

22 JANUARY 2016 / FREE EVERY FRIDAY

NME

**MUSIC
FILM
STYLE**

ALEX TURNER

MILES KANE

THE LAST SHADOW PUPPETS

EXCLUSIVE COMEBACK INTERVIEW



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*Visible flakes seen at 2ft with regular use. **Based on Nielsen Shampoo value shares, from July 2014 to June 2015.

***With regular use vs. non-selenium containing anti-dandruff shampoos, against visible flakes seen at 2ft.



NME

Hello...



AFTER A DARK week in which we mourned David Bowie and Alan Rickman, reasons to be cheerful have been pretty thin on the ground. But nothing cures the blues like exciting new

music, so I've been throwing myself into three of the best new bands with debut albums due in 2016. If you've not checked out Sunflower Bean, Rat Boy or Formation yet, add them to your list – you won't be disappointed.

Lost in the sad fog of Bowie-mourning last week was another reason to be happy – the return of Alex Turner's excellent side-project (and this week's cover stars), The Last Shadow Puppets. Turner and his bandmate Miles Kane are big Bowie acolytes, covering his 1967 track 'In The Heat Of The Morning' as the b-side to their debut single back in 2008, which Bowie himself called "a delight". This time round they're channelling Isaac Hayes, The Style Council and – judging by those dodgy tracksuits from their comeback photo – the north of England branch of *The Sopranos*.

A final cause for celebration this week is the announcement that Coldplay will be the recipients of this year's NME Godlike Genius Award and will play a greatest hits set at the ceremony on February 17. We've watched them grow from microscopic mentions in *NME* to becoming the planet's biggest band, so it's fitting that they join the likes of The Cure, Dave Grohl and Blondie as NME Godlikes.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike



Savages p24

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The return of Alex Turner and Miles Kane

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Savages are post-punk icons in waiting and they "want to freak people out". People like you

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The X-Files

Ahead of season 10 of the cult sci-fi show, David Duchovny spills the spooky beans

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Ground control to David Bowie

Two weeks on from the great man's death, the tributes keep on coming...

"He was intelligent, imaginative, brave, charismatic, cool, sexy and truly inspirational. He created such staggeringly brilliant work, but so much of it and it was so good. Who else has left a mark like this? No one."

KATE BUSH

"He was a master of theatre within popular music. He will be missed."

GRACE JONES

"I can never express in words how you'll continue to inspire me. Thank you for showing a pimple-faced, curly mopped kid that different was the thing to be. A genius for the ages, and the ages to come."

JUSTIN TIMBERLAKE

"Bowie made people feel that it was alright to be a bit different and to try things out."

JARVIS COCKER

"David Bowie created the world that made it possible for our band to exist and welcomed us into it with grace and warmth. A true artist even in his passing."

**WIN BUTLER,
ARCADE FIRE**

"He had such a profound effect on my life, I don't know where to start."

DAMON ALBARN

"Farewell Major Tom. There are no words. RIP David, another hero remembered."

COURTNEY LOVE

"He's in the DNA of every record I've made, to some extent. He's been built-in for a long time."

ALEX TURNER

"RIP to the great late King B, without whom none of us would exist."

GRIMES

"See you in Valhalla, Black Star."

**QUEENS OF
THE STONE AGE**

For loads more on David Bowie, go to NME.com



ANDY KENT



(l-r): Jonny Buckland, Will Champion, Chris Martin, Guy Berryman



Chris Martin

Let's chat Godlike Genius...
"Well, this is just crazy, man. It's hilarious to me, but awesome. I'm so grateful. For you guys to wanna give us this now is just lovely."

It's been a funny old journey you've had with NME. We were massive Coldplay supporters at the start, but it hasn't always been that way...

"I don't mind! We knew from the beginning: NME will be like that school friend who sometimes you get along with and sometimes you don't."

Do you remember your first piece of NME coverage?

"It was a new bands thing for 1999. We checked it out and it was the biggest thing that ever happened to us. None of the latter would have happened without that. Every fire starts with a spark, as Bruce Springsteen might say."



It's official! Coldplay are Godlike Geniuses

The biggest band on Earth will be anointed at the NME Awards with Austin, Texas on February 17

EVERY YEAR, NME GIVES an iconic act the Godlike Genius Award to celebrate their contribution to rock'n'roll. Past winners include Joy Division, Blondie, The Cure and Noel Gallagher. This year's victors are the chart-topping, stadium-shaking biggest band in the world – Coldplay. They'll pick up the gong at the NME Awards with Austin, Texas at London's O2 Academy Brixton on February 17. Afterwards, they'll play a special, intimate set.

Get your Coldplay tickets!

Are you free on February 17? Then come on down to the NME Awards 2016 with Austin, Texas
Go to NME.com/tickets and in one month's time, you could be watching Chris Martin and pals do their thing at the O2 Academy Brixton. **Over 18s only. Under 25s require ID to purchase alcohol.**



Jessica Jones

The Krysten Ritter-starring show has been renewed for a second Netflix series.



NWA

Ice Cube is planning to bring all living members of the hip-hop group together at Coachella.



Drake

Barack Obama said he'd back Kendrick over Drake if the pair were ever to stage a rap battle. Soz, Drake.



Haribo

Their new DJ-themed sweets are meant to look like buttons on a mixer but actually look like drugs.





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Clyro Mania!

Biffy Clyro frontman Simon Neil reveals a scorched-earth approach to their upcoming album

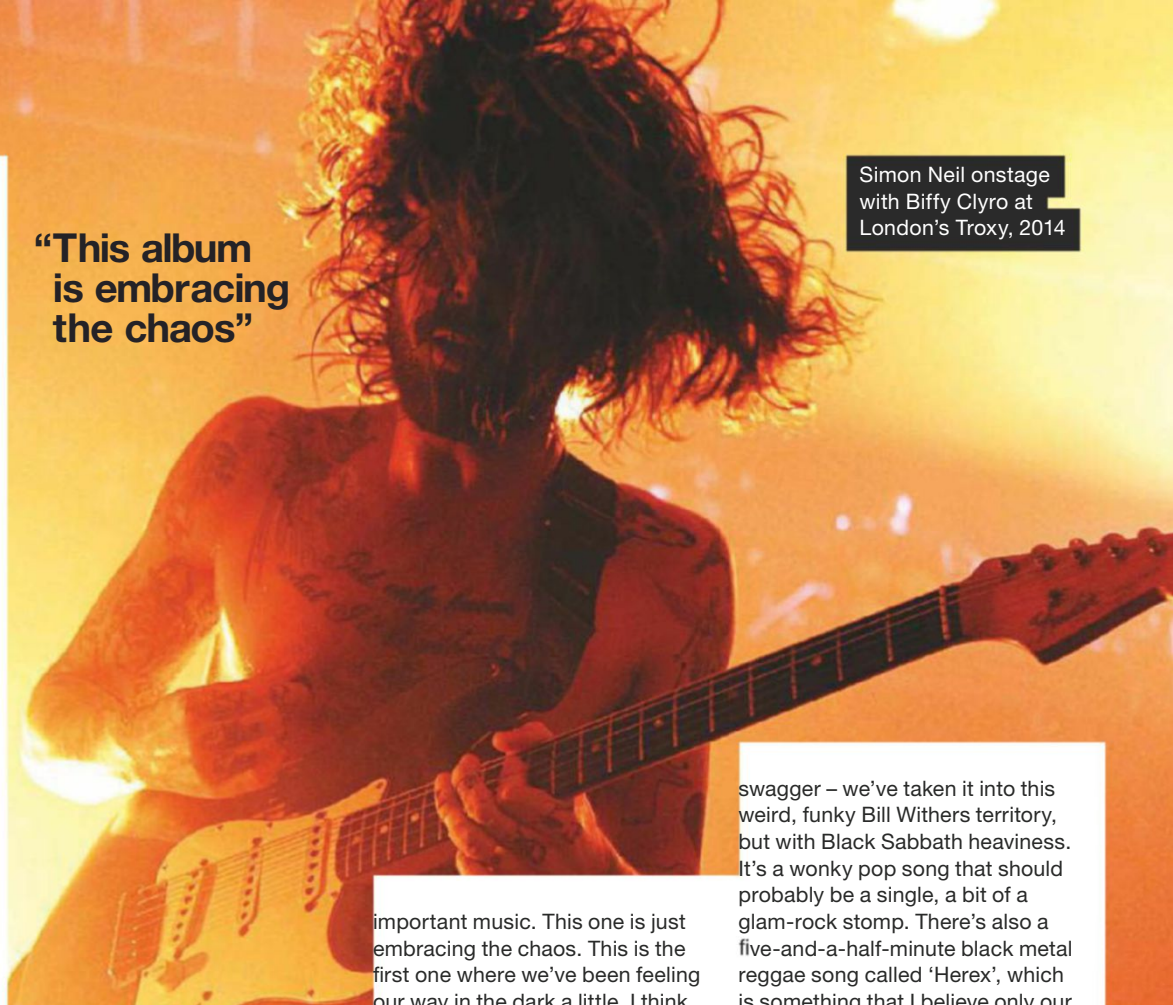
How's the album coming along?

"We're doing it in Eldorado studios in Los Angeles with Rich Costey. We needed a change after three records with Garth [Richardson]. Garth is very rock; he makes things sound classic. Rich wants to make things sound as f***ed up as possible and that was a good switch mentally for us. We wanted to force ourselves to take a left turn, keep ourselves guessing."

You previously said it would be 'aggressive'. Is that still the case?

"For the first time ever we've been messing around properly with programming, so rather than making the heavy parts heavy with guitars and distortion, we're trying to find different ways to make things intense. It'll be leaner and meaner than the last – no orchestras. This album is going to be the opposite of cinematic. If the last records were kind of Ridley Scott, then this one is more

"This album is embracing the chaos"



Simon Neil onstage with Biffy Clyro at London's Troxy, 2014

John Waters. It's quite dirty! We've taken a lot of influence from recent hip-hop records, like the latest A\$AP Rocky – they're so f***ing good because they've got really grimy, dirty, horrible sounds with beautiful vocals, or vice versa. We're trying to get that balance of things teetering on the edge of chaos the entire time. It's going to sound like Biffy, but it's about 'rocking' instead of 'rock'."

Where do you think it will fit into the Biffy story?

"It's meant to be the start of the next chapter. For me, the first three albums we made were lo-fi, angular prog-metal and the last three were big-boy records – big,

swagger – we've taken it into this weird, funky Bill Withers territory, but with Black Sabbath heaviness. It's a wonky pop song that should probably be a single, a bit of a glam-rock stomp. There's also a five-and-a-half-minute black metal reggae song called 'Herex', which is something that I believe only our band could do. But there's also one of the best songs I think I've written, an acoustic song called 'Medicine' – one of those songs that just landed in my lap. I believe this is the best record we've made, but it changes day-to-day. I think we're either making the greatest record we've ever made or the worst by a mile. I'd rather be sh*t scared than phone it in though."

important music. This one is just embracing the chaos. This is the first one where we've been feeling our way in the dark a little. I think that's exciting. This is probably the pre-teen album! The reboot."

Are any themes emerging?

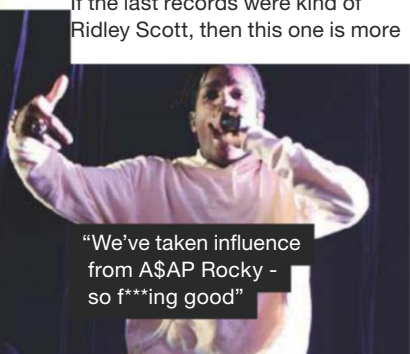
"It's the first album where I've tried to come out fighting, give the people who've upset me a bit of what-for. I feel like this one is me saying that I know who I am, here are my strengths, here are my flaws, it is what it is."

It sounds like revenge rock.

