 'Get Lucky', because it would mean just as much.

Brian Brehmer, Milwaukee, Wisconsin, via email

**BN:** Brian, you're the human embodiment of Simba's dad being trampled to death by wildebeest, a sentient sac of misery that makes Camus

sound like Alan Carr on a Christmas night out. I imagine that when you smile you look a bit like Jimmy Nail being stung into burning agony by giant scorpions. Someone ought to put an arm around your shoulder and make you look at cat memes, but you'd probably just shrug it off and tell them that you can't glean happiness from an animal that licks its own bum. Cheer the fuck up and go listen to 'AM', like the rest of us.

## PROM-YEEZ-EUS UNBOUND

Another week, another Kanye moment to go into the history books. I don't know what was weirder, the fact that 'Bound 2' (above) was premiered on *The Ellen DeGeneres Show*, where the majority of the viewers are middle-aged moms, or the fact that NW (that's short for North West, y'all) will get to see her mom and dad stimulating sex in



front of a camera one day. From an artistic perspective, it was reminiscent of the opening theme of a soap opera. You'd think the man who compares himself to Walt Disney and Steve Jobs would be more creative than simply looping the same beat against the same background with the same shot of Kimye on a motorbike for three minutes and 49 seconds. The only good thing to come from the release of this video is the parody by James Franco and Seth Rogen.

Feri Palizban, via email

**BN:** My theory is that Kanye deliberately set out to make a video that could straighten pubes with its awfulness precisely so it would be

parodied by James Franco and Seth Rogen. After all, whether you like the music or not (and by the sounds of it, you don't), you've still listened to the song at least twice, and better yet, you're talking about it afterwards. As the good book (possibly) tells us, "Thou shalt not pass up any opportunity to get people talking about you, even though that opportunity involveth making a sizeable mammary of thyself." So it is written, so let it be done.

## MUSE NEWS

I, for one, am incredibly excited about the early concepts of the future new Muse album. It's true to say that they've strayed off their original inspirational path, indulging themselves in electronic and "dubstep" sounds since 2006's *Black Holes & Revelations*. I can't say that this has resulted in a poorer quality of written music produced, though. Rather, it's enabled them to broaden their creative horizons – instead of sticking to one genre, they



## LOOK WHO'S STALKING

I met Robert Smith of The Cure outside their hotel. The camera took a while to get ready, so he said: "You couldn't use that camera to take pictures of rabbits, they'd run away!" Classic Robert!

Rick Deliz, Mexico City





# DEEP FREEZE



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## NME TRACK OF THE WEEK

**1. Childish Gambino**  
**Sweatpants**

Donald Glover's wit, honesty and eye for a sharp beat have long since burned away any idea that he's a hobbying actor. Second album 'Because The Internet', out next week, is one step ahead of rap's next big thing, skewering expectations of class, race and gender clichés with light, deadly wit. Or as he puts it on this wonkily screwed track: "Don't be mad 'cos I'm doing me better than you doing you".

Emily Mackay, writer

**2. Evian Christ**  
**Salt Carousel**

Joshua Leary is one of 2013's most curious success stories – the trainee infant school teacher from sleepy Cheshire town Ellesmere Port whose bedroom beats caught the attention of Kanye West and sparked a collaboration on 'Yeezus' ('I'm In It'). From Leary's upcoming 'Waterfall' EP, 'Salt Carousel' is a steely slab of industrial trap full of techno synths and boomy bass glitches.

Al Horner, writer

**3. Friends**  
**That Way**

Friends singer Samantha Urbani is all over the new Blood Orange album 'Cupid Deluxe', so it's only fair for Dev Hynes to return the favour. Solange's ex-BFF produced this sensual slow jam, the Brooklyn band's first slice of new material since 2012 debut 'Manifest!'. With a gorgeous yearning vocal from Urbani and flecked with Hynes' trademark slap bass, 'The Way' sounds a bit like Wilson Phillips crossed with a Prince ballad. Total ear candy.

Nick Levine, writer

**4. Jaakko Eino Kalevi**  
**When You Walk Through Them All**

On this highlight from the upcoming 'Dreamzone' EP, Fin Jaakko conjures up a heady brew of goth-pop vocals, disco-psychedelia and a killer sax solo. The chugging beat and twinkling synths are lent darkness by Eino Kalevi's voice, reminiscent of Ian McCulloch. He's a part-time tram driver back in his home country, and 'When You Walk Through Them All' suggests that when he's behind the wheel only he knows which way he's heading.

David Renshaw, News Reporter

**5. Sky Ferreira**  
**Can't Say No To Myself**

It's a crying shame that Sky Ferreira's debut 'Night Time, My Time' has had a US-only release this year – otherwise it surely would have made our Albums Of The Year list. If you can't get enough of that record's mix of sugary coos, neon-lit synths and nu-wave attitude, fear not. The singer has released a B-sides collection to accompany the record, and this choice cut keeps her basement-punk-disco-party going late into the night.

Eve Barlow, Deputy Editor

**6. Maximo Park**  
**Lover Lover Lover**

A song begging a girl not to leave them (originally penned by Leonard Cohen), from an album with sleeve art of a man shaving his tongue, suggests that the Park are still struggling with adulthood. But they are maturing musically. Full of Tindersticks strings, Human League synths and lounge atmospheres, 'Lover...' cements them as the discerning indie fan's best revision soundtrack.

Mark Beaumont, writer

**7. Busta Rhymes**  
**Thank You (feat. Kanye West, Q-Tip and Lil Wayne)**

Busta Rhymes is back to give the guy in the sky a big ol' high five for bestowing him with his many gifts. Lil Wayne and Kanye West forego their egos and play the hype men, ushering in Busta and the track's best feature, Q-Tip, who returns to inject some criminally fast flow above the disco sample. Check out the video online to see them all totally dorking about.

Kate Hutchinson, writer

**8. CEO**  
**Whorehouse**

Once mysterious, now out in the open, CEO is Eric Berglund – formerly of Swedish duo The Tough Alliance – and he's following up 2010 debut 'White Magic' with next year's 'Wonderland'. First single 'Whorehouse' is a Glitter Band stomp, galloping along like Battles' 'Atlas' with a nursery-rhyme melody that sounds like Passion Pit Vs CBeebies. Which makes the chorus line of "Baby, I'm still lost inside a whorehouse" all the more bizarre.

Matthew Horton, writer

**9. Beck**  
**Wave**

Beck recently debuted this song in the grand surroundings of LA's Walt Disney Concert Hall. Donning his best Scott Walker fedora, the fittingly symphonic version of the song – taken from his imminent 'Morning Phase' album – is all mournful violins and soul-nudging cellos, laced with his outrageously sad croon. It's so grown up that if you picked it apart at the seams, black coffee and half-solved *Financial Times* crosswords would spill out.

Leonie Cooper, writer

**10. Circa Waves**  
**Good For Me**

"Despite what you say, every dog has its day", sings Circa Waves frontman Kieran Shudall. This ode to finding someone to settle down with – Shudall's no good on his own, you see – is thrilling enough, but there's evidence a-plenty that the Scousers have much more to offer. Coming on like 'Is This It'-era Strokes fronted by The Vaccines' Justin Young, 'Good For Me' manages to be more than the sum of its parts.

Andy Welch, writer



# ESSENTIAL NEW TRACKS

► LISTEN TO THEM ALL AT [NME.COM/ONREPEAT](http://NME.COM/ONREPEAT) NOW

## 11. Sadie Dupuis Saint Fret

Two indie activists assembled a group of bands to create a benefit tape for Rachael's Women's Center, a Washington DC refuge that provides help to homeless women. The result features new music from the likes of Perfect Pussy, Potty Mouth, and Speedy Ortiz's Sadie Dupuis, whose 'Saint Fret' is a dank, creepy demo that's as complex as Polvo and anxious as hell.

**Laura Snapes, Features Editor**

## 12. Rocket From The Crypt Spinning Round

One of the great lost guitar bands of the '90s, RFTC return to the UK this December and the shows aren't to be missed. To celebrate, they've covered tracks by bands who hail from every city they call in on during the tour, including this one from Leeds cult heroes Red Lorry Yellow Lorry. Staying fairly faithful to the original, San Diego's finest give it a twist of their own by laying down reams of Stooges-inspired sax.

**Matt Wilkinson, New Music Editor**

## 13. Magistrates When We Are Apart

Magistrates' story is interesting. Much hyped around five years ago, they signed a number of record deals, recorded an album at Damon Albarn's studio and then... nothing. Their debut never officially came out, and now the Essex band have regrouped and recorded this slinky number produced by Ben from Esser. While it may feel like discovering a lost record down the back of a chest of drawers, it's good to have them back.

**Greg Cochrane, Editor, NME.COM**

## 14. Warm Brains Crooked Etymology

Warm Brains is the solo project of ex-Test Icicle Rory Atwell, and 'Crooked Etymology' is a world away from the lo-fi 'Leisure'-era-Blur clatter of his 2011 debut. It runs on delicately picked guitar lines, moderately melancholy moods, and minimal girl/boy vocals. Introduced by a minute-long instrumental and closed by a wall of noise, it displays Atwell's increasing skill with creating atmospheres.

**Lisa Wright, writer**

## 15. The Velvet Underground I'm Not A Young Man Anymore

For fans of the iconic '60s group, finding a previously unheard Velvets track is like finding a chocolate-coated unicorn's horn. '...Young Man...', recorded live at New York venue The Gymnasium on April 30, 1967 and appearing for the first time on the reissue of the group's 'White Light/White Heat', is one such treasure. A fairly monotonous, bluesy number, in truth it adds little to the band's canon. But, you know, better out than in.

**Dan Stubbs, News Editor**



## 16. Gardens & Villa Bullet Train

West Coast indie/college-rock band Gardens & Villa have gone death disco, with Murphy's former colleague, DFA man Tim Goldsworthy, on production duties. 'Bullet Train' is the first single from their new album 'Dunes', due next year, and it sounds like an interesting direction for them to go in. They've got more muscle, extra tautness and (look out!) a flute.

**Phil Hebblethwaite, writer**

## 17. Sisters Hush Hush

The debut single from Limerick-born three-piece Sisters, 'Hush Hush' is a fizzing introduction to a band already pricking ears with their clattering lo-fi. Bassist Aoife's backing vocals pierce through the layers of fuzz and frontman Niall's commanding tones, shrilly singing, "You won't let me see it with my eyes/Leave, I won't cry" over sunshine-bright melodies that hide any sense of her anguish.

**Rhian Daly, Assistant Reviews Editor**

## 18. Marissa Nadler Half As Much

The Boston-based singer-songwriter will release her new album on Sacred Bones in February, and in the meantime she's put out a cut on charity compilation 'You Be My Heart'. As ever, Nadler's wispy vocals and hypnotic fingerpicking are at the song's core, but there's a wash of eerie harmonies and slide guitar that makes her confessional cry of "You don't need me half as much as I need you" sound even more mournful.

**Jenny Stevens, Deputy News Editor**

## 19. Rustie Boatsss

Apart from double single 'Triadzz' and 'Slasherr' it's been a lean time for Rustie fans since debut 'Glass Swords' was released in 2011. But Christmas just came early. 'Boatsss' is a surprise sonic comet written for a compilation called 'Boats' that's being sold to raise money for children in southeast India. The sample of the Light Of Love Children's Choir adds warmth, but mostly the track just boinks around like a grasshopper. The alchemist is back.

**Lucy Jones, Deputy Editor, NME.COM**

## 20. Jones Many Moons

Here is a man who used to be a boxer, won't reveal his real name, dropped out of Fine Arts at Goldsmiths College to make music and released debut single 'Destructive Man' six weeks ago. He's now following it up by yearning like Morrissey and Dave Gahan over artillery-fire production of the Portishead 'Machine Gun' ilk. "Can I bring you home, just like many moons ago", he asks like someone who already knows the answer is "no".

**Tom Howard, Reviews Editor**



# TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

## Ian Watkins admits shocking child abuse

The former Lostprophets frontman pleads guilty to 13 sexual offences

**L**ast Tuesday, Ian Watkins, former frontman of Lostprophets, appeared at Cardiff Crown Court facing 24 charges of sexual abuse, alongside two women who cannot be named.

The months in custody since his arrest last December seemed to have taken their toll: he looked noticeably heavier and his hair was styled into a greying quiff.

Just two fans came to witness the trial. Watkins waved to them as he was taken to the cells to discuss the details of his plea with his legal team.

Returning two hours later, Watkins showed little emotion as he entered guilty pleas to 13 charges, the details of which shocked those present in the courtroom. They included the attempted rape of an

11-month-old baby in a Shepherd's Bush hotel room in April 2012.

Telling the jury that there would be no trial because of the guilty pleas, Judge Justice Royce said: "You have been saved from having to watch extremely graphic and distressing material."

Following the trial, Watkins' stepfather spoke of his fears that his stepson would be remembered as a "Jimmy Savile character". HMV removed Lostprophets albums from stores. Watkins' former bandmate, guitarist Lee Gaze, tweeted: "That was over quick. Thank fuck." The band's former drummer Mike Chiaplin told *NME* he "just wanted to draw a line under the whole thing".

The 36-year-old will be sentenced on December 18. ■ ADAM SMITH







Artist's  
impression of  
Ian Watkins  
at Cardiff  
Crown Court,  
November 26





Brody Dalle will release her first solo album, as yet untitled, in early 2014

## Brody goes it alone

**Back soon with her debut solo album, ex-Distiller Dalle is ready for her moment in the spotlight**

**B**rody Dalle is sipping a Bloody Mary in London's Soho Hotel. The LA-based rocker is currently on the road with husband Josh Homme on the European leg of Queens Of The Stone Age's '...Like Clockwork' tour, but we're here to talk about her debut solo album which, with guest spots from The Strokes' Nick Valensi, Warpaint's Emily Kokal and Garbage's Shirley Manson, may help the cult performer finally reach mainstream success.

Dalle's first major band, hardcore tearaways The Distillers, crashed and burned in 2006. Out of the ashes came Spinnerette, a solo project in all but name, which failed to grab much attention. Why finally go under her own name?

"Why not?" says Dalle, with a shrug. "That's all I got. I don't have a band and I'm not afraid to stand on my own any more. I'm a mature woman with kids. You can't be afraid of that shit when you've pushed two babies out."

Recorded at QOTSA collaborator Alain Johannes's home studio in Hollywood, the 10-track LP has been two years in the making, beginning six months after the birth of her and Josh's second child, son Orrin. "It's crowded," she says of the album. "It's cleaner, but without losing loudness."



Dalle with Josh Homme

Dalle plays 90 per cent of the instruments on the record – from drums and bass to the "old world" zither-style marxophone – but she's also brought along some friends for the ride. Shirley Manson and Emily Kokal both sing on 'Oh Joy', the second part of the simmering love song 'Meet The Foetus'. Nick Valensi lends guitar to 'Blood And Gutters' and 'Rat Race'. "He's such an incredible guitar player," says Dalle. "He's so tasteful."

**"I'M NOT AFRAID OF THAT SHIT. I'VE HAD TWO BABIES"**

**Brody Dalle**

Despite Dalle helping 'him indoors' with backing vocals on '...Like Clockwork', Homme definitely won't be making an appearance on his wife's record. "In the past I had a woman ask me on TV if he wrote my whole record, which was just really insulting, so I try to avoid that kind of shit," she explains. But Brody tells us that they often jam together on songs at their Pink Duck studio in Los Angeles.

"It sounds really cool – it's kind of like Japanese subway punk. People know him as a guitarist but he's a badass bass player." Being on the road right now is making Dalle itch to get back up onstage herself, having not performed live since 2010. An LA warm-up date in January comes ahead of an Australian tour with QOTSA and Nine Inch Nails in March. "I wanna play," grins Brody. "I cannot wait!" She's not the only one. ■ LEONIE COOPER

## MY LIFE IN A SUITCASE

**FIVE TOURING ESSENTIALS**

**Alisa Xayalith**



**The Naked And Famous**



**BOOK 1Q84 by Haruki Murakami**

"I'm halfway through it now, but it's about 900 pages long! It's fantastic fantasy fiction and I'm reading it every night before I go to sleep in my bunk. It's hard to put down."



**BOXSET The Studio Ghibli Collection**

"It has some great Japanese anime films in it. *The Cat*

*Returns* is my favourite. It's about how these cats talk like humans and they live in our world and have a secret community that's far away."

**FILM 2 Days In Paris**

"I'm surrounded by guys. You can't blame me for wanting to watch a chick-flick. We actually watched this when we *did* have two days in Paris, so I walked the streets pretending to be Julie Delpy. She's my new heroine."



**GAME Grand Theft Auto V**

"Playing this on the tourbus is a social affair. I'm not a hardcore gamer like the boys, so I drive them to the missions."

**HOME COMFORT Camomile tea**

"I use the actual dried flowers. No matter where I go or what I'm doing, it always calms me and makes me feel at home."



# TOY

JOIN THE DOTS



9.12.13

Heavenly  
recordings 

# Another music in a different

Midway through a tour  
that's seen them "blacklisted"  
from venues nationwide, we  
find Palma Violets invading  
a Nottingham student house

## kitchen

**W**here's the doorman?! He was supposed to be here by now." It's a Wednesday night in Nottingham, and a student house has been cleared of all its valuables and breakables. In the kitchen, a makeshift stage has been arranged. In the living room, Palma Violets and tourmates Childhood crack open tinnies and down rum. Sophie, the 21-year-old student at Nottingham Uni, whose house we're all in, has spotted the one thing that's missing: someone to stop the flood of Palma Violets fans from pouring into the house. "We've locked the garden gate," she says, "but people are just climbing over. There's nails on top, but it's not stopping them!"

A year since they first appeared on the cover of *NME*, caught in the midst of a riotous live show at Studio

180, their London base, Palma Violets are taking their Rattlesnake Rodeo tour right into their fans' front rooms. If they're not careful, these might be the only venues they can play: they've become outlaws. "We've had a slight issue because we've been banned from a few venues," explains keyboard player Peter Mayhew.

Ben Romans-Hopcraft from Childhood takes up the story: "This security dude comes up to me after one show to tell us our gear was in the wrong place. Different venues

sometimes want it in different places. He started having a go at me and I said I'd move it, but then he said something underneath his breath and all his mates were laughing at me. I asked him to repeat it and he said: 'Is this the first gig you've ever played in your life?' It was so rude. Chilli comes in like: 'You motherfucker!'"

Palmas singer/bassist Chilli Jesson pipes up: "I was about to hit him with a bottle. The thing is, the whole tour is like a gang. We're all friends. One guy starts on one of us and he starts on all of us. I hate those big venues anyway. To be honest, that's why we're here at this house party. Those venues are so sterile and horrible. We've always played pub to pub. I've had a taste of big venues, and I don't really like it. I'm glad we're experiencing it, and I have to say the kids have been fucking brilliant. Whatever's gone on behind the scenes, the gigs have been just mental."

The fact that this is the band's biggest headline tour to date is precisely why they've arranged their own intimate, announced-on-the-day free shows to punctuate the tour. They've just played one in Sheffield, and at Middlesbrough's Westgarth Social Club they literally brought

the roof down. "It fell in, but we still had a great show," explains Chilli. "There were kids breaking in through our dressing room, there were guys coming in through the windows..." Drummer Will Doyle cracks open a beer: "Yeah, Westgarth kind of got out of hand."



The partygoers  
in Nottingham



**"THE ROOF FELL IN  
AT ONE OF OUR GIGS  
BUT WE STILL HAD  
A GREAT SHOW"**

**Chilli Jesson, Palma  
Violets singer/bassist**

"It was delicious," grins Chilli. "I love that kind of stuff."

Palma Violets have been playing shows all over the planet these past 12 months, from Australia to Mexico, but when asked for his highlight Chilli points to their recent respite from touring, when they ensconced themselves away to start writing the follow-up to '180'.

"They can book you shows forever," he says, "but we have a real love for writing songs. There's nothing more exciting than putting in the hard work and getting something out of it."

The band took themselves out of London to write, to a remote bunker somewhere in the Welsh mountains, but this has only resulted





Palma Violets play a gig in a fan's kitchen in Nottingham, November 27, 2013

in a rediscovered love for the city. "There's a lot of songs on the first album about the countryside, like 'Last Of The Summer Wine' and 'All The Garden Birds,'" says Chilli. "Now we're writing about London because we're not there. When we get off the road we're going to go back in and start recording demos. Hopefully there'll be a bridging single soon – we've got a good one – and I've no idea when the album will be, but sooner rather than later."

"At first, writing in Wales was very chilled out," adds Will. "There were a lot of magic mushrooms growing around the place. We've got one new song, 'Scandal', which is a bit darker than the first album. We're still such a new band that we're still finding our sound. Other bands release their first album after they've been together for four years and they already own their sound. With us, we're still trying things out. If it works live, that's the rule of thumb. It has to work live."

Tonight, in the tiny, packed kitchen, they tear through a short set which includes 'Step

Up For The Cool Cats', 'Best Of Friends' and 'Rattlesnake Highway' and seems to have been masterfully timed to wrap up just before the inevitable arrival of a police van.

There's sweat dripping off every body crammed into the room before the opening song is even finished, and fans at the back hang off the windows to get a better view. It's chaotic and

intense, but the band are in their absolute element. They can stand the heat – and they could be in your kitchen next. ■ KEVIN EG PERRY



The inevitable arrival of the police

## THE MINI INTERVIEW



**Charlotte Ritchie**

### Fresh Meat star-turned-singer

**As an actor launching a music career, are you worried about people not taking you seriously?**

"Nah. If people accept Justin Timberlake in movies, there's no reason they'd be shocked by this. I've sung in the show before. It's not like I've gone from *Fresh Meat* to being an astrophysicist."

**How's being in a band with your brother, Luke?**

"Fun – we regress to childhood. We have a sister too, but she doesn't show off enough to be in the band."

**What would Oregon think of your song, 'Hammerite'?**

"She'd enjoy it as she's got incredibly good taste! But the more successful it got, the less she would like it."

**Is your music better than that of *Fresh Meat*'s frustrated musician, Kingsley?**

"I need to be careful, because Graham Coxon and Gaz Coombes have written songs for him. So I'm going to say it's, er, different!"

**You're touring in January. Which cast mate is most likely to be down the front?**

"Depends on how much alcohol's been consumed. Kimberley [Nixon, who plays Josie] is a big dancer. I want all five moshing. Though I'm not sure how you mosh to acoustic music." ■ GARY RYAN



# London calling

The NME Awards Shows 2014 with Austin, Texas take over the capital in February

**B**efore the NME Awards with Austin, Texas hit O2 Academy Brixton on February 26, we take over venues around London for a month-long series of gigs by some of the most vital acts around. This year we have the fruity punk of Parquet Courts, the straight-up growl of Cheatahs, Warpaint playing tracks from their new album, Drenge thrashing their guitars and drums and Courtney Barnett sharing her warped world view. And there are plenty more to be announced.



**Sadie Dupuis, Speedy Ortiz**

**Will this be your first show in the UK?**

"Almost. We're about to quit our jobs and go on tour. We're starting in mid-December and we hope to go until mid-June without going broke." **What job are you leaving?** "I teach at a college. I don't think any of the kids know I won't be coming back the next semester."

**Do your students know they've got a mildly-famous-in-certain-circles star in their midst?**

"No, I try and keep them very separate. If they're that interested, in time, I guess they can Google me."

**Do you have a message for NME readers who come to your show?**

"Tell them to be on the lookout for Darl, our bassist. He's quite the ladies' man."



**Tim Walter, The Family Rain**

**You sell T-shirts with '70s motor racing champion James Hunt on them. Any special merch planned for this show?**

"Yeah, we just ran out of

our cat T-shirts last night so I'm going to have to come up with something better than that."

**What's better than a cat T-shirt?**

"A dog T-shirt?"

**Your show is happening one week after the release of your debut album. How high up the charts do you think it'll be?**

"No idea! We've decided not to play a number of tracks off the album before it launches, because of YouTube and that. So I can promise people things they haven't heard before."

■ GAVIN HAYNES

Drenge play London's Scala on February 20



- **Black Rebel Motorcycle Club** Electric Ballroom (February 3)
- **PUP** The Miller (5)
  - **Slaves** The Black Heart (6)
- **The Family Rain** The Garage (11)
- **Courtney Barnett** Sebright Arms (12)
- **Cheatahs** Birthdays (12)
  - **Only Real** The Lexington (14)
- **Parquet Courts** Electric Ballroom (16)
- **Swim Deep** Koko (17)
  - **Speedy Ortiz** Birthdays (18)
- **Warpaint** Koko (18)
- **Au Revoir Simone** The Garage (20)
- **Drenge** Scala (20)
  - **Eyedress** Sebright Arms (21)
  - **The Orwells** The 100 Club (24)
  - **Fat White Family** Electrowerkz (25)

Exclusive ticket pre-sales begin at 9am on Wednesday, Dec 4 at [NME.COM/tickets](http://NME.COM/tickets)

## NME COMPETITION

**WIN: PRIMAL SCREAM TICKETS AND A NOKIA LUMIA 1020 WINDOWS PHONE**



After tearing up venues across Europe, Primal Scream are about to bring their 'More Light' tour back home to the UK. Kicking off at London's O2 Academy Brixton on December 11, they'll play Glasgow's SECC on December 14 before finishing up at Manchester Academy on December 15. We've teamed up with Windows Phone to give one lucky reader the chance to win a pair of tickets to a date of their choice – plus we'll throw in a Nokia Lumia 1020 Windows smartphone too.

To enter, head to [NME.COM/lumia1020](http://NME.COM/lumia1020).



## NME COMPETITION

**WIN: VIP TICKETS TO**



The build-up to 2014's big music weekend starts here: tickets for Reading and Leeds Festivals are on sale now. And with the announcement that Metronomy are the first band on the line-up, playing the NME/Radio 1 Stage, it's off to a cracking start. Following the success of the scheme last year, festival-goers can secure a ticket with a £50 deposit from December 3, with a further three monthly payments of £53.50 to follow. We've got two pairs of VIP tickets giving access to the indie star-studded hospitality bars – one pair for Reading and one for Leeds – to give away. To enter, visit [NME.COM/win](http://NME.COM/win) now. You can check out the line-up so far at [NME.COM](http://NME.COM).





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Shot taken with the Nokia Lumia 1020.



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Meet the Nokia Lumia 1020.

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Windows Phone

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# THE FUTURE OF LIVE MUSIC IN YOUR HANDS



Bobby Gillespie  
onstage with Primal  
Scream at Alcatraz,  
Milan, November 20

Take the next step in the mobile phone photography revolution using the Nokia Lumia 1020 with Microsoft Windows technology. Find out more at [NME.COM](http://NME.COM)

Looking back over the biggest news stories of 2013, it's remarkable how many of them were only uncovered thanks to music lovers there on the ground. When Daft Punk premiered a 15-second video on the big screens at LA's Coachella festival – showing just their logo and a clip of new music – mobile phone footage gave fans around the world their first taste of what would be revealed as 2013's biggest single, 'Get Lucky'. Before Arcade Fire's recent show at London's Roundhouse, Win Butler appeared in the foyer to perform 'Reflektor' with a mariachi band, which we first glimpsed thanks to a fast-acting crowd member and their smartphone. That's not to mention the first clips of new songs by the likes of Nick Cave & The Bad Seeds, Beck, Pixies and MIA, all of which premiered via fan-shot footage in the last few months.

