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Hello...



THE NEWS THIS week has been totally dominated by the Panama Papers. Twelve current or former world leaders, 128 other politicians and public officials, plus a ton of other powerful people (including David Cameron's

dad) have been implicated in a massive tax avoidance scandal. I'm writing this on Tuesday. By the time you read it, who knows what other famous names will have been embroiled in it? On one hand it's quite exciting to watch it unfold. On the other hand it makes me feel sick. It's a massive f**k you to the world's regular people by the richest, and it stinks.

Quietly going about their business of becoming Britain's biggest pop band while the whole world falls apart around them are this week's cover stars Years & Years. In the past 12 months, they've gone from being virtually unknown to having one of the highest selling albums of 2015, and in singer Olly Alexander they have a leader with proper star power and something to say. To help them celebrate a remarkable first year in the spotlight, we got them into a hotel room and gave them some cake. Don't worry, we saved you a bit. It's on the cover – have a bite.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike



Rolling Stones **p22**

COVER STORY

18 Years & Years

We delve into the good, bad and properly surreal of their amazing first year

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Twelve amazing shots of the ultimate rock'n'rollers in their mid-70s pomp

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Singer Chino Moreno chats Black Sabbath and "kicking out the jams"

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110 SOUTHWARK ST
LONDON
SE1 0SU
TEL 020 3148 + Ext

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



AGENDA

WHAT F... ABOUT THIS WEEK

Stormzy's brewing

The Croydon grime MC is teasing his as-yet-untitled debut album

LAST SUNDAY, STORMZY posted a 15-second clip on Twitter that featured a moody chant, a snippet of a beat, the phrase "The album is coming", the question "When?" and the word "Scary". It's unclear whether 'Scary' is the title of the record, the title of a song,

or completely unrelated. And just when you thought things couldn't get any more exciting for the 22-year-old, he went to see Adele at London's O2 Arena on Monday and she dedicated 'Make You Feel My Love' to him. His Twitter reaction: "BRO I SWEAR ON MY MOTHER'S LIFE ADELE JUST BIGGED MAN UP ON STAGE I'M BUGGING THE F**K OUT WTFEEEEEE". Decent.



PHOTO: CHARLOTTE PATMORE



Book a night at the Texas Chainsaw Massacre hotel

The Last Chance Gas Station is reopening as a novelty hotel



Leatherface in *The Texas Chainsaw Massacre*

IN TOBE HOOPER'S 1974 horror masterpiece *The Texas Chainsaw Massacre*, the petrol station off Highway 304 in Bastrop, Texas, doubles up as a barbecue restaurant run by the bloodthirsty Drayton Sawyer. He's head honcho of a murderous clan of cannibals that includes the legendary Leatherface – the massive dude with the chainsaw and the mask made of human flesh. Sawyer has a thing for killing customers and serving them up to his next victims, who think they're eating an innocent chilli.

In real life, the building known in the film as The Last Chance Gas Station has been closed for years, but was bought by Ohio businessman Roy Rose recently. Rose made his cash in shops that sell tattoos, bongs and stuff, and will re-open the station in June this year as We Slaughter Barbecue,

a novelty barbecue joint and hotel. There'll also be a big screen to show the film.

Rose's business partner is none other than Ari Lehman, who played Jason Voorhees in the 1980 slasher *Friday The 13th*. Lehman's in a punk metal band called First Jason, so there'll also be a music venue.

Make a reservation!

Go here: facebook.com/texaschainsawmassacregasstation

Or call:
Roy Rose: +001 512 321 SAWS
(+001 512 321 7297)

Last W33K IN NUMBERS



4000

The number of copies by which Zayn's 'Mind Of Mine' outsold Adele's '25' this week. 'Hello', solo success.