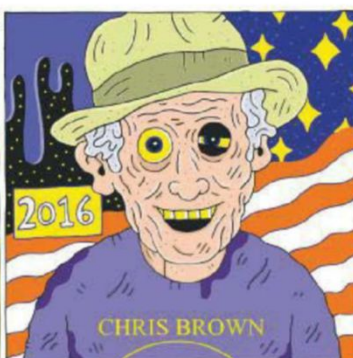
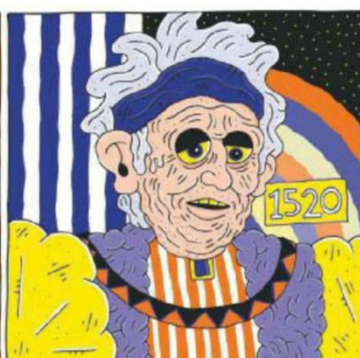
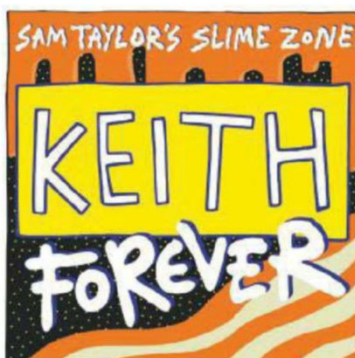
"Yeah, something like that! It's fight rock, pint-in-the-face rock. There's a song called 'Friends And Enemies' which has this weird

What are your live plans for this year?

"We're looking for the album to come out in April or May and we'll start out on the festival circuit. You'll see us at a handful of festivals in the UK, then we'll be doing our own shows in October or November."



"We've taken influence from A\$AP Rocky – so f***ing good"



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12A

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Rat Boy AKA
Jordan Cardy

The only way is Essex

The latest in a series of profiles with all the artists playing the NME Awards Tour 2016 with Austin, Texas. This week: Rat Boy

History

Nineteen-year-old Essex boy Jordan Cardy was sacked from Wetherspoons – thank God. If not, he might never have been able to carve out a career as Rat Boy, a perky fusion of rap and pop punk.

Maddest gigs

Rat Boy's shows are well known for rapidly descending into carnage. His slots at last year's Reading & Leeds Festivals brought a whole new meaning to hectic, while a show at London's Dingwalls in September saw him riding a mini motorcycle around the stage.

Best tunes

'Sign On' could have been lifted directly from Jamie T's 2009 masterpiece 'Kings & Queens', but brings a Mac DeMarco-esque psych lilt to the party. 'Fake ID' speeds things up for a raucous, tanked-up night on the town.

The dates

See Bloc Party, Drenge, Rat Boy and Bugzy Malone here:

January 29 Great Hall, Cardiff

January 30 O₂ Guildhall, Southampton

February 1 O₂ Academy, Bristol

February 2 Rock City, Nottingham

February 4 O₂ Academy, Newcastle

February 5 Barrowlands, Glasgow

February 6 Academy, Manchester

February 8 O₂ Academy, Leeds

February 9 Corn Exchange, Cambridge

February 11 O₂ Academy Brixton, London

February 12 O₂ Academy, Birmingham

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NME.com/awards/tickets



Biggest WTF moment

Rat Boy made pals with Miley Cyrus during a trip to LA last June, resulting in pics of the pair ending up in the *Daily Mail* sidebar of shame. "I still wonder every day if @MileyCyrus listened to the mixtape I gave her... remember when we got papped together," he later tweeted.

Last W33K IN NUMBERS



19

Number of David Bowie albums that entered the Official UK Albums Chart Top 100 following his death.



24,022

People who've signed an online petition calling for director George Lucas to return to *Star Wars*.



67

Number of characters in the next two *Avengers* films, according to the franchise's directors Anthony and Joe Russo.



2

The position that Kanye West's track 'Monster' re-entered the hip-hop iTunes chart after Adele rapped Nicki Minaj's verse in James Corden's Carpool Karaoke.

Vote in the NME Awards 2016 with Austin, Texas

How did Miles Kane and Alex Turner vote?

BEST ALBUM
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TAME IMPALA

Currents

Alex: "A break-up record from the point of view of the person responsible – f**king hell, wish I'd thought of that!"

BEST NEW ARTIST

supported by

TOPMAN

YAK

Miles: "I really like their song 'Smile' and their last single 'No'. They've got some good songs."

BEST LIVE BAND

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Alex: "They shook the room so much Miles's left eyebrow fell off. It's only just grown back."



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Onsale Fortnightly

AS SEEN ON TV

Katherine Ryan

OFF THE TV AND IN YOUR FACE

THIS WEEK

Posh people

WE DON'T have 'posh' in Canada. It's just not a thing that exists. We have rich people; there's an oil guy, our own slightly-less-sinister version of Rupert Murdoch, and a man who makes famous chips. Mostly it's all 'new money' in North America, where there are rappers richer than your Queen. We've got a handful of private schools and even fewer dynasties, so we don't really operate on a class system. I understand the shock experienced by a British person after being told that a world without class exists. 'But how do you know who to be friends with?!' you cry. I guess we just work it out based on similar interests.

It always takes me a few extra steps to figure out what's going on in British culture. The other day, I read a Sport Relief post on Twitter made by one of the *Made In Chelsea* kids that said, 'I'm proud of my brother for winning at Henley'. Oh Christ. I imagine that Henley is some kind of initiation at Cambridge where you f**k chickens for sport. Thankfully, it's not (yet). Google tells me that Henley-upon-Thames is a place. I remember from touring that 'upon-Thames' usually means water, so I look up 'Henley boat race' and sure enough, they host a Royal Regatta. I learn that regatta means rowing and royal means prick, and by this time I'm late for the school run. Perfect.

Posh people blow my mind. Apart from empathy, they're good at everything – true survivalists. In America, the more money you earn, the less you do. I watched an episode of *Keeping Up With The Kardashians* once where Kim squealed, 'OMG, remember when I used to dress myself?!' Bitch, my three-year-old could dress herself. Regressing back to an infantile

state is nothing to be proud of. Rich Americans don't drive themselves, don't cook, don't do their own nails/hair/make-up, don't shop, and I suppose all they've got in common with rich British people is that they don't raise their own kids either. Apart from that, the privileged in Britain live like Bear Grylls but with an education. Sh*t. "Googles" Bear Grylls went to Eton?! *But of course he did.* Posh people hunt, they know what a pheasant is, they shoot plates out of the sky for some reason, they swim, they sail, they ski.

Skiing is ridiculous

I just spent a week at the amazing Altitude Comedy Festival in Austria, which was mega fun and truly beautiful, but no one could get me down that mountain. The other comedians brought me to the tip of the Alps and without so much as a lesson said, 'Now you ski.' How white is that? Nothing says, 'There is no risk or danger in my actual life whatsoever' like hurling yourself down a cold, crowded mountain with blades strapped to your feet. I have a family. 'But you're Canadian!' They protested. Yes, but I'm from the flat, poor part of the country.

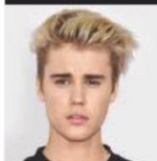
I left those posh bastards in the snow and found a group of Germans drinking mulled wine to hang with in the après-ski bar. We, as it turns out, have similar interests.



"The privileged in Britain live like Bear Grylls"

Katherine Ryan's high five

Five Canadian artists dominating the US charts



1 Justin Bieber
He's from the worst part of Canada, I have to stress that. YouTube found him in the same hole Dear Fat People girl crawled out of.



2 Drake
A child actor from Toronto, he's now earning so much he's got a cell phone. And he's not afraid to sing about it.



3 The Weeknd
Dropped 'E' from 'Weekend' due to copyright issues from a Canadian band of the same name. No happy Fridays for them, then.



4 Shawn Mendes
Just 17 and discovered on social media platform Vine. He's already opened for Taylor Swift, in the good way.



5 Director X
He's behind most of your favourite videos: 'Pon De Replay', 'Shake Ya Ass', 'Hotline Bling', and a ton of Usher songs. He's killing it.



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THIS WEEK'S OBJECTS OF DESIRE



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Nice slice

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£16 lazyoaf.com



Sound advice

Digital noise cancelling lets Sony's new headphones (silly name alert: h.ear in) block the outside world.
£130 sony.co.uk



Serge pricing

Pay your respects to fab French filthbag Serge Gainsbourg with this L'ecole Des Femmes tee.
£30 urbanoutfitters.com



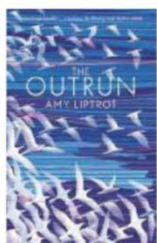
Keep on truckin'

A Levi's denim sherpa jacket will keep you looking classy in the cold.
£87.75 amazon.co.uk



Amped up

The iconic Orange's latest release is the small but remarkably powerful Crush 12 amp.
£75 gak.co.uk



Novel idea

One of the first great books of 2016, *The Outrun* weaves nature writing with recovery.
£10.49 amazon.co.uk



Sonic highways

Classic Blur tracks become driving destinations in this ace Road To Nowhere art print.
£30 wearedorothy.com



Training day

These nifty turquoise Saucony Originals trainers are practical as well as good-looking.
£70 coggles.com



Hole lotta Love

Courtney Love has teamed up with US brand Nasty Gal for a grunge inspired clothing line.
£61.54 nastygal.com



Turner prize

It's 10 years this week since the release of Arctic Monkeys' debut album. Celebrate with a vinyl copy.
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Beanie man

Everyone needs a woolly hat when it's winter. This one won't make you look like a toddler.
£8 topman.com



Scots treat

Celebrate Burns Night on January 25 with a delicious whiskey, like this Peat Monster.
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Film with attitude

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What's ON your Headphones?

THIS WEEK

Plymouth



◀ **India Bierton**
20, make-up artist

Listening to:
VENETIAN SNARES
Hand Throw
"This track's literally noise and drum'n'bass. I first heard it on an episode of *Skins* and I searched high and low for it. Then I got the lyrics "Run Dat Riddim" tattooed on my leg."

Wearing: All clothes from charity shops.
Best thing about Plymouth:
"North Hill. It's got loads of student bars like Bang! Bang!, Cuba and of course the Hubbox – and it stays open until 6am!"

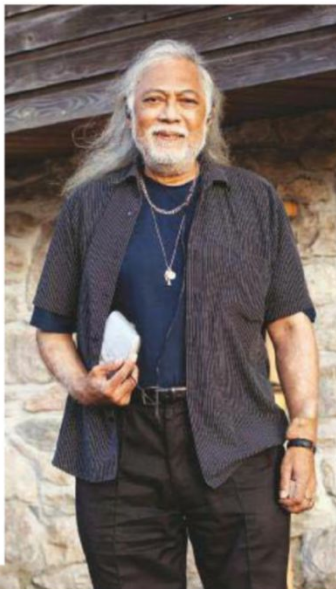
"I got the lyrics tattooed on my leg"

▶ **River Smith**
18, fashion student

Listening to:
BROOKE CANDY
Das Me
"I find this song really empowering, as it's a big 'f*** you' to gender norms. It makes me feel alive and ready for anything."

Wearing: Primark cap, ASOS leather jacket, Versace T-shirt, Topshop jeans.

Best thing about Plymouth:
"We're really lucky to live right by the sea – especially in the summer. Come here on a nice day."



◀ **Jimmy Appudurai Chua**
69, musician

Listening to:
GARY MOORE
Still Got The Blues
"I met Gary when he recorded this song and I processed all the films his photographer took of him for the album. He gave me a vinyl copy. I still love it."

Wearing: Charity shop shirt, T-shirt from a friend, necklace from ex-wife.
Best thing about Plymouth:
"Rockets & Rascals is great for coffee and you can also rent bikes there for the day."