Mobile phone cameras have revolutionised the way live music moments are shared and loved, making them part of history rather than something "you had to be

there" to enjoy. The next step in this revolution is the Nokia Lumia 1020, complete with Microsoft Windows technology. With its 41-megapixel sensor, it's like having a high-calibre digital SLR in your pocket, but without the cumbersome equipment – although the Lumia 1020 boasts six physical lenses hidden inside its slim, colourful body. (And if you're serious about shooting live music, the new Nokia Camera Grip attaches to a specially made tripod mount.) Equipped with Zeiss imaging technology – including a powerful, precise zoom – it's optimised to deliver bright photographs and videos even in low-light conditions (perfect for gigs) and a special optical image stabilization system means the results will look as crisp as the professionally shot stuff. The Nokia Rich Recording system means that your videos will also sound pin-sharp, which is crucial when capturing shows to enjoy again and again.

**WITH SIX LENSES  
AND A 41-MEGAPIXEL  
SENSOR, IT'S LIKE  
HAVING A HIGH-  
CALIBRE DIGITAL SLR  
IN YOUR POCKET**

NME has teamed up with Microsoft and the Nokia Lumia 1020 to produce a series of exclusive backstage and live photo galleries and films, which you can flip through in full at [NME.COM](http://NME.COM). First up, we sent one of our photographers off on the road with Primal Scream to shoot their euphoric live performances and offer sneak peeks at Bobby Gillespie and the band in the dressing room, coming offstage and celebrating after the show. The tour winds up this week, so head to [NME.COM/lumia1020](http://NME.COM/lumia1020) to see if we haven't just gone and preserved a bit of history in the making...

► Head to [NME.COM/lumia1020](http://NME.COM/lumia1020) to be in with a chance of winning tickets to Primal Scream's UK dates, along with a Nokia Lumia 1020, and browse all of our upcoming activity and exclusive films shot with the Nokia Lumia 1020 and Microsoft



The Nokia Lumia  
1020 delivers  
perfect results  
even in low light



Miliband's *Desert Island Discs* choices included actor and civil rights campaigner Paul Robeson, US singer Josh Ritter and Robbie Williams (right)



# MY MUSIC TASTE MIGHT NOT BE COOL, BUT AT LEAST IT'S MY OWN

BY ED MILIBAND

Ed Miliband's *Desert Island Discs* selections were widely mocked for being boring. The Labour leader says it's better than letting spin doctors decide for him



In my wildest dreams I never thought I would be writing for NME. Given the reaction of some to my *Desert Island Discs* choices last week, you can probably understand why.

I know that choosing A-ha and Robbie Williams doesn't make me the coolest kid on the block. That's not exactly my style. But when I was choosing my records, I wanted to share stories that really matter to me.

So when I knew I was going to be on the show, I started rooting through my family's old records in a box I had not opened for perhaps 20 years. It was there that I found the 1960 recording of Édith Piaf singing 'Non, Je Ne Regrette Rien', which I instantly remembered my dad playing a lot when I was younger.

I chose South African anthem 'Nkosi Sikelele iAfrika' because of anti-apartheid activist Ruth First. Her story changed my life. Ruth had been a student of my dad's and was a friend of my mum. She was killed a few months after I met her by a letter bomb sent by the South African secret police. When people ask me if my job is tough, I think about what they went through in the struggle against apartheid. I put the Ladysmith Black Mambazo version of the song on in my car as I drove to the studio to record the show. It sends a shiver down my spine like no other music I know.

What probably came as the biggest surprise to the political journalists out there wasn't Édith Piaf or the ANC anthem. It was A-ha and Robbie Williams. No committee of spin doctors would have chosen either of those. I did it, though, because they reminded me of some of the most important moments in my life. A-ha will always be adolescence to me –

school discos, white jeans and trying to meet the right girl.

Robbie Williams' 'Angels' was because I met the right woman. My wife Justine is the most important person in my life. We went to Live 8 together in the summer of 2005. I had just become an MP, we were falling in love and we sung along with Robbie and 100,000 other people. 'Angels' will always be our song and, if you don't like it, that's either because you have better taste than me or because you weren't at Live 8 with us.

Getting to tell the stories that matter to you on national radio is an enormous privilege. Getting to inflict my musical tastes on the public is pretty enjoyable too. But to me there is a serious point here too: people have the right to know who their politicians are and what they stand for.

I hope I got the chance to show people a little more of who I am through my choices on *Desert Island Discs* last week. Whether more people share my vision of the future of our country than my taste in music is up to them. ■

► For more opinion and debate, head to [NME.COM/blogs](http://NME.COM/blogs)

## LOST ALBUMS

#9

### The Louvin Brothers *Satan Is Real* (1959)

Chosen by Jake Bugg



"This is only really known because the cheesy cover always features on those websites about the worst album covers of all time, but it's actually a great record. If you don't look at the cover, you realise it's a really good gospel album. A guy in Rough Trade recommended it to me because he knows I love The Everly Brothers. The lyrics are quite dark, and even though they're dead religious, it's really sinister. When I'm on tour, I bring a turntable out with me and I always pack the 'Satan Is Real' vinyl. It's a classic case of not judging a book by its cover."



#### ► THE DETAILS

- **RELEASE DATE**  
November 16, 1959
- **LABEL** Capitol
- **BEST TRACKS** Satan Is Real, The Drunkard's Doom, He Can Be Found
- **WHERE TO FIND IT** Light In The Attic reissued the album in 2011
- **LISTEN ONLINE** On Spotify



Wild Beasts  
rehearsing at  
The Premises,  
Hackney,  
November 14,  
2013



# Wild Beasts

**Leaving behind the emotional trauma of 'Smother', the Kendal band return with new synths, new producers and a smart, sexy new album**

**B**y the end of 2012, Wild Beasts' third album, 'Smother', was making them feel claustrophobic. It's not hard to see why: full of chilling laments, it traced every painful detail of the breakdown of a relationship and the attendant guilt and perfunctory sex. Almost two full years after its initial release, the band were undeniably keen to move on. Although they wouldn't finish touring 'Smother' until December, they convened three months earlier to pore over a computer screen in a tiny east London room. Their mission? To leave their comfort zone when it came to album number four.

**"THERE'S A LOT OF UNDER-FUCKED PEOPLE TRYING TO MAKE SEXY MUSIC"**  
**Hayden Thorpe**

First, they decided not to work with "guru" Richard Formby, who'd produced all their records to date. Then they toyed with losing the guitars entirely to focus on the hushed, Oneohtrix Point Never-indebted synths of 'Smother': "We were seeking out adventure," says singer Hayden Thorpe. Although the guitars remained, they roped in electronic producers Lexxx (Björk) and Leo Abrahams (Brian Eno, Jon Hopkins) to co-produce, guiding them through this new electronic terrain. "I guess when I was 17 I thought I was Nick Drake," says co-frontman Tom Fleming. "Now I'm 28, I think I'm J Dilla. Neither of those is true. You need to be reined in."

After extensive demoing in east London, Wild Beasts – completed by guitarist Ben Little and drummer Chris Talbot – decamped to The Distillery in Bath to record. Leo and Lexxx had to curtail some of the band's more outré tendencies – 'Mecca', for example, nearly became "slick R&B". But the producers' expertise helped to focus Wild Beasts' synth inspirations – the beatless wooze of Lil B producer Clams Casino, and Tim Hecker's blizzardy organ drone – into well-structured pop singles: not too unwieldy, nor too precise. "We were very aware that it's easy

to sound polished with electronics," says Tom. "Our intuition when we get a guitar is to detune it; that's what Lexxx does with electronics."

Although there are some baroque touches, the 11 songs on Wild Beasts' as yet untitled fourth record are concise and smart. "The

new songs are more conventionally arranged and more melodic and pop than before," says Hayden, "but it felt braver to do something we'd not necessarily be as good at, rather than making abstract, 10-minute wigouts, which we might be inclined to do."

"We definitely could have gone full Talk Talk," adds Tom.

Happily, their emotional affairs seem to have taken a positive turn since 'Smother'. "In the darkened

house of love/It felt like I was sleeping rough", Hayden sings on closer 'Palace'. The album is saturated with the romance and eroticism that come from the "godless state, where the real and the dream may consummate", as Hayden and Tom coo on 'Sweet Spot'. Where 'Smother' was cowed and introspective, here they sound positive, demonstrative, and lustful again.

"There's a lot of seriously under-fucked people trying to make sexy music at the moment," says Hayden. Not them, you gather. ■ LAURA SNAPES

## ► THE DETAILS

- **TITLE** TBC
- **RELEASE DATE** February–March 2014
- **PRODUCERS** Wild Beasts, Lexxx, Leo Abrahams
- **RECORDED** Homerton, east London (demos); Konk, London; the Distillery, Bath
- **TRACKS INCLUDE** Sweet Spot, Past Perfect, Daughters
- **TOM FLEMING SAYS** "We sound like a gang again."



Wild Beasts: (l-r)  
Chris Talbot, Hayden  
Thorpe, Tom Fleming  
and Ben Little



# ANATOMY OF AN ALBUM



## "IT'S AN ALBUM FOR CHANNEL-SURFERS"

Jennifer Herrema

### ROYAL TRUX VETERANS OF DISORDER

#### STORY BEHIND THE SLEEVE

The Drag City method tended towards the bands themselves knocking some artwork together before label co-founder Dan Osborn either booted it straight off to the printers or souped it up himself. For 'Veterans Of Disorder', Hagerty looked no further than his sunglasses case – the garish green lizard-skin became the backdrop, and Osborn slapped the logo on top.

#### FIVE FACTS

- 1 The title is taken from graffiti found at Père Lachaise cemetery in Paris, where Jim Morrison's grave can be found. Herrema saw it while watching a documentary on the Normandy landings.
- 2 As self-professed fans of American football, the pair appeared in gridiron helmets with a Raiders logo on the 'Veterans Of Disorder' promo. They once went to watch the Super Bowl at acid guru Timothy Leary's house.
- 3 Each of Nina Gouveia's photographs on the CD booklet matches a different song on the album. There's also a shot of the late Cindy Dall, occasional Smog and Jim O'Rourke collaborator.
- 4 Preceding albums 'Accelerator' and 'Sweet Sixteen' had operated within a tight aesthetic, with uniform production and stipulated track lengths, but on 'Veterans Of Disorder' the songs were allowed to flow naturally. "We weren't going to change how we wrote them," Herrema insisted.
- 5 Parachuting in on bass is David Pajo of Slint, Papa M, Zwan, King Kong, Tortoise, Yeah Yeah Yeahs and more.

#### THE BACKGROUND

It had been a lively decade or so for Neil Hagerty and Jennifer Herrema of Royal Trux, who joined forces creatively – and romantically – in 1987, when Herrema coaxed Hagerty out of Pussy Galore. A clutch of bluesy, sleazy and thrilling albums saw them exert an often-overlooked influence on the nascent grunge scene, and bagged the pair a million-dollar deal with Virgin. The major label's execs were horrified by the results, and both parties agreed that the third album under the deal, 1998's 'Accelerator', should come out on indie imprint Drag City. A year later, Royal Trux were back in control, and the result was 'Veterans Of Disorder', which ranged from the brittle riffing attack of 'Second Skin' to the babbling musique concrète of 'Sickazz Dog'.

#### LYRIC ANALYSIS

**"Change partners and dance/You don't stand a chance" – 'Stop'**

Though the lyrics were usually collaborative, 'Stop' was written entirely by Hagerty, who has said Royal Trux were barely keeping it together on this album. Is he yearning for a split or recognising its futility?

**"Strawberries for breakfast/Chocolate for lunch" – 'Coming Out Party'**

The manic, disjointed 'Coming Out Party' sounds like Bob Dylan, skiffle and psychedelia all at once. The free-association lyrics come with the territory.

**"I like to go to the waterpark/The water's cool but the sun is hot" – 'Waterpark'**

Much more straightforward, this one: Herrema reported that she wrote the lyrics to 'Waterpark' after she'd been to a waterpark three days in a row.

#### WHAT WE SAID THEN

**"'Veterans Of Disorder' is the work of a band who've fought many campaigns of discomfort, waged many wars of unlistenability, and in their mellower years have hit upon a sound that sounds like the creep of time-lapsed musical death." 8/10 Victoria Segal, NME, September 4, 1999**

#### WHAT WE SAY NOW

**'Veterans Of Disorder' might have sounded like some kind of strange sorcery when it wormed its way out of the speakers in 1999, but it sounds relatively open-armed now. You'll find some of its influence in granite-riffed duos Drengé and Deap Vally, and that tripped-out second half must've hit home with Tame Impala.**

#### FAMOUS FAN

In 2000, **Bobby Gillespie** said: "They're absolutely fucking amazing. One of the best bands I've ever seen in my life. Every other band out there is just a bunch of 1974 tossers."

#### IN THEIR OWN WORDS

**"It's a collection of singles. Pretty much an album made for the channel-surfing generation, going from sound to sound... for people with very low attention spans."**

**Jennifer Herrema, 1999**

#### THE AFTERMATH

It all went wrong. Royal Trux split, professionally and romantically, just a couple of years later, leaving those bluesy smoke trails in their wake. There's been solo stuff since from Hagerty and albums under the name RTX from Herrema, who also put in a cameo on MGMT's 2010 album 'Congratulations'. An avalanche of reissues hasn't persuaded them to do the decent thing and get back together. Yet.

#### THE DETAILS

- **RECORDED** August 1998–March 1999 ► **RELEASED** September 7, 1999 ► **LENGTH** 39:15 ► **PRODUCERS** Royal Trux ► **STUDIOS** Sound Of Music Studios, Richmond, VA; Stillness, Warrenton, VA; Thunder Run, Castleton, VA ► **HIGHEST UK CHART POSITION** n/a ► **WORLDWIDE SALES** 50,000 (estimated) ► **SINGLE** Waterpark ► **TRACKLISTING** ►1. Waterpark ►2. Stop ►3. The Exception ►4. Second Skin ►5. Witch's Tit ►6. Lunch Money ►7. iYo Se! ►8. Sickazz Dog ►9. Coming Out Party ►10. Blue Is The Frequency

#### THIS WEEK...

## Royal Trux: Veterans Of Disorder

Just reissued 14 years after its original release, Royal Trux's penultimate album found them dragging their bluesy rock'n'roll in new directions



## NEWS DESK THE NUMBERS



THE NUMBERS

312-380-6596

Phone number  
of R Kelly's US  
'Black Panties' hotline

17

Number of songs to be picked  
by fans at the 2014 Metallica By  
Request shows

2

Wedding-goers shot in  
'celebratory' gunfire during  
'Gangnam Style' dance in Yemen

70

Age at which Mick Jagger will  
become a great-grandfather  
next year

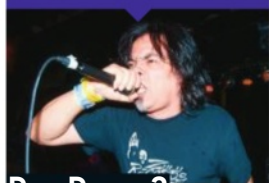
### BIG MOUTH

"I don't even know  
what Spotify is."

LIAM GALLAGHER enters the  
delicate argument about music  
streaming and artists' rights.



### WHO THE FUCK IS...



Ron Reyes?

### Is he in a band?

He was. Reyes was the singer in  
the Greg Ginn-affiliated version of  
Black Flag (there are two on  
the road), having first joined  
in 1980.

### What happened?

He lost his job during a gig  
in Australia last week, when  
a later-period Black Flag singer,  
Mike Vallely, simply took the  
microphone and asked him  
to leave.

### How does he feel?

Reyes said it was a "relief" –  
because he wants to make  
amends with Black Flag, the other  
version of Black Flag. Simple  
music; complicated band.

### GOOD WEEK ↔ BAD WEEK



Prince William

Prince William joined Jon Bon  
Jovi and Taylor Swift for an  
acoustic take on 'Livin' On  
A Prayer' at a Kensington Palace  
concert in aid of Centrepoin. Bon  
Jovi told the guests, "Nights like  
this happen once in a lifetime."  
Probably for the best.



Tim Derbyshire

The Londoner attempting to sell  
his entire shop on eBay failed to  
close the sale. Tim Derbyshire  
listed On The Beat Records with  
a reserve price of £300,000. He  
leaves the property in January  
after 35 years, and claims he  
might try brain surgery next.

### AND FINALLY

### Neigh-Dubz

Dappy from  
N-Dubz was  
hospitalised after  
being kicked in  
the face by his  
horse. A Facebook  
campaign calls  
for the horse to  
win Outstanding  
Contribution  
To Music at  
2014's Brits.

### Alimony? LP money!

A vinyl collector  
is suing his  
former girlfriend  
for holding on to  
his rare Beatles  
and Elvis LPs  
after they split up  
two years ago.  
The man says he  
lost 7,000 records  
in the break-up.

### Banned- alicious

Beyoncé was  
'banished' from  
a visit to the  
Pyramids for  
upsetting her  
tour guide. Zahi  
Hawass says she  
didn't apologise  
for being late and  
wouldn't let him  
take pictures.

► Find these stories and more on NME.COM



### THE BIG QUESTION

WHAT'S YOUR SINGLE  
OF THE YEAR?



Nile Rodgers

Artist  
"Disclosure & Nile  
Rodgers, 'Together'.

I always love the newest thing  
I've done, and the new record  
with Disclosure, I love, love,  
love it."



Rhian Daly

NME Assistant  
Reviews Editor  
"Swim Deep, 'She

Changes The Weather'. The  
Birmingham boys' finest moment  
so far, and one of 2013's greatest  
love songs."



Jack Ridsdale

NME reader  
"Foals, 'Inhaler'. The

moody build-up and  
crushing riff is just genius. You  
simply cannot stand still while  
listening to this song."

## Official RECORD STORE Chart

TOP 40 ALBUMS DECEMBER 1, 2013



NEW  
01

### One Direction Midnight Memories SYCO

Not even independent record shops are safe from NME  
Villain Of The Year Harry Styles and his dastardly clan's  
pursuit of total world domination at this time of year. But  
then every penny that goes to the indies is alright by us.

- 2 Swings Both Ways **Robbie Williams** ISLAND
- NEW 3 Since I Saw You Last **Gary Barlow** POLYDOR
- 4 Shangri La **Jake Bugg** EMI
- NEW 5 Common Courtesy **A Day To Remember** ADTR
- 6 AM **Arctic Monkeys** DOMINO
- NEW 7 Right Place Right Time **Ollie Murs** EPIC
- 8 The Nation's Favourite Elvis Songs **Elvis Presley** RCA
- 9 The Marshall Mathers LP 2 **Eminem** INTERSCOPE
- 10 If You Wait **London Grammar** METAL & DUST
- NEW 11 The Dark Dark Bright **There Will Be Fireworks** COMETS & CARTWHEELS
- NEW 12 In Utero **Nirvana** GEFEN
- 13 Reflektor **Arcade Fire** SONOVX
- NEW 14 Home For Christmas **Susan Boyle** SYCO
- 15 Pale Green Ghosts **John Grant** BELLA UNION
- 16 Loved Me Back To Life **Celine Dion** COLUMBIA
- 17 The Best Of **Keane** ISLAND
- 18 Music Of The Night **Andre Rieu & Orchestra** DECCA
- 19 Halcyon **Ellie Goulding** POLYDOR
- 20 Salute **Little Mix** SYCO MUSIC
- 21 Big Inner **Matthew E White** DOMINO
- 22 The Next Day **David Bowie** RCA
- 23 James Arthur **James Arthur** SYCO MUSIC
- 24 Moon Landing **James Blunt** ATLANTIC/CUSTARD
- NEW 25 Light Up Gold **Parquet Courts** WHAT'S YOUR RUPTURE?
- 26 Back To Land **Wooden Ships** THRILL JOCKEY
- 27 Trust **Alfie Boe** DECCA
- 28 Born To Die **Lana Del Rey** POLYDOR
- 29 Our Version Of Events **Emeli Sandé** VIRGIN
- 30 On Air - Live At The BBC - Vol 2 **The Beatles** APPLE CORPS
- 31 World Psychedelic Classics 5 **William Onyeabor** LUAKA BOP
- 32 Antiphon **Midlake** BELLA UNION
- NEW 33 Bad Blood **Bastille** VIRGIN
- 34 The Fabulous Rock 'N' Roll Songbook **Cliff Richard** RHINO
- 35 Mug Museum **Cate Le Bon** TURNSTILE
- NEW 36 Live From KCRW **Nick Cave & The Bad Seeds** BAD SEED
- 37 Jake Bugg **Jake Bugg** MERCURY
- NEW 38 The Shocking Miss Emerald **Caro Emerald** DRAMATICO/GRAND MONO
- 39 Caramel **Connan Mockasin** BECAUSE MUSIC
- NEW 40 Like Clockwork **Queens Of The Stone Age** MATADOR

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 RAVES FROM THE GRAVE BATH

FOUNDED 2011  
WHY IT'S GREAT They're vinyl  
fanatics, stocking a range of new  
and old releases in all genres.  
TOP SELLER THIS WEEK  
Arctic Monkeys - 'AM'  
THEY SAY "With sister stores in  
Frome and Warminster and access  
to thousands of titles, we can track  
down anything you're after."



# SOUNDTRACK OF MY LIFE



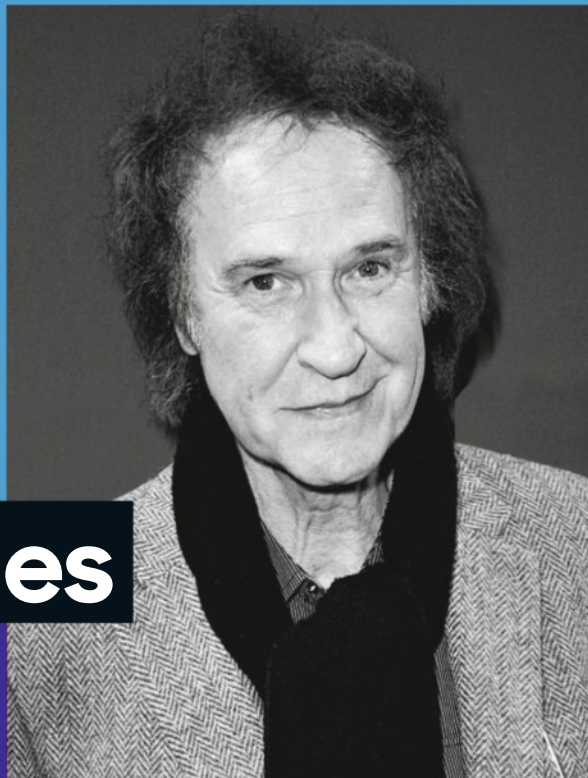
Fatboy Slim



Chuck Berry

## Ray Davies

Frontman,  
The Kinks



### THE FIRST SONG I REMEMBER HEARING 'Temptation' - Bing Crosby

"My family always sang songs by the piano, songs from musicals, stuff like that. The first one I remember is 'Temptation' from *Going Hollywood*, which I learned and sang for the family in front of the piano, aged three. Of course, I stole the show. I could work a crowd even then."

### THE FIRST SONG I FELL IN LOVE WITH 'What'd I Say' - Ray Charles

"This is more the first song I fell in love to. My first band, Hamilton King & The Blues Messengers, were covering this one night and there was a girl in the audience. I was about 16; she was 15, wearing a miniskirt and tartan stockings just past the knee. And I fell in love with the stockings more than the girl."

### THE FIRST ALBUM I BOUGHT 'In Person' - Ray Charles

"Like a lot of musicians, I stole the first album I owned. This one used to belong to my manager. Then I bought a guitar compilation record called 'Teen Scene', then another of honky-tonk organ by Big Bill Doggett."

### THE SONG THAT MADE ME WANT TO BE IN A BAND 'Memphis, Tennessee' - Chuck Berry

"The first time I heard the great bass and drum sound on 'Memphis, Tennessee', I knew I wanted to be in a band. Years later I heard 'Smells Like Teen Spirit' by Nirvana and wanted to be in that band. The same can be said for The White Stripes and Anna Calvi's band."

### THE SONG I CAN NO LONGER LISTEN TO 'The Phantom Of The Opera' - Sarah Brightman

"I'm a great admirer of Andrew Lloyd Webber's work, but the first time I heard 'The Phantom Of The Opera' I was suffering from the repercussions of a bad Indian meal. I had to stop the car on Hammersmith Bridge to throw up in the river. To this day, when I hear that song it makes me feel queasy."

### THE SONG I CAN'T GET OUT OF MY HEAD 'Americana' - Ray Davies

"I just wrote a book called *Americana: The Kinks, The Road And The Perfect Riff*. There's a soundtrack to the book and this is the title song I've been writing on and off for the past year. It's ambient music, with a very stripped-down sound. I'm sure it'll still sound like a Kinks song."

### THE SONG THAT MAKES ME WANT TO DANCE 'Weapon Of Choice' - Fatboy Slim

"I love Christopher Walken in the video. I dance just as badly. I'm trying to work with him on something. There was talk of doing a version of *Come Dancing*, which is

to a Korean karaoke bar with a couple of friends and sang 'All Day And All Of The Night', and nobody recognised me. I guess The Kinks weren't big in Korea."

### THE SONG I WISH I'D WRITTEN Anything by Cole Porter

"Cole Porter and Irving Berlin are just the best. Songs by Chuck Berry, Otis Redding and Hank Williams I love too. Or anything Holland-Dozier-Holland did for The Supremes."

### THE SONG THAT REMINDS ME OF GROWING UP IN MUSWELL HILL 'Jerusalem' - William Blake/Hubert Parry

"It reminds me of singing in the church choir with my best friend. He was a crooner, so they wouldn't let him be in the choir. I deliberately sang out of tune so I didn't have to go to church and could hang with my friend on Sundays."

### THE SONG THAT REMINDS ME OF THE KINKS 'You Really Got Me' - The Kinks

"I think this was when we really discovered our own sound. The first time we played this it was like a scene from a bad movie, people politely clapping at the end. But we just knew we'd found something original."

### THE SONG I WANT PLAYED AT MY FUNERAL A new Ray Davies song

"I want the greatest gospel song ever written. Maybe it's yet to be written? You know, maybe I'll write my own. It'll be the world premiere and I won't get to hear it."

## "I STOLE THE FIRST ALBUM I OWNED"

an East End musical I wrote years ago, in New York, and I want him to star."

### THE SONG I DO AT KARAOKE 'All Day And All Of The Night' - The Kinks

"I was in Austin, Texas at South By Southwest. I went



Ray Charles



**NEXT WEEK**

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\*\*\*and the ones they wish  
we'd forgotten\*\*\*



# Radar

► YOU HEARD IT HERE FIRST ■ EDITED BY MATT WILKINSON

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**NME**  
**NEW**  
**BAND**  
OF THE WEEK



## Eyedress

### Filipino producer Idris Vicuña is creating a world all of his own

**I**t's very sad because the government doesn't really do anything," sighs 23-year-old Filipino songwriter and producer Idris Vicuña over Skype from Manila, well north of the areas affected by the recent typhoon that ravaged the country. He shakes his Beatles mop-top as he describes how his country's problems extend well beyond the recent catastrophe. "There's a bigger problem out here than the typhoon. If you see the way our cities are built and look at our traffic, you'll see that everything's poorly planned. The only thing to do is to encourage everyone to work together and be loving towards each other."

As Eyedress, he's doing just that with his music. Born in the Philippines, Idris moved to the United States when he was five, living first in Arizona and then in California as a teenager, where he discovered music mainly through skateboarding videos. After moving back to Manila in 2005,

Idris continued to make music, both in indie band Bee Eyes and his own solo electronica project Eyedress. It's with the latter's blissed-out witch house that he caught the attention of Abeano, the XL-affiliated indie label that broke the likes of Vampire Weekend and Iceage.