14.2

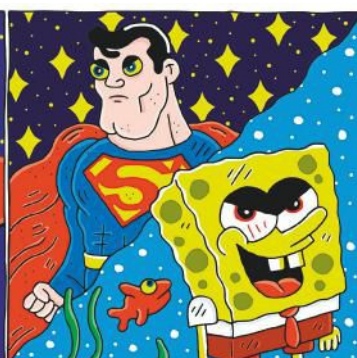
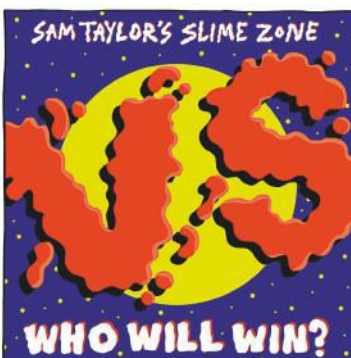
The number of millions of people who tuned in to the controversial series 6 finale of *The Walking Dead*.



23

Years since the "original" Guns N' Roses line-up of Axl Rose, Slash and Duff McKagan played together.

WORDS: JORDAN BASSETT. PHOTOS: FACEBOOK.COM/TEXASCHAINSMASSACREGASSTATION, REX, AMC, NABIL



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Quantum Break is out now on Xbox One

Quantum Break could change gaming for ever

The best example yet of games and films merging

CARGO SHIPS DEMOLISH suspension bridges, trains smash through skyscrapers and drones crash into hilltop mansions. But physics-defying new Xbox game *Quantum Break* is more than just a spectacular thrill-ride. It's a major leap forward in gaming's progress towards its next evolutionary stage – live-action gaming.

You control Jack Joyce (played

by *X-Men*'s Iceman Shawn Ashmore) who's been given powers to manipulate time. By freezing time, for example, you can stop bullets mid-air, dash past dangerous obstacles and puzzle your way out of disasters.

Then, at the end of every battle segment, you make choices that decide the direction of a 22-minute live-action TV show starring Ashmore, *The Wire*'s Lance Reddick, *Grey's Anatomy*'s Courtney Hope and *Game Of Thrones*' Aidan Gillen.

It's as close to seamless as the integration of game and film has so far achieved.

"A game can tell a story one way," says Ashmore. "A show can tell a story another, so this was about how we merge that to get the best of both worlds."



abilities. It looks real but it's not real. I wouldn't want to control something totally lifelike. Video games are an escape."

What's it like playing yourself?

"Bizarre. Watching yourself in a film or TV show is passive, whereas this is, 'OK, I'm putting myself into a dangerous situation.' But it's also great fun. I felt very empowered, like a superhero. My inner 10-year-old was jumping up and down."

How hard was it to make?

"The live-action stuff was comfortable and familiar; the game aspect was interesting and difficult. You're wearing spandex suits in a warehouse, and you miss the interactivity of a set – lighting, props, etc. It was just the script, the actors and the director, so it felt very stripped down, but kinda fun."

Gameplay can result in live-action characters dying. Are you OK with that?

"Yes, because we're also talking about time travel and other

MINI INTERVIEW



Shawn Ashmore
Star of *Quantum Break*



GWEN STEFANI

She sang a song about "space pants" with *Game Of Thrones*' Peter Dinklage on *Saturday Night Live*. A career high, no doubt.



GREEN DAY

The trio posted a video of themselves mucking about in the studio. Producer Rob Cavallo says they're "at the top of their game".



TULISA

The former *X Factor* judge has been hit with a £1,000 fine and a 15-month ban following a conviction for drink-driving.



JEREMY CLARKSON

The former *Top Gear* presenter was left bloodied by a stunt on the set of his new Amazon Prime show. Karma can be cruel.





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Katherine Ryan

OFF THE TV AND IN YOUR FACE

THIS WEEK

We're all the butt of rich folks' jokes

HAS TAYLOR SWIFT had her bum done? The singer's appearance at last week's iHeartRadio Music Awards in LA prompted musings on Twitter that she'd gone under the arse-knife.

Don't be ridiculous. No one's put anything in Taylor Swift's booty. (Now, now). She's either climbed a bunch of stairs, or more likely is wearing padded pants – I'm not ashamed to say I've worn them and I'll wear them again.