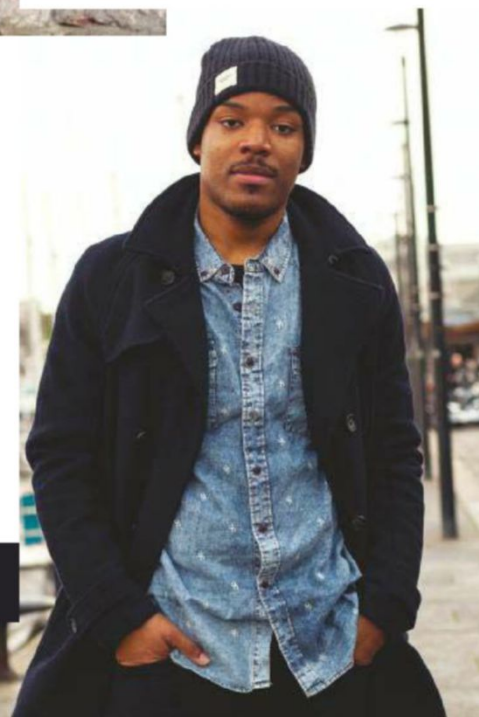
NATALIE DAVIS

▶ **Manny Amul**
30, shop assistant

Listening to:
KENDRICK LAMAR
Bitch, Don't Kill My Vibe
"It's a feelgood song and sets the tone for life – get out of my way, leave me be, let me do my thing and relax!"

Wearing: Primark hat, Topshop coat, TK Maxx shirt.
Best thing about Plymouth:
"There's amazing scenery at the Barbican and the Hoe. I like walking around there."

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Monkeying Around

Arctic Monkeys man **Alex Turner** has been back in the studio with best pal **Miles Kane**, which can only mean one thing: **The Last Shadow Puppets** are back. **Kevin EG Perry** enters the circle of trust...

MAYBE it's because they get sick of living in each other's filth, maybe it's because of 'creative differences', or maybe it's just because of all the drugs, but people in bands tend to end up loathing one another. But this story is quite the opposite. This is the story of two best friends who are magnetically drawn to making music together.

"It's like watching footage of an explosion in reverse," says Alex Turner. "It's like John Lennon meets... Paul."

Alex and his Last Shadow Puppets bandmate Miles Kane are in no mood for modesty as they announce their second record, 'Everything You've Come To Expect', the follow-up to 2008's 'The Age Of The Understatement'. Sitting together in Miles' Los Angeles apartment, they're chattering more than the two baby parrots in the cage next to them – a Christmas present from Kane's girlfriend. They spark off each other like a comedy double act: howling at in-jokes, finishing each other's sentences, slipping into pitch-perfect Lennon and McCartney voices.

Try to get a straight answer out of them about what they each bring to the Shadow

PHOTOGRAPHY: ZACKERY MICHAEL

Alex Turner



Puppets party and Miles will tell you, "Some nice smoked salmon canapés."
"And a rosé," adds Alex.
"And then the magic happens," concludes Miles.

Speaking to them together feels like interrupting a conversation that's been going on since 2005, when Miles' then band The Little Flames supported Arctic Monkeys on an early tour. In the decade since, Alex and Miles' bromance has blossomed into one of music's most enduring. They turn up to catwalk shows together wearing ill-advised matching outfits and last summer they appeared on YouTube bawling Strokes lyrics into each other's faces in the crowd at the New York band's Hyde Park show. They've both now set up homes in LA. Tales of their debauched nights in the Hollywood Hills echo through the indie grapevine, so Alex is surely being more than a little disingenuous when he says they've "left all that behind us. We're gonna watch some TV for a bit".

Given how close they are, the only surprise here is that it's taken them eight years to follow up their first album. What kept them? "Well, we wanted it to be a trilogy," explains Alex. "We wanted to write the second and third parts before we released the second."

So the next Last Shadow Puppets record is already written – does that mean we won't have to wait another eight years for it? "Well, I don't know about that," says Alex cagily. "There are lots of other things we have to factor in."

That'll be the day jobs; 2013 saw the release of Arctic Monkeys' monumental 'AM', which went double platinum and was named NME's Album of the Year. The same year, Miles' last solo record, 'Don't Forget Who You Are', also made the Top 10. Even then, there were shadows of The Puppets. Miles joined Arctic Monkeys for the closing song ('505', from 2007's 'Favourite Worst Nightmare') of their Glastonbury headline set in 2013, and appeared with the band at Finsbury Park the following year to play The Last Shadow Puppets' 'Standing Next To Me'.

When the Monkeys downed tools after headlining Reading and Leeds in 2014, it gave Alex and Miles a window to reunite. "It seemed to all align

correctly," says Miles, albeit hinting at the fact that he needs this more than Alex does, when he jokes, "I did have to get him in a headlock briefly, but he came around."

The second album,

'Everything You've Come To Expect', was recorded last summer at Shangri-La

studios in Malibu. Once owned by Bob Dylan and The Band, it's now in the hands of producer Rick Rubin (Beastie Boys' 'Licensed to Ill', Slayer's 'Reign In Blood') who let them have the run of the place to work on more than just their tans.

They rounded up their old collaborators, with Arctic Monkeys producer James Ford on drums and Arcade Fire collaborator Owen Pallett scoring the string section. The one new recruit is Mini Mansions' Zach Dawes on bass, who worked with Alex on MM's 2015 single 'Vertigo'. "We're very close to Zach and we love him dearly," says Miles. "It just felt right to get him in to play on it."

As for the direction they wanted the record to go in, Pallett says that when he arrived in Malibu he asked the band – who used avant-garde crooner Scott Walker and psychedelic cowboy Lee Hazlewood as inspiration for their first album – who they were going to be inspired by this time around. They replied, "Have you ever heard of a record called 'The Age Of The Understatement'?"

And yeah, there are shades of their debut, but this time around they've drawn from a wider selection of their record collections. They reference

everything from original soul man Isaac Hayes' 'Hot Buttered Soul' to Paul Weller's 1980s outfit The Style Council, who Alex says they "didn't used to 'get' in the way we do now."

"I think the last record ended up being just one thing," continues Alex. "We talked about Scott Walker a lot and our record became perceived as a homage to that sound. This one, in my head, doesn't wear its influences on its sleeve as much as the first one did. We were definitely listening to a bit of Isaac Hayes this time, but it was less of a big deal. I don't think it's as directly..."

"...tipped towards anybody," finishes Miles. "At that time, all that stuff was new to us. We were discovering it for the first time. This time, it was just songs that we were buzzing off that we were inspired by."

That change in direction is immediately apparent on lead single 'Bad Habits', which appeared in early January. It's punchier than anything the pair have recorded together before and sees Miles snarling "*Should've known, little girl, that you'd do me wrong*". "It is quite different to anything on the first record," says Alex. "But some things haven't changed."

'Bad Habits' isn't indicative of the album though, which is more varied and accomplished than 'The Age Of The Understatement'. Highlights include the shimmering seduction of 'Miracle Aligner', which Pallett calls "a remarkable song", and the piano-led title track. "We've progressed more on that tune than anything we've done" says Miles. "That's the one that stands out as being, dare I say, the most unique."

Listening to the record so soon after the death of David Bowie, you can't miss the line on the title track that mentions a "*collar on a diamond dog...*" The Last Shadow Puppets covered Bowie's 'In The Heat Of The Morning' as a B-side for their first single 'The Age Of The Understatement', prompting the man himself to go on record to say, "That's a delight! How lovely. A daymaker."

A certain bromance

Turner and Kane's friendship, handily dissected



2008

The Puppets backstage at The Lock Tavern in Camden, London, after their first UK gig.



2009

At the NME Awards, where they won Best Video for 'My Mistakes Were Made For You'.



2013

At the GQ Men of the Year awards, where Arctic Monkeys were named Band of the Year.



2014

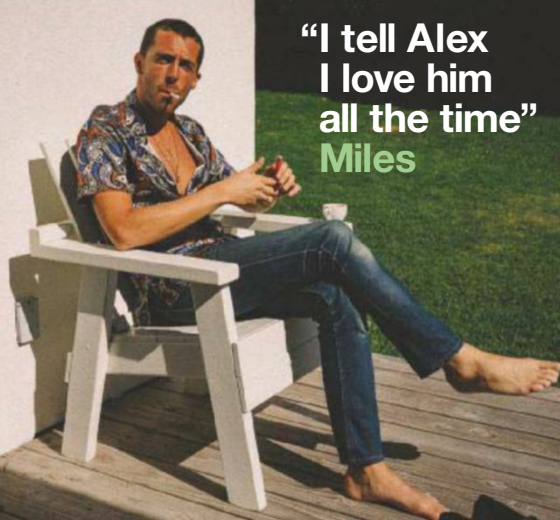
The pair attend Wimbledon in brilliantly inappropriate leather get-ups.



2015

At The Strokes at Hyde Park, where footage of them dancing to 'Barely Legal' went viral.

Miles Kane

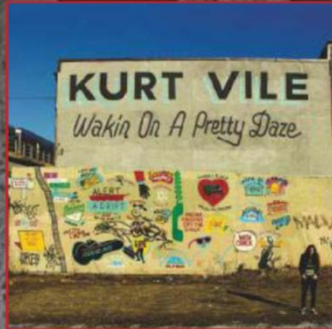


"I tell Alex I love him all the time"
Miles

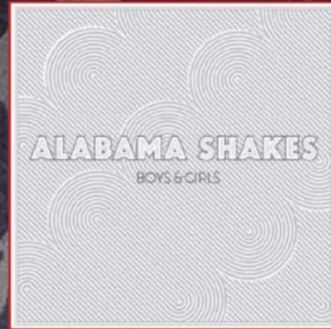
american indie



the war on drugs
lost in the dream



kurt vile
wakin' on a pretty daze



alabama shakes
boys & girls



beach house
bloom



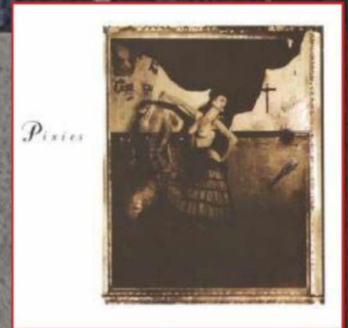
father john misty
fear fun



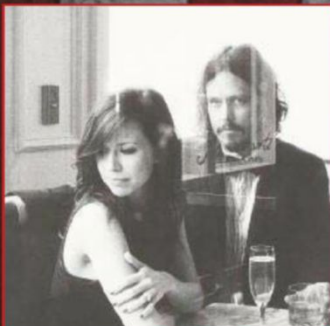
the decemberists
crane wife



the white stripes
white blood cells



pixies
surfer rosa & come on pilgrim



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barton hollow



bon iver
for emma, forever ago



the magnetic fields
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High praise indeed. Bowie's influence is present all over 'Everything You've Come To Expect', although as Alex points out, "He's sort of in the DNA of every record, to some extent. He's been built-in for a long time."

"I had a blue day on the day he died," adds Miles. "I watched the 'Lazarus' video and found it quite hard to watch. I definitely had a cloud over me."

There's another standout lyric in 'The Dream Synopsis', in which Alex describes a dream where "a wicked wind came howling, through Sheffield city centre." Having made himself over as an LA rock star, does the Sheffield of 2006's 'Whatever People Say I Am, That's What I'm Not' seem like a distant memory? "It's still home," says Alex. "I was back there for Christmas. I've still got a lot of great friends there."

What comes across on the record is how much fun they had making it. Alex says recording in Malibu – and going for morning swims to start days that would end in the small hours – felt like "a holiday", just as recording in western France did on the first Puppets record.

Owen Pallett agrees and says the sessions felt more like hanging out with mates than work. "The best thing about working with those guys is the atmosphere and the camaraderie," he

says. "It's really palpable. You can feel that the fire is stoked. Miles always had knee-jerk reactions to the music where he'd go, 'No, it's supposed to go like this!' Alex is more of a slow burner. Sometime around 2am, after we'd had a few drinks, he'd go, 'That part of the song isn't working. We should do it this way.' I'd make a note and fix it in the morning."