What proved really unforgettable is his homemade video for 'Nature Trips', which blends lo-fi aesthetics with lashings of ultraviolence. "Before I took music seriously," Idris explains, "I was trying to be a filmmaker. I had lots of limitations, particularly in terms of money, but I developed my own eye, my own way of seeing the world. My music videos were things that me and all my friends could do together. We were always frustrated with the stuff we were being fed out here so we thought we'd try and give it a shot."

His debut EP 'Supernatural', out now, sees Idris teaming up with his friend Skint Eastwood, who provides female vocals to counterpoint his own. Not that everyone can tell the difference: "People get it mixed up," Idris laughs. "They think she sings 'Nature Trips' and I'm kind of embarrassed because I sing that! I was trying to be like Nite Jewel." He's ended up sounding like nobody except himself. Keep your eyes on what Eyedress does next. ■ KEVIN EG PERRY

ON  
**NME.COM/  
NEWMUSIC  
NOW**  
► Listen to an  
exclusive playlist  
from Idris

### ► THE DETAILS

- **BASED** Quezon City, Manila, the Philippines
- **FOR FANS OF** Grimes, Holy Other
- **SOCIAL** @eyedress
- **BUY IT NOW** The 'Supernatural' EP is out now
- **SEE HIM LIVE** He plays on February 21 at the Sebright Arms in London as part of the NME Awards Shows with Austin, Texas
- **BELIEVE IT OR NOT** After moving back to the Philippines, Idris hated school so much that he paid his way out. He never actually finished high school

Turn the page  
for more great  
new music



**Bad Breeding**

With a forthcoming EP produced by man of the moment Tarek Musa (of fellow up'n'comers Spring King), Stevenage's Bad Breeding are doing everything right. The four tracks that make up the release come on like Pixies at their most lethal, but with the added spikiness of Magazine chucked in for good measure. An intoxicating mix.

► **SOCIAL** [anageofnothing.tumblr.com](#)

► **SEE THEM LIVE** Fallowfield Fallow Café (December 6)

**Manou**

After Jessie Ware and Charli XCX's recent chart exploits, 16-year-old pianist Sophia Manou could hardly have picked a better time to bring her glossy '90s-leaning pop to the table. The half-French/half-German youngster's debut 'Sadie' was produced by Amy Winehouse beatmaker PNUT, whose glowing synths and wafted chimes prove a subtle accompaniment to her delicate chirrup.

► **SOCIAL** [@Manou\\_Music](#)  
► **HEAR HER** [soundcloud.com/manoumusic](#)

**Navvi**

Seattle pair Kristin Henry and Brad Boettger make their bow with a brace of sweeping synth-pop tunes: 'Weekends' and 'No



**Poledo**

Lights'. While the former winks knowingly at Bat For Lashes' 'Daniel', all roving programmed beats and haunting keys, the latter displays a gutsy digital pulse akin to Purity Ring. Dusky North American electronica with a sinister edge.

► **SOCIAL** [@NAVVIband](#)  
► **HEAR THEM** [soundcloud.com/navviband](#)

**Tricot**

After forming in 2010, Kyoto four-piece Tricot have just released their debut album 'THE' through Bakuretsu Records. Somehow they manage to recall Cap'n Jazz, American football, Battles, Deerhoof, Nisennenmondai and The Sea And Cake – with amazing vocals from Ikkyu Nakajima – without

sounding like a hot mess.

► **SOCIAL** [@tricot\\_band](#)  
► **HEAR THEM** 'THE' is on Spotify

**NME BUZZ BAND OF THE WEEK**  
**Naked (On Drugs)**

The Salford experimentalists' debut single for Sways Records ('Lee Ann's Skin', out this week) is as electrifying as anything we've heard from a UK band this year – equal parts Echo & The Bunnymen, George Martin, Iggy Pop and, with the guitar line that kicks in around the one-minute mark, Keith Levene. It's completely unpredictable, and probably the best thing Sways have put out to date.

► **HEAR THEM** [soundcloud.com/sways](#)

**Pinact**

Glasgow's Pinact make a far greater racket than their number of members should allow, the guitar/drums duo riffing and crashing their way through noise-pop in fuzzy, melodic style. Comparisons to PAWS and No Age are likely and fair, but these are far from rip-off merchants. A split release alongside fellow noise-



**Naked (On Drugs)**

makers Radstewart, Joey Fourr and Poledo jointly through indie labels Art Is Hard and Reeks Of Effort sits just around the corner.  
► **SOCIAL** [@pinact](#)  
► **HEAR THEM** [pinact.bandcamp.com](#)  
► **SEE THEM LIVE** Glasgow 13th Note (December 13)

**Mapei**

From Rhode Island to Stockholm – where her soulful vocals were scoffed at initially – worldly chanteuse Mapei's talents have all been cultivated on the hop. From absorbing Swedish pop to rapping over beats on her underground circuit, it's resulted in a bubbly, Kelis-straddling new single 'Don't Wait', which features – brace yourself – a vocoder line that won't make your eardrums wither.

► **SOCIAL** [@mapei](#)  
► **HEAR HER** [soundcloud.com/mapei](#)

**Saint Raymond**

Mind-boggling as it may seem, 18-year-old Nottingham newcomer Callum Burrows could almost be a hybrid of Jake Bugg and Haim – with the look and narky lyrics of the former mixed with the unmistakable pop nous of the latter. No surprise he's supporting the Haim sisters throughout their UK tour this month, then.

► **SOCIAL** [facebook.com/SaintRaymondMusic](#)  
► **SEE HIM LIVE** Supporting Haim on their UK tour  
► **HEAR HIM** [soundcloud.com/saintraymond](#)

**Blueprint Blue**

You'd have thought that being full-time touring

**BAND  
CRUSH**

**Cate Le Bon**



**R.Seiliog**

"He's a one-man Welsh krautrock band. I know krautrock is a term that gets banded about loads at the moment, but he really creates this absolutely incredible, amazing noise. But it's still very much him. He's a very interesting guy."

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## Blueprint Blue



members of Big Deal as well as having your own krautrock three-piece (Astral Pattern) would keep you pretty busy, but Huw Webb and Mel Rigby aren't ones to settle for less. Blueprint Blue is the ex-SCUM duo's third project and the brainchild of Elliot Hayward, whose pristine country-tinged jams have already prompted Novella to declare them their "favourite new band". 'That Is Me And Not The World' is pure euphoria.

## Radar LABEL OF THE WEEK

### Alcopop!

► **FOUNDED** 2006 by Jack Clothier and Kevin Douch  
 ► **BASED** Oxford  
 ► **KEY RELEASES** Johnny Foreigner – 'You Thought You Saw' (2010), Radstewart – 'Beer Swindlers' (2013)  
 ► **ONLINE** [ilovealcopop.co.uk](http://ilovealcopop.co.uk)  
 ► **RADAR SAYS** The long-running Oxford set-up is about to release its latest compilation, which features the likes of Night Engine, The Wytches and Gnarlwolves. For the more ambitious listener, you can also buy it with a full-sized velodrome bike – painted especially in the label's colours, no less.

► **SOCIAL** [facebook.com/blueprintblueband](https://facebook.com/blueprintblueband)  
 ► **HEAR THEM** [soundcloud.com/blueprintblue](https://soundcloud.com/blueprintblue)

### Doe

Referencing their love for feminism, horror films and brown beer (as well as The Breeders and "early" Weezer), Doe are a two-guitar, zero-bass three-piece from London writing pop hits with chugging riffs. Recent single 'Late Bloomer' combines a big chorus with powerful boy-girl vocals bringing to mind Lemuria at their best.

► **SOCIAL** [facebook.com/helloearedoe](https://facebook.com/helloearedoe)  
 ► **HEAR THEM** [soundcloud.com/doetheband](https://soundcloud.com/doetheband)  
 ► **SEE THEM LIVE** London Brixton Windmill (December 15)

### Poledo

Poledo might not yet be out of their teens, but that doesn't stop them producing scuzzy indie-rock at its finest. The Oxford threesome – who have a catalogue of cassette and digi releases online well worth exploring – write songs that are immediate, noisy and pretty darn filthy to boot. Think The Cribbs at their most discordant, with big choruses and plenty of guitar solos.

► **SOCIAL** [facebook.com/poledopoledo](https://facebook.com/poledopoledo)  
 ► **HEAR THEM** [poledo.bandcamp.com](https://bandcamp.com)  
 ► **SEE THEM LIVE** Oxford Wheatsheaf (December 28)

### Cartesian Jetstream

This power trio from the Isle Of Man pay lyrical tribute to Sonic Youth amid staccato stabs and tumbling riffs on the superb 'My Captain', the opening track from debut album 'Sleep Over'. It's a record that batters and clatters but never without forcible direction, and the band's "weird music for normal people" is as interesting as they intend it to be.

► **SOCIAL** [facebook.com/CartesianJetstream](https://facebook.com/CartesianJetstream)  
 ► **HEAR THEM** [soundcloud.com/cartesian-jetstream](https://soundcloud.com/cartesian-jetstream)

More new music on page 26 ➡

## NEW SOUNDS FROM WAY OUT

This week's columnist

**THOM GREEN**  
 Alt-J



## JUST WATCH



I think my music taste is getting weirder. But that's cool! Judge for yourself as I take you through my favourite tracks of recent weeks...

Let's kick off with 'High Heads' by **Yxx** (above), and what a beautiful instrumental it is. Serene, deep and evocative, it's one of those pieces of music that you can play to your friends and just enjoy watching their reaction. There's a bass sound in there and I can't even tell what instrument it is – could be piano, could be guitar. Fuck knows. Brilliant though.

Next up is something by **Yxx** – the brilliantly titled 'Txgether, We Are Ruthless. Txgether, We Are a Wxmb'. This track has it all – groove, strings, 808 drums, rap, trap breaks, heart-wrenching piano melody, choral vocal – and it only had 65 plays on SoundCloud when I came across it. I want to start my own record label just so I can sign stuff like this and make sure everyone hears it. It's very humbling knowing that there are people out there with enough drive to express their art, even if it's only to a small audience online.

One thing I'm definitely going to be playing next time I DJ is 'Squeks' by **Waylonn**. The song is definitely made for a really small club – the kind where 200 people are losing their minds. I found it via browsing Death Grips' SoundCloud (which, by the way, is a goldmine). It has a lot of push to it, and by push I mean it edges you forward. There's no room to relax back into the track – it's on and you're going with it.

**Jon Hopkins'** piano version of 'Modern Driveway' by Luke Abbott is my favourite track from this list. It's so emotional it smothers me, like being tucked into bed for the last time knowing you'll never wake up, or something like that. It has such a rich, deep sound. Just notes in an order, it reminds me how simple our relationship with music really is, how easily affected we are by

melody. And TNGHT's 'Higher Ground' remix from **Let's Be Friends** is worth a listen too. I'm a huge fan of the original, but this version seems to have taken it to another level, maybe even a better level. It has such a powerful sound behind the original brass chorus that it's more of a physical experience when heard through decent headphones. Feels like it's bouncing around my skull. The groove forces you to bang your head up and down without you even realising it.



**"Waylonn's 'Squeks' is made for a really small club... it edges you forward"**

Next week: The Maccabees' Felix White

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## Gallant

LA native Gallant has taken Frank Ocean's blueprint and wrung it out, injecting it with pained nostalgia. He's hit the jackpot with production partner Felix Snow, too, who adds a smoky frame and a thunderous R&B beat to the stark 'Manhattan'. At this rate he'll have redefined R&B by the time 2014 appears.

► **SOCIAL** facebook.com/sogallant  
► **HEAR HIM** soundcloud.com/gallant

## The Sweets

Brothers Zach and Justin Romaro grew up on a horse ranch in North Carolina playing guitars and listening to The Strokes, and their woozy sound is a sugary smudge of lo-fi colour. They've almost achieved their goal of having a release for every month of 2013 through cassettes, downloads and CDs, and on EPs like 'Smooch' the band

show just how impressive they really are.

► **SOCIAL** facebook.com/jzsweetstuff  
► **HEAR THEM** sweetstuff.bandcamp.com/

## Adult Jazz

Adult Jazz's forthcoming LP underwent a lengthy gestation while the foursome studied in Leeds. Like Alt-J and Fun Adults, their signature sound comes in the form of frazzled melodies, punctuated by the most joyously uninhibited of vocals. The tracks 'Springful' and 'Am Gone' comprise a debut double A-side release, and encompass all we love about the whirling, anti-pop throws of Wild Beasts.

► **SOCIAL** @AdultJazz  
► **SEE THEM LIVE** London XOYO (December 3), Bristol The Louisiana (9), Manchester The Castle Hotel (10)

## Saol Álainn

Mending the scorched reputation of big bass drops with a patient, careful caress reminiscent of Deptford Goth and 'Kid A'-period Radiohead, LA's Saol Álainn does much to impress on debut 'Nostroke'. With a chiming voice as charming and bookish as his, it's no surprise the secretive vocalist/producer is winning fans across the globe without giving much else away at all.

► **SOCIAL** @SaolAlainn\_   
► **HEAR HIM** soundcloud.com/saolalainn



## Imp

Much like the folklore devil they're named after, this lot revel in the mischievous and wild. 'Wild China', from recent debut 'Moon Coastal Maine', is all about the sonic waves of blissed-out guitars and bolshy lo-fi vocals.

► **SOCIAL** @impsound   
► **HEAR THEM** soundcloud.com/imp\_finitejoy

## Slaughter Beach

Danes Slaughter Beach are displaying a disarming penchant for airy guitar figures and soporific vocal melodies just a few tracks into their burgeoning career. Latest number 'Spinning Globes' is a carefree jaunt across the dreamy back-catalogues of Modest Mouse and Beach House.

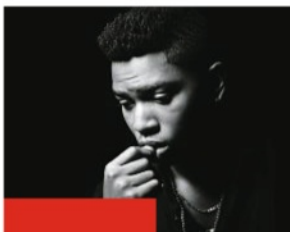
# ADULT JAZZ ARE ALL ABOUT THE WHIRLING, ANTI-POP THROWS OF WILD BEASTS

► **SOCIAL** facebook.com/slaughterbeach   
► **HEAR THEM** soundcloud.com/slaughterbeach

## Samuel

Writing an impossibly personal EP with part of Hyperdub trio LV is a unique introduction, but it's the path that Samuel took with his 'Falling Star' EP. Yet, for all his obscure dubstep credentials, this is outsider pop music at heart. Take 'Death Star Wonder', on which a thudding bass backdrop is inverted by Samuel's soul-filled melodies, or the slippery, understated R&B of 'Boom Boom Boom'. It's a flawless introduction.

► **SOCIAL** @chasingsamuel   
► **HEAR HIM** soundcloud.com/technicolour-music/sets/samuel-falling-star



Gallant

## Radar NEWS ROUND UP

### MAGIC POTION

Brighton's finest The Magic Gang have finally started playing live, with dates including a raucous secret show on the Monster NME Radar Tour in Brighton. They've also bagged MJ from Hookworms as a producer for their forthcoming debut single, set for release early next year. Worth waiting for.

### CYMBALS' BARKING MAD NEW VIDEO

The Tough Love act might just have made the first "post-Buzzfeed" video for 'Erosion'. "I wasn't even at the second day of filming," frontman Jack Cleverly explained of the clip, which is on NME.COM/newmusic now. "I do know it involved cats and a dog with different coloured eyes..."



Spires



Cymbals

### SPIRES GET PURE

Hotly-tipped Brooklynites Spires are among the acts confirmed for the Too Pure Singles Club next year. They'll release 'Candy Flip'/'Comic Book' on March 3. Spires were one of the breakout acts at CMJ, with their sets – which featured a trippy Small Faces cover – going down well with the Brits at the festival.

### NAI HARVEST OPEN THEIR HEADS

The cult Sheffield punks have announced details of a new single, 'Hold Open My Head', to be released on Brighton label Dog Knights Productions on March 3. Currently touring with Cornish noiseniks Gnarlwolves, the track sees NH taking a more indie direction than before.



WORDS: Eve Barlow, Mark Beaumont, Greg Cochran, Leonie Cooper, Rhian Daly, Gavin Haynes, Phil Hebblethwaite, Al Horner, Tom Howard, Kate Hutchinson, Lucy Jones, Emily Mackay, Barry Nicolson, Louis Pattison, Kevin EG Perry, David Renshaw, Hazel Sheffield, Laura Snapes, Jenny Stevens, Dan Stubbs, Matt Wilkinson and Lisa Wright

# THE 50 BEST ALBUMS OF 2013

Only a handful of years are legendary for the amount of game-changing music they spawned.

1967 was the year of 'The Velvet Underground & Nico' and 'Sgt Pepper's Lonely Hearts Club Band'. 1977 saw Iggy Pop go solo, David Bowie release "Heroes" and The Clash and the Sex Pistols issue debuts that lit the fuse for the punk explosion. 1986 gave us 'The Queen Is Dead' and the Beastie Boys' 'Licensed To Ill'. 1991 has Nirvana's 'Nevermind', My Bloody Valentine's 'Loveless' and 'Screamadelica' to boast about. And 2001 was when The Strokes and The White Stripes changed the world and 'The Blueprint' justified Jay Z's claim to being the best rapper alive.

And you know what? 2013 is one of those years. It's had everything: giant comebacks, artistic statements, established artists hitting ludicrous peaks, instant classics. It will go down in history. Here are the albums, tracks, EPs, mixtapes, books, films, sleeves and videos that made 2013 great.

\*\*\*WIN\*\*\*

\*\*\*EVERY ALBUM  
in the TOP 50!!!\*\*\*

\*\*\*Just send the correct  
answer to the question  
below to [comps@nme.com](mailto:comps@nme.com)\*\*\*

\*\*\*Which album in the list was  
almost called 'The New Black'?\*\*\*

Closing date for entries: December 11  
For terms and conditions  
go to [NME.COM/win](http://NME.COM/win)



**50 Overgrown**  
**James Blake** POLYDOR

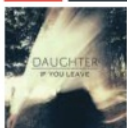


On Blake's second album, detailed, clever productions met first-take vocals in songs that were expansive, highly personal and loosely themed around a single sleepless day. Brian

Eno plays on 'Digital Lion' and RZA brought a dash of humour to an ostensibly dour record. ■ PH

►RELEASED April 8 ►HIGHEST CHART POSITION 8

**49 If You Leave**  
**Daughter** 4AD



After the triumph of their track 'Youth' accompanying ITV's Tour de France coverage, 'If You Leave' marked the London trio

out as a band capable of injecting heartbreak and defiance into lyrics, and shining a progressive light on modern folk. ■ HA

►RELEASED March 18 ►HIGHEST CHART POSITION 16

**48 My Name Is My Name**  
**Pusha T** DEF JAM/GOOD MUSIC



Executive-produced by his GOOD Music boss Kanye West, 'My Name Is...' was the moment Clipse member Pusha T finally went properly solo.

The beats snapped hard, the guests – including Kendrick Lamar, Rick Ross and 2 Chainz – glittered, and the vibe was dirty but triumphant. ■ DR

►RELEASED October 8 ►HIGHEST CHART POSITION 56

**47 6 Feet Beneath The Moon**  
**King Krule** XL



Archy Marshall's debut was released on his 18th birthday, and it was like pushing open a teenager's bedroom door and being hit by a smoky

fug of dub, soul, hip-hop, jazz and electronica. Also in there was Marshall's vocal, an unmistakable growl lamenting London life. ■ DR

►RELEASED August 24 ►HIGHEST CHART POSITION 65

**46 More Light**  
**Primal Scream** SONY



The most important music chimes with the times, and no 2013 record did that with more impact and insight than Primal Scream's barnstorming 10th. Arabian horns and demon beats illuminated Bobby Gillespie's trawl through throttled culture, political atrocities and domestic abuse. ■ MB

►RELEASED May 13 ►HIGHEST CHART POSITION 12

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



Their relationship with the music industry has often been fractious, so FOTL asked fans to fund their fourth album via PledgeMusic. The result more than rewarded the generosity.

A pop sensibility was constant, but 'How To...' was the Cardiff band's heaviest and most acerbic work. ■ NG

►RELEASED October 21 ►HIGHEST CHART POSITION n/a

**43 Shaking The Habitual**  
**The Knife** BRILLE



They could have called it 'Shaking Off The Hipsters', so effective was The Knife's fourth album in scaring off fairweather fans. Yet for all its hellish

terror, it also contained the chilly beauty of 'Raging Lung' and the sexy fury of 'Full Of Fire'. Never predictable, always compelling. ■ EM

►RELEASED April 5 ►HIGHEST CHART POSITION 31

**42 Mug Museum**  
**Cate Le Bon** TURNSTILE



There was a slow-burning, rural-Wales air to Cate Le Bon's first two albums. For 'Mug Museum' she moved to LA and recorded with producer Noah Georgeson. The big

city had little impact on her music, which retained its blurry, out-of-time psychedelic wonder. ■ NG

►RELEASED November 12 ►HIGHEST CHART POSITION n/a

**44**

**Major Arcana**

**Speedy Ortiz** CARPARK



Speedy Ortiz's caustic debut album – named after a suit of cards in the Tarot deck – drew eyes and ears to Massachusetts in

America, where Sadie Dupuis, Mike Falcone, Matt Robidoux and Darl Ferm were channelling the discordant grooves of Pavement and Dinosaur Jr. The slanted and enchanted guitars were layered with Dupuis' saccharine snarl, and tucked away amid the uneasy listening were the former poetry lecturer's remarkably eloquent and detailed stories that picked apart the repercussions of a break-up, and offered more insight on every listen. ■ LC

►RELEASED July 9 ►HIGHEST CHART POSITION n/a

►ORIGINAL NME RATING 9/10

**SADIE DUPUIS, FRONTWOMAN: LYRIC ANALYSIS**

**"Wedding chapel exorcism under a dim lamp light/Kids keep telling spectre stories/Just to get each other horny" – 'Casper (1995)'**

"I was writing songs with a friend and we were giving each other themes to write about, and here I was trying to write a horror story. It was a reference to *The Blair Witch Project*, but also to someone I was kind of romantically involved with, so it had those undertones. It was trying to draw references to horror-movie tropes but also communicate emotional content."

**"I'm getting my dick sucked on the regular" – 'Fun'**

"I was listening to Nicki Minaj, and she has this character she plays in her songs called Roman Zolanski who talks about people sucking his dick all the time. It's a power thing – the idea of having a dick sucked is just a symbol of power and success, and I like that Nicki Minaj subverts that by playing with gender roles."

**"Spent the summer on crutches and everybody teased/Except for this one friend I almost forgot/You didn't know me but he knew me best" – 'No Below'**

"I broke my knee when I was younger and my close friend at the time was there for me, and winded up being someone I dated for five years. A lot of the album outlines that break-up, and is about learning how to move on with your life after getting out of a relationship that's defined your adult life."

**"No, it isn't the first time you showed up/On the first of the month asking me for your cut/And some virgin parchment you brought me to read" – 'Plough'**

"I was reading a book about black magic at the time, so some of those references have to do with the goofy, arcane stuff."



## 41 Comedown Machine

The Strokes **ROUGH TRADE**



After their 2011 'comeback' album 'Angles' vanished in a cloud of inter-band uncertainties and debilitating drug habits, few things seemed less likely than a new Strokes album this year. Then along came 'Comedown Machine'. No interviews, no tours, no festival slots, barely any cover art – just 11 gleaming tracks. Almost as surprising was the album's adventures into new territories, Julian Casablancas's high-pitched vocal among them. Suddenly all ears were back on NYC's finest. ■ GC

►RELEASED March 25 ►HIGHEST CHART POSITION 10 ►ORIGINAL NME RATING 8/10



### ALBERT HAMMOND JR., GUITARIST: FAVOURITE TRACKS 'Happy Ending'

"I love the chorus – it makes you want to sing with Julian. It just sounds fun."

### 'One Way Trigger'

"To me it feels sad, but it feels good that it's sad. I imagine we sound different from the first record. It's a different time in life."

### 'Welcome To Japan'

"It's actually a song that Nick [Valensi, guitarist] had. So it's a mixture of two songs, and we threw away the other song."

## 40 Slow Focus

### Fuck Buttons **ATP**



Fuck Buttons' music was beamed all over the world at the 2012 Olympics Opening Ceremony, but 'Slow Focus' didn't really sound like a victory lap. Next to the technicolour rave-noise symphonies of 2009's Andrew Weatherall-produced 'Tarot Sport', Fuck Buttons' third long-player was a moody and truculent beast. The cover pictured a mysterious pendant, expensive-looking but strangely unsettling, as if possessed by some unearthly malevolence. And it looked how the album sounded, Benjamin John Power and Andrew Hung toning down warm waves of bliss in favour of snarling synth ('Stalker'), haunted kosmische drifts ('Year Of The Dog') and

an opening track, 'Brainfreeze', that took a leaf out of the My Bloody Valentine manual for sonic Armageddon. Happily, though, their skill for a synapse-searing crescendo remained intact. Someone give these boys a medal. ■ LP

►RELEASED July 22 ►HIGHEST CHART POSITION 36 ►ORIGINAL NME RATING 8/10

### ANDREW HUNG, PRODUCER: Q&A

#### How do you write?

"We just kind of jam songs out, and they become their own thing. You don't plan them on paper. [The newer material] feels darker and more melodic. It's more insular and internal. It gets inside you a bit more."

#### Is 'Slow Focus' working live?

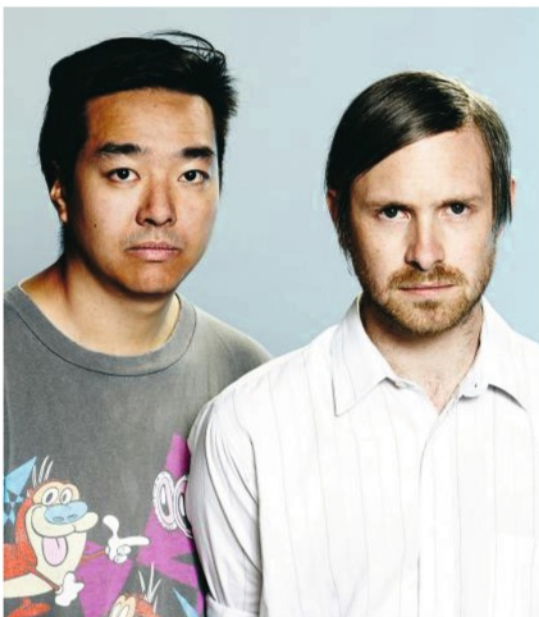
"You always wonder how it's going to go down, but if anything the new songs seem to be making the crowd go a bit more mental than the old stuff. 'Sentients', 'The Red Wing' – that's when people start whooping."

#### Why is that?

"The new material does seem to have a bit more of a dynamic edge than the old stuff. It might be a taste thing. But I think it's got quite a bit to do with both new technology and our growing abilities."

#### Any famous fans?

"Jean Michel Jarre came down to our French show. I got to meet him briefly, but I didn't really know what to say. I ended up asking: 'Tell me, how do I get a laser harp?'"