Because a typical butt lift involves inserting implants through an incision at the top of your crack. You know, where we had a tail before we evolved and started doing smart things like shoving plastic into our ass cheeks.

While it's an idiotic risk to your life, cosmetic surgery is meant to be aspirational – look how boob jobs went out of fashion when everybody got one. Soon, ladies with more cash than confidence needed a more exclusive way of looking like a sex doll, so they took the implant game below the belt.

"Does my bum look big in this?" used to be the question that kept husbands on their toes. It's weird that "Yes, dear, *enormous*" is the only acceptable answer in 2016 (check with me again next year).

Anyway, I love that rich women have otherwise decided to be skinny. Back in the 'Let them eat cake' times of the mid-1700s, food was genuinely scarce, so carrying extra weight was a sign of wealth. Rich people were fat and poor people were dead.

In the developed world today, it's fair to say that most of us have access to 'food' – even if it is from the McDonald's 99p menu. Therefore the truly minted have collectively decided that they're TOO IMPORTANT to eat. They've so much food that they're like, "I don't want it," in a baby voice.

"Does everyone have vanilla mushroom protein?" they'll ask. "What about stoneground almond butter or Shilajit resin? No? Then I want those because I'm SPECIAL."

Sorry, I'm just cross with the upper class at the minute because I can't buy a house.

Trying to get on the property ladder as an immigrant is like being a six-year-old joining your older brother's game of Monopoly right at the end. You can't win. My landlady is an 89-year-old woman with several properties that were purchased probably before she could legally be on the deed.

Every year, I pay more in rent than the original cost of the house. US presidential hopeful Bernie Sanders is absolutely right when

he says it's expensive to be poor. Everyone who rents is investing in another person's wealth.

I'm not even poor but the distribution of property and wealth in this country makes you want to get planning permission just to take one brick from a baron's manor and smash him repeatedly in the face with it.

And now the Panama Papers leak reveals more about the elite's tax havens. Of course that's happening – because those who make the rules don't have to follow them. Make no mistake, we're all getting done in the bum.

"It really is expensive being poor"



And another thing...

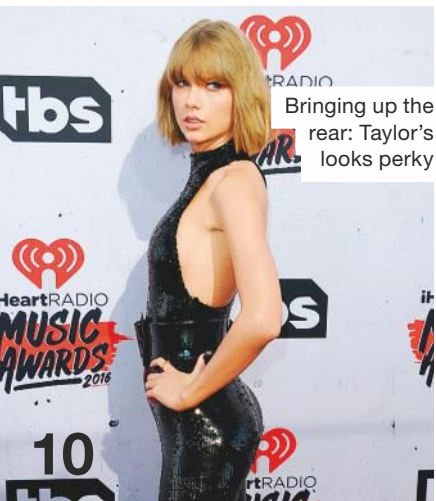
I'M STILL ANNOYED ABOUT the way Britain treated Tulisa in the wake of her sex tape leak.

Her then-boyfriend released it without her permission and we all watched and giggled, so we all participated in the victimisation of a young woman.

By contrast, the iCloud photo-hacking scandal compromised the privacy of a lot of celebs, including actress Jennifer Lawrence. But oohhhhhh, we *like* her! She's got a BAFTA and an Academy Award! She falls over on the red carpet! The world stood with J-Law and pals

and condemned the photos and anyone who shared them. Why were they treated so differently?

One reason: class. That's how we think we can treat people from N-Dubz. A sex crime is a sex crime. We haven't apologised enough to Tulisa.