Turner and Kane's

holiday is set to continue. After the record's release in April, the Puppets will play Coachella Festival in California later that month, then tour, then play more festivals. Right now, with Alex confirming the lack of Arctic Monkeys' future plans ("nothing yet"), the pair just seem happy to keep their decade-long conversation going. How do they think they've changed over the years? "We've grown into men," says Alex. "Especially when you look at those old photos, and you look at us now."

The recent photos of them – Miles with his head shaved, Alex with hair slicked back, both in matching velour tracksuits – are a long way from the mop tops and deer-in-headlights expressions they sported around the first album. "I know," laughs Alex. "We've gone from The Beatles to *The Fast And The Furious*." When they talk, their flurry of in-jokes is so dense it can be hard to tell fact from fiction. For example, they like telling people they're working on an *X-Men*-style

comic book film. "We're in the storyboard phase," says Alex. "We're having a slight argument about it because I wanted to bring in some lucha libre Mexican wrestlers," adds Miles, "but Alex is quite firm that we keep it strictly *X-Men*-style."

Is any of it true? Who knows. In an effort to get some emotional truths out of them, I ask them to face each other, look deep into each other's eyes and say one thing they love about the other.

"I like this game," says Alex. "You realise you've never let it out." "I tell him I love him all the time," replies Miles. "You have to go through the pain threshold. I love you because you've got a very strong pain threshold."

How about you, Alex? A long pause. Are we about to hear something from the heart? "A halo just appeared around Miles' head while I was staring into his eyes," says Alex finally. "I swear. No kidding. Just as I was about to respond, a halo appeared and now he's levitating about four inches. He's floating."

Maybe the only time Alex and Miles can really be honest with each other is on record. At least now we have a second chance to share their certain bromance.

NME

"We've grown into men – just look at the old photos" Alex

MIRACLE ALIGNER

A breezy melody accompanies Alex in romantic mood, singing, "All of our exchanges are by candlelight".

Key lyric: "So what's the wish? She'll make it come true/Simple as a line out of a doo-wop tune."

Alex: "We've been planning this record for a few years and the beginnings of this tune are really old. I think this one started in the desert, when I was sat there strumming an F..."

THE DREAM SYNOPSIS

A hallucinatory blur of images flood the lyrics, supposedly culled from Alex's 'dream report'.

Key lyric: "And a wicked gale came howling, through Sheffield city centre/ There was palm tree debris everywhere."

Alex: "I've said the word 'dream' too much at this point. It's my version of that Miley Cyrus tune about the dream she had about her dog."

EVERYTHING YOU'VE COME TO EXPECT

The Beatles-esque title track finds Alex as a jealous guy, singing "I just can't get the thought of you and him out of my head."

Key lyric: "I guess the coastal air gets a girl to reflect."

Miles: "It's my favourite track on the record. It was one of the last ones that we finished off and I think it just completed it. It's the stand-out one. I really love it." **Alex:** "It's my favourite too. It's the furthest down the wing we go."

Alex and Miles' guide to the key tracks on the album

AVIATION

The album opener is the closest to the Lee Hazlewood-indebted style the band perfected on their first record.

Key lyric: "Where d'ya want it?/It's your decision, honey: my planet or yours?"

Alex: "This was probably the first song we wrote for the record and it gave us the impetus for the rest of them and the whole idea that we should ride again. It's one of the ones that sounds most like the first record."

Miles: "It was the deciding factor towards doing the album. It's the most Puppety one."

SWEET DREAMS

If you're not a fan of Alex's Elvis croon, look away now.

Key lyric: "It's really just the pits without you, baby/It's like everyone's a dick without you, baby."

Miles: "I take a back seat. I just strum. Al's vocal on that, without blowing smoke up his left toe, is incredible. He really lets rip and it's a pleasure to watch. During the gigs, I can go to the snack corner and have some nuts."



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SAVAGE

Savages are four black-clad punks called Fay, Jehnny, Ayse and Gemma who like their music served thumpingly loud. "We want people to freak out," they tell Ben Homewood

JEHNNY BETH, lead singer of Savages, describes the band's second album 'Adore Life' as "roller coaster music" and she's spot on. The follow-up to the London snarlers' 2013 debut 'Silence Yourself' jerks, twists and crashes for all of its 39 minutes. Here, she and drummer Fay Milton delve into its story and explain their fierce gang mentality.

Drummer Fay almost cried when she first heard the lyrics to 'Adore'

Fay: "They make me think of not wanting to die, which is one of the biggest fears if you're enjoying life. It's something we all block out, but it's there and those lyrics made me face up to that and think about how much I enjoy life and how much I don't want to die and how scared of it I actually am."

'Adore Life' is all about love

Jehnny: "We make music that grabs your attention. The album's psychotic, neurotic and weird. At each corner there's a surprise. Sex, jealousy and the complications of love are hard to write about because you have to put yourself in the shoes of someone who doesn't have the answer. I'm showing what it feels like when you're really struggling, the f***ing difficult times you have to go through to be free in love."

They've never made as much noise as they're making right now

Jehnny: "We wanted to do a loud record. I respond better to the loud parts of our songs – I think they're so exciting. It needs to feel exciting. It needs to give you chills. I always think of it like every note is your last breath."

Fay: "There's something about loud sound – anyone who's ever been to a club and stood by a speaker can understand that. It can change your energy, change your vibrations."



I N T E N T

They're not as serious as they look

Fay: "It's funny being seen as serious. We're not serious in a miserable way; we're serious in a wild way. No one looks at Nick Cave and goes, "Oh, he's sooo serious", it's like, "He's serious and it's f***ing cool!" As people, we're all really nice and silly and stupid and we say rude things and laugh our heads off, but we have this image in the press. Maybe it's because we always look miserable in photos!"

Their live show will shake you to the core...

Jehnnny: "I never want to have a show where people stand stiff and don't get out of their minds or freak out somehow. You want a reaction. It feels really like freedom."

Fay: "We're a live band; you don't understand who we are unless you see us play live. We did a residency in New York before recording; we wanted to get that live feel into it. Everything gets faster and harder live, pumped full of adrenalin. We want people to feel like they've seen us live when they hear the record."

Lyrical savagery

A journey into the big themes on 'Adore Life'

"I hate your taste in music / You're not the one I've been waiting for" **T.I.W.Y.G**

Jehnnny: "If you're involved with someone and you discover their taste in music is really awful it can be a downer."

They're a gang

Jehnnny: "It's a gang that's constantly looking for its own telepathy, for answers and ways to feel better and to be 100% all the time. I always need that kind of environment – my mind loves it. Being in a band is the story of human beings working together. It's real. I really enjoy that."

Fay: "It's important for us to always be together. We spend our lives together, travelling, playing live, being each other's best friends and each other's sisters and looking out for each other and taking time to understand each other when we're not at our best. We all hate being told what to do, we always do what we want and we only take advice from ourselves."

...and singer Jehnnny might step on your head

Jehnnny: "[Walking on the crowd] comes from a desire to give back. We started to get mosh pits at most of our shows and I wanted to get a reaction from the crowd, so I started doing it."

NME

'Adore Life' is out now.
Read our review on page 30

"Love is the answer / I'll go insane / Love is the answer" **LOVE IS THE ANSWER**

Jehnnny: "It's such a naïve thing to say and only the intensity of the music could allow me to say that."

"Maybe I will die / Maybe tomorrow, so I need to say / I adore life" **ADORE**

Fay: "Even when we play it now I find it really emotional. It's terrifying."

DAVID DUCHOVNY cried when he read the script for the upcoming, rebooted series of *The X-Files*. “It was a nostalgic moment to see the names on a piece of paper,” he says. “They were speaking. They were alive again. It was like seeing a person that you thought was dead.”

The iconic sci-fi show, created by writer, producer and director Chris Carter, propelled Duchovny and his co-star Gillian Anderson to stardom in 1993. He was Fox Mulder, the endlessly curious believer employed by the FBI to investigate ‘paranormal activity’, be it black oil created by aliens to enslave the human race or a shady group called The Syndicate. She was Dana Scully, the sceptic who was enlisted to keep him in check.

They were on-again, off-again for nine series and their on-screen chemistry turned the show into a phenomenon. It churned out endless merchandise, got frequent nods from pop (Catatonia’s sort-of-amazing ‘Mulder And Scully’, and The Bloodhound Gang’s definitely-not-amazing ‘The Bad Touch’) and spawned two films: 1998’s excellent *Fight The Future* and the frankly dogsh*t *I Want To Believe* in 2008, which saw Scully neglect her investigative powers to simply Google for clues.

Inspired by series

such as *BoJack Horseman* and *Girls* becoming hits after 10 or 12 episodes rather than 20, Carter and Duchovny decided “a new season wouldn’t kill us”. And later this month, the 10th series, with just six episodes, will air on Channel 5.

It finds Mulder and Scully no long working for the FBI and Mulder with a new perspective on life. As Duchovny, now 55, says: “It’s basically, ‘This is my new religion – this is what I used to think and this is what I now think’. It’s not a complete reimagining by any stretch but it’s an interesting pivot from the old stuff.”

And Mulder isn’t the only one to have changed over the years. “When we started in 1993, [Gillian and I] were very green. I’d had four or five jobs and it was her first or second. If I look at an old show from the first or the second year I see a kind of enthusiasm or sincerity or greenness that I certainly no longer have. And that I can’t get back. And nor would a 50-year-old Mulder want that back. It would be unseemly to be that green, naïve and sincere.”

Never seen *The X-Files*?

Here’s what you need to know before diving into season 10

THE SYNDICATE

A secret government organisation trying to bury evidence of an impending alien invasion. The mysterious Cigarette Smoking Man was a key member.

MULDER’S SISTER

Mulder believed she was abducted by aliens when they were kids and the incident fuelled his obsession with extraterrestrials. The mystery was resolved in series seven.

LIVING AS FUGITIVES

At the end of series nine, the duo were on the run because Mulder killed a Super Soldier, but in the 2008 film he made a deal with the FBI, which called off the manhunt.

At its core, *The X-Files* was always more about Mulder and Scully’s relationship than little green men. That aspect of the show, says Duchovny, came about by accident. “Scully has a boyfriend in the pilot. I guess [the writers] realised it was kind of good to have them kind of separate but apart.” But it’s still the bit that gets fans going.

The last time we met them, they were an item, but they begin the new series estranged. This new adventure brings them back together on a professional level and a question mark hangs over the pair getting it on again. “In a TV show,” says Duchovny, “if people make up, they gotta break up. People gotta die, they gotta come to life. Otherwise your show dies. So wherever you find Mulder and Scully, it’s gonna change.”

What’s Duchovny’s relationship with Anderson like in real life? “We see each other every couple of years,” he says. “We’ll always be close because we spent so much time together. We went through something life-changing. She’s part of my history, part of my life, and always will be. So there’s a profound attachment.”

Duchovny insists that the new episodes “won’t be like the old ones” and he’s not bothered about the show’s legacy. “That’s a word I really don’t like. The work has to stand on its own and [the reboot] doesn’t reflect on what’s already been done. We’re better at what we do now. We may not look as good but Chris is a better writer-director, Gillian’s a better actress and I’m a better actor. It’s not just an exercise in nostalgia.”

Will it all wrap up neatly at the end? “No, we never wrap up. We always have a cliffhanger,” insists Duchovny. “That’s as it should be. The show was always supposed to leave you with a few more questions than answers.”

So that’s *The X-Files* in 2016: different but the same, evoking nostalgia but looking ahead. Can it match its ’90s heyday? We want to believe.