## 39 Run Fast

The Julie Ruin **TJR**



'Run Fast' was Kathleen Hanna's first release since recovering from the debilitating Lyme disease, an experience that made her confront her mortality and reputation as riot grrrl's de facto leader. Ultimately it was the sound of one woman celebrating survival, unbound by anyone's expectations. ■ LS

►RELEASED September 9 ►HIGHEST CHART POSITION n/a

## 38 Courtney Barnett

The Double EP: A Sea Of Split Peas **MILKI!**



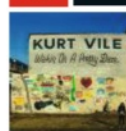
The lyrics on Barnett's debut saw her eking out a whole song from a gardening-induced panic attack ('Avant Gardener') and another one ('History Eraser') about penning

"the best song ever written" in a dream – and then forgetting it. The world's a strange place through her eyes. ■ DS

►RELEASED October 15 ►HIGHEST CHART POSITION n/a

## 37 Wakin On A Pretty Daze

Kurt Vile **MATADOR**



You wouldn't expect a man like Kurt Vile to sweat the small stuff. The long-haired 'Constant Hitmaker' (according to the title of his debut album, which came out in

2008) always seemed like the coolest of dudes. He's the kind of guy you can imagine strumming a steel-string guitar on a porch somewhere in his hometown of Philadelphia, recording sketches of sound in his bedroom, and subsequently releasing them as a series of albums – 'Constant Hitmaker' was followed in 2009 by 'God Is Saying This To You...' and 'Childish Prodigy', and in 2011 by 'Smoke Ring For My Halo' – on which his unhurried melodies slowly unfolded.

Actually, it turned out that the laidback sound that the 33-year-old perfected this year with his brilliant fifth record 'Wakin On A Pretty Daze' didn't come easily. "I put a lot of blood, sweat and tears into it," Vile said. "It's an obsessive process, at least for me. Everything comes down to teeny-tiny things."

Bookended by two monstrous tracks ('Wakin On A Pretty Day' and 'Goldtone') that hovered around the 10-minute mark, this album distilled Vile's ability to take a single, simple musical idea and stretch it into hypnotic mega-jams. If his songs used to wander, 'Wakin...' had new clarity. "I think this was the next step for me," Vile said. "People were waiting for it, but they probably weren't expecting these epic jams that were also pop in a weird way. It was one more step up, I would say."

So would we. ■ HS  
►RELEASED April 9 ►HIGHEST CHART POSITION 41



## 36 **Sistrionix** **Deap Vally** ISLAND



LA duo Lindsey Troy and Julie Edwards' debut was bold and fearless. It wasn't just the riotous rock'n'roll clatter but also the messages within the music: an assault on sexism in the music industry that sat alongside storming jams about peace, love and understanding. ■ JS

►RELEASED June 20 ►HIGHEST CHART POSITION 38  
►ORIGINAL NME RATING 8/10

### JULIE EDWARDS, DRUMMER: Q&A You said you wanted the album to be about female empowerment. Do you feel like you achieved that?

“Absolutely. Female empowerment is inherent to it because it was conceived and written and performed by females. I think we achieved that but we also made a really dirty, loud rock record.”

### Does the track 'Women Of Intention' refer to that?

“It was a track for people who didn't want us to make that kind of music, and wanted to control us. People who saw us as simple natives who didn't have a plan, to whom things happened by accident.”

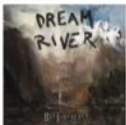
### Do you still experience those attitudes?

“Absolutely. The minute we entered the music industry it's been a fight for our lives. Which is good when you're making rock'n'roll because you need something to be up against.”

### Women like Grimes and Lauren from Chvrches have spoken out against sexism in music. Do you feel part of a movement?

“People like Grimes and Amanda Palmer really articulate what the experience of being a woman playing music is, and it made us stronger.”

## 35 **Dream River** **Bill Callahan** DRAG CITY



Newly engaged and following the serene path laid out on 2011's 'Apocalypse', Callahan's 15th was stunning for its simple contentment. The two advance singles were dub remixes, and the genre's warped lope permeated the gentle Americana Callahan whittles here. ■ LS

►RELEASED September 17 ►HIGHEST CHART POSITION 44

## 34 **The Electric Lady** **Janelle Monáe** ATLANTIC



It's been said that Monáe is a better concept than pop star, but on her second studio album she dropped her guard to confront her personal limits and sounded more fully realised for it. 'The Electric Lady' was funky and glittering, and slipped out the odd humanising tear. Power up. ■ LS

►RELEASED September 10 ►HIGHEST CHART POSITION 14

## 33 **Heartthrob** **Tegan And Sara** WARNER BROS



Lily Allen producer Greg Kurstin's influence shone through on the Canadian twins' seventh album. It saw Tegan and Sara Quin ditch their usual new wave sound for breezy, sugar-rush songs influenced, they said, by “great contemporary pop”. It was golden moments like the electro synths of 'Closer' and the Gwen Stefani-indebted 'Drove Me Wild' that helped the pair outgrow their cult status after almost 20 years of trying. ■ AH

►RELEASED January 29 ►HIGHEST CHART POSITION 38 ►ORIGINAL NME RATING 8/10

### SARA QUIN, SINGER: POP STAR INFLUENCES ON 'HEARTTHROB' Miley Cyrus

“The controversy around her shouldn't distract from her being a quintessential pop star. She's this generation's Madonna – a hugely talented woman with agency over her body and sexuality, which terrifies

people. And she's constantly switching up between sounds: 'Bangerz' is part electro, part country, part trap, all incredible.”

### Dolly Parton

“I defy anyone to listen to her classics – 'Nine To Five', 'Islands In The Stream', 'Jolene' and so on – at 1am when drunk without a huge fucking grin painted all over their face. There's a message and a strength in all her songs, which is really positive. She's the fucking boss.”

### Taylor Swift

“Taylor is another fucking boss. 'Red' came out last year but I still have it on repeat. It's kinda impossible not to sing along to some of the hooks: 'We Are Never Getting Back Together' and '22', I mean, COME ON! It's just perfect pop music. She's a great role model.”

32

180

## Palma Violets ROUGH TRADE



Named after the address of their south London lair, recorded during two weeks of party sessions and filled with tracks that scream “youth” from every drum beat, Palma Violets' debut was a snapshot of a band who made you want to be in their gang with every hedonistic howl and casual fringe flick.

“The whole thing felt like it was going to fall into a shambles at any moment,” said singer and bassist Alexander ‘Chilli’ Jesson of the album sessions. “We'd obviously never been in the studio before. And honestly, you should've seen the state we were in. We couldn't really play our instruments, so it's quite an achievement.”

But the 11 tracks on '180' (plus bonus track 'Brand New Song') thrived on this sort of ramshackle spirit. The album

seemed to be constantly teetering on the edge of chaos, but always rescued itself with songs as heart-warming as opener 'Best Of Friends' or as wild-eyed as 'Johnny Bagga Donuts', which were catchy and bright enough to shine through the madness they were born from. Whether in its dirty basslines ('Chicken Dippers') or its nostalgic odes to friends loved and lost ('Three Stars'), '180' revelled in leaving all the nasty bits and mistakes in there for all to hear.

“All the people around us had never done what they were doing before,” Jesson said with a hint of pride. “Steve [Mackey, producer] had never done a rock'n'roll record. We'd never done a record, full stop. It was all new and exciting. That's what we wanted to keep, and I think you can hear that.” ■ LW

►RELEASED February 25 ►HIGHEST CHART POSITION 11 ►ORIGINAL NME RATING 8/10



31

## Totale Nite

## Merchandise NIGHT PEOPLE



If you believed the words of Merchandise's loquacious frontman Carson Cox, 'Totale Nite' drew inspiration from everything from eastern philosophy, late-period Scott Walker, krautrock longhairs Amon Düül II and the experience of coming of age in a post-boom America tearing apart at the seams. Not bad for a group that notionally, at least, you could still categorise as a punk-rock band. But Merchandise actually had the ambition and talent to advance the artform.

Their third album was a brighter, more optimistic record than last year's muted, gothic 'Children Of Desire', wearing its questing nature on its sleeve. Here, the Florida group ventured far from the Tampa hardcore scene that spawned them, their long, iridescent songs powered by drum machines that thunked towards some distant horizon and saxophones that reared up like a vicious python. But there was a heart and soul to 'Anxiety's Door' and 'I'll Be Gone' that easily matched their wilder sonic ambitions, Dave Vassalotti's gnarly guitar eruptions the perfect foil to Cox's angelic vocal strains.

And Merchandise had never sounded better than on the album's gorgeous closer 'Winter's Dream', a nocturnal slowie that found Cox musing on death and rebirth with a grace that sent shivers running down your spine. ■ LP

►RELEASED March 18 ►HIGHEST CHART POSITION n/a ►ORIGINAL NME RATING 9/10

### CARSON COX, FRONTMAN: FOUR PILLARS OF 'TOTALE NITE' 'Children Of Desire' outtakes

"Most of the songs began as outtakes for 'Children Of Desire' – they were the songs that didn't fit for whatever reason. It's kind of an anti-pop record, from my perspective, even though there's a lot of pop on it."

### Longform albums

"While we were making it I was listening to music by The Residents, Scott Walker's 'Bish Bosch' – jamming records that were longform, I guess."

### Pop suicide

"Everyone was making out we were this pop band, and I think we wanted to backlash against that a bit. I felt like it had to touch on the things inspiring me, even if it was pop suicide. There are moments on there where we're trying to push the endurance of the listener, intentionally."

### The need for a bridge

"I listen back to it and it sounds like a link between where we were and where we want to be. I don't like bands who change their sound, put out a new record and they're totally different – but when you can hear where things are forming, new ideas... I always think that's cool."



## 30 Mosquito Yeah Yeah Yeahs POLYDOR



With its un-Christian gospels ('Sacrilege'), swampland treks ('Under The Earth') and ballads built around the rattle of underground trains ('Subway'), 'Mosquito' was a malevolent neon monster intent on spiking the pristine buttock of pop and sucking it dry. Whether examining the tiniest insectoid revenges (the title track) or the grandest alien abductions ('Area 52'), the Yeah Yeah Yeahs' fourth took Karen O, Nick Zinner and Brian Chase's funk-punk to previously unexplored exotic extremes. ■ MB

►RELEASED April 12 ►HIGHEST CHART POSITION 9

## 29 m b v My Bloody Valentine m b v



After 22 years, many had all but given up hope of Kevin Shields finishing My Bloody Valentine's third album, let alone of that album being a worthy successor to 'Loveless'. Yet that's exactly what 'm b v' was, and then some. If the first half seemed to pick up seamlessly from where the last one left off, by the end they'd wandered off the map into a murky drum'n'bass hinterland that offered a tantalising peek at where they might go next. Although, obviously, don't go holding your breath. ■ BN

►RELEASED February 2 ►HIGHEST CHART POSITION n/a

## 28 Field Of Reeds These New Puritans INFECTIOUS



Released three years after NME's album of 2010, 'Hidden', These New Puritans' third featured 40 musicians, a Portuguese fado singer and a hawk. Sounds weird, was weird.

But it was also a brave slice of game-changing experimental music from the Southend-on-Sea band. On the nursery-rhyme creepiness of 'Fragment Two', the nine minutes of 'V (Island Song)' and the dirgey 'Dream' they sounded like no other band on the planet. And in the stern Jack Barnett they had a bandleader willing to brave new frontiers. ■ LJ

►RELEASED June 10 ►HIGHEST CHART POSITION 90

## 27 Doris Earl Sweatshirt COLUMBIA



Tyler, The Creator has the presence and persona, but 'Doris' confirmed sleepy-eyed Thebe Kgositsile as Odd Future's most talented wordsmith, a man capable of twisted, wickedly funny wordplay. Sure, his style owed a large debt to the surreal rhyme constructions of MF Doom – but the ingenuity of tracks such as 'Whoa' ("Vagabond, had it since a Padawan/Rapping hot as fucking cattle brands wearing flannel thongs") and 'Hive' ("Desolate testaments trying to stay Jekyll-ish/But most niggas Hyde, and Brenda just stays preg-a-nant") suggested a student on the brink of overtaking teacher. ■ LP

►RELEASED August 20 ►HIGHEST CHART POSITION 23

**26 Factory Floor**  
Factory Floor DFA

While Daft Punk and Arcade Fire yoked their wagons to opulent disco to make a statement about how accomplished they were, Factory Floor's long-awaited (they first started releasing music in 2008) debut album got inside the genre's nerves and bones and rebuilt them into an arid, dangerous but captivating space. The intense arpeggios of 'Factory Floor' seemed to irradiate the fleshy parts of your body and flood the void with a sense of cool determination – it was less catchy than utterly mind-controlling. ■ LS

►RELEASED September 6 ►HIGHEST CHART POSITION 63

**25 Days Are Gone**  
Haim POLYDOR

In a year of brilliant debuts, the pressure was on Haim sisters Este, Danielle and Alana to deliver an album as good as their raucous gigs. Six years of work were condensed into 11 tracks on 'Days Are Gone', and songs like 'Falling', 'Honey & I' and 'Running If You Call My Name' were full of heart, passion and nostalgia. It wasn't the raw rock record their gig-goers had come to expect. Instead, it brimmed with bright ideas and huge pop hooks – a twist in their narrative that became just another reason to go Haim mental. ■ EB

►RELEASED September 30 ►HIGHEST CHART POSITION 1

**24 Light Up Gold**  
Parquet Courts WHAT'S YOUR RUPTURE?

So evocative of New York that sewer steam seemed to vent through the speakers whenever you played it, Parquet Courts' debut was low in fidelity but high on everything else. These 15 tracks were imbued with instant wit and charm – and it was even better than that sounds, because these New York-via-Texas college dropouts are sharp as tacks. The two chords on 'Stoned And Starving' were as thrilling as The Modern Lovers, and Andrew Savage's lyrics were laugh-out-loud funny ("Socrates died in the fucking gutter" on 'Master Of My Craft'). ■ BN

►RELEASED October 7 ►HIGHEST CHART POSITION n/a

**23 The Bones Of What You Believe**  
Chvrches VIRGIN

Having come together in late 2011 from disparate corners of Glasgow's musical map, Chvrches managed to deliver on the early hype with a debut album full of heart, attitude and – above all – massive tunes. Here was a synth-pop band you could hold close to your heart, like a favourite book, or a Belle & Sebastian record: intimate and endearing, but also stuffed full of killer '80s hooks and choruses. They may still be a bigger deal in the US than they are at home, but that surely won't be the case for long. ■ BN

►RELEASED September 20 ►HIGHEST CHART POSITION 3

**22****Monomania****Deerhunter** 4AD

During the recording of Deerhunter's sixth studio album, lead singer and guitarist Bradford Cox said that he felt "like a documentarian going into a warzone". 'Monomania', then, was his collateral damage, an ugly record about ugly feelings – of inadequacy, of desperation and, above all, betrayal – that wasn't so much a break-up album as a falling-to-pieces one. Don't let that put you off, however: Cox brought some remarkable songs back from his personal abyss, even if the rough-and-ready aesthetic sometimes made it sound like they were being held together by Scotch tape and lolly sticks. It wasn't the easiest of listens – certainly not when placed next to the shimmering, dreamlike loveliness of 2010's 'Halcyon Digest' – but 'Monomania' was a searingly honest and brilliantly uncompromising work from one of the very best bands around. ■ BN

►RELEASED May 7 ►HIGHEST CHART POSITION 73

►ORIGINAL NME RATING 8/10

**BRADFORD COX, FRONTMAN:****Q&A****Is 'Monomania' the best Deerhunter album?**

"Oh, no way. Preferentially speaking, 'Fluorescent Grey' is my favourite thing we've done, but the best Deerhunter work,

as a whole, is probably 'Halcyon Digest'. But I still feel that we can make our best work yet."

**What's great about 'Monomania' is that even though it's born out of heartache, you didn't retreat to the woods and write sad-sack love songs: you made this really raw, uncomfortable record...**

"Well, the album came out of a lot of raw and uncomfortable experiences. I never expected it to be well received or entirely understood. It's a record about severe emotional trauma, and different ways of dealing with it – narcissism, withdrawal, noise, horror – so it's not exactly a crowd-pleaser. I was revisiting a lot of terrible situations. I don't aspire to be 'dark' or 'gothic', but I have the easiest time channelling depression through music. It's easier for me to do that than to write something upbeat. I couldn't write a peppy song to save my life."

**You recorded the album once, then scrapped it and did it again. Why?**

"The original version of the record was way more palatable for the ears – it probably would've sold more copies and been more popular. I wasn't going for a 'lo-fi' or irritatingly affected sound by re-recording the whole thing, but I wanted it to sound more like... natural light, like a movie that glows with a certain kind of rawness. It wasn't intended to be 'punk.'"



## 21 You're Nothing Iceage MATADOR



Iceage's 2011 debut 'New Brigade' felt veiled and cryptic, occasionally in a way that would cause some to raise uncomfortable questions about their ideas and motivations.

There was no such confusion about the contents of 'You're Nothing'. Across 12 tracks, Elias Bender Rønnenfelt wrung his soul dry, 'Ecstasy' and 'Wounded Hearts' coursing with emotions – lust, fear, anger, longing – as if they were engaged in a vicious battle to be the first to spring from his lips. We also heard a band evolving beyond the hardcore Joy Division moves of their debut, adopting a heaviness and vigour that recalled everyone from Swans to The Pogues, or – as on 'Morals', a reworking of the song 'L'Ultima Occasione' by Italian diva Mina – lacing a slow drum march with soft, elegiac piano. Magnificently abrasive. ■ LP

►RELEASED February 19 ►HIGHEST CHART POSITION n/a

## 20 Trouble Will Find Me The National 4AD



"People think of it as a really depressing record, but this is us having fun," said The National's guitarist and keyboardist Aaron Dessner of the emotive punch in the guts that was the band's sixth album. More direct, personal and wordy than ever, the Brooklyn band's summer release was decidedly unsunny, a tearjerker of a record that should be hidden well out of sight of the recently broken-hearted. Delivering unadorned, Merlot-infused passion alongside asymmetrical time signatures, 'Trouble Will Find Me' was busy. 'Sea Of Love' was awash with rolling waves of uncertainty, 'This Is The Last Time' was heavy with strings, and 'Demons' saw frontman Matt Berninger's baritone go deep enough to rattle even the toughest of souls, especially when singing lines like, "I have only two emotions/Careful fear and dead devotion". ■ LC

►RELEASED May 17 ►HIGHEST CHART POSITION 3

## 19 Settle Disclosure PMR/ISLAND



Of all the breakthrough albums this year, Guy and Howard Lawrence's debut was responsible for the most dancefloor awakenings. It helped introduce underground house music to a generation of clubbers more familiar with David Guetta than genre pioneer Ron Hardy; it mixed that sensibility with the two-step swing of '90s UK garage; and it managed to be so glossily chart-friendly that the brothers scored a Number One album in June. Songs like 'Help Me Lose My Mind' and 'White Noise' helped to break a new wave of UK pop acts including London Grammar and AlunaGeorge, while other tracks such as 'When A Fire Starts To Burn' proved Disclosure were just as adept at producing deep and tribal techno as they were perky dance-pop. Clean club beats never sounded so cool. ■ KH

►RELEASED May 13 ►HIGHEST CHART POSITION 1

## 18 Pearl Mystic Hookworms GRINGO



The DIY punk and hardcore that inspired Leeds quintet Hookworms to make music may not be completely obvious in their tranced-out, glowingly psychedelic garage rock, but it's utterly essential to their ethos. This unexpected smash of a debut album offered repetitive riff monolithia and reverbed tenderness akin to a less pompous Spiritualized. ■ NG

►RELEASED March 4 ►HIGHEST CHART POSITION n/a ►ORIGINAL NME RATING 8/10

## MJ, FRONTMAN: THREE PILLARS OF 'PEARL MYSTIC' Being DIY

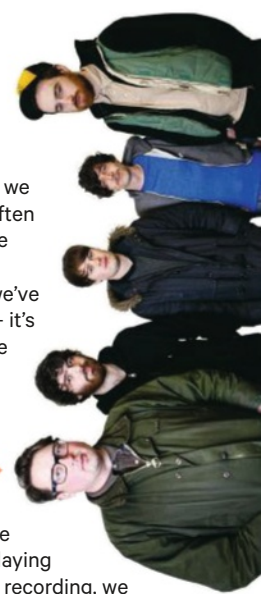
"I think being self-employed is one of the ultimate DIY things you can do [MJ owns Suburban Home, a studio in Leeds where 'Pearl Mystic' was recorded]. Being involved in that kind of music is important to me."

## Time

"It was different to most records I've done, because we spent nine months on it. Often it would just be me and one other person in the studio. Whereas the new record, we've been doing it all together – it's halfway through and will be out mid-2014."

## The two halves

"There's a disparity between one half of 'Pearl Mystic', which sounds like a studio record, and the other half, with the band playing together. When we started recording, we never actually said, 'Hey, we're gonna make an album'. I don't think we ever intended any of this to happen, but I'm glad that it did. That sounds really corny."



## Cerulean Salt

# 17

## Waxahatchee WICHITA



After 2012's home-recorded debut album, 'American Weekend', Katie Crutchfield's second using the Waxahatchee moniker was a breakout independent hit – a soulfully scuzzy, bare-bones grunge-pop triumph. It could have been plucked from the mid-1990s racks of *Empire Records*, but was also very now, with *Girls* creator and all-round comedy genius Lena Dunham among the record's biggest champions. The surf racket of 'Coast To Coast' and delicate strummer 'Blue Pt II' showed that this was bedroom music, made for both solo mirror dancing and moist-eyed pillow clutching. ■ LC

►RELEASED March 5 ►HIGHEST CHART POSITION n/a ►ORIGINAL NME RATING 8/10

## KATIE CRUTCHFIELD: 'CERULEAN SALT' INSPIRATIONS 'Exile in Guyville' – Liz Phair

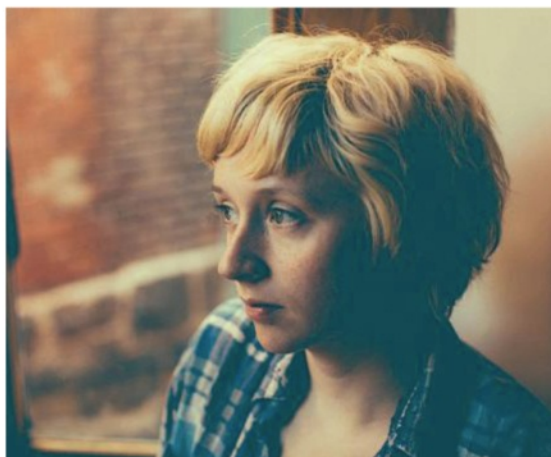
"That was a record that I was revisiting. I got into it when I was a teenager. Sonically, how that record turned out – the way it's kind of all over the place – is what I wanted."

## Waxahatchee Creek, Alabama

"The creek that I'm named after was pretty crucial, because that's where we did the first version of the record – that was a big part of it."

## Herself

"With Waxahatchee I try to keep things really personal and specific. If it resonates with me, I feel like it would have the potential to resonate with someone else."



## Flannery O'Connor

"I was reading *A Good Man Is Hard To Find*, a collection of short stories by Flannery O'Connor at the time. She's a Southern [American] lady as well."

## Freedom

"I quit my day job, nannying, right before the record came out. Now that I'm home from tour I can take my time and work on another record – it's really nice to get this big block of time to totally focus on songwriting."

33

## 16 **Howlin'** **Jagwar Ma** MARATHON ARTISTS



According to Noel Gallagher, "the future of the galaxy" depended on Jagwar Ma's debut album living up to expectations. No pressure, then. And no problem, either, as it turned out: despite Noeli G's patronage, the Sydney trio dealt in a very different sort of '90s revivalism, one that melded acid-house beats baggier than Ian Brown's trousers with a sleek, contemporary aesthetic that went way beyond mere pastiche. The result was an album that might not have saved the galaxy, but was next to impossible not to dance to. ■ BN

►RELEASED June 10 ►HIGHEST CHART POSITION 64

## 15 **In Love** **Peace** COLUMBIA



Peace were the first of Birmingham's new wave of talent (see also: Swim Deep, Troumaka, Superfood) to release a debut album, and instantly justified the hype surrounding the city. With songs such as the glowing psychedelia of 'Higher Than The Sun', the gentle and introspective 'Float Forever' and a chorus the size of the Bullring shopping centre in 'Toxic', Harry and Sam Koisser, Douglas Castle and Dominic Boyce marked themselves out as a band full of spontaneity, hormones and natural songwriting talent. ■ RD

►RELEASED March 25 ►HIGHEST CHART POSITION 16

►ORIGINAL NME RATING 9/10

## HARRY KOISSER, FRONTMAN: HOW TO MAKE A RECORD

### Find the perfect click

"I will always stand by the clicking sound before the second verse on 'Float Forever'.

We spent one complete day with me flicking every switch I could find."

### Learn to sing

"I left it until about three weeks after we'd finished recording to learn about singing. Am I going to be the world's best singer on the second album? Potentially."

### Never regret

"About 15 minutes after it was released everyone was going, 'We should have done this, that is wrong.' But we just accepted it and we're happy with [the album]. No regrets. No fear."

## 14 **Modern Vampires Of The City** **Vampire Weekend** XL



In an experiment-or-perish year, Vampire Weekend were a band who served their innovation with cracking great tunes on. Their masterfully restrained third album teemed with songs about spiritual barrenness ('Unbelievers') and historical drowning tragedies ('Hudson'). It sounds like it was played on wooden chests, antique synths, cash registers, icebergs, minarets, harpsichords, panpipes, angel organs and devil horns. But at its core was some of the most consistently artful and intelligent songwriting of the year. ■ MB

►RELEASED May 14 ►HIGHEST CHART POSITION 3

## 13 **Dreng** **Dreng** INFECTIOUS



Every wave needs an undertow, and the dark bubbling beneath the predominant paisley wash of this year's new bands came from Dreng. Their debut heaved and roiled with the sick, lurching energy of prime grungers like Mudhoney and The Jesus Lizard; a take on the genre that was bratty and witty rather than angst or posey. The album revealed a duo with potential beyond a swift namecheck, with the surly sexy likes of 'Dogmeat' and 'I Wanna Break You In Half' offset by the sparer, more emotional 'Fuckabout'. ■ EM

►RELEASED August 19 ►HIGHEST CHART POSITION 42

## 12 **Matangi** **MIA** INTERSCOPE



Delayed for over a year, there was a lot riding on MIA's fourth album. Of course, she had globe-straddling smash 'Bad Girls' to fall back on, but that was just her getting started. The raw rave of 'Bring The Noize', the Weeknd-sampling 'Sexodus' and the wry, pointed 'Boom Skit' all proved that one of music's most fearless and playfully intelligent provocateurs was still as full of ideas as she ever was. She mashed up the political with the mythological and forward-looking, and sounded comfortably ahead of the game. ■ KEGP

►RELEASED November 1 ►HIGHEST CHART POSITION 64

# 11

## Immunity

## Jon Hopkins DOMINO



He kicked off with the noise of him opening up his own studio, and finished by recording the sounds from his own street at 3am on the night he finished making it. In-between, he stood on his roof to capture Olympics fireworks, and recorded the ice-cream van that rolled past his door at four o'clock every day, stretching it, then flattening it out into dazzling harmonics. 'Immunity' was Jon Hopkins trying to get as far beyond the abstract colour-wash of pure techno as he could, to build something that was brainy but that also reached out into the dirty, imperfect realm of real emotion and actually touched you. Like Burial sampling his own cigarette lighter on 'Untrue', or The Field's deliberately dodgy equipment partly giving out during the live mixing of 'From Here We Go Sublime', 'Immunity' was electronic music trying to be anything but clean sine waves rolling up and down to their natural conclusion. Consequently, it came with a well-concealed emotional sucker punch that always seemed to floor you when you least expected it. ■ GH

►RELEASED June 4 ►HIGHEST CHART POSITION 63

►ORIGINAL NME RATING 8/10

## JON HOPKINS: THE FOUND SOUNDS ON 'IMMUNITY'

### Unlocking his studio on 'We Disappear'

"I wanted this album to start with the sounds I heard every morning going in to do it. Because of the nature of it, I had to finish at least the first section of the track so I could walk into the room."