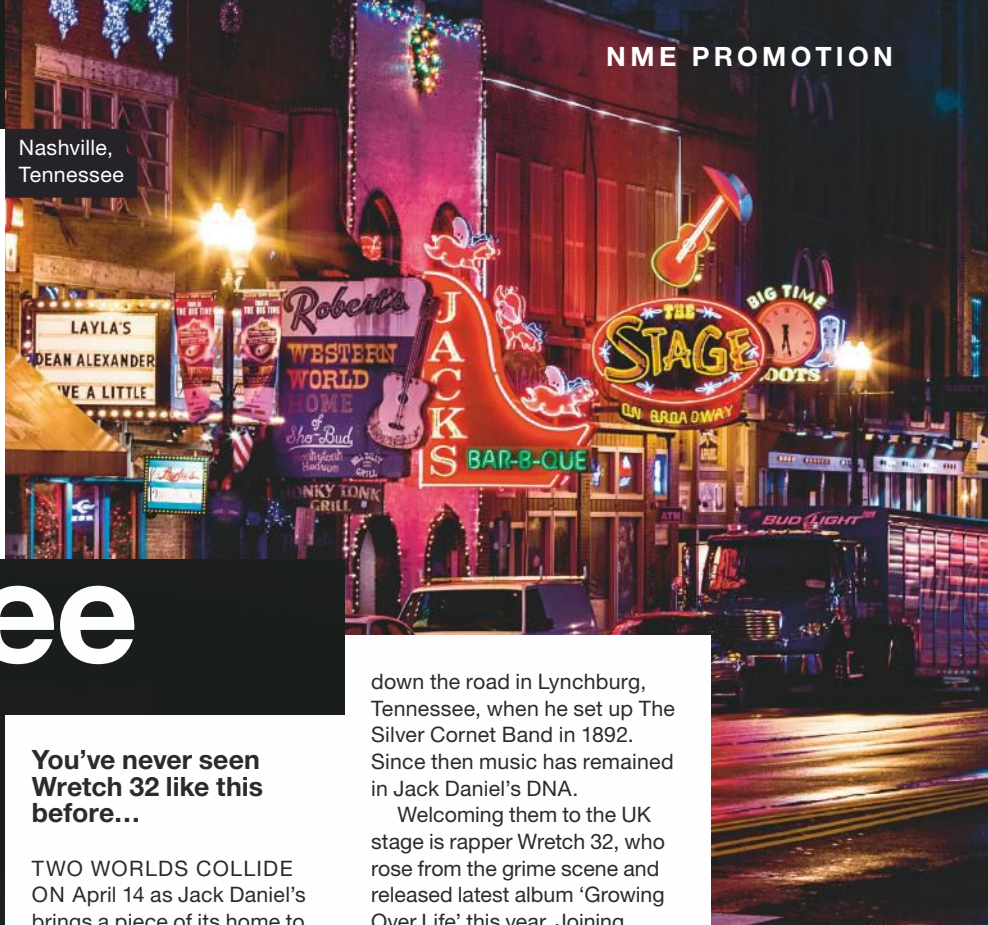


Bringing up the rear: Taylor's looks perky

PHOTO: BELLA HOWARD. STYLING: JEN MICHALSKI-BRAY. HAIR & MAKE-UP: FIONA EUSTACE. DRESS BY MARY KATRANTZOU. CUFF AND EARRINGS BY LOLA AND GRACE. PICS: GETTY, REX

JACK DANIEL'S JACK ROCKS

Nashville,
Tennessee



Tennessee meets London

**You've never seen
Wretch 32 like this
before...**

TWO WORLDS COLLIDE ON April 14 as Jack Daniel's brings a piece of its home to yours when Tennessee comes to town. A special one-off Jack Rocks event will see the cream of Nashville's musical talent hook up with stars of London's homegrown rap scene.

Flying over from The Music City are drummer Dominic Billet, usually found touring with singer-songwriters, country singers and folk artists; East Nashville singer-songwriter Joe Pisapia, best known as a member of US indie rockers Guster; and Nashville-dwelling bassist Owen Biddle, a former member of hip hop crew The Roots.

Whether born there or drawn there, the three musicians represent the real Nashville. The city embraces its thriving country music roots but nourishes bands and artists across all genres, just as Mr. Jack did himself a little drive

down the road in Lynchburg, Tennessee