NME

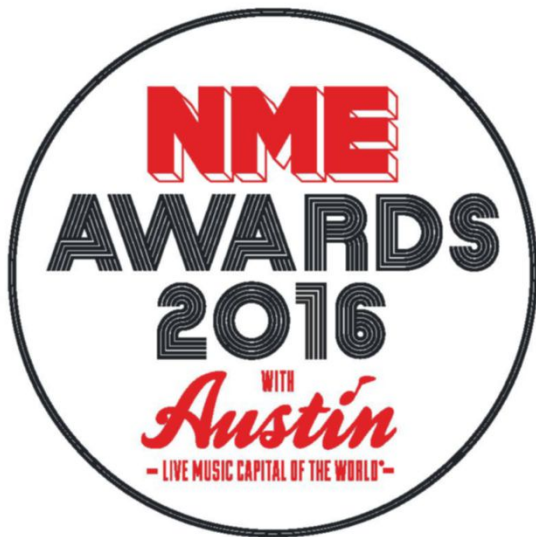
The X-Files returns on Channel 5 on January 24



As *The X-Files* returns to TV after 14 years, David Duchovny tells Jordan Bassett about life, death and his “profound attachment” to Gillian Anderson

Duchovny as Mulder and Anderson as Scully in '93

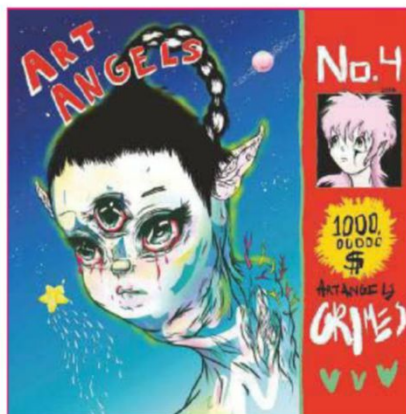




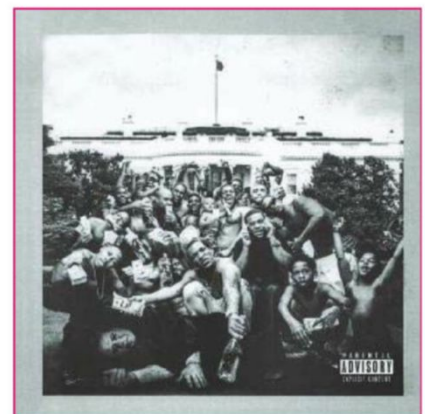
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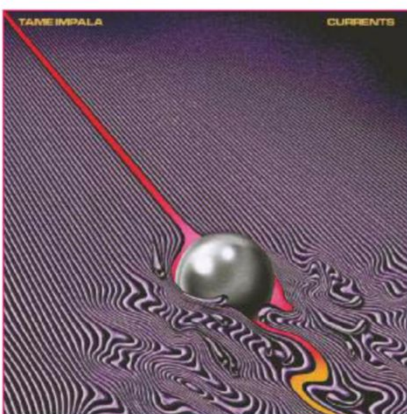
Wolf Alice
My Love Is Cool



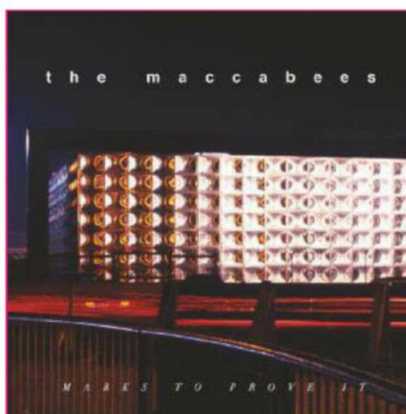
Grimes
Art Angels



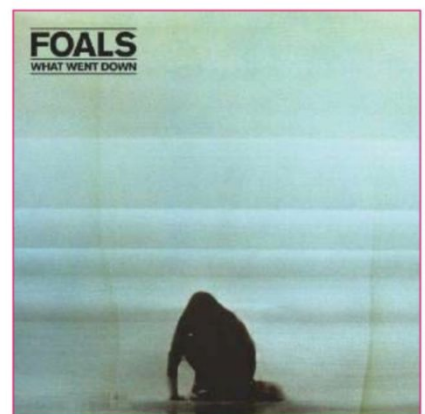
Kendrick Lamar
To Pimp A Butterfly



Tame Impala
Currents



The Maccabees
Marks To Prove It



Foals
What Went Down

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RADAR

MUSIC, FILM, TV, GAMES AND MORE – THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks And when to drop them



Best for pretending it's summer **PUBLIC ACCESS TV** *On Location*

PATV frontman John Eatherly is the king of the chorus and his band are on fire right now. Play this loud if you like your rock'n'roll fast and frenzied.

Best for lads' nights out **THE LAST SHADOW** *PUPPETS*

Bad Habits
Alex Turner and Miles Kane's vitriolic first track in eight years is brilliantly alluring – filled with doomy orchestras and punky yelps.

Best for rocking out to Drake **DILLY DALLY**

Know Yourself
Toronto punks Dilly Dally take Drizzy's sad-eyed R&B masterpiece and turn it into a Pixies-style rocker.

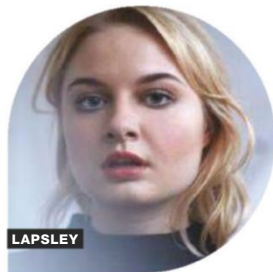
Best for tender moments **WHITNEY**

No Woman

One of the most beautiful songs you'll hear all year. These Chicago newcomers mix doe-eyed Stevie Wonder with the pop nous of Fleetwood Mac and Haim.

Best for spacing out **THE CORAL** *Miss Fortune*

A kaleidoscopic comeback from one of Liverpool's best bands. From their first album in six years, 'Miss Fortune' is full of vibrant melodies.



Best for soul saving **LAPSELEY**

Love Is Blind
XL Recordings newbie Lapsley sounds like the midpoint between Adele and James Blake on this glitchy, infectious single.



Best for hero worship **PULLED APART BY HORSES**

Ziggy Stardust
The Leeds heroes take one of Bowie's finest moments and do it justice. Plus they're raising money for the Teenage Cancer Trust.

Best for singing in the mirror **THE 1975**

The Sound
The most audacious band on the planet return with a most audacious track. 'The Sound' is a synth-heavy blast of 2k16 pop.

Best for indie dancefloors **BLOC PARTY**

Virtue
The NME Awards Tour 2016 with Austin, Texas headliners continue their roaring return with this guitar heavy track. It's the closest they've got to their 2005 best.

Best for world domination **KANYE WEST**

No More Parties In LA
(feat. Kendrick Lamar)
Full of old-school samples courtesy of producer Madlib, this summit of icons doesn't disappoint.

For more new music,
go to NME.com

Savages (l-r): Fay Milton, Ayse Hassan, Jehnny Beth and Gemma Thompson

ALBUM OF THE WEEK

Heavy soul

Savages add soulfulness to their serious sound on an album of love songs

SAVAGES
Adore Life



PUNK LOVE GOTHIC

ON THEIR 2013 debut, Savages sought to cut through the noise and confusion of the modern world by demanding, quite literally, that you shut up and listen. 'Silence Yourself' had a lot to say (it even came with its own manifesto) and served as an aesthetically perfect simulacrum of Savages' post-punk influences. But it was also so austere and self-serious it could've been subtitled '...or tell the rest of the class what you find so amusing'. Their eagerly anticipated follow-up likewise

orders the listener to 'Adore Life', a decree that – coming from such a humourless source – sounds like it could have been written above the gates of a Soviet labour camp.

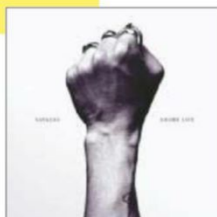
Yet where 'Silence Yourself' bristled with artistic certitude, 'Adore Life' is defined by emotional vulnerability. For one thing, that title isn't actually an edict but a question: "If only I'd been more shy/And hid every tear I cried/If only I didn't wish to die/Is it human to adore life?" Jehnny Beth wonders on 'Adore', a gothic torch song that

sounds like Nick Cave having a bash at 'The Impossible Dream'.

Lead single 'The Answer', powered by Gemma Thompson's jackhammering guitar riff, is the soundtrack

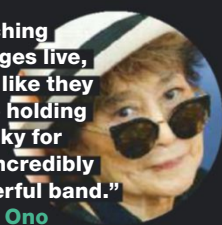
to a flight of romantic hysteria ("If you don't love me/you don't love anybody") while the bruising, brilliant 'Sad Person' declares that, "Love is a disease/The strongest addiction I know/What happens in the brain/Is the same as the rush of cocaine." Savages remain as uncompromising as ever, but 'Adore Life' adds an unexpected string to their bow: soulfulness.

For the most part, this is an album of love songs. Not in the trite, wishy-washy sense of the word but as an elemental and all-consuming force – "Suffering, straight from the gods," as the ferocious 'T.I.W.Y.G.' memorably puts it. "I want to know the come and go/the mechanics and all the tricks of love," sings Jehnny on closing track 'Mechanics', while Thompson's guitar flutters past like tumbleweed. Like 'Adore Life' itself, the answer seems both simple and mystifying: pleasure and pain, submission and control, a box of matches you can't help playing with.
Barry Nicolson



FAMOUS FAN

"Watching Savages live, I felt like they were holding the sky for us. Incredibly powerful band."
Yoko Ono



The comeback continues...

Britpop survivors Suede are back – again – sounding bolder, braver and better than they have in 20 years

SUEDE

Night Thoughts



BRITPOP MELODRAMA

SUEDE'S 2013 comeback album 'Bloodsports' triumphed because it was essentially designed as an Idiot's Guide To Suede. Released 10 years after their initial split, it removed the dirt from their soiled legacy while introducing them to a new generation, taking their trademarks – giant choruses, trashy melodrama – and distilling them into 10 solid, Suede-as-Suede-can-be songs.



As a soft reboot, it worked perfectly – and while some bands come unstuck wondering where to go next, tricky follow-ups are a Suede speciality. In 1994, they followed their self-titled debut with the staggeringly ambitious 'Dog Man Star', which turned its back on Britpop's bonhomie and their own tried-and-tested formula in favour of something grander.

'Night Thoughts' repeats that same trick: it snubs consolidation and takes a daring, defiant leap into the unknown.

It's not a similar sound or lyrical sentiment that ties the two albums together, though – it's a shared adventurous spirit. 'Dog Man Star' was fuelled by frontman Brett

Anderson imbibing oodles of hallucinogenic drugs, intent on grandiose self-destruction. Now he's terrified by things beyond his control, worried that everything might fall apart, panicked that life is being wasted. 'No Tomorrow' chronicles his father's struggle with depression, while the 'Coming Up'-like squall of 'I Don't Know How To Reach You' and taut, scuzzy guitar of 'What I'm Trying To Tell You'

are the first two tracks in a triptych obsessed with miscommunication and frayed relationships. 'I Can't Give Her What She Wants'

completes the set by turning things darker still, Anderson tightening his "fingers round her perfumed throat" as delicate strings swell dangerously.

'Outsiders' and 'Like Kids' were the first two tracks to be released from the album, with crunching guitars and nods to outcasts finding solace among squalor. They're certainly the most typical Suede songs here but they turn out to be red herrings, outnumbered by stranger beasts – from the menacing thrum of 'When You Are Young' to the trembling terror of 'Tightrope'.

Most impressive is 'Pale Snow', built around twinkling piano and eerie electronics reminiscent of classic B-side 'Europe Is Our Playground'. "It never works out for me," Anderson sings softly over otherworldly drops of noise.

This time, however, it's worked out better than anyone could have hoped for. This time, Suede sound bolder, braver and better than they have in over 20 years. **Ben Hewitt**



Suede frontman Brett Anderson



GERARD WAY

Hesitant Alien

The former My Chemical Romance frontman channels

Suede's scuzzy anthems and Brett Anderson's broken glamour for his solo debut.

A brief history of Suede

Hits, prizes, flops and reunions... the highs and lows of the 90s veterans

1993:

THE DEBUT
Suede's self-titled debut album wows critics and wins the Mercury Music Prize.