### An ice cream van on 'Abandon Window'

"This ice-cream van used to drive past our studio every day after he realised that if he played his noise outside we'd all come out and get ice creams. I slowed it down to quarter-speed and used it in this unusual way. You notice all these harmonics on there."

### Fireworks on 'Abandon Window'

I recorded them from the Olympics, and they're on the last minute of 'Abandon Window'. It sounds like a battle. Or like the memory of a battle or something."

### A car on 'Sun Harmonics'

"It was 3am, February 3, and I crept outside the studio and recorded a bit of the night. You can hear this car driving past slowly. I like that idea of marking the sound of the world at that exact moment."



7

## Reflektor

Arcade Fire MERCURY

10

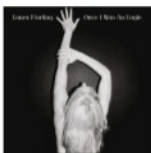
The Next Day  
David Bowie ISO/COLUMBIA

With barely one foot in the door, 2013 socked us in the face with a surprise David Bowie album, the first of the social media era. Somehow, just barely, the internet survived. And once

the dust had settled, we had a Bowie album that probably really was his best since 'Scary Monsters', eschewing concept and reinvention for the sheer joy of classic poppy songwriting in the company of prime-era producer Tony Visconti. The title track and 'So Lonely You Could Die' churned with obscure historical and literary references, strutting and malevolent, while 'Valentine's Day' made the darkness of a school shooter sound eerily, incongruously sweet, and 'Dancing Out In Space' was sheer breathtaking pop brilliance. ■ EM

►RELEASED March 8 ►HIGHEST CHART POSITION 1

9

Once I Was An Eagle  
Laura Marling VIRGIN

Even by Laura Marling's own high standards, her fourth album was astonishingly good. If the basic premise – another failed relationship goes under the folk-rock microscope – felt overly

familiar, the results were often surprising: the focus of 'Once I Was an Eagle' was firmly on Marling herself, not some manic pixie dreamboat. It was an album about self-examination and empowerment, on which she refused to let herself be defined by the man she'd just ushered out of her life. Was it her masterpiece? Were we talking about almost any other artist, the answer would have been a resounding, indisputable 'yes'. At the rate she one-ups herself, however, you wouldn't bet against the next one being even better still. ■ BN

►RELEASED May 27 ►HIGHEST CHART POSITION 3

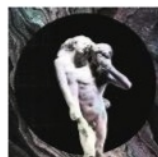
8

Push The Sky Away Nick Cave  
& The Bad Seeds BAD SEED LTD

The band's 15th album – and first since the departure of Cave's long-term collaborator Mick Harvey – saw violinist Warren Ellis take a more prominent role, from the giddy string

crescendo on 'Jubilee Street' to the lush streaks on 'We Real Cool'. Cave's pensive periods have tended to be marked by piano balladry, but this time the band created an eerie, ethereal sound of terse guitar throbs and twitchy electronic warbles. Lyrically, too, Cave explored new territory, from natural catastrophe ('We No Who U R') to scientific discovery ('Higgs Boson Blues') and the rumbling tides around Cave's Brighton home ('Water's Edge'). It was a lesson in how to experiment by a band at their peak. ■ JS

►RELEASED February 18 ►HIGHEST CHART POSITION 3



The drawn-out press build-up, the enigmatic graffiti, the fake band name... none of it boded well for Arcade Fire's fourth, pointing to a band

who, having hit critical and commercial heights with 'The Suburbs', had duly lost it up their own arses. But then the world heard it. Much less difficult than has been made out, it packed classic howling heartbreakers in the form of 'Porno' and 'Afterlife' as well as stylistic departures like the Clash-worthy dub moodiness of 'Flashbulb Eyes' and the '80s synth-funk of 'We Exist'. A masterstroke hung on the pairing between a new, looser, dancier Arcade Fire, inspired by the carnival spirit, and rock scholar and beat maestro James Murphy, the production midwife to their new incarnation. They may well be the most important band of their generation, but they're gonna have fun doing it, and they don't seem to care if you don't like it. Good on them. ■ EM

►RELEASED October 28 ►HIGHEST CHART POSITION 1 ►ORIGINAL NME RATING 8/10

WIN BUTLER, FRONTMAN:  
REFLECTIONS ON 'REFLEKTOR'  
The medieval sounds

"Joan Of Arc" is the most medieval-sounding thing we've done, with the weird vocal harmonies. It's always a weird mash-up with our band."

## The rhythm section

"The thing I find inspiring about this group of musicians is it all depends on who's playing bass. On this record Will and Tim and Richie all play bass, and Regine and Jeremy play drums, so there's all these different combinations of musicians. If someone's playing bass and someone's playing drums, it's like having a whole different rhythm section."

## The humour

"I thought it was funny to start a song [Normal] saying I don't know if I like rock music. I remember playing 'La Bamba' in rural Haiti, somewhere they'd never heard rock music before. A song like 'La Bamba' you think of as cheesy, but when you play that riff to people who've never heard rock music it's like being at a Beatles show in 1962. People are like, 'Whoa, what the hell is this?!'"

## The rock and the roll

"There's a lot of rock'n'roll on this album, but a lot of times the roll gets lost. People don't call it roll music, but we're trying to keep the roll in there."



## Random Access Memories

6

## Daft Punk COLUMBIA



This year, French duo Daft Punk pulled off an incredible feat of rebranding. Following a weak third album (2005's 'Human After All') and 2010's largely overlooked 'Tron Legacy' soundtrack, they somehow returned as untouchable robotic superheroes.

When they released a snippet of 'Get Lucky', three careers were revived in the click of a YouTube play button – those of disco don Nile Rodgers, NERD man Pharrell Williams and Daft Punk themselves. The full track soon followed, and was

the most radio-friendly thing Daft Punk had ever released. Had they gone pop? Not really: the album was an odd, far-ranging thing, with an opening track that sounded like the theme from a cheesy '70s serial ('Give Life Back To Music'), a song Barry Manilow might have happily recorded ('Touch') and unlikely guests including Strokes singer Julian Casablancas, who appeared on 'Instant Crush'. The one

thing absent was what they're most famous for: dance music. And most improbably, they did all this while barely putting in a public appearance.

A masterclass. ■ DS

►RELEASED May 17

►HIGHEST CHART POSITION 1



3

## ...Like Clockwork

## Queens Of The Stone Age MATADOR



It had been six long years since Queens Of The Stone Age's last album. The world hadn't forgotten about Josh Homme's band, but while he'd been drumming for Them Crooked Vultures and helping Arctic Monkeys record 'Humbug' his main band's absence from the heavy-rock landscape had started to become painfully obvious. Thank Beelzebub, then, for the arrival of '...Like Clockwork'. It became the band's highest-ever-charting album in the UK, going straight in at Number Two after a well-fought battle with Disclosure. And it was the band's most accessible work to date, featuring much-mentioned guest appearances from Elton John, Alex Turner, Jake Shears, Dave Grohl and Nick Oliveri. None of that diluted the essence of what Queens Of The Stone Age were all about, though. Lead single 'My God Is The Sun' set the tone for an LP that was, at times, evil,

intense and very, very sexy. But tracks like 'Kalopsia', 'I Appear Missing' and '...Like Clockwork' were the most telling. Never before had Homme revealed such frailty and insecurity in his songs. They were a painful and raw insight into the growing pains of a goliath of rock. ■ LC

► RELEASED June 3 ► HIGHEST CHART POSITION 2  
► ORIGINAL NME RATING 9/10

JOSH HOMME, FRONTMAN:  
FOUR AFTERTHOUGHTS

**1** "I honestly thought people were gonna hate this record. I knew we liked this music, but I thought it might be too peculiar. It was like trying on your platinum polka dot tuxedo for the first time and going out in public."

**2** "It felt like we were making a strange, naked statement at a time when the music world was not responsive to that."

**3** "The call [in QOTSA] has always been to play whatever you like. I'm not saying there's gonna be a techno country record, but

we've been around a long time and when people heard this they were like, 'I was not expecting that.' That's what we've always tried to do."

**4** "I've been carrying around a lot of 'If I Had A Tail' lately. We're playing all this material live and that's a song that people gravitate to. I don't know that 'If I Had A Tail' is cathartic, it's just the sort of tune that when you play it you feel like you're wearing your fuck-me pumps. Everyone in the crowd is dancing, singing, smiling, arms in the air. What more could you want?"



## Yeezus

2

## Kanye West DEF JAM



There are two schools of thought when it comes to Kanye West. One is that he's an egotistical, fame-gobbling ignoramus. The other is that he's all of those things, but also a total genius. Let's go with the latter. You'll recall that there was a lot riding on 'Yeezus'. And production was fraught, with Rick Rubin drafted in. Turns out even a god needs a little help sometimes. What they assembled was West's most sonically challenging and diverse album to date. His impeccably selected collaborators – Hudson Mohawke, Charlie Wilson and Daft Punk – would ensure that. And some of it ranked among Kanye's best

work ('Blood On The Leaves', 'Bound 2' and 'Black Skinhead'). Months before his death, Lou Reed wrote about Kanye's 'Yeezus' – one divisive innovator to another. "There are moments of supreme beauty and greatness on this record, and then some of it is the same old shit," He commented, bluntly. "But – he's really trying to raise the bar. No-one's near doing what he's doing, it's not even on the same planet." Kanye's planet: we just live on it. ■ GC

► RELEASED June 18  
► HIGHEST CHART POSITION 1



## 5 Silence Yourself

Savages POP NOIRE/MATADOR



Can you be grateful for the travails Savages went through to record their debut without sounding like a sadist? 'Silence Yourself' almost never happened – the band's early management

put them in a position where splitting up seemed more appealing than compromising any further. But, of course, the quartet's unfuckwithable nature prevailed, they fired their managers and channelled their ire into these 10 thrilling songs that are as much indebted to brutal hardcore as cool post-punk. While singer Jehnnny Beth was always convincing at lyrically inhabiting another's skin, the 'Silence Yourself' songs that hit hardest were those, such as 'I Am Here', where Savages' real-life defiance punched through: "I am here/I won't hide". ■ LS

► RELEASED May 6 ► HIGHEST CHART POSITION 19

## 4 Holy Fire

Fools TRANSGRESSIVE/WARNER



In 2010 Fools released 'Spanish Sahara' to introduce their second album 'Total Life Forever', and in doing so made it known that it would be a completely different beast to 2008 debut 'Antidotes'.

In 2013 they performed the same trick with the roar of 'Inhaler'. That mighty track was the first glimpse of 'Holy Fire', an album that was another giant stride forward for the Oxford band. On it they flitted effortlessly between sparse and restrained ('Moon', 'Stepson'), shimmering and layered ('Late Night', 'Milk & Black Spiders'), and feral and energetic ('Providence', 'Inhaler'). A Number Two chart placing, a Mercury nomination and their first festival headline slot at Latitude followed. ■ LW

► RELEASED February 11 ► HIGHEST CHART POSITION 2  
► ORIGINAL NME RATING 9/10

YANNIS PHILIPPAKIS,  
FRONTMAN:  
FAVOURITE TRACKS

## 'Moon'

"When me and Jimmy [Smith, guitar] were writing it we were locked off from the world in this tiny little room. A lot of the lyrics were thinking of what was going on in the outside world. It's some apocalyptic fantasy."

## 'Late Night'

"I've seen girls crying and pulling out their hair during 'Late Night'. I'm taking it as a compliment, but maybe that's a bit presumptuous."

## 'Inhaler'

"It's bullshit to think quiet equals mature. 'Inhaler' is as much of an accomplishment as the quieter tracks."





1

AM

## Arctic Monkeys DOMINO



Arctic Monkeys' 2006 debut bristled with overconfident, barely contained teenage lust, and their fifth album 'AM' was just as randy. The difference is that experience has taught

them how to play it cool: suave, sophisticated, blowing smoke-rings on a hotel-room balcony... yet still not above making a 3am booty call.

Much of the discourse on 'AM' had centred around how far-removed it is from the Monkeys' usual indie-rock wheelhouse – the R&B vocal melodies, the hip-hop rhythms, the so-on-and-so-forth – and certainly, that stuff shouldn't be overlooked. 'AM' felt like a genuine evolution for the band, and one that wasn't without risk – just imagine what a song like 'One For The Road' could've ended up as in lesser hands. Its success, however, ultimately rested on the same two things that had always made them so special: Alex Turner's wry, self-deprecating way with words, and his devastating way with a tune. 'AM' boasted an embarrassment of riches on both counts.

For all the new tricks they'd learned (like the stampeding, Sabbath-esque breakdown on 'Arabella' or the sleek G-funk stylings of 'Why'd You Only Call Me When You're High?'), not one of them failed to come off. From here on out, 'AM' is Arctic Monkeys' new benchmark, the album against which everything else will now be measured. You might say that it's an obvious choice for album of the year. But you couldn't argue that it's not a worthy one. ■ BN

► RELEASED September 6  
► HIGHEST CHART POSITION 1  
► ORIGINAL NME RATING 10/10



#### ALEX TURNER, FRONTMAN: FIVE FACTS

##### 1 It almost wasn't called 'AM'

"I got this old Rickenbacker thing that we recorded a lot through. There's no knobs, just two holes. And this little black amp that became known as The New Black. Crossed me mind to call the album that."

##### 2 Crazy guitar solos were banned

"I was trying to not do as many 'wraaaangs!', 'cos I've done that move a lot now. Not so much fuzz this time."

##### 3 Floor toms were also banned

"People use floor toms onstage too much. Fuckin', the moment the floor tom gets in front of the amplifiers I've gotta fucking wave a flag on it."

##### 4 The 'One For The Road' solo was originally on 'Fireside'

"It was on there in a different key, but it didn't really seem to fit. That's a little secret for you."

##### 5 Tambourines were essential

"They're so prominent. We've had fucking tambourines on all the records, probably – even when it's not mattered – but this time it was like, we've gotta get it right. I played the tambo on the record a lot – it was like a constant battle between me and James Ford [producer]."

#### STORY BEHIND THE SLEEVE

**Alex Turner:** "I remember the first time we made a recording, and I saw it coming back and making the equaliser go – the green

and red skyscrapers bobbing up and down. There was something special about that, it's quite sexy. And so the video for 'Do I Wanna Know?' kind of subscribes to that idea, as does the cover of the record – it's the sounds that make the visuals go. I did the sketch of it that became the cover. It's like an AM wave, but people say it looks like a bra too, and I suppose they're right! It doesn't actually have an A and an M in it, but it's that shape, with the waves getting taller and shorter and taller. The Velvets had the picture of the VU meter on their album, so I was like, 'What does AM exist in?' It's the opposite of PM, and it's the soundwave. So it seemed quite striking to me. Also, it seemed to somehow correlate with the sound of the record too."

#### FAMOUS FANS

**Josh Homme, Queens Of The Stone Age:** "It's some kind of night-time whispering record, you know. It's really aptly titled. I think they're playing the most dangerous game, doing something different every time. But it's the only game worth playing. Musical safety equals death. There's always this question: why don't you just take your hit and copy that? But that's not what this is about. This is about the chance to do something absolutely classic. Someone's gotta be the next Black Flag or Led Zeppelin, you know."

**Harry Koisser, Peace:** "I think Arctic Monkeys are great. I listened to 'AM' a lot on tour and it felt like they were moving into being a great British rock band."

# SLEEVES OF THE YEAR

## 10 Run The Jewels El-P And Killer Mike



By Brooklyn artist Nick Gazin.

**Gazin says:** "El-P wanted hands in the 'Run The Jewels' positions and I suggested

we make them dismembered demonic hands, which he was into. The only hard part was I had to do all of the art in a weekend, during which I hardly slept."

## 9 Praxis Makes Perfect Neon Neon



An image by London graphic designer Milly Wright.

**Wright says:** "It's a mix of the typography from the [2008

Neon Neon] 'Stainless Style' album and modernist Italian book design. We wanted it to look like something you would pick up in a public library."

## 8 180 Palma Violets



A photo taken by Rough Trade co-owner Jeannette Lee.

**Lee says:** "The cover of The Who's 'Meaty Beaty Big And Bouncy' has kids sitting on some steps outside a rundown house. They looked like a gang out to cause trouble, which seemed like a spot-on idea to me."

## 7 ...Like Clockwork QOTSA



A drawing by Liverpool artist Boneface.

**Boneface says:** "Well, the title of the album, is ironic. So the idea behind

the artwork is an extension of that. The journey from beautiful blueprint to prodigious palpability is often littered with bad shit."

## 6 Trouble Will Find Me The National



A scene from Korean artist Bohyun Yoon's 2003 art installation *Fragmentation*.

**Yoon says:** "Many of the

songs explore the idea of 'passage'. I am curious about human perception developing in parallel with the progression of the technological world."

## 5 Fuzz Fuzz

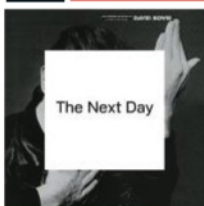


An illustration by London-based Tatiana Kartomten.

**Kartomten says:** "I went to their first show, got high and

was psyched on them, so I went home with their 45, put it on repeat and drew. There are three versions of it, but all with the same original image."

## 4 The Next Day David Bowie



British designer Jonathan Barnbrook obscured Bowie's "Heroes" cover with a white square.

**Barnbrook says:** "It's about the spirit of rock music which is 'of the moment'. The new LP is contemplative and the "Heroes" cover matched this mood."

## 3 The Electric Lady Janelle Monáe



A drawing of Monáe plus her alter ego Cindi Merriweather alongside her four sisters, by New York artist Sam Spratt.

**Spratt says:** "I took her and my own influences and made these disparate elements cohesive without being some sort of Frankenstein's monster."

## Mosquito 2 Yeah Yeah Yeahs



Designed by South Korean animator Beomsik Shimbe Shim.

**Shim says:** "I imagined a giant, hairy, female mosquito dragging up a helpless boy into the night sky. Karen wanted the mosquito to be a sexy and beautifully gross female.

I considered the mosquito as Karen O herself – the warrior-like female rock star. I used scientific images and microscopic photographs of mosquitos to help me with the mosquito design and make it as horrifying as possible. Karen loved the idea of the sticky jam floating around, because it helps the feeling of craziness."



## 1 You're Nothing Iceage

A photograph taken by Danish photographer Kristian Emdal.

**Emdal says:** "Elias [Rønnfelt, Iceage frontman] had read that ornithologists were trying to increase the number of falcons in Denmark to fight the increasing number of seagulls in cities. The band agreed that the bird

resembled elements in the music: proud and bold yet fragile and easily broken. The guys found this falcon enthusiast. A year ago he had lost his beloved falcon and he had it laying in his freezer. He was unstable and was constantly falling over, furious about the fact that this bird was nothing like the old one."



# EPs OF THE YEAR

## 5 **EP1** Pixies SELF-RELEASED



In June they announced that Kim Deal had left. Then came the first new extended Pixies release for 22 years. 'Indie Cindy',

and 'Andro Queen' sounded like a machine cranking back into action. ■ TH

► RELEASED September 2

► ORIGINAL NME RATING 6/10

## 4 **Other Voices** The Orwells NATIONAL ANTHEM



The Orwells released two EPs in 2013, but this edged its way onto this list at the expense of 'Who Needs You' by

virtue of its Dave Sitek-produced title track. Their best work yet. ■ BN

► RELEASED June 24

► ORIGINAL NME RATING 8/10

## 3 **Blush** Wolf Alice CHESS CLUB



Wolf Alice's first release after singles 'Fluffy' and 'Bros' did little to indicate where they were headed. But the intricate '90 Mile

Beach' and the rumbling 'She' presented some intriguing options. ■ RD

► RELEASED October 7

► ORIGINAL NME RATING 7/10

## 2 **Devil Fruit** Rad Key LITTLE MAN



On their second EP, the brothers Radke unleashed their anger across four tracks of Misfits-worthy punk – a furious outpouring that proved the teenagers were not to be messed with. ■ RD

► RELEASED October 14

► ORIGINAL NME RATING 8/10



# 1

## Tally All The Things That You Broke

### Parquet Courts WHAT'S YOUR RUPTURE?



As a snapshot of where a band are in their career, an EP doesn't always require cohesion to be successful. Take 'Tally...', which bolstered Parquet Courts' reputation as one of the best bands to emerge in 2013. It opened on 'You've Got Me Wonderin' Now' – a Vaccines-meets-

Modern Lovers thrash structured around a recorder hook – and closed with 'He's Seeing Paths', an eight-minute, cowbell-centric excursion into early-Beck weirdness. There was little reason or rhyme to the journey from point A to Z, but that it was all part of Parquet Courts' ramshackle charm. ■ BN

► RELEASED October 7 ► ORIGINAL NME RATING 9/10

# MIXTAPES OF THE YEAR

# 1

## Acid Rap

### Chance The Rapper

## 5 **Cut 4 Me** Kelela



Kelela's music sounds like the future rushing in. On 'Cut 4 Me' R&B ground against UK bass while a sci-fi horror soundtrack

played out. It was like walking on the moon with 'Now 34' on your iPod. ■ AH

► RELEASED October 1

► DOWNLOAD fadetomind.net/kelela/

## 4 **K+** Kilo Kish



A jumble of no-fi sounds and synths stitched together by field recordings, 'K+' made Kilo Kish one of 2013's

most intriguing stars: a female MC with an avant-garde edge. ■ AH

► RELEASED February 7

► DOWNLOAD kilokish.com/k

## 3 **Run The Jewels** El-P And Killer Mike



After producing Killer Mike's 'RAP Music' last year, El-P was promoted to the mic here. Big Boi

cameoed on 'Banana Clipper', and just like the tape as a whole, he was fast, loud and unstoppable. ■ AH

► RELEASED June 26 ► DOWNLOAD

foolsgoldrecre.com/runthejewels/

## 2 **Indigoism** The Underachievers



We were waiting for Joey Bada\$\$ to blow up in 2013, but it was his Beast Coast mates Ak and Issa Dash who wowed. This honed

the sonics of breakout single 'Herb Shuttles' to stoned perfection. ■ AH

► RELEASED February 1

► DOWNLOAD datpiff.com



This time last year, 20-year-old Chancellor Bennett was living an inconspicuous existence in his native south side Chicago, riding the growing buzz from his 2012 mixtape debut '10 Day', performing in smoky sinkhole venues across the city between internships on political campaigns. 'Acid Rap' changed all that. A sumptuous, soul-soaked hip-hop marvel, the April release turned Chance The Rapper into a star, sparking a still unsettled multi-million-dollar bidding war between major labels and

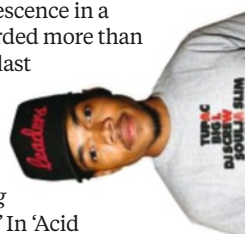
catapulting the emcee into the big league. Here Chance detailed adolescence in a city that recorded more than 500 murders last

year: "Truth is, down here it's easier to find a gun than a fucking parking spot." In 'Acid

Rap' he created a word-of-mouth smash that stormed the hip-hop world – a testament to the breakout power of mixtapes. With a debut album reportedly planned for 2014 and 'Acid Rap' continuing to gather plaudits, hip-hop had a soulful new superstar. ■ AH

► RELEASED April 30

► DOWNLOAD datpiff.com





## 10 Cough Cough Everything Everything

Directed by frontman Jonathan Higgs  
**What happens:** Shots of the band playing are cut with images of guns, fire and riots.  
**Higgs says:** "This song was inspired in part by greed, and by the 2011 summer riots, so I wanted it to be aggressive and steeped in crude oil. All the riot footage came from the UK."

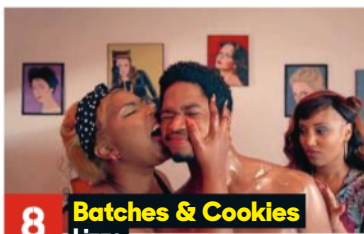
► YOUTUBE VIEWS\* 1,895,341



## 9 Wishes Beach House

Directed by Eric Wareheim  
**What happens:** Ray Wise (*Twin Peaks*) sings at a weird American football game.  
**Wareheim says:** "It was the idea of Victoria [Legrand, singer] to use Ray. The contrast of that rugged face with the ethereal vocals was a home run."

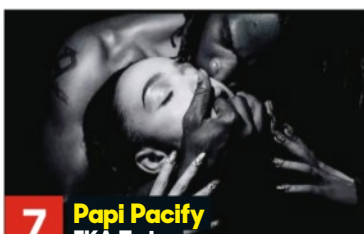
► YOUTUBE VIEWS 1,097,804



## 8 Batches & Cookies Lizzo

Directed by Ryan Kron Thompson  
**What happens:** Lizzo melts butter on a man and hits up a gay pride rally outside the anti-gay Westboro Baptist Church.  
**Thompson says:** "'Batches' are bigots and squares. 'Cookies' are the people who see the world the right way."

► YOUTUBE VIEWS 63,477



## 7 Papi Pacify FKA Twigs

Directed by FKA Twigs and Tom Beard  
**What happens:** A shirtless man's fingers probe FKA Twigs' throat and mouth.  
**FKA Twigs says:** "It's important to run with your first instinct. The video is meant to be a physical manifestation of emotional turmoil with a lover."

► YOUTUBE VIEWS 466,928

# VIDEOS OF THE YEAR

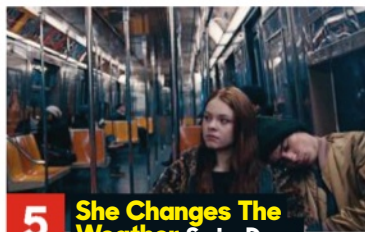


## 6 Wor Django Django

Directed by Jim Demuth  
**What happens:** Cars and motorbikes hurtle round the Well Of Death in Allahabad, India.

**Vincent Neff, frontman, says:** "There were four motorbikes, and three cars with guys sitting out the windows, snatching rupee notes out of spectators' hands."

► YOUTUBE VIEWS 506,042

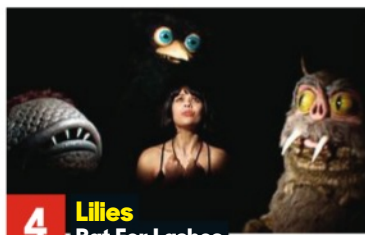


## 5 She Changes The Weather Swim Deep

Directed by Georgia Hudson  
**What happens:** A young couple lark about and fall in love, in a pool and on a bus, in New York City.

**Hudson says:** "There's nothing more interesting than the exchange between people. It's important to look at the essentials of relationships..."

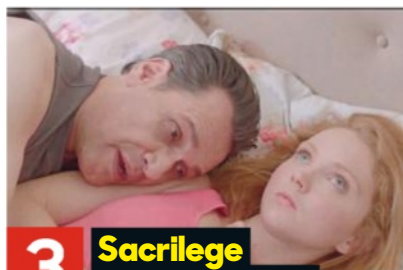
► YOUTUBE VIEWS 381,560



## 4 Lillies Bat For Lashes

Directed by Peter Sluszk  
**What happens:** Natasha Khan enters a *Where The Wild Things Are* world.  
**Sluszk says:** "The most interesting sequences were the ones in which we encased her in the translucent armour. That required a lot of pain on her part."

► YOUTUBE VIEWS 390,391



## 3 Sacrilege Yeah Yeah Yeahs

Directed by French collective Megaforce  
**What happens:** British model Lily Cole plays a woman whose promiscuity leads to tragedy.

**Megaforce says:** "The track is really powerful and original. To edit the narrative in reverse, shot by shot, looked great."

► YOUTUBE VIEWS 4,164,643



## 2

## Just A Reflektor Arcade Fire

Directed by Vincent Morisset

**What happens:** A woman travels through surreal worlds in an interactive online video filmed in Haiti.

**Morisset says:** "The idea was to create something that felt optical, analogue, like playing with shadow puppets."

► YOUTUBE VIEWS n/a (watch the video at justareflektor.com)

## 1 Nerve Endings Eagulls

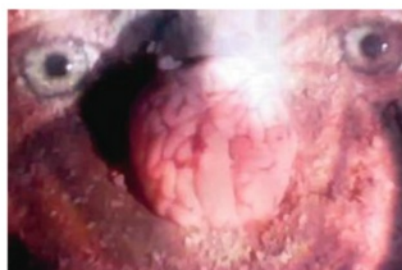
Directed by the Leeds-based quintet

**What happens:** The band plays and a brain slowly rots and becomes infested with maggots in a basement.

**Mark Goldworthy, guitar, says:** "The song's about anxiety and paranoia, so I thought we should film a brain rotting. I went round all the butchers in Leeds' indoor market, but some of

them told us to fuck off. I ended up having to buy a pig's head 'cos the butcher wouldn't take its brain out for us. I used a hammer and a knife..."

► YOUTUBE VIEWS 11,031





# BOOKS OF THE YEAR

1

## Autobiography

### Morrissey

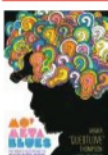


It was one of the year's bona fide literary events, in a way that books by musicians rarely are. But then, musicians are rarely like Steven Patrick Morrissey. The writing frequently veered towards the grandiloquent, the sort of stuff that usually makes literary editors tear out their own eyebrows in frustration at their writers.

But then, first-time authors are rarely like Steven Patrick Morrissey. While some critics felt he became too mired in his legal wrangling with his former Smiths bandmate Mike Joyce, what pretty much everyone could agree on was the fact that he had proven his longform writing chops. Morrissey also bared more than we ever could have expected to see of his soul. He talked passionately about his heroes and his influences, and even spoke relatively frankly about his sexuality. Equally, he showed no restraint in unleashing his ire on his perceived foes, Rough Trade's Geoff Travis, Julie Burchill and Tony Wilson among them. All in all, *Autobiography* was witty, verbose and honest to a degree that you'd struggle to find in other musicians' diaries. But then, memoirists are rarely like Steven Patrick Morrissey. ■ KEGP

► PUBLICATION DATE October 17

### 5 Mo' Meta Blues: The World According To Questlove



The Roots' drummer and hip-hop legend Ahmir 'Questlove' Thompson was smart enough to deconstruct his own stories alongside the moments of erudite cultural criticism. ■ KEGP

► PUBLICATION DATE August 29

### 3 Isle Of Noises: Conversations With Great British Songwriters



Daniel Rachel's interview technique was simple: talk to songwriters about the day job. The insights he got were as fascinating as his subjects: Jarvis Cocker, Noel Gallagher

and Ray Davies among others. ■ KEGP

► PUBLICATION DATE October 17

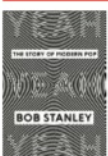
### 4 Creation Stories: Riots, Raves, And Running A Label



If you wished to hear stories about mixing My Bloody Valentine on mushrooms, or taking Carl Barât to A&E because he'd almost lost an eyeball, this was the memoir for you. ■ KEGP

► PUBLICATION DATE November 7

### 2 Yeah Yeah Yeah: The Story Of Modern Pop



Saint Etienne band member Bob Stanley's history of pop from the birth of the charts was brilliantly researched and put together, but it was the charming, obscure anecdotes that made it impossible to put down. ■ KEGP

► PUBLICATION DATE September 13

# FILMS OF THE YEAR

1

## Good Vibrations



One-eyed, bearded idealist Terri Hooley was the man who opened a record shop in the early 1970s on what he called "the most bombed half-mile in Europe" – Great Victoria Street in Belfast. It was called Good Vibrations. In the film that was named after his shop, Hooley (played brilliantly by Richard Dormer from *Game Of Thrones*) is portrayed as a rampant idealist whose adolescent impulses and enthusiasm for his project caused trouble in his home life (he missed the birth of his first child, for instance), but sparked a musical revolution. After being converted to punk, he started a record label, named it after his shop, then ran it in a ramshackle style that captured the spirit of the times. The result was that he discovered Derry lads The Undertones, released the single 'Teenage Kicks' in 1978 and changed thousands of lives, including John Peel's. The emotional heart of the film was revealed when Peel played the track for the first time on Radio 1, and Hooley's life was flooded with unadulterated joy. *Good Vibrations* summed up music's ability to help people forget troubled times. ■ AW

► RELEASED March 29 ► DIRECTORS Lisa Barros D'Sa, Glenn Leyburn

5

### A Band Called Death



In 1971, three brothers from Detroit formed a punk band. They never made it big. Decades later their sons reformed the band so the world could hear their music.

The process is captured here. ■ LJ

► RELEASED August 13 ► DIRECTORS Mark Christopher Covino, Jeff Howlett

3

### The Punk Singer



Kathleen Hanna has faced death threats from misogynists threatened by Bikini Kill, and resentment from fellow riot grrrls. But her biggest challenge was her diagnosis with Lyme disease, a battle chronicled here. ■ LS

► RELEASED October 17  
► DIRECTOR Sini Anderson

4

### Mistaken For Strangers



Directed by – and largely about – Matt Berninger's younger brother Tom, *Mistaken For Strangers* was a funny and touching portrait of how being in

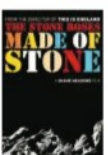
a band affects those left behind. ■ LS

► RELEASED October 12

► DIRECTOR Tom Berninger

2

### The Stone Roses: Made Of Stone



When Ian Brown rang Shane Meadows and asked him if he'd like to make a film about the Roses' reunion, Meadows' response was: "If you let anyone else do it, I will kill myself." The

director adores the band, and it came across in this charming love letter. ■ TH

► RELEASED June 5 ► DIRECTOR Shane Meadows

# THE 50

# BEST TRACKS OF 2013

42

## 50 **Is It Raining In Your Mouth?** **Fat White Family** TRASH MOUTH



Call it perverse, call it lazy, call it whatever you like, but just remember that Fat White Family's only bid thus far to write a genuine pop song worked so well because, away from

all the stories of squalor and rankness, this was as infectious as anything else in this list. ■ MW

►RELEASED April 1 ►HIGHEST CHART POSITION n/a

## 49 **Indie Cindy** **Pixies** SELF-RELEASED



It's been prudent to adopt a 'be careful what you wish for' approach to new Pixies material. With 'Indie Cindy' Black Francis showed that not only was he still capable of writing

songs that sound like the Pixies, he could write

songs that were worthy of them, too. ■ BN

►RELEASED September 2 ►HIGHEST CHART POSITION n/a

## 48 **Follow** **Telegram** GRAM GRAM



The debut from the Eno and Ferry-obsessed four-piece was a near-perfect slice of Buzzcocks brilliance. Singer Matt Saunders' Welsh lilt

was full of sleaze and venom, but it was the twin assault of drummer Jordan Cook and guitarist Matt Wood that carried it. ■ MW

►RELEASED November 4 ►HIGHEST CHART POSITION n/a

## 47 **Leather Jacket Love Song** **The Cribs** WICHITA



Released as a bonus track for the Jarman brothers' greatest-hits record 'Payola', 'Leather Jacket Love Song's defiant lyrics and indie-

disco bounce ensured it slotted in alongside their best tunes. Written several years ago, it featured Johnny Marr's last contribution to the band. The opening "It was 10 years on" was an accidental nod to the band's anniversary and, said frontman Ryan Jarman, "The nostalgic element was something we recognised and played up a bit, especially with the video." For the making of it, the trio went back to their hometown of Wakefield to re-enact situations they had been in when they were younger. "A lot of the footage was embarrassingly nerdy stuff, but our friend who directed it thought we should try and recreate some of it," said Jarman. "Fortunately, when we went back nothing had changed, 13 years later. The venue was identical, so recreating it was easy. The room was there, the same gear was there." The result? A fitting tribute to the band's 10 years of DIY punk rock. Long may they continue. ■ LW

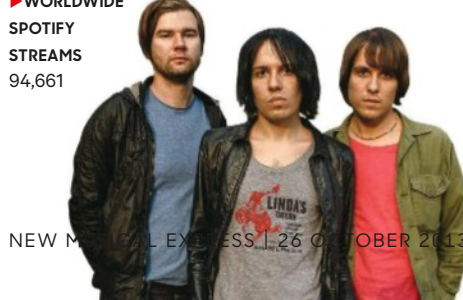
►RELEASED February 10 ►HIGHEST CHART POSITION n/a

►WORLDWIDE

SPOTIFY

STREAMS

94,661



## 46 **Retrograde** **James Blake** POLYDOR



The first single from 'Overgrown' set the tone for the entire album and marked James Blake as a man in love but full of questions. Written in

anger at 7am after a bad phone call, 'Retrograde' directly addressed his lover, continuing their conversation over crescendos of synth. ■ PH

►RELEASED February 11 ►HIGHEST CHART POSITION 87

## 45 **Juice** **Chance The Rapper** SELF-RELEASED



Like Tupac in the 1992 movie of the same name, Chance is all about "juice" (meaning 'respect'). Over a sample lifted from Donny Hathaway's cover of Lennon's 'Jealous Guy', he

proved he can be the "pop smash" rapper now that fellow Chicagoan Kanye has gone weird. ■ KEGP

►RELEASED April 30 ►HIGHEST CHART POSITION n/a

## 44 **Stoned And Starving** **Parquet Courts** WHAT'S YOUR RUPTURE?



Flipping through magazines, reading ingredients and wandering around Queens: just some of the things Parquet Courts got up to in 2013.

Luckily it only took two chords

and a jumped-up drumbeat to turn that feeling into a coiled spring of a song. ■ HS

►RELEASED April 15 ►HIGHEST CHART POSITION n/a

## 43 **Colours To Life** **Temples** HEAVENLY



On which the Kettering band shed the glam rock of debut track 'Shelter Song' in favour of some delightful harmonies, topped off by frontman James Bagshaw's soft vocal. This

was less T Rex and more The Byrds, and set up the quartet as connoisseurs of modern psych rock. ■ LW

►RELEASED June 24 ►HIGHEST CHART POSITION n/a

## 42 **Easy Easy** **King Krule** XL



Bitter and sour to the last, 'Easy Easy' was as conversational and thought-provoking as anything by the great British social commentators, from

Ray Davies to Mike Skinner. But it was threatening too, and the emotion poured out of

Archy Marshall when he hollered the hook. ■ MW

►RELEASED July 9 ►HIGHEST CHART POSITION n/a

## 41 **Control** **Big Sean** DEF JAM



This rocked because of Kendrick Lamar using his guest verse to have a pop at 11 other rappers, including Drake and Tyler, The Creator. "I'm

tryin' to murder you niggas", he said. "I'm The King of New York". It sent shockwaves through the hip hop world. ■ TH

►RELEASED August 14 ►HIGHEST CHART POSITION n/a



#### 40 **Jerk Ribs** Kelis SELF-RELEASED



After an outstanding first run with The Neptunes, Kelis' 2010 album 'Flesh Tone' limped under a tinny Guetta womp. But she found a worthy collaborator in TVOTR's David Sitek, and this was the sound of one woman refusing to limit herself. ■ LS

►RELEASED April 23 ►HIGHEST CHART POSITION n/a

#### 39 **5AM** Katy B RINSE/COLUMBIA



Katy B does not like the party to end. Yet on the second single from album two she was craving the next best thing to soothe her when the clubs kick out: "Somebody to walk with...

a little loving like Valium". This pulsing number, though, was the opposite of a sedative. ■ AW

►RELEASED November 4 ►HIGHEST CHART POSITION 14

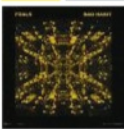
#### 38 **Bring The Noise** MIA INTERSCOPE



MIA signalled her return with a sonic rabbit-punch that featured at least two of the year's best lyrics: "Truth is like a rotten tooth, you gotta spit it out!" and "It's not me and you, it's the fucking banks!" The most thrilling and erudite comeback of the year. ■ AW

►RELEASED June 18 ►HIGHEST CHART POSITION n/a

#### 37 **Bad Habit** Fools WARNER



A lot was made of Yannis Philippakis' more accessible lyrics on 'Holy Fire', and it was here where he really offered a passport into his heart. "I'm a bad habit/One you cannot shake/

And I hope that I change/Don't follow me", he sang, as if confronting himself in the mirror. ■ GC

►RELEASED July 19 ►HIGHEST CHART POSITION n/a

#### 36 **New Slaves** Kanye West VIRGIN



Kanye's searing meditation on race and consumerism in America quoted the lyrics to Billie Holiday's civil-rights standard 'Strange Fruit' over a sample lifted from a '70s Hungarian prog-rock band. This was as bleeding-edge as pop music got in 2013, and was brilliantly inventive. ■ BN

►RELEASED June 18 ►HIGHEST CHART POSITION 20

#### 35 **Fluffy** Wolf Alice GENEPOOL



The saloon-door stomp of 'Leaving You' first introduced Wolf Alice to the world in 2012, but this year's 'Fluffy' marked their real arrival. The riffs squealed magnificently, but it was

frontwoman Ellie Rowsell switching between soft coos and abrasive roars that made it. ■ RD

►RELEASED February 11 ►HIGHEST CHART POSITION n/a

#### 34 **Entertainment** Phoenix v2



The big comeback single after the big breakout album, 'Entertainment' was the sound of Phoenix trying to be all things to all

people, and succeeding. Frontman Thomas Mars has never given too much away, and their eagerly awaited return arrived as a payload of pure gloss, galloping in on an oriental riff only to then turn around and tell you that it merely wanted solitude. It somehow managed to sound as melancholy as three gins alone in a low-quality foreign hotel room, but also like standing on a downtown rooftop late at night shouting, "I'm alive, you fuckers!! I'm alive!!!" at no one in particular. ■ GH

►RELEASED February 18 ►HIGHEST CHART POSITION n/a ►WORLDWIDE SPOTIFY STREAMS 7,500,939

#### THOMAS MARS, FRONTMAN: Q&A

**Did you know immediately that 'Entertainment' would be your comeback single?**

"It kept coming back and we kept rejecting it. It was either too familiar, too distant or too intrusive. After spending about a year with it, we managed to see it from a different angle and it became something very different."

**Are you good at picking your winners?**

"No. Usually, the things we like at first never end up on the album at all."

**Did it do the business?**

"I never think of it in terms of one song. To me, it's always surprising to hear people sing along to that one. 'I'd rather be alone' – that's not a singalong line."



#### 33

#### Fall Back

#### Factory Floor DFA



"Did you feel like you were going to fall down?" droned Nik Void like a pitiless android. With 'Fall Back', Factory Floor were mutating into

a more nuanced beast. Unlike their coldly industrial early recordings, it radiated warmth: the skittering, synth-powered juggernaut captured the fizzy feeling you get in your stomach when you're about to plummet. If pure, brutal noise had been Factory Floor's old weapon of choice, then 'Fall Back' was them beefing up the armoury: no longer content with bursting eardrums and hell-bent on finding ways to shake the whole body instead. It was also, according to drummer Gabe Guernsey, "a bit of a love song." He added: "It reminds me of the way you feel about someone when you first meet them." ■ BH

►RELEASED January 14 ►HIGHEST CHART POSITION n/a ►WORLDWIDE SPOTIFY STREAMS 100,523

#### GABE GUERNSEY, DRUMS: HOW TO WRITE A LOVE SONG Spark a chemical reaction

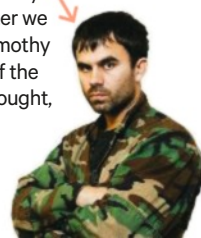
"Dom [Butler, multi-instrumentalist] referred to it as feeling like being on ketamine, like you're going to fall over. But for me it's more about that emotion when you're knocked off your feet by someone."

#### Talk sexy

"The vocals are almost in half-time to the rest of the track, like someone telling you to calm down when you're off your face on speed. It's a comfort thing. Nik works phonetically and processes her vocals many times over."

#### Ask the love doctor for help

"The single version was effectively mixed by me, and I'm not a mixer: my ears are fucking shit, basically. After we released the single, Q [Timothy Wiles] sent us a version of the track he'd mixed, and I thought, 'That's mixing...'"



## 32 Why'd You Only Call Me When You're High? Arctic Monkeys DOMINO



Nobody was sure what to make of Alex Turner's claim that the band had been looking to G-funk for inspiration, but it soon all made sense. This track swaggered like 2001-era Dr Dre, but was drenched in the sort of rock'n'roll sleaze that even Josh Homme would stand aside for. ■ KEGP  
▶RELEASED August 11 ▶HIGHEST CHART POSITION 8

## 31 Diane Young Vampire Weekend XL



The New Yorkers announced their return this year with punnery, a frenetic production style and a silly hook. This was the song that proved their last album's Number One success was no glitch in the universe. A clever pop anthem for clever clogs who love pop anthems. ■ EB  
▶RELEASED March 19 ▶HIGHEST CHART POSITION 50

## 30 Recover Chvrches GOODBYE/VIRGIN



'Recover' started life sounding like a plea for comfort, but actually masked an ultimatum from someone sick of being messed around: "I'll give you one more chance to say we can change our old ways", Lauren Mayberry sang though synths glinting with desperation. ■ LS

▶RELEASED February 16 ▶HIGHEST CHART POSITION n/a

## 29 I Wanna Be Yours Arctic Monkeys DOMINO



Alex Turner acknowledged his long-standing lyrical debt to John Cooper Clarke by setting the Manc punk poet's words to this sumptuous, last-dance-of-the-night soundtrack, crooning softly about wanting to "be your vacuum cleaner and breathe in your dust". ■ BN

▶RELEASED September 9 ▶HIGHEST CHART POSITION n/a

## 28 Open Eye Signal Jon Hopkins DOMINO



Seldom has anything that sounds so much like the back of an electric toothbrush being pushed in and out of Brian Eno's brain given dancefloors such a kick up their backsides. This was a banger that sounded all the better for coming straight from a leftfield guy. ■ GH

▶RELEASED June 3 ▶HIGHEST CHART POSITION n/a

## 27 Solemn Skies Childhood MARATHON



"Does it reach your heart when I touch you that way?" winked singer Ben Romans-Hopcraft over a baggy bass riff, before the track came together in a moment of euphoria.

Hazy and huge, this track set the Londoners up as more than just Palma Violets' tour buddies. ■ LW

▶RELEASED April 29 ▶HIGHEST CHART POSITION n/a

26

2013

## Primal Scream FIRST INTERNATIONAL



If Russell Brand's revolution needed an anthem, it was Primal Scream's state-of-the-nation wake-up call '2013'. Taking in corporate war crimes, Thatcher's legacy, "the peasant underclass" and the crushing of the rock'n'roll counterculture ("No revolutionary spirit left, they've sanitised the freaks"), it created a dystopian hellscape of a modern Britain choking in corruption. Seditious horns and guitars, courtesy of Kevin Shields, made for rock'n'roll at its most cutting and contemptuous. "What happened to the voices of dissent?" Bobby Gillespie hissed. "Getting rich I guess". ■ MB

▶RELEASED March 25 ▶HIGHEST CHART POSITION n/a ▶WORLDWIDE SPOTIFY STREAMS 237,150

### BOBBY GILLESPIE, FRONTMAN: LYRIC ANALYSIS

#### "What happened to the voices of dissent? Getting rich I guess"

"You get people like Tracey Emin doing well in the art world. She was born into a social democracy and she's the same sort of age as me. This isn't an attack on Tracey Emin, I'm just using her as an example of somebody who has done well in the arts and whose way was paid throughout school by the state, who then goes, 'I'm gonna vote Tory and I'm gonna leave the country if Labour get in.'"

#### "A peasant underclass"

"It's about a helpless, uneducated mass of people who are lost and depoliticised. That's why everything's dumbed down. Cuts to the education budget are deliberate. The people running the government and corporations, they don't want a democracy, they want to be the elite, to run everything. Therefore they don't want people like you and me to become lawyers or doctors. It's an ideological weapon, to keep people down. In this country they don't use bullets and bayonets, they do cultural and economic stuff to harm people."

#### "The chairman of the board of BP/Shell are guilty of war crimes"

"It's just about corporate culture... all these fascist companies. I can't remember which of BP or Shell sponsors The National Gallery, but whichever one it is, they're trying to legitimise themselves by sponsoring the art world. So then the art world has been then bought by this multinational company. It's kinda sick."

#### "Thatcher's children make their millions"

"All the politicians who are my age, or like five or 10 years younger, they grew up in the Thatcher free market mentality and the boards of fucking big corporations. And civil servants, in the cabinet, like Boris Johnson. They're certainly Thatcher's children. If they don't make a lot of money now, they will when they leave office – just like Tony Blair, he was one of Thatcher's children."

## 25 Master Hunter Laura Marling VIRGIN



"Wrestling the rope from darkness is no fucking life that I would choose", Marling spat on 'Master Hunter', where she asserted her control over her life in no uncertain

terms, sardonically repelling needy weeds and steeling herself for independence. ■ LS

▶RELEASED April 16 ▶HIGHEST CHART POSITION n/a

## 24 Ya Hey Vampire Weekend XL



Handing over the catchiest chorus hook of their entire 'Modern Vampires...' album ("ut deo, ya hey, ut deo, deo" it went, chanting to God in Latin and Hebrew) to a bunch of

minions was a stroke of genius that kept Vampire Weekend near the top of 2013's pop league. ■ MB

▶RELEASED May 3 ▶HIGHEST CHART POSITION n/a



23

## The Throw

Jagwar Ma MARATHON



An early taster of Jagwar Ma's wide-ranging influences, 'The Throw' was a seven-minute banger that built around a baggy and lolloping groove straight out of Madchester. It started minimally, before exploding into an arms-aloft floorfiller complete with an acid house-influenced extended outro and a giant drop. The lyrics didn't mean a lot ("Entice my love, 'cos you found someone like, like the truth") but the way Gabriel Winterfield delivered them brought to mind the greatest Primal Scream choruses – shamanic, addictive, trance-inducing. No wonder, then, that it became Winterfield, Jono Ma and Jack Freeman's showstopping moment at this summer's festivals. ■ LW

►RELEASED January 27 ►HIGHEST CHART POSITION n/a ►WORLDWIDE SPOTIFY STREAMS 816,262

## JONO MA, SYNTHS: THE SECRETS OF 'THE THROW'

## Keep growing

**1** "The track's got a linear arrangement where it just grows and grows and grows. You think it's all there and then something else comes in."

## Be patient

**2** "The first version we made actually had all the parts coming in at the beginning, but I played it to Yannis [Philippakis, Foals] and it was his idea to hold out a little longer. It leaves more of a reward later on."

## Go bigger

**3** "I'll make the initial beats, and then we'll loop the track almost infinitely and just jam for ages and ages until we get really into it. Then we go through what we've recorded, find which bits are the biggest, and just make them as big as we can."



## 22 Bound 2 Kanye West DEF JAM/VIRGIN



In Kanye's mind, this is what constituted a pop song: sped-up '70s soul samples, a totally unconventional structure and lyrical gems like: "I wanna fuck you hard on the sink/After that, give you something to drink/Step back, can't get spunk on the mink". ■ KEGP

►RELEASED August 28 ►HIGHEST CHART POSITION 55

## 21 She Will Savages MATADOR



Anyone can cobble together a manifesto, but it takes serious smarts to deliver it so powerfully it bypasses your brain and enters your bloodstream. And therein lay the brilliance of 'She Will': a perfect example of Savages' intellectual agenda and fuck-you swagger. ■ BH

►RELEASED March 18 ►HIGHEST CHART POSITION n/a

## 20 Wild For The Night A\$AP Rocky feat. Skrillex COLUMBIA



The pitch-shifted vocals of A\$AP Rocky and the intergalactic bass overload of Skrillex were at odds with one another, yet the rapper and producer combined to make 2013's

biggest mongrel banger. 'Wild For The Night', the third single from Rocky's 'Long Live. ASAP.' album, stuck two fingers up to the world and shouted "fuck being polite" without irony. It was brash, dumb and obnoxious, but by defying convention this odd couple gave both the hip-hop and EDM kids their anthem of the year. ■ DR

►RELEASED March 26 ►HIGHEST CHART POSITION 43

## 19 If I Had A Tail Queens Of The Stone Age MATADOR



The raunchiest number of the 10 rough diamonds on their '... Like Clockwork' album saw Josh Homme experimenting with an intro worthy of a '60s girl-group as he slip-slided into some "Goochie goochie/Ooh la la/Da do ron ron" patter. Over a creeping, predatory bass he then started proposing all kinds of sinister sucking and licking, not forgetting to mention the ensuing pleasure and pain. Like *50 Shades Of Grey* for metalheads, 'If I Had A Tail' also chucked some bestial overtones into the mix for a perfectly perverted bastard of a rock song. ■ LC

►RELEASED June 3 ►HIGHEST CHART POSITION n/a

## 18 I Am A God Kanye West DEF JAM/VIRGIN



Three songs into the album, 'I Am A God' was the point at which you knew you were either onboard with 'Yeezus' or you weren't. Mesmeric in its arrogance and undeniable in its greatness, only Kanye would have had the stones to attempt a song like this with such poker-faced seriousness, and only he could have managed to pull it off. Then, of course, there's that lyric, somehow both sublime and ridiculous. The food of the gods is a flaky French pastry, and Yeezus wants his fill right goddamn now. ■ BN

►RELEASED June 18 ►HIGHEST CHART POSITION n/a

## 17 After You Pulp Vs Soulwax ROUGH TRADE



Pulp and James Murphy were a dream team when they teamed up to mark the band's reunion with the original 'After You'. This year, a Soulwax remix proved that too many cooks needn't spoil the broth, and the Dewaele brothers turned it into an industrial-pop smash. ■ DS

►RELEASED April 20 ►HIGHEST CHART POSITION n/a



45

## 16 Smooth Sailing Queens Of The Stone Age MATADOR



There were heavier moments on Queens Of The Stone Age's epic sixth album '...Like Clockwork', but this was the sexiest. From the pimp-roll bounce of the opening bassline to Josh Homme's effortless falsetto, this was Queens at their most irresistibly sleazy – and that's pretty fucking sleazy. "I got bruises and hickies/Stitches and scars", he bragged. "Got my own theme

music/Plays wherever I are". It may as well have been called 'Theme From Josh Homme's Libido'. In case you hadn't already figured out where the song was heading, Homme then spelled it out: "I blow my load/Over the status quo". Need a tissue? ■ KEGP  
►RELEASED June 3 ►HIGHEST CHART POSITION n/a



## 14 Where Are We Now? David Bowie ISO/COLUMBIA



In 2006, David Bowie appeared on Ricky Gervais's *Extras* and casually improvised a song about the comedian's "pug-nosed face". In January 2013, on his 66th birthday and out of nowhere, he released what is essentially the same song, but swapped the original's comedy insults for the solemn reflections of an ageing man. The slow and beautiful piano on 'Where Are We Now?' blinded the world to quite how lively the album 'The Next Day' would be, and reminded us why Bowie is still unmatched as a songwriter. ■ DS  
►RELEASED January 8 ►HIGHEST CHART POSITION 6

## 15 Bloodsports Drenge INFECTIOUS



The Loveless brothers' debut single was evidence that the British countryside ain't all cream teas and quaint village fêtes. Straight outta the Peak District, 'Bloodsports' was a feral blues explosion that saw Eoin rasping about racehorses and dice games over Rory's brutal drums. Filthier than a roll in a pigsty. ■ LC  
►RELEASED March 4 ►HIGHEST CHART POSITION n/a ►WORLDWIDE SPOTIFY STREAMS 183,687

learn all those songs really well, but I couldn't write anything fast enough for me to sing – I just learned the noises."