1994:

MASTERPIECE
Suede release their masterpiece 'Dog Man Star', but guitarist Bernard Butler quits the band.



1996:

THE HIT
'Coming Up', Suede's third LP, tops the UK Album Chart and spawns five Top 10 singles.



2002:

THE FLOP
Fifth album 'A New Morning' is a flop. Years later, Brett says releasing it was a "real mistake".



2003:

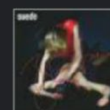
THE SPLIT
While working on the follow-up to A New Morning, Suede announce their split – with Brett claiming he has "to do whatever it takes to get my demon back".

2010:

REUNION
After a seven-year hiatus, Suede reform for a 'one-off' show – but they later play more gigs, including their biggest ever at London's O2 Arena.

2013:

COMEBACK
Suede release their first LP in over 10 years. 'Bloodsports' is a hit with critics and fans alike.





Fat White Family (l-r): Nathan Saoudi, Adam J Harmer, Lias Saoudi, Taishi Nagasaka, Dave Barclay, Severin Black

Still the sickest band in the UK

The second album from south London's Fat White Family is a dark, groovy and occasionally unlistenable thrill

FAT WHITE FAMILY Songs For Our Mothers



FILTH NOISE DANGER

THE FAT WHITE Family like to get f***** up and fight and they've been doing it since they formed in south London pub-cum-squat The Queens Head in 2012. Past misdemeanours include: arguing then collapsing on stage; publicly celebrating Margaret Thatcher's death; naming their record label Without Consent; and filling 2013 debut 'Champagne Holocaust' with contentious filth including a song

SONGS
for our
MOTHERS

called 'Cream Of The Young' which references "a 15-year-old tongue". They are sick and provocative and thrilling.

Their latest flare-up came last

November, when the band's guitarist Saul Adamczewski's drug use meant his commitment all but disintegrated, forcing the band to abandon him mid-tour and throwing preparations

for second album 'Songs For Our Mothers' into jeopardy. Like his four bandmates, the emaciated, gap-toothed songwriter was ensconced in a busy interview schedule and had recently shaved his head for the video for lead single 'Whitest Boy On The Beach'.

Even though its tracklisting references Nazi propaganda minister Joseph Goebbels and murderous doctor Harold Shipman, 'Songs For Our Mothers' represents a chance to override controversy with music. Opener 'Whitest Boy On The Beach' is the shot-in-the-arm banger we've waited two years for, smothering Donna Summer disco in motorik rhythms, whirring organ and dervish vocals from rat-like frontman Lias Saoudi.

It's the first and last moment of lightness. Thereafter, the record explores inflammatory issues. Recorded with Sean Lennon (son of John) in

upstate New York, the clanging 'Satisfied' imagines oral sex with holocaust survivor Primo Levi, 'Goodbye Goebbels' romanticises Hitler's suicide and heroin party song 'Tinfoil Deathstar' pays groovy tribute to David Clapson, an ex-soldier who died from diabetes complications in 2013 after his benefits were cut by the Government. Crucially, lines like "She looked like Primo Levi sucking marrow out of a bone" ('Satisfied') and "Here's to the fourth reich/I bid you a Jew" ('Goodbye Goebbels') are set to the band's most intricate and best recordings yet. It's as if they're goading, 'Sure, criticise us, but just listen to these choruses!'

Doomy seven-minute dirges 'Duce' and 'We Must Learn To Rise' are far more uncomfortable, mainly because they prompt speculation as to how many drugs you'd have to consume to think they sounded good. Nevertheless, the majority of this 46-minute album is gripping, a sickening start to the year that makes Fat White Family's ongoing issues all the more understandable. This band is challenging enough to listen to, let alone actually be in.

Ben Homewood

Read the full reviews of these and many more albums on NME.com

Also out
this week



TY SEGALL Emotional Muggers

★★★★☆

Insanely prolific (seven studio albums since 2012) Californian garage rocker Segall's latest is a crackling, lo-fi two fingers to disposable pop. From 'Squealer' to 'Breakfast Eggs', it's a deliciously grizzly affair.



CHAIRLIFT Moth

★★★★☆

The New York duo's first album since their 2013 Beyoncé collaboration 'No Angel' seems tainted by their brush with Queen B, with resplendent production taking away most of the grit that once made their witchy electro so enjoyable.



MEGADETH Dystopia

★★★★☆

Now that they have Kiko Loureiro (guitar) and Chris Adler (drums) on board, the LA thrashers' monstrous 15th album brings closure after a difficult period for the band during which singer Dave Mustaine lost his mother.



NZCA LINES Infinite Summer

★★★★☆

Since NCZA Lines' 2012 debut, Michael Lovett has toured with Metronomy and turned the band into a trio, recruiting ex Ash guitarist Charlotte Hatherley and drummer Sarah Jones. 'Infinite Summer' is an elegant move into Daft Punk territory.



POP 1280 Paradise

★★★★☆

The crusty New York punks' third album for hometown label Sacred Bones combines righteous messages about the dangers of modern technology with scrambled electronics, drum machines and lots of screaming.

FAMOUS FAN

"They remind me of the Wu-Tang Clan, because they all have very extreme personalities and it feels like a miracle when you get them in the same room together."

Sean Lennon



Christian Bale as a hedge fund manager in *The Big Short*

Absolute bankers

A funny film about the 2008 financial crisis. Seriously!

THE BIG SHORT

15 Christian Bale, Ryan Gosling, Steve Carell, Brad Pitt, Rafe Spall



BANKS COLLAPSE RECKLESSNESS

LIKE THE BEST CHILDREN'S stories, *The Big Short* is both entertaining and educational, but this spiky comedy-drama from *Anchorman* director Adam McKay is definitely for the grown-ups.

Based on Michael Lewis' book *The Big Short: Inside The Doomsday Machine*, the film offers an insight into 2008's global financial crisis by focusing on three groups of people, all based on real-life figures, who spotted the warning signs first.

None of the main players in *The Big Short* is a conventional hero, but the film initially follows

Christian Bale's Michael Burry, a hedge fund manager with a glass eye and limited social skills, who discovers the US housing market isn't as rock solid as everyone thinks but is poised to collapse. When Burry then bets against or "shorts" the market, Wall Street thinks he's crazy but accepts his investment because in their eyes he's simply chucking cash away.

The film then switches focus to Ryan Gosling's sharp-tongued trader Jared Vennett, who realises that Burry's prediction is sound

Brad Pitt as Ben Rickert

and convinces another hedge fund manager, Steve Carell's sweaty and stressed-out Mark Baum, to join him in shorting the market. Meanwhile, a pair of banking whizzkids (*Carol*'s John Magaro and *American Horror Story*'s Finn Wittrock) place their own "short" investment with help from Brad Pitt's cynical retired trader Ben Rickert.

McKay's film interweaves these stories pretty seamlessly, while explaining in layman's terms how the financial crisis happened. He ingeniously exposes the bulls*** terminology used by Wall Street bankers to disguise their dodgy investment products by slipping in some witty high-profile cameos. To explain what a collateralized debt obligation (CDO) is, McKay cuts to a Las Vegas casino

where the unlikely duo of economist Richard Thaler and pop star Selena Gomez compare it to a series of bets on a poker game. Some parts are still tricky to follow if you're not a *Financial Times* reader, but ultimately this doesn't dim *The Big Short*'s power. You'll leave feeling appalled by the apparent recklessness of the wealthy men who allowed the 2008 financial crisis to happen. **Nick Levine**

FOR FANS OF



WALL STREET



99 HOMES



Steve Carell

The actor keeps it short...

Why make a comedy about the 2008 financial crash?

"Watching *The Big Short* you'll actually learn something. It's a magic trick Adam McKay [director and co-writer] has played."

So how do you let the audience in to this complicated world?

"Ryan Gosling's character turns to the camera, breaks the fourth wall, and says: 'You feel stupid right now. You don't understand what's going on. Well, that's what the banks want you to feel!' I love that moment because you realise it's not gonna be that kind of movie. We're not gonna be talking over your head. It won't be a lesson."

And you've got some cool celebrity cameos too...

"Adam teamed Selena Gomez with behavioural economics professor Richard Thaler at a roulette table to explain Synthetic CDOs. That's a great scene."

What shocked you most about the crash and the banking industry?

"Nothing in the banking industry has really changed. No reforms have been put in place and just one person went to jail, so it's kind of a terrifying thought to leave people with at the end of the movie." **Dan Brightmore**

Also out this week

THE ASSASSIN

15 *Qi Shu, Chen Chang*
★★★★☆

This Chinese film is ostensibly about an assassination mission, but it lacks plot. It's more of a visual poem that expects you to bring meaning to it. Some will find that absorbingly arty, others just annoyinglyarty.



Maxine Caulfield, star of *Life Is Strange*

It's a long story

This gaming equivalent of a teen-drama box set is hard-hitting and enjoyably twisty but goes on a bit

LIFE IS STRANGE

PS4, PS3, Xbox One, Xbox 360, Windows



INDIE STORYTELLING TIME TRAVEL

WE'VE ALL HAD MOMENTS when we wished we could turn back time or, as quantum physicists call it, "Go maximum Cher." Perhaps you've humoured a door-to-door Christian, or accidentally watched Bastille live. Well, in *Life Is Strange* you can finally get back those erroneous chunks of your life.

In her first few weeks at college in Arcadia Bay (presumably where The Libertines go on holiday), 18-year-old photo geek Maxine Caulfield suddenly realises she can rewind events to stop a shooting. Strangely, rather than immediately ditch school to bombard Bedford and make a killing on the 3.15 at Chepstow again and again, she uses her new-found talent to stop people getting hit by footballs, save tickle birdies and start an involved search for a missing schoolmate.

If you're wondering when we get

to grenade hordes of Gragnargian deathbots, move along. We're deep in indie-flick gaming territory here.

Compiled from five episodes released throughout 2015, *Life Is Strange* is the console equivalent of a teen-drama box set mingling *My So-Called Life*, *Donnie Darko* and *Garden State*, right down to the ennui-drenched US alt-folk soundtrack (Bright Eyes, José González, Sparklehorse).

And like those insidious HBO marathons estimated to take up one-fifth of the average smug couple's lifespan, it starts slow but ropes you in with relatable twists, taboo topics – domestic abuse, assisted suicide, online bullying, sexual exploration – and in-depth characterisation. What begins with lengthy stretches of

reading school posters during menial fetch quests gradually develops into an engrossing and ultimately disturbing detective story, backdropped by signs of encroaching eco-chaos: beached whales, double moons, visions of an apocalyptic super-tornado.

As a playable coming-of-age teen movie with adult themes, gameplay is surprisingly minimal and unchallenging, and the pacing is flawed. Moments of real drama are as disparate as D'Angelo albums, tragic beats drag for hours

and deep into the story you'll still find yourself making pancakes at length. But the self-exploratory nature of navigating its butterfly-effect choices is rightly acclaimed. Will you bravely stand up for your friends or weasel through out of self-interest like you're on a George Osborne scholarship?

In an arena where morals will generally get you disembowelled, *Life Is Strange* is progressive video storytelling with a firm social, anti-capitalist and ecological heartbeat. But you will want about five of its 15 hours back. **Mark Beaumont**

STRANGE & TRUE

Maxine Caulfield has a number of nicknames, including: **The Amazing Spider-Max**, **Mad Max** and **Maxwell Silver Hammer**

For more games reviews and previews go to NME.com

You're gonna be a star!

Games, like *Life Is Strange*, that are basically films you can play

HEAVY RAIN (2010)

PS3, PS4

The best of the interactive drama genre pioneered by developers Quantic Dream, this classic lets you play as four characters hunting the Origami Killer. A virtual *Zodiac*.