### 3 Originally the song finished at the 1:30 mark...

"...but we were jamming around one day and put on the final instrumental wig-out."

### 4 It can go either way live

"There's a bit that goes 'ger-ding, ger-ding, ger-ding', before it goes into the wig-out, and we always decide at that moment while we're playing it live whether to start speeding it up or slowing it down. It's a real decider of whether we go into something really sludgy or something fast and punkier."

### 5 It's on Waterloo Road

"We were playing a gig in Bath and I got texts from friends and my mum saying, 'You've just been played on *Waterloo Road*.' I decided to see what the context of the scene was and it was just a teacher setting up a chemistry lesson – it wasn't a school fight or a car crash."

## EIOIN LOVELESS, FRONTMAN: FIVE FACTS

### 1 It's about having a fat tongue...

"...and not being able to move your tongue around your mouth fast enough."

### 2 When I wrote it I was listening to Drake...

"...and 'My Beautiful Dark Twisted Fantasy' [by Kanye West] had just come out. I could



## 13 Falling Haim POLYDOR



Those bombastic drums, the staccato vocal, the slap bass – nothing was left out of 'Falling', the track that paved the way for the biggest year of the Haim sisters' lives. Since its release in February they've gone to Number One with debut album 'Days Are Gone', played four times at Glastonbury, and worked with Major Lazer, A\$AP Rocky and Kid Cudi. The sound of the track – from the tribal drumbeat to the slick, bells-and-whistles production – paved the way for the intricacies of 'Days Are Gone' and helped the band move into all-out pop territory. And after the year they've had, the line "Never look back, never give up" never sounded more appropriate. ■ HS  
►RELEASED February 12 ►HIGHEST CHART POSITION 30

## 12 Jubilee Street Nick Cave & The Bad Seeds BAD SEED LTD



A brief moment of Glastonbury history was made when a red-haired demon rose from Nick Cave & The Bad Seeds' crowd, took Cave's hand and attempted to steal his soul with her unblinking eyes. The normally unflappable frontman looked enraptured, even scared – a sensation he had explored on 'Jubilee Street', when he trembled in awe of a mysterious woman named Bee: "I was out of place and time/And over the hill/And out of my mind". But here, the moment belonged to the Bad Seeds; Cave's self-doubt dissolved in a wave of smoky, elegiac blues. ■ LS  
►RELEASED January 15 ►HIGHEST CHART POSITION n/a

## 11 Anxiety's Door Merchandise NIGHT PEOPLE



The standout from Merchandise's stellar 'Totale Nite' EP found frontman Carson Cox wandering the streets of his native Tampa, surrounded by crushing poverty but with a song in his head: "With no chains on my heart", he sang, "It's so easy to be free". Here was the quintessential example of Merchandise's ability to transmute basic materials into something transcendent, acoustic guitar and the thunk of a drum machine carried skyward on plumes of feedback and Cox's beatific croon. "It's about the homeless and the streetwalkers that populate that road," he said. "It's something our city tries to ignore. I guess I can't help but identify with those people just from walking the same road as them." ■ LP  
►RELEASED April 2 ►HIGHEST CHART POSITION n/a



## 10 Black Skinhead Kanye West DEF JAM/VIRGIN



There isn't a more fascinating pop star in the world than Kanye West right now. 'Black Skinhead' made the case perfectly: three breathless and almost-punk minutes that covered the central complexes – ego ("I'm aware I'm a wolf, I'm aware I'm a king"), messiah ("God! God! God!") and persecution ("Stop all that coon shit") – of his dark and twisted psyche. That it came with an interactive video featuring angry dobermans, three figures in Ku Klux Klan hoods and a CGI version of a topless Kanye only added to the mythology of his mindset. ■ BN

►RELEASED June 19 ►HIGHEST CHART POSITION 34

## 9 Royals Lorde UNIVERSAL



There was no denying that Ella Yellich O'Connor used dubious racial clichés ("Cristal, Maybach") to signify her weariness with pop's wealth obsession on 'Royals'. When it came to songwriting, however, she was savvy. Although her lyrics concerned teenage malaise, the eye-rolls didn't carry through to the music itself, which was inventive and addictive: the percussion cracked like a symphony of arthritic knuckles, while O'Connor's many-layered voice swooped like a gulp of swallows. Eventually she admitted that she totally understood the allure of being worshipped ("You can call me Queen Bee... Let me live that fantasy"). Probably just as well. ■ LS

►RELEASED March 8 ►HIGHEST CHART POSITION 1

## 8 My Number Foals TRANSGRESSIVE



Thought you had Foals' number? Think again. The second single from their magisterial third album 'Holy Fire' was an all-caps, in-italics *TUNE* of the sort we would never have reckoned Yannis Philippakis' cerebral math-rockers capable of, even after their dalliances with grandeur on preceding album 'Total Life Forever'. A song so bold and brassy it takes just 17 seconds for the first chorus to arrive, 'My Number' yielded the band's biggest hit to date, but where it really came into its own was at the festivals, lending serious credence to Festival Republic boss Melvin Benn's prediction that Foals would one day headline Reading & Leeds. They'll need to write a few more like it before they get to that level, of course, but in the meantime let us marvel at what was, quite simply, one of the year's best and most infectious hooks. ■ BN

►RELEASED February 18 ►HIGHEST CHART POSITION 23



7

## Xanman

Pond MODULAR



If *Jesus Christ Superstar* or 'Tommy' had been written entirely on prescription downers, they might have turned out like Pond's psych-prog masterpiece. It sounded like frontman (and ex-Tame Impala bassist) Nick Allbrook had built some kind of psychedelic Large Hadron Collider in order to smash together Jimi Hendrix funk-rock noise, '70s hippy-musical choruses and hallucinogenic fuzz in order to discover the Psych Boson. Complete with a middle eight consisting solely of Nick speaking in tongues, it was Perthedelia's grandest anthem yet. ■ MB

►RELEASED June 18 ►HIGHEST CHART POSITION n/a ►WORLDWIDE SPOTIFY STREAMS 124,599

### NICK ALLBROOK, FRONTMAN: FIVE FACTS

**1 It was conceived in a basement**  
"I wrote it in the piss-filled downstairs basement of the Crown Hotel. Eating nachos, and playing it straight USA."

### 2 It was inspired by Serge Gainsbourg and AC/DC

"I'd been listening to Serge Gainsbourg and I was writing a Serge Gainsbourg-ish bassline, and then we just sort of jammed a lot. A D D. A D D. It was like the 'Teenage Fury' of Pond. Then that turned into a non-Gainsbourg sort of metal type of thing. Having beers... playing bass... We all just kinda got excited and it turned into AC/DC. Which is awesome 'cos AC/DC are a very essential part of humanity."

### 3 There was a secret live intro

"We were jamming and we kinda listened to too much Black Sabbath. We did that and it was great fun."

### 4 It was about Xanax

"It's part of... you know... the late 2000s drug kick. Twenty-something, experienced, middle class..."

### 5 It was Nick's coming of age

"Every single relinquished middle-class white boy probably feels that they should, you know, be a man at some point. It's just all back to insecurity of some kind that probably every hipster musician feels in some dumb way."

6

## Avant Gardener Courtney Barnett MILK!



A story about having a panic attack while gardening, 'Avant Gardener' became an instant classic when it crept off the Australian singer-songwriter's second EP in August. The

deadpan, relaxed feel of the track made its narrator sound almost nonchalant, but it was an alarming and highly dramatic tale containing 2013's most memorable couplet: "The paramedic thinks I'm clever 'cos I play guitar/I think she's clever 'cos she stops people dying". It was a spirit-of-the-age song, too – an ode to boredom and unemployment – and clear proof that Courtney Barnett would become 2013's breakout talent. ■ BN

►RELEASED September 19 ►HIGHEST CHART POSITION n/a ►WORLDWIDE SPOTIFY STREAMS 50,284

### COURTNEY BARNETT: Q&A

#### What is the source of the anxieties that you sing about in 'Avant Gardener'?

"I guess the same never-ending hole of anxieties everybody has. Wondering what we're supposed to be doing. Seeing all the bad things happening around us."

#### Does becoming more well-known make you feel more or less anxious?

"This question makes me anxious. I'll answer with a quote: 'Did I listen to pop music because I was miserable, or was I miserable because I listened to pop music?'"

#### Are there any themes or anything in 'Avant Gardener' that no-one has picked up on yet?

"People get a little distracted by the 'slacker' vibe and miss the themes of anxiety, depression, procrastination, repetition, overpriced rental properties, health insurance, under-appreciated professionals, the kindness of strangers/neighbours, nature. Also I'm sleeping in because I work late nights, not because I'm unemployed!"

5

## Sacrilege Yeah Yeah Yeahs POLYDOR



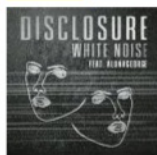
On which the pioneering New Yorkers realised, 13 years into their career, that they were big enough to say, "Yeah, OK, we probably can get away with using a gospel choir." And on this first

single from their fourth album 'Mosquito' they didn't just get away with it, they nailed it. Trademark Yeah Yeah Yeahs sounds were present (Karen O's yelp every time she screamed "in our bed", Nick Zinner's warped riffs, Brian Chase's delicate cymbal work), but with the help of producer Dave Sitek the trio made a wall of angelic voices sound like a natural part of the band. If only the choir had appeared on every song on the album that followed. ■ JS

►RELEASED February 25 ►HIGHEST CHART POSITION 172

4

## White Noise Disclosure feat. AlunaGeorge UNIVERSAL/ISLAND



Few club tracks released this year could equal the ubiquitous success of 'White Noise', a song that was written about an argument Aluna

Francis had with a man called Pink Boy. It resonated, and bounded into the Number Two spot in February. The Lawrence brothers' most triumphant moment to

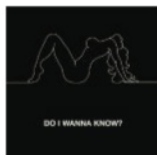
date sprayed throbbing garage-house beats and sugary R&B vocals all over the place, and managed to represent underground house music's past, present and future, while giving the pop world a new ball to play with. Not bad for a track that "came together really fast, in one day", according to Guy Lawrence. ■ KH

►RELEASED February 1 ►HIGHEST CHART POSITION 2

3

## Do I Wanna Know?

### Arctic Monkeys DOMINO



On this hulking, heaving beast of a song, Arctic Monkeys conjured up one of the all-time great riffs, and a lick even Keith Richards would

have to give a deferential grumble of approval to. Taking its lyrical and stylistic cues from 2012's 'R U Mine?', the opening track of 'AM' was also the first to be recorded for it, and in both instances it set the tone for what followed: predatory, lust-crazed, and ever so slightly askew, 'Do I Wanna Know?' reeled you in, spat you out, and left you scrambling for the repeat button. ■ BN

►RELEASED June 19 ►HIGHEST CHART POSITION 11 ►WORLDWIDE SPOTIFY STREAMS 17,972,355

### MATT HELDERS, DRUMMER: "IT SET THE PATH FOR 'AM'"

"We went to Joshua Tree for a couple of weeks to do some writing and work on some ideas, and 'Do I Wanna Know?' is probably the only song that survived from that session, although not in the form it is now: it was really bassy and it didn't have that big chorus – it was basically just the drum loop. But it was the one that set the path for the rest of the album, if you like. It was the one where, after we recorded it, we knew we were really on to something."

## Reflektor

2

### Arcade Fire SONOVOX



The title track from Arcade Fire's fourth album was a puzzle wrapped inside an enigma, hidden in a hall of mirrors where Haitian conga-funk played on a seemingly perpetual loop; no wonder David Bowie wanted it for himself. In the end, however,

The Dame's vocal cameo is pretty low down on the list of remarkable things about this song. "We've all got things to hide", sang Win Butler, but that was just another way of saying we've all got secrets to reveal. After three months of living with it, we still haven't unearthed all of 'Reflektor's'. ■ EM

►RELEASED October 28 ►HIGHEST CHART POSITION 21



1

## Get Lucky

Daft Punk COLUMBIA



On July 12, 1979, Comiskey Park, home of the Chicago White Sox baseball team, hosted Disco Demolition Night. Prompted by shock jock Steve Dahl, thousands of baseball fans brought

disco records to a game that would climax with a bonfire of this abominable vinyl. The prank traced a line in the sand between white and black pop music that was so pronounced it prompted Nile Rodgers, founding member of disco legends Chic, to liken the event to Nazi book burning.

Fast-forward three decades, and it was Rodgers who first alerted the world to 'Get Lucky', announcing to Houston's Culture Map website in February 2012 that he was working with Daft Punk. Juices really started flowing when 15 seconds of the track – the French duo's first non-soundtrack material in eight years – were played during a *Saturday Night Live* ad break on March 2, but it was the unexpected arrival of images on screens at Coachella in April that beckoned meltdown. Suddenly we had confirmation that Thomas Bangalter, Guy-Manuel de Homem-Christo, Pharrell Williams and Rodgers were all united over the same clipped riff, and that decades of perfect dance music and R&B were being distilled into one luscious brew. And when the real deal supplanted all those loops and fake tracks that had swamped YouTube, the excitement could have powered cities. The track brimmed with liquid grooves, silky vocals, robotic breakdowns, cut-glass guitars and a randy hook that infiltrated every cell of the brain.

## FIVE FACTS

## 1 It's never been played live

Nile Rodgers has promised not to play 'Get Lucky' live without Bangalter and de Homem-Christo. He does, however, stand at the lip of the stage and dance to the track at the end of a gig.

## 2 It broke chart records

'Get Lucky' spent four weeks on top of the Official Singles Chart, 14 weeks in the Top 10, 24 weeks in the Top 40 and –

so far – 30 weeks in the Top 75. It isn't going away.

## 3 It broke Spotify records

On its release date, 'Get Lucky' broke Spotify records with the most single-day streams, and four months later it had been played 100 million times via the service.

## 4 'Blurred Lines' was bigger

The single clocked up a million sales in the UK in just 69 days. It's only the second-biggest selling single of the

year though, behind Robin Thicke's 'Blurred Lines'.

5 It was rush-released All the fake radio edits spliced together from adverts and clips forced Columbia to bring the single's release forward to 12.01am on Friday, 19 April. Within three days it was already Number Three on the Official Singles Chart.

## WHAT THEY SAID ABOUT IT

"Feels like the only click track they had was the human

Then came the cover versions. It took about five minutes for Daughter to release their winsome version of 'Get Lucky', and they forgot to shut the door behind them. Since then it's been tackled with varying degrees of success by Peace/Mystery Jets, Florence Welch, Wilco, CSS, Michael bleedin' Bublé, Simon Pegg and Nick Frost for pity's sake, and San Cisco. Saving the worst 'til last, few who witnessed it will ever forget Jessie J, Tom Jones, will.i.am and the bloke from The Script having a go at it on *The Voice*. No-one was listening to anything else. But then again, why would they? ■ MH

►RELEASED April 19 ►HIGHEST CHART POSITION 1

►WORLDWIDE SPOTIFY STREAMS 138,422,096

heartbeat, and that's what makes it really interesting – because these are robots."

Pharrell Williams

## WHAT WE SAID ABOUT IT

"'Get Lucky' is old-school, 1978 D-I-S-C-O with a gut-rumbling Daft Punk bassline and dance-music drops – and then the robots start to sing. Lovers of vocoder vocals and ice-cool pop rejoice: Daft Punk have found their voice again." Dan Stubbs, NME

# Cerebral Ballzy



50

## The Amazing Snakeheads

## Fat White Family





**NME**  
**GIG**  
OF THE WEEK

The Monster NME Radar Tour  
hits Brighton and Nottingham.

A punk-rock pile-up ensues

▶ A man prowls the Bermuda Triangle in Brighton, his frame buried in a bulky overcoat, his eyes mere shadows beneath his wide-brimmed cowboy hat. Leaning against the bar, Fat White Family frontman Lias Saudi eyeballs the crowd, smirking at the knowledge of the punk-rock bullets they're about to get square between the eyes: the deviant rock'n'roll of his own band, the snarling Glaswegian rockabilly of The Amazing Snakeheads and the rowdy skate-punk of Cerebral Ballzy (left). ➡

# Bermuda Triangle Brighton Rock City Nottingham

Nov 22-23



November's annual Monster NME Radar Tour traditionally points the way for the following year's rock scene, but this year the bands involved are on a head-on collision course. Once opening act The Magic Band – a band who make music with the best of Pavement in mind – finish warming up, Lias weaves towards the stage where his band, looking as though they're still up from a bender they started in 2007, are gradually staggering to their instruments. There, he removes his overcoat, nods along to the slimy subterranean voodoo groove that's building and, bow-legged and convulsing, starts to dance. And what dances they are. He does the Demented Chicken. He does the Contortionist. He does the Shag The Invisible Pig. By the time the evil monk chants of 'Auto Neutron' arrive and the tune reaches its sludgy blues crescendo he's topless and screaming like a nutjob Nick Cave. As guitarist Saul Adamczewski – the green-faced, gap-toothed human embodiment of Murdoc from Gorillaz – turns 'Is It Raining In Your Mouth?' into a swamp-rock tribute to The Breeders' 'Saints', Lias glares demonically into the crowd and boogies like a Bedlam Buddy Holly. This is a band who, according to an eyewitness account on Twitter, once rode a donkey onstage at a squat party at 4am, but any concerns we might have had that they'd tame their mania for an 8pm start are blown clean away the second Lias starts bawling atonal insults about our mothers' genitals in a feverish imp falsetto. Having offended every sensibility in the room with the Bambi-burning themes of 'Bomb Disneyland', he storms off the stage to race back to London for the night because they can't afford a hotel and "it's cold in the back of the van". Brighton don't know what just bit it, but it sure needs a tetanus shot.

## Cerebral Ballzy on...

### ...The Amazing Snakeheads

**Honor:** "They're all friendly and we're hanging out. Their accents are a bit weird but they're sharp dudes, they dress really something. We're neurotic New York boys, we talk about literature and movies and have offensive jokes. But they're alright."

## The Amazing Snakeheads on...

### ...Cerebral Ballzy

**William:** "Good energy every night. It's not exactly our kind of music but it's balls to the wall every night, so we applaud that."

## Fat White Family on...

### ...The Amazing Snakeheads

**Lias:** "They've got quite a nice aesthetic. They're going for a thick sleaze that I aspire to as well, that rancid sleazy thing."

voice made for demanding individual cans of supermarket super-strength lager at 9am, "Where's my knife?"

If both Snakeheads and the Family take a scuzz-rock slant on the current trend towards '50s rock'n'roll ("I only listen to old music," says Snakeheads bassist William Coombe backstage, "Etta James, James Brown..."), headliners Cerebral Ballzy are mainlining undiluted Ramones punk. With guitarist Jason Bannon decked out like Nigel Tufnell and Honor Titus (right) swinging topless from the PA

The Family make way for The Amazing Snakeheads. "TESTAFYIN' TAYYYYM", growls frontman Dale Barclay through their frenzied minute-long opener, his Elvis lip-curl turned into a malevolent, murderous sneer. Brylcreemed up and dressed for a casual day in court, the band are truly furious Billy Furs delivering a set that shifts between rockabilly rampages and spacious slasher mood pieces, all given a bar-brawl edge by Dale's persona – imagine Richard Hawley with a file full of restraining orders, or the psychotic Scottish cousin that's somehow escaped from Alex Turner's attic. Though some of his strained gestures verge on the comically camp, there's real menace to 'Where Is My Knife?': "You're asking me to make you a wife", he barks in the sort of gravel

## IT FEELS LIKE SCUZZY PUNK-ROCK IS SET TO GRAB HOLD OF THE GUSSET OF 2014

like the bastard lovechild of Iggy Pop and Che Guevara, blathering and gargling as incoherently as Paul Flowers at a particularly bangerin' Treasury select committee hearing, they're a brain-bursting spectacle of torrential testosterone. "This one's about skateboarding!" Honor bawls before a song that sounds like skateboarding straight under a lorry and being dragged along the M5 at 300mph.

It all feels like scuzzy punk-rock is set to grab hold of the gusset of 2014. "I agree wholeheartedly," says Honor in a Brighton pub after the show, while enthusing about signing to Julian Casablancas' label for their second album. "It never went anywhere, but there's a few bands and what we're doing... there's something very punk about us. We just made a new song,

'Better In Leather', and Radio 1's been playing it; there's a girl singing on a fucking skate-punk song. There's no other band that can do that. We're glad to pirouette around that grey area." They certainly throw themselves into the grey area of Friday night – they spend the rest of the night at a house party spitting beer around until 7am.





Left: Dale Barclay, The Amazing Snakeheads.  
Below: Fat White Family



"We went to a house party in Brighton once," Lias Family says the next night in Nottingham. "All these 16-year-old kids wanted to fight us." There's a sour vibe in the air in Rock City, too. Fat White Family have to jam for five minutes at the start of their set, sharing a solitary pint between them ("We can't afford to drink on tour," they grumble later, "these are the sober shows. Some guy got us some speed but I don't think it worked"), while Lias wanders the room shouting rodeo noises until Saul turns up. They're soon transformed into the house band for the Arkham Asylum for the Criminally Insane again, bassist Joseph Pancucci lying flat on the floor and keyboardist Nathan Saudi demolishing his organ during the final 'Garden Of The Numb'.

There's been little inter-band mingling so far on the Monster NME Radar Tour, but tonight the Family hang around after their set to leer over the barrier at Dale Snakehead slashing sinister sounds from the headstock of his guitar, as seditious as a torture session out the back of Jack Rabbit Slims. Later, the Family are shouting "Boring!" at Cerebral Ballzy and getting a full can of lager lobbed at them in return, doubling their rider for the night. Ballzy thrive on the antagonism, Honor clambering onto the PA to watch the moshpit writhe as he screams songs about quitting school like a numb-tongued Johnny Rotten. It's a punk-rock pile-up of a tour, careering headlong into 2014. ■ MARK BEAUMONT

#### THE VIEW FROM THE CROWD

##### ► BRIGHTON



**Bobby Two Shoes,**  
South London, 33  
"Fat White Family  
are just great.

Lias is one of the best frontmen ever."



**Alex, Manchester, 27**  
"Ballzy were  
amazing. I think it's  
a bit of an attitude  
that's been missing for a while.  
You used to get it in bands like  
Capdown, they had this British  
punk thing."



► NOTTINGHAM  
**Ed Crumb,**  
Nottingham, 17  
"Ballzy were the  
band of the night. I've liked  
them for two years,  
I just think they're rad. The  
best band I've seen."



**Jacob Hardberg,**  
Nottingham, 16  
"Ballzy are just  
really good,  
and crazy live!"

8

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## MORE GIGS

### Superfood

The Barfly, London

Wednesday, November 20

The Barfly is full of wired fans leaping onto its tiny stage as they shout every lyric back at the band. Despite releasing just four songs in the year they've been together, Birmingham quartet Superfood have an obsessive following. Tonight's eight-track set rewards devotees with a mix of familiar and fresh. 'TV', 'Bubbles' and 'Superfood' are played confidently, but the newer moments are the most exciting. 'It's Good To See You' sees frontman Dom Ganderton singing surreal lyrics about conversations with garden flowers, and 'Parking Lot' gives Emily Baker a chance to shine with her Jackson 5 bassline bouncing under Britpop riffs. It's only a matter of time before Superfood do something special.

■ RHIAN DALY

9

### Diana

Bungalows & Bears, Sheffield

Wednesday, November 20

As the first snowflakes of winter cascade past the windows, Diana are creating a cosy setting inside Bungalows & Bears. Singer Carmen Elle manhandles crowd members, jostling them towards the stage monitors as the band glides into 'Perpetual Surrender'. Sounding less delicate than on record, tonight the Toronto four-piece seem like they've been let loose. Fronting a heavy-duty set-up of laptops, synths, amps plus a saxophone and various guitars, Elle's enticing vocals hold these soulful, jazzy songs together. She pulls her open shirt tight across her chest during 'New House', and the audience is drawn in to her emotional riptide. It is a haven of warmth from the winter chill.

■ HAYLEY AVRON

8

## Pixies

Olympia Theatre, Dublin

Tuesday, November 19



### Black Francis leads the new-look band through their new-look repertoire

The two questions being asked about this Pixies tour are: is it Pixies without Kim Deal? And can their new material belong alongside their timeless classics? For the band, the answers probably don't matter. After clocking up over 300 concerts since their 2004 reunion, they got bored and needed to move on.

Early in the set, the lighting reveals four silhouettes onstage, their features obscured. It comes across as a wry attempt to appear like nothing has changed, and it works. The band battle through seven classics, with 'Hey' an early highlight. Though Kim Shattuck, Deal's replacement, maintains a low profile with understated bass and back-up vocals, this is definitely Pixies.

New songs and a cover of Neil Young's 'Winterlong' are interspersed with cuts from 'Bossanova' and 'Trompe Le Monde'. A muffled 'Alec Eiffel' draws a muted response, and a loose rendition of 'The Sad Punk' sees the guitars grating against each other, sinking the show into a hit-less streak where the atmosphere suffers. By 'What Goes Boom' it's clear that these less familiar selections aren't executed with the same finesse.

When the set is finished with 'Where Is My Mind?', the crowd does all the singing and a smiling Black Francis waves goodbye. The songs that have been left out (most notably 'Debaser' and 'Tame') could comprise a greatest hits set, and the remodelled repertoire may take time to break in. But if that's what it takes to keep the Pixies performing, those terms are worth accepting. ■ CIAN TRAYNOR

#### SETLIST

- Big New Prinz (The Fall cover)
- Something Against You
- Crackity Jones
- Broken Face
- Isla De Encanta
- Rock Music
- Hey
- I Bleed
- Another Toe In The Ocean
- No 13 Baby
- Magdalena 318
- Mr Grieves
- Levitate Me
- I'm Amazed
- Tony's Theme
- Allison
- I've Been Tired
- Velouria
- Bagboy
- Alec Eiffel
- The Sad Punk
- Silver Snail
- What Goes Boom
- Is She Weird
- U-Mass
- Winterlong (Neil Young cover)
- Nimrod's Son
- Blown Away
- Brick Is Red
- Indie Cindy
- La La Love You
- In Heaven (Lady In The Radiator Song)
- Andro Queen
- Where Is My Mind?
- Bone Machine
- Planet Of Sound

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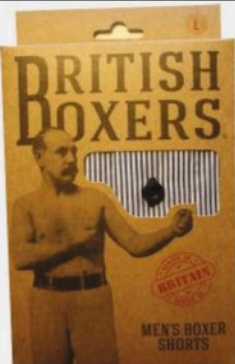
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# NME Guide

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



## BOOKING NOW

The hottest new tickets on sale this week

### Kasabian

Tom, Serge, Chris and Ian have announced a massive comeback show at Victoria Park in their hometown of Leicester next June, and they're pretty sure it will "inspire the next generation of rock'n'roll stars in 2014".