L.A. NOIRE (2011)

PS3, Xbox 360, PC

LA Confidential and classic 1940s detective noir movies proved the inspiration for this immersive crime scene casebook game. You could even play it in black and white.



BEYOND: TWO SOULS (2013)

PS3, PS4

Starring Willem Defoe and Ellen Page as a teenage girl coming to terms with a ghostly alter-ego, B:T:S tipped the film/game balance way into the cinematic red. Action!



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Gary Clark Jr., ACL TV Season 41 taping
Photo courtesy KLRU-TV/Austin City Limits



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WALL (l-r):
Vanessa Gomez, Vince
McClelland, Sam York,
Elizabeth Skadden

Wall

An anti-everything band to really become obsessed with

WHEN Elizabeth Skadden moved to New York, she wasn't necessarily looking for a new band. "But being in a band is like falling in love. It always happens when you least expect." Skadden was previously in Finally Punk, the Austin, Texas, punk luminaries who styled themselves as 'No Rules', swapping instruments in between their atonal one-minute songs. "I enjoyed Finally Punk so much that I didn't believe I could ever find something that even came close."

But then Skadden hooked up with singer Sam York, drummer Vanessa Gomez and guitarist Vince McClelland, ex-of 60s mop-top homagers The Keepies. Going by the name WALL, the four-piece have been compared to 1980s REM-influencers Pylon on the insistent likes of 'Cuban Cigars'. But while the no wave/post-punk tag is always there in



"Being in a band is like falling in love. It happens when you least expect"
Elizabeth Skadden

Details

SOCIAL facebook.com/WharfCatRecords

FACT Vince also used to play drums for Austin's Ringo Deathstarr

BUY Their self-titled EP is out on January 15 via Wharf Cat Records

FOR FANS OF



Best track

'Fit The Part'

York splutters weighty neuroses as the guitars gallop off.

Gomez's blank-eyed marching rhythms, McClelland's car crash guitar and Skadden's loping bass, there's also a melodic force to WALL's songs beneath the scratchiness that only comes through with repeated listens. Take 'Milk' – from their forthcoming self-titled EP – where York's playful vocal surrealism takes things in a direction that most of the no wave's deadening Dadaisms wouldn't dare. "The sky opened up / milk poured out," she deadpans as the song decelerates into its chorus with the tuneful efficiency of Jefferson Airplane – if transformed into Jefferson Smart Bomb, that is.

The four-way hyper-democracy of WALL's songwriting seems to be

at the core of everything they do. They wrote one of their best tracks – 'Last Date' – 20 minutes into their first rehearsal. "Band practice is like a group date," Skadden muses. "If all the participants were solving a problem the entire time they were on the date." When you know, you just know. It's love.

Gavin Haynes

For more on WALL,
head to NME.com

live

THE 10 MOST IMPORTANT
GIGS THIS WEEK

1

Dilly Dally

Friday 22 Brudenell Social Club, Leeds

Saturday 23 Castle Hotel, Manchester

Sunday 24 Broadcast, Glasgow

Monday 25 Hare & Hounds, Birmingham

Tuesday 26 The Louisiana, Bristol

Wednesday 27 The Green Door Store, Brighton

Thursday 28 The Lexington, London

WHO: Canadian four-piece channelling Pixies' sludgy production on recent debut album 'Sore'.

WHY: Their vital, self-aware indie is knockout and they do a great emo-rock cover of Drake's 'Know Yourself'.

WHO'S SUPPORTING:

No details yet.

TICKETS: £7-8 from NME.com/tickets

2

The Maccabees

Friday 22 & Sat 23

O2 Academy Brixton, London

WHO: Riff-ready social commentators from South London, whose fourth album hit No 1 on the UK charts back in July.

WHY: The quintet's homecoming triple whammy at Brixton Academy (they played on Thursday too) is bound to be the high point of their UK tour – their latest album's raging title track 'Marks To Prove It' will take on a whole new significance.

WHO'S SUPPORTING:

More Londoners – The Big Moon, who do a mean indie cover of Madonna's 'Beautiful Stranger' live.

TICKETS: £30.25 from ents24.com





3

Drenge

Friday 22 The Welly Club, Hull
Saturday 23 O2 Academy, Leicester

WHO: Rabble-rousing Derbyshire indie trio started by brothers Eoin and Rory Loveless, now expanded with bassist Rob Graham.

WHY: Killer riffs and vital, stomping performances from their two albums so far – 2013 debut 'Drenge' and 2015's brilliant 'Undertow'. The latter's lead single 'We Can Do What We Want' is a menacing high point.

WHO'S SUPPORTING: Brighton four-piece Yonaka, specialists in heavy indie pop.
TICKETS: £12 from NME.com/tickets



5

The Libertines

Saturday 23 Arena, Manchester
Monday 25 Motorpoint Arena, Nottingham
Tuesday 26 Motorpoint Arena, Cardiff
Wednesday 27 Barclaycard Arena, Birmingham

WHO: The Likely Lads. The Libs. The 11-years-later-comebackers. The North London quartet with a special place in indie's heart.

WHY: You missed them at Glastonbury, then again at Reading and Leeds. You didn't get to see their secret shows in September. You've been waiting a long time.

WHO'S SUPPORTING: Lots of people, including the similarly revamped Reverend And The Makers and buzzy newcomers Blossoms.
TICKETS: £39.55-44.10 from seetickets.com

4

Daughter

Friday 22 O2 Academy, Liverpool
Saturday 23 The Queen's Hall, Edinburgh
Monday 25 O2 Academy, Newcastle
Tuesday 26 LMUSU, Leeds
Wednesday 27 Rock City, Nottingham
Thursday 28 O2 Forum, London

WHO: Stone-faced heavy-folk trio fronted by Elena Tonra.
WHY: They'll bring a haunting gothic charm to these large spaces with their trademark mix of beat-heavy, dour electronics and moody guitar. In a fun way, though. All friends here.
WHO'S SUPPORTING: 4AD labelmate Pixx, who's similarly solemn and doomy, but with more electronic samples. Grimes is a fan.
TICKETS: £18-20 from NME.com/tickets



6

Cancer Bats

Friday 22 O2 Academy, Birmingham
Saturday 23 Academy, Manchester
Sunday 24 Key Club, Leeds
Monday 25 The Garage, Glasgow
Tuesday 26 O2 Academy, Newcastle
Wednesday 27 O2 Academy, Liverpool
Thursday 28 The Dome, London

WHO: Toronto punk veterans with five albums under their belt and a famously fierce live show.
WHY: They supply heavy, overwhelming punk in exchange for bruisingly mobile crowds. Play along.
WHO'S SUPPORTING: US metalhead mates Lord Dying, Palm Reader and Incite.
TICKETS: £11-14 from NME.com/tickets



For tour news and live reviews go to NME.com



7

Pure Bathing Culture

Monday 25 Headrow House, Leeds
Tuesday 26 Castle Hotel, Manchester
Wednesday 27 The Lexington, London
Thursday 28 The Crofters Rights, Bristol

WHO: A Portland indie-pop duo touring recent second album 'Pray For Rain' – a tropical 80s voyage.
WHY: 'Pray For Rain' comes to life onstage thanks to the addition of two touring members – drummer and bassist – who add a weighty punch to the album's slow jams.
WHO'S SUPPORTING: No details yet.
TICKETS: £9.56 from ticketweb.co.uk

8

Massive Attack

Friday 22 & Saturday 23 O2 Academy, Glasgow
Monday 25 De Montfort Hall, Leicester
Wednesday 27 O2 Academy & Underground, Leeds
Thursday 28 O2 Apollo, Manchester

WHO: Veteran Bristolian trip-hop group who were behind hit '90s singles 'Unfinished Sympathy' and 'Teardrop'.

WHY: It's a chance to hear the group's first new music since 2010's 'Heligoland'. They last promised to unveil it in 2015, but there's been no sign of it yet.

WHO'S SUPPORTING: Edinburgh's Mercury Prize-winning hip-hop trio Young Fathers, who'll rustle up their own kind of auditory carnage.
TICKETS: Sold out, but tickets are available on secondary ticketing sites from £55.



9

Lucy Rose

Friday 22 Music Hall, Ramsgate
Saturday 23 Discovery Centre, Winchester
Sunday 24 The Forum, Tunbridge Wells
Tuesday 26 National Centre for Early Music, York
Wednesday 27 OPEN, Norwich

WHO: Rose was once best known as one of Bombay Bicycle Club's go-to collaborators. She's now five years into her own solo career; second album 'Work It Out' gives her acoustic folk a poppy new skin.
WHY: Ethereal vocals, sweet tunes and a devilish sense of humour.
WHO'S SUPPORTING: Noisy newcomers Swampmother and electro-tinged folkster Sivu.
TICKETS: £13.20-£13.50 from ents24.com

10

Suede

Friday 22 HMV Oxford Street, London
Saturday 23 HMV, Manchester

WHO: Winners of NME's Godlike Genius Award in 2015, the Britpop five-piece release their seventh album 'Night Thoughts' today.

WHY: See the full band perform stripped-back songs for free, get your stuff signed. Win-win.

WHO'S SUPPORTING: No details yet.
TICKETS: London – via a ticket link; Manchester – via pre-order in store. Visit hmv.com/hmvlive/suede



Best of the rest

Alistair Goodwin

Fri 22, White Star, Southampton

Beach Slang

Fri 22 The Hug And Pint, Glasgow

Sat 23 Think Tank, Newcastle

Sun 24 Brudenell Social Club, Leeds

Tue 26 Bodega, Nottingham

Wed 27 Barfly, London

Thu 28 Exchange, Bristol

Big Narstie

Sat 23 Concorde 2, Brighton

C Duncan

Mon 25 Broadcast, Glasgow

Catz 'N Dogz

Fri 22, XOYO

Dua Lipa

Tue 26 The ABC, Glasgow

Wed 27 Soup Kitchen, Manchester

Fairport Convention

Thu 28 The Roses Theatre, Tewkesbury

Fronteers

Fri 22 The Live Rooms, Chester

Sat 23 O2 Academy, Leicester

Tues 26 Fibbers, York

Wed 27 Bodega, Nottingham

Thu 28 The Shipping Forecast, Liverpool

Gang

Fri 22 Sunflower Lounge, Birmingham

Sat 23 Tom Thumb Theatre, Margate

Gaz Coombes

Thu 28 The Roundhouse, London

Grieved

Sun 24 Stag & Hounds, Bristol

Tue 26 The Boileroom, Guildford

Wed 27 The Rainbow Complex, Birmingham

Thu 28 Audio, Glasgow

Izzy Bizu

Wed 27 Scala, London

Thu 28 Night & Day, Manchester

Jamie Lawson

Sat 23 QUBSU, Belfast

Jason Derulo

Sun 24 Motorpoint Arena, Cardiff

Wed 27 SSE Arena, Belfast

Jason Isbell

Fri 22 O2 Forum, London

Sat 23 O2 Ritz, Manchester

Sun 24 The ABC, Glasgow

John Grant

Tue 26 Royal Concert Hall, Glasgow

Wed 27 QUBSU, Belfast

Jono McCleery

Mon 25 Royal Albert Hall, London

The Kooks

Fri 22 Barrowland, Glasgow

Sat 23 Albert Hall, Manchester

Mon 25 UEA, Norwich

Tue 26 Leas Cliff Hall, Folkestone

Wed 27 Guildhall, Southampton



READER'S PICK



Chetan, 30
Bolton
@chetvitthal

The Libertines

Sat Jan 23 Arena, Manchester

"Been waiting since the Ritz show got cancelled!"