#### How important is this gig?

**Serge Pizzorno, guitarist:** "To me it's about putting on an event that marks the history of the city where you're from. If you're 15 and you're coming to see this, it could change your life. This is our Knebworth, Heaton Park, Spike Island – whatever you want to call it. I want to make this gig a real celebration."

#### Why leave it 10 years to play a gig this big in your hometown?

"It's poetry that it happened to fall on our 10th anniversary. All roads have led to this point. We're going to have a new record and we've been trying to make this happen for years. We chose [Victoria Park] because it's in the centre – the gig will reach out to the whole city. You won't be able to get away from this euphoria."

#### What's the setlist going to look like?

"It's difficult because the song choice we have now is fucking massive as we've got so many to choose from. Usually you

get one big tune where everyone goes, 'Now *this* is why I came.' There's about nine moments where that happens for us when we're choosing our setlist. That's the drug, man, that's the addiction for us. There's no feeling quite like that."

#### ► THE DETAILS

- **DATES** Leicester Victoria Park (June 21, 2014)
- **SUPPORT ACTS** TBC
- **PRICE** £39.50
- **ON SALE** now
- **FROM** NME.COM/tickets with £3.95 booking fee

### Maximo Park

The Newcastle band hit the road in March – the first time since 2012. They'll play tracks from their imminent fifth album 'Too Much Information' in Portsmouth, Bristol and 10 more dates.

- **DATES** Portsmouth Pyramids (March 6, 2014), Bristol O2 Academy (7), Glasgow Academy (8), Liverpool O2 Academy (10), Nottingham Rock City (11), Leeds O2 Academy (13), Birmingham Institute (14), Manchester Academy (15), Norwich UEA (17), Oxford O2 Academy (19), London Forum (20), Newcastle O2 Academy (21)
- **SUPPORT ACTS** TBC
- **PRICE** £18.50; London £19.50; Glasgow £16.50
- **ON SALE** now
- **FROM** NME.COM/tickets with £1.85–£2.40 booking fee

### Band Of Skulls

Band Of Skulls follow recent Queens Of The Stone Age support slots with their own tour. Third album 'Himalayan' is due on March 31, and these six dates offer sneak previews ahead of its release.

- **DATES** Leeds Met Uni (March 23, 2014), Glasgow QMU (24), Manchester Ritz (25), London O2 Shepherd's Bush Empire (27, 28), Nottingham Rock City (29)
- **SUPPORT ACTS** TBC
- **PRICE** £15; London £18.50
- **ON SALE** now
- **FROM** NME.COM/tickets with £1.50–£2 booking fee; Glasgow from ticketmaster.co.uk with £2.25 booking fee

### White Denim

Joshua Block, James Petrali, Steve Terebecki and Austin Jenkins will bring the blazing psych-rock riffs of their sixth album 'Corsicana Lemonade' to the UK in May.

- **DATES** Bristol Anson Rooms (May 20, 2014), Liverpool East Village Arts Club (21), Edinburgh



The Caves (22), Leeds The Cockpit (23), Newcastle Hoults Yard (24), Birmingham Glee Club (26), Brighton Concorde 2 (27), London Shepherd's Bush Empire (28)

► **SUPPORT ACTS** TBC

► **PRICE** £16; London £18.50

► **ON SALE** now

► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £1.60–£2 booking fee; Edinburgh from [ticket-scotland.com](http://ticket-scotland.com) with £2 booking fee

### Arcade Fire

The baroque-pop collective bring their fancy-dress 'Reflektor' tour back to London for two shows.

► **DATES** London Earls Court (June 6, 7, 2014) (June 6 sold out)

► **SUPPORT ACTS** TBC

► **PRICE** £22.50–£39.50

► **ON SALE** now

► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £2.25–£4.95 booking fee

### Dan Croll

The Liverpool Institute For Performing Arts graduate was the first act to be signed to the revived Deram Records, the label that spotted David Bowie back in the day. Catch Croll as he takes his songs around the country.

► **DATES** Newcastle Think Tank (February 18, 2014), Leeds Cockpit 2 (March 21), Nottingham Bodega (24), London Scala (26), Brighton The Haunt (27), Bristol Thekla (28), Liverpool Kazimier (29)

► **SUPPORT ACTS** TBC

► **PRICE** £8; London £10

► **ON SALE** now

► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with 80p–£1.25 booking fee

### Club NME NYE Ball

North London quartet Wolf Alice follow in



Grouplove will play Manchester and London in February

Peace's footsteps to headline this year's Club NME NYE ball, where they'll bring in the new year with tracks from their recent 'Blush' EP and preview new material. Birmingham Britpop revivalists Superfood join them in support.

► **DATES** London KOKO (December 31)

► **SUPPORT ACTS** Superfood

► **PRICE** £15

► **ON SALE** now

► **FROM** [Ticketweb.com](http://Ticketweb.com) with £1.87 booking fee

### Field Day 2014

The one-dayer extends to a whole weekend in 2014, allowing Field Day to double the musical treats on offer. Returning electro-poppers Metronomy will headline the Saturday with their new album 'Love Letters', and Pixies will close the festival on Sunday. Danny Brown, Warpaint, Daniel

Avery, Jessy Lanza and Jon Hopkins have all been announced, with more to follow.

► **DATES** London Victoria Park (June 7, 8, 2014)

► **SUPPORT ACTS** TBC

► **PRICE** Day tickets £38.50–£45; Weekend tickets £73.50

► **ON SALE** now

► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £3.85–£7.35 booking fee

### Shy Nature

Shy Nature specialise in glossy indie-pop and big, infectious hooks. Get to know the London band as they head out on tour to promote single 'Lie Back'.

► **DATES** Leeds Cockpit 3 (February 7, 2014), Nottingham Stealth (8), Liverpool Korova (9), Manchester The Castle (10), Glasgow Nice'n Sleazy (11), Birmingham Hare & Hounds (12), London Boston Arms (13), Southampton Lennons (15), Bristol Louisiana (16)

► **SUPPORT ACTS** TBC

► **PRICE** £6; Nottingham,

Manchester and Bristol £5; Southampton £2

► **ON SALE** now

► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with 60p–£1.25 booking fee; Birmingham and Glasgow from [ticketmaster.co.uk](http://ticketmaster.co.uk) with £1.20–£2 booking fee

### Grouplove

Los Angeles quintet Grouplove have, they say, poured the "anxiety and curiosity that comes with living on a tour bus" into their second album 'Spreading Rumours'. In the aftermath of its release, they'll be attempting to recreate those feelings onstage in Manchester and London.

► **DATES** Manchester Gorilla (February 18, 2014), London Heaven (19)

► **SUPPORT ACTS** TBC

► **PRICE** Manchester £10; London £13.50

► **ON SALE** now

► **FROM** [NME.COM/tickets](http://NME.COM/tickets) with £1.35–£1.50 booking fee

## TOUR NEWS

### Jake Bugg

The Nottingham singer-songwriter (right) has added a second date at Newcastle's City Hall to his February 2014 tour because of demand. The shows will now kick off on Feb 15. Tickets are priced at £20 (with £2 booking fee), and available from [NME.COM/tickets](http://NME.COM/tickets). Bugg's full tour dates are Newcastle City Hall (February 15, 16), Nottingham Capital FM Arena (20), London Royal Albert Hall (21), Edinburgh Corn Exchange (22) and Manchester Ritz (23).

### Metallica

The legendary metallers (frontman James Hetfield, right) will be making their presence felt on this side of the Atlantic next summer as they arrive in Europe "for a couple of weeks next May and June". Three dates have been announced so far, with Lars Ulrich and his band set to play Sonisphere in Hamburg (June 4), Rock Am Ring, Nürburg and Rock Im Park, Nuremberg between June 5-8 and 6-9 respectively. The band will be allowing fans to choose 17 songs on their 18-strong setlist, with the last space occupied by a new song.



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# GOING OUT

Everything worth leaving the house for this week

## Albert Hammond Jr

The Strokes guitarist emerges on the right side of his battle with crazy drugs to play tracks from his recent 'AHJ' EP, released on Julian Casablancas' Cult Records in October, and older cuts from his two sparkling previous albums 'Yours To Keep' and '¿Cómo Te Llama?'.

► **DATES** Brighton The Haunt (December 5), Glasgow Broadcast (7), Manchester Night & Day (8), Leeds Brudenell Social Club (9), London XOYO (10)

► **TICKETS** £12.50 from NME.COM/tickets with £1.25 booking fee; Glasgow £12.50 from ticketweb.co.uk with £1.50 booking fee; Leeds and London sold out

### Dutch Uncles

Duncan Wallis and his band take their second record 'Out Of Touch, In The Wild' for one last spin this year, as they conclude their current tour in London and their

hometown of Manchester.

► **DATES** London Islington Assembly Hall (December 5), Manchester Academy (6)

► **TICKETS** London £13; Manchester £11 from NME.COM/tickets with £1.30–£1.50 booking fee

### Los Campesinos!

On their fifth album 'No Blues' (released earlier this year), Los Campesinos! showed a more mature side to their craft, mixing death-obsessed metaphors with swathes of violins

and electronics. See them recreate their more considered side in the live arena as they begin their latest run of dates.

► **DATES** Cardiff Clwb Ifor Bach (December 5), Leeds Cockpit (6), Sheffield Queens Social Club (7), Manchester Gorilla (8), London Heaven (9)

► **TICKETS** £12 from NME.COM/tickets with £1.20 booking fee; Cardiff and London sold out

### La Femme

The French group bring their surf-rock riffs across the Channel in support of debut album 'Psycho Tropical Berlin'.

► **DATES** Bristol Louisiana (December 4), London Birthdays

(5), Manchester Sound Control (6)

► **TICKETS** £7 from NME.COM/tickets with 75p–£1 booking fee; London sold out

### Factory Floor

Nik Colk, Gabriel Gurnsey and Dominic Butler return for a three-date tour playing tracks from this year's lauded self-titled LP.

► **DATES** Leeds Belgrave Music Hall (December 4), Liverpool Kazimier (5), Manchester Gorilla (7)

► **TICKETS** £10 from NME.com/tickets with £1–£1.50 booking fee

### Fat White Family

Music's dirtiest (in all senses of the word) new band shift the shenanigans of their Slide In club night from south London to the West End for one night only. Labelmates Taman Shud join them in support, as do The Rebel and The Nuns.

► **DATES** London 100 Club (December 10)

► **TICKETS** £7.50 from NME.COM/tickets with £1 booking fee

### Quasi

Former Sleater-Kinney and Stephen Malkmus & The Jicks member Janet Weiss returns with ex-husband Sam Coomes and their long-standing project Quasi. These intimate dates follow the release of the Portland duo's ninth LP, the 24-track 'Mole City'.

► **DATES** Bristol The Fleece (December 5), Leeds Brudenell Social Club (6), Manchester Deaf Institute (7), Birmingham Hare & Hounds (9)

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► **TICKETS** £10; Leeds £8; Manchester £9 from NME.COM/tickets with £1-£1.35 booking fee

### Wooden Shjips

Back with their fourth studio album 'Back To Land', the spelling-averse San Franciscans take their psych-toting grooves on the road for two dates, with more appearances booked in the following week.

► **DATES** Brighton Audio (December 9), London Scala (10)  
► **TICKETS** Brighton £12 from NME.COM/tickets with £1.50 booking fee; London £12.50 from gigantic.com with £1.50 booking fee

### Arthur Beatrice

Their debut album 'Working Out' has been a long time coming, but three years after Arthur Beatrice formed, it will finally arrive on February 3, 2014. Ahead of its release the London-based group play two small gigs.

► **DATES** Bristol Louisiana (December 9), Manchester The Castle (10)  
► **TICKETS** £12; Sheffield £7.50 with 75p-£1.20 booking fee from seetickets.com

### Braids

The Arbutus Records-signed Canadians hop back over to the UK after the release of their second album 'Flourish // Perish' in August.

► **DATES** Manchester Deaf Institute (December 4), Leeds Belgrave Music Hall (5)  
► **TICKETS** £8.50 from NME.com/tickets with 85p-£1 booking fee



Hear The Wytches on Marc Riley's 6Music show, December 10

# STAYING IN

The best music on TV, radio and online this week

## The Wytches

Marc Riley

Surf-psych hopefuls The Wytches had their beginnings in Brighton's fertile music scene. Since then they've gone on to release a handful of singles and a limited-edition cassette on Hate Hate Hate, and make their mark on the UK's tiny venues one sweat-drenched, whiplash-inducing gig at a time. Tonight they take that live energy to Salford to play latest track 'Robe For Juda' and talk to DJ Marc Riley about their career so far.

► **LISTEN** BBC 6Music, 7pm, Dec 10

## Jim Morrison

Rock Poet

Though he's best remembered for fronting iconic LA band The Doors, the late Jim Morrison also wrote his own poetry and spoken-word material. This new documentary dedicates two whole hours to that other side of his creative output, exploring the star's way with words.

► **WATCH** Sky Arts, 3pm, Dec 8

## Jamie xx

6Mix

As The xx's chief beatmaker and producer, and a DJ in his own right, Jamie xx can boast an intimate knowledge of all the hottest goings-on in the dance world. Now part of 6Music's 6Mix roster, expect him to share some of those fresh cuts over two hours as he pulls up a chair behind the station's mixing desk.

► **LISTEN** BBC 6Music, 10pm, Dec 6

## King Krule

Gilles Peterson

It's been a good year for south London prodigy Archy Marshall. August saw the Brit School alumnus release his debut album '6 Feet Beneath The Moon' (on his birthday, no less), and he's also collaborated with producers Mount Kimbie on their track 'You Took Your Time'. Here he joins Gilles Peterson in the studio to chat about the last 12 months.

► **LISTEN** BBC 6Music, 3pm, Dec 7

## Led Zeppelin

A To Zeppelin

Members of The Yardbirds, Bad Company and the Ramones join this 2004 documentary to discuss the legacy and history of Led Zeppelin. Former tour manager Richard Cole provides further insight into the lives of Jimmy Page, Robert Plant, John Bonham and John Paul Jones.

► **WATCH** Sky Arts, 7.40pm, Dec 8



Hear King Krule on 6Music, December 7

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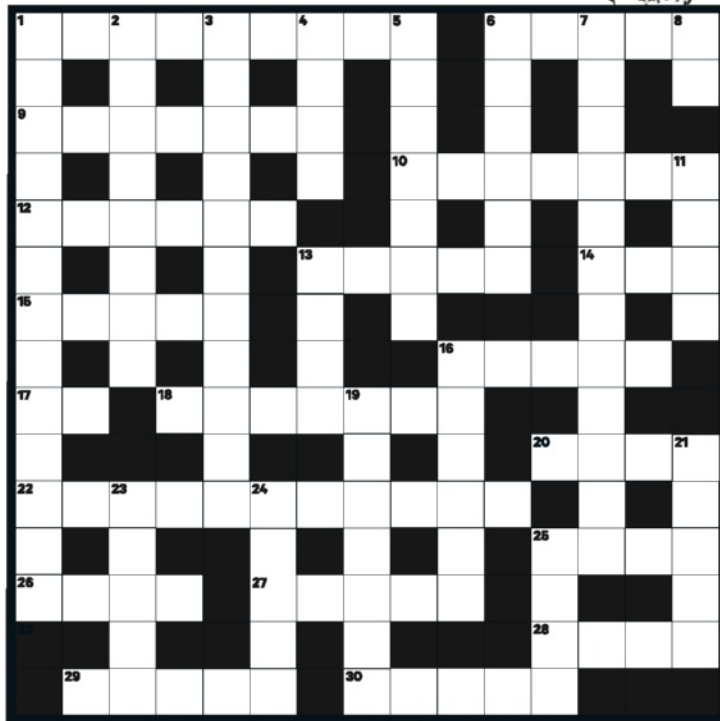
# THINK TANK

## NME CROSSWORD

Compiled by  
TREVOR HUNGERFORD



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### CLUES ACROSS

- 1 The perfect place to see a 'Slumville Sunrise' (7-2)
- 6 Found among the general bumpf was a Girls release (5)
- 9 The album with an MIA taste coming from MIA tang, perhaps (7)
- 10 Move along slowly, it's the Bombay Bicycle Club (7)
- 12 Nick Cave single or the birthplace of Elvis Presley (6)
- 13 Desmond Dekker had time to change in front of a thousand (2-3)
- 14 He's altered the title to Wolf Alice song (3)
- 15 Presses the clothes of drummer with Red Hot Chili Peppers and Pearl Jam (5)
- 16 The horror of having to complete the song '\_\_\_\_\_ Horror' for The View (5)
- 17+18A "I'm gonna \_\_\_\_\_ and let this wash over me", 2003 (2-2-5)
- 20 He took 'Grace Kelly' to number one (4)
- 22 Proved sales were

- wrong on this Stone Roses release (4-7)
- 25 Moody Blues drummer for almost 50 years may be on the brink but has an advantage over others (4)
  - 26 Mark Everett's outfit from California (4)
  - 27 Music origins to complete Coral album '\_\_\_\_\_ & Echoes' (5)
  - 28 Frontman for The Yardbirds and Renaissance makes comeback in skiffle revival (4)
  - 29+13D The best man to have at a 'White Wedding' (5-4)
  - 30 The owl in Harry Potter completes name of \_\_\_\_\_ Brown, Hot Chocolate singer (5)

### CLUES DOWN

- 1 The Sex Pistols covered this Eddie Cochran hit, although it was a different piece altogether (9-4)
- 2 Hop it, nan! That's a terrible interpretation of Midlake's music (8)
- 3 So MSN blogs I had to sort out for US pop-

- rock band (3-8)
- 4+8D The Kooks with a rather personal question (2-2-2)
  - 5+6D Crude assessment of a stunning live album by Green Day (7-2-4)
  - 7 "Come back people, you've been gone a while! And the war is raging in the Emerald Isle", 1989 (7-5)
  - 8 (See 4 down)
  - 11 "Follow my \_\_\_\_\_, but I've got to see you moving"; looks like there's a word to complete line from Chvrches' 'Lies' (4)
  - 13 (See 29 across)
  - 16 (See 21 down)
  - 19 Ruined one reel of a '60s recording by The Turtles (7)
  - 21+16D "If you like to gamble, I tell you I'm your man", Motörhead (3-2-6)
  - 23 Villa rebuilt for lead singer of The Four Seasons (5)
  - 24 Fend off a member of Arcade Fire (5)
  - 25 Real change of name for \_\_\_\_\_ Sweatshirt, rapper in Odd Future (4)

### NOVEMBER 2 ANSWERS

**ACROSS** 1+6A Better Than That, 10+33A Keep In The Dark, 11 Miami, 13+30A Night Boat To Cairo, 19 Ruin, 20+15A Eddie And The Hot Rods, 22 VCR, 23 Thrills, 26 Ant Rap, 28 Wolf, 29+12A Abbey Road, 32 Jagwar Ma  
**DOWN** 1 Baker Street, 2+21D Teenage Dirtbag, 4 TV Tan, 5+17D Avenged Sevenfold, 7 Headon, 9 Smith, 14 Home, 16+8D Run This Town, 18 Error, 24 Layla, 25 Swarm, 26 ALT, 27+3D Pure Evil, 29 AHJ, 31 Air

Normal NME terms and conditions apply, available at [NME.COM/terms](http://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, December 24, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

## QUIZ

Compiled by ALAN WOODHOUSE (answers on page 22)

1 Robbie Williams' first solo single in 1996 was a cover of a song by which artist?

2 Which Britpop-era band's line-up included Steve Mason and Kevin Miles?

3 What was the last single Queen released before Freddie Mercury's death in 1991?

4 Which member of The Rolling Stones is the oldest?

5 In which US city did a show by The Doors in 1969 lead to Jim Morrison's arrest for indecent exposure?

6 The singer from which band performs guest vocals on Blur's 1994 single 'To The End'?

7 Steve Coogan's brother was the singer in which early-'90s band?

8 Which country-music legend is Miley Cyrus' godmother?

9 Who was the first winner of *The X Factor* in the UK in 2004?

10 Which rock band were called Feedback and The Hype before settling on their current name?

11 Which dub-reggae legend produced The Clash's 1978

single 'Complete Control'?

12 Which UK solo artist performed the entire soundtrack to the 2002 movie adaptation of Nick Hornby's novel *About A Boy*?

13 Name the two singles Paul McCartney and Michael Jackson released together in the early '80s.

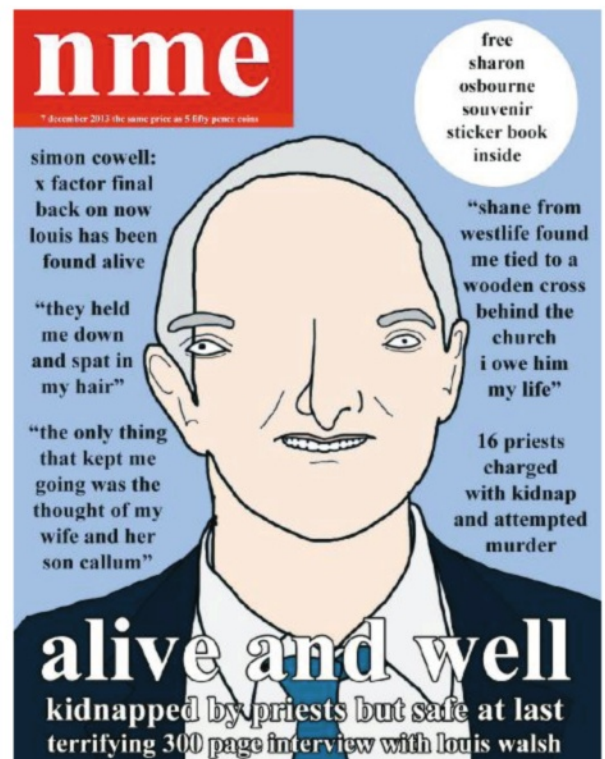
14 Arik Marshall and Jack Sherman are former members of which band?

15 Which of these bands have NOT headlined the Pyramid Stage twice at Glastonbury – Arctic Monkeys, REM, The White Stripes?



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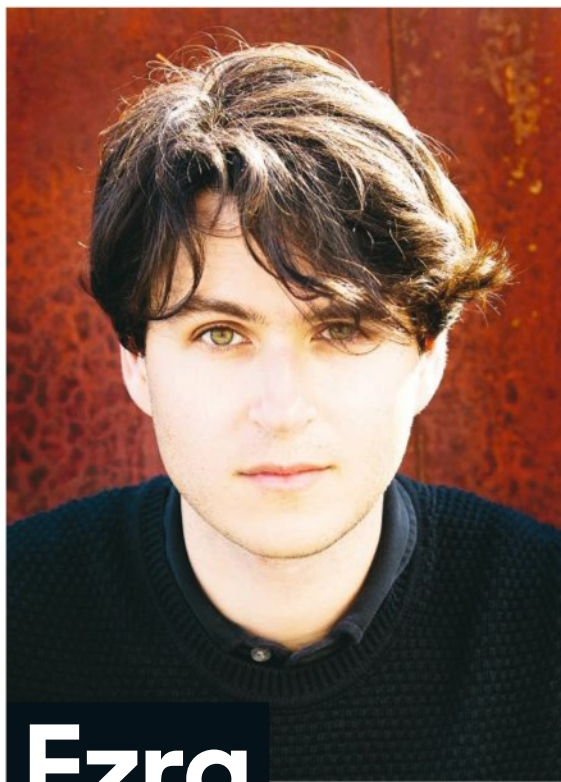


# DOES ROCK 'N' ROLL KILL BRAINCELLS? Vs THE FANS

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Snoop Dogg  
and (left)  
Dizzee Rascal



Ezra  
Koenig

Vampire Weekend  
frontman

**1 When Vampire Weekend appeared on the cover of NME in April 2013, there was a speech bubble above your head. What did it say?**  
Gavin Sutherland, Ipswich, via email  
"I know what it is: 'I don't want to die.'"



**CORRECT.** What was that about?  
"At first I forgot that it was a lyric in one of our songs – 'I don't wanna live like this but I don't wanna die'. When I saw it decontextualised like that I thought, 'What are people going to think when they see this?'"

**2 What's the audio device at the beginning and end of the video for 'Giving Up The Gun'?**  
Abbey Taylor, Birmingham, via email  
"A boombox."  
**CORRECT.** Its significance?  
"It's RZA from Wu-Tang Clan that starts it, so that's kind of the passing of the torch. We were just thrilled that he was willing to be in our video."

**3 In which year was the picture on the cover of 'Contra' taken?**  
Greg Pastelli, Glasgow, on Twitter  
"1983."



**CORRECT.** Is it a sore point?  
"Because we got sued? It's a kind of point of pride: if you're a gangster you get shot, if you're a businessman you get sued."

**4 You played Glastonbury in 2010. Which acts came on before and after your Pyramid Stage set?**

Ella Wysocki, London, on Twitter  
"OK, I know one of them is Snoop Dogg. Is the other Willie Nelson?"  
**WRONG.** Snoop Dogg and Dizzee Rascal. A weird slot?  
"Weird for Dizzee Rascal! Having to be right before the American section."



**5 Complete the following lyric: "That's a museum, that's a cool place..."**  
Juliet Murray, London, via email  
"OK, what? It's not one of my lyrics. They probably got some weird mistranslated lyrics. The real lyrics are: 'That's a museum, price you could pay/Stones of your fathers standing today.'"  
**CORRECT**

**6 Who featured on the track 'I Wanna Be Your Boyfriend' by Rostam Batmanglij's side-project Discovery?**  
Oscar Tebbutt, Bolton, on Facebook  
"Angel Deradoorian. We always knew Dirty Projectors, and I kinda remember us going on tour together. Rostam and Angel were kicking it together on that tour and they became friends."  
**CORRECT**



**7 At the Fuji Rock festival in 2010, Vampire Weekend were interviewed by MTV. You asked for a song and did some funny dance moves. Which song?**  
Livia Leitão Leal, Brazil, via email  
"'Crazy In Love' by Beyoncé. There's one part where I had a towel sticking out of my shorts and I started dancing



Ezra at Fuji Rock festival, 2010

and I told them what music to put in, and later they did."  
**CORRECT**

**8 You contributed Radiohead's 'Exit Music (For A Film)' to Stereogum's 'OKX: A Tribute To OK Computer' album. Name two other acts and the songs they covered for the album.**  
Ben Bill, Sunderland, via email  
"Hmm... 'No Surprises'

was Marissa Nadler. And then 'Airbag' is Doveman?"  
**CORRECT**

**9 Which song was on the B-side of 'Cousins'?**  
Christopher MacLachlan, Edinburgh, via email  
"Was it the Toy Selectah 'Contra Megamelt'?"  
**WRONG.** 'California English Pt. 2'  
"Oops! I really like that song. I just thought that was the B-side for something else."

**10 Where did 'Oxford Comma' get in the UK singles chart?**  
Toby Seagers, Leeds, on Twitter  
"38."

**CORRECT.** Do you keep an eye on the charts?  
"We're definitely more of an album band, so that matters a lot more to us. Of course, having a Top 40 single in the UK is memorable. Even if it's only number 38."

SCORE = 8

"That feels pretty good."



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