Big Narstie plays
Concorde 2, Brighton,
Saturday Jan 23

Lisbon

Fri 22 The Cookie, Leicester

Sat 23 The Hope And Ruin, Brighton

Mon 25 The Louisiana, Bristol

Tue 26 The Joiners, Southampton

Wed 27 Hoxton Bar & Grill, London

Thu 28 The Boileroom, Guildford

The Lone Bellow

Sun 24 Sage, Gateshead

Tue 26 Band On The Wall, Manchester

Wed 27 Thekla, Bristol

Nahko And Medicine For The People

Fri 22 Academy, Manchester

Sat 23 Slade Rooms, Wolverhampton

Sun 24 O2 Academy, Bristol

Nina Nesbitt

Tue 26 Bush Hall, London

Wed 27 The Deaf Institute, Manchester

Thu 28 King Tut's, Glasgow

Public Service Broadcasting

Fri 22 Science Museum, London

Rat Boy

Tue 26 Heaven, London

Sleaford Mods

Fri 22 The Mockingbird Theatre And Bar, Birmingham

Sat 23 The Ritz Cinema & Theatre, Lincoln

Tall Juan

Fri 22 The Shacklewell Arms, London

They Might Be Giants

Wed 27 Brudenell Social Club, Leeds

Thu 28 Riverside, Newcastle

This Is The Kit

Tue 26 Telford's Warehouse, Chester

Wed 27 The Portland Arms, Cambridge

Thu 28 The Bicycle Shop, Norwich

Travis

Mon 25 New Roadmender, Northampton

Tue 26 The Lexington, London

Villagers

Tue 26 The MAC, Belfast

Withered Hand

Sat 23 Summerhall, Edinburgh

Mon 25 Horsecross, Perth



CLUB NME

Ady Suleiman + Isaac
Gracie + Phil Taggart

Fri 22 KOKO, London

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THE AMAZONS
+ OTHERKIN

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ALEX G

STEVIE PARKER
+ CLAUDIA KANE

MONDAY 1 FEBRUARY
LONDON
THE LEXINGTON

VAVT

YONAKA

TUESDAY 2 FEBRUARY
SOLD OUT
THE LEXINGTON

BOOTS

PLUS GUESTS

THURSDAY 4 FEBRUARY
LONDON
XOYO

together
PANGEA

FLESH
+ MOZES AND THE FIRSTBORN

FRIDAY 5 FEBRUARY
LONDON
MOTH CLUB

KID WAVE

NICO YARYAN
SUNDAY 7 FEBRUARY
LONDON
OSLO

CROWS

SHAME

WEDNESDAY 10 FEBRUARY
LONDON
THE BLACK HEART

**PRETTY
VICIOUS**

BABY STRANGE
+ FRONTEERS

THURSDAY 11 FEBRUARY
LONDON
DINGWALLS

suede

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SET 2: HITS & TREATS

FRIDAY 12 FEBRUARY
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**THE
MAGIC GANG**

PLUS GUESTS

MONDAY 15 FEBRUARY
LONDON
100 CLUB

**DECLAN
MCKENNA**

CLEAN CUT KID
+ GREASY DEEP

MONDAY 15 FEBRUARY
SOLD OUT
BARFLY

**SPRING
KING**

FEWS
+ BEACH BABY

TUESDAY 16 FEBRUARY
SOLD OUT
100 CLUB

MYSTERY JETS

EKKAH

TUESDAY 16 FEBRUARY
LONDON
ELECTRIC BRIXTON

**KING GIZZARD
AND THE LIZARD WIZARD**

PLUS GUESTS

THURSDAY 18 FEBRUARY
LONDON
ELECTRIC BALLROOM

**CRYSTAL CASTLES
CRYSTAL CASTLES**

TUE 23 & WED 24 FEBRUARY
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ELECTROWERKZ

SWIM DEEP

CATHOLIC ACTION

WEDNESDAY 24 FEBRUARY
LONDON
THE DOME

**PUBLIC
ACCESS
T.V.**

MISTY MILLER
+ STRANGE BONES

THURSDAY 25 FEBRUARY
LONDON
BIRTHDAYS

BLOSSOMS

INHEAVEN
+ THE VRYLL SOCIETY

THURSDAY 25 FEBRUARY
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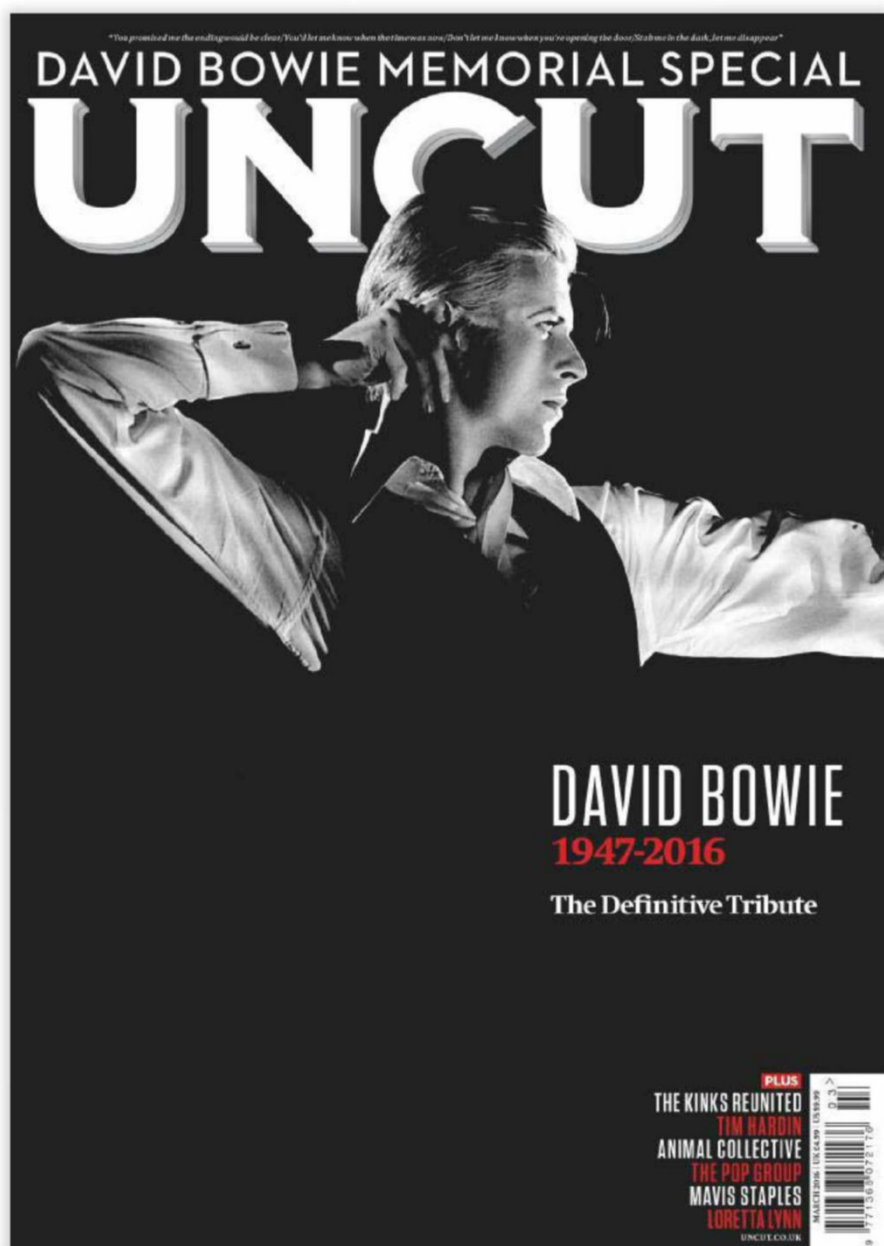
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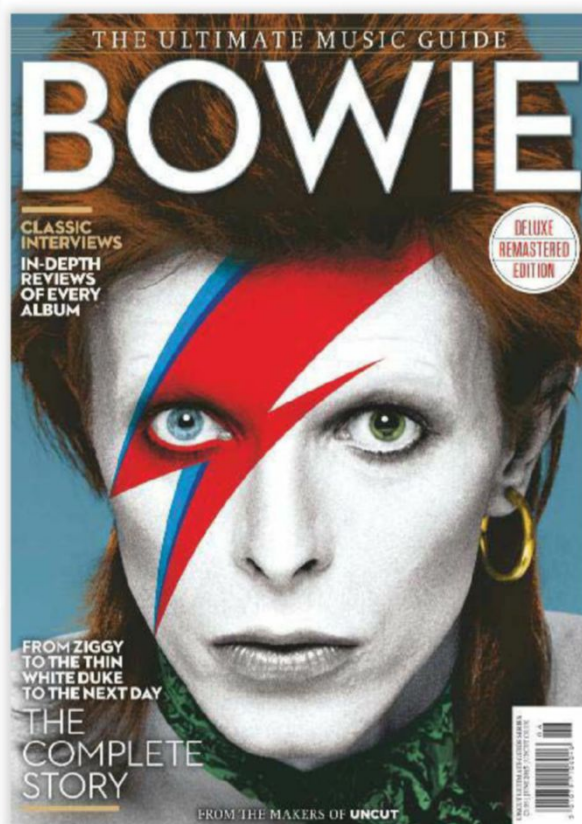
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SOUNDTRACK OF MY LIFE

Richard Osman

Pointless co-presenter and Suede sibling

The first song I remember hearing

BACCARA

Yes Sir, I Can Boogie

"It would have to be something glittery and shiny from what they used to call the 'glory days' of *Top Of The Pops*. I suspect this is crying out for a Calvin Harris remix."



The first song I fell in love with

ELVIS COSTELLO

Good Year For The Roses

"This is the first song that I remember playing over and over again. Quite why this appealed to a 10-year-old boy, I have no idea. Don't forget, we didn't have video games back then."

The first album I bought

KIM WILDE

Kim Wilde

"I've been in love with Kim Wilde for 35 years now. The first single I bought was 'Swords Of A Thousand Men' by Tenpole Tudor, the band The Libertines could have been."



The first gig I went to

TOYAH WILLCOX

The Brighton Centre

"Way back in the day, I used to write for *NME*. I was 16 and wrote reviews of Brighton gigs. My first review was Jesse Garon And The Desperadoes, one of the many jangly Scottish bands of the mid-'80s. And back in the '80s I saw The Stone Roses and Happy Mondays in tiny venues. I hope I've now dropped enough cool references to admit that the first gig I ever went to was Toyah at the Brighton Centre with my mum and brother when I was 10."

The album that changed my life

THE SMITHS

The Queen Is Dead

"There are quite a few candidates. Maybe 'High Land, Hard Rain' by Aztec Camera, the first album I ever really discovered for myself, but the one I'd always come back to is 'The Queen Is Dead'."

The song that makes me want to dance

HAIRSPRAY (THE MUSICAL) CAST

You Can't Stop The Beat

"I don't dance but this is the song I put on that will always make me happy. Can I say that in *NME* or should I choose something by Rudimental?"

The song I do at karaoke

R KELLY

Ignition (Remix)

"This is most famous for the lyrics, 'It's the freakin' weekend baby, I'm about to have me some fun,' but the best line is, 'Cristal poppin' in the stretch Navigator/We got food everywhere, as if the party was catered'."



The song that gets me out of bed

MICHAEL BURDETT

Theme to Homes Under The Hammer

"When I hear this, I know I really should have been at work half an hour ago."

The song I wish I'd written

DON MCLEAN

American Pie

"I love lyrics really – that's what I always notice first about a song. I'm going to be corny, I'm afraid, and say this. I love the lyrics, 'I know that you're in love with him/Cos I saw you dancing in the gym.'"

The song I want played at my funeral

JOHNNY CASH

The Man Comes Around

"That's a church filler right there."

Go to NME.com for more Soundtracks



The wisdom of the *NME* archives

THIS WEEK

BRANDON FLOWERS

The Killers frontman
January 22, 2005

"I've got this fire in me. I want to write better songs than everyone else. I bawled my eyes out when I saw U2 doing 'One', but I wanted to be *better*. I always prepared myself for the limelight. I was always dreaming."



NME
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Let the music be your pilot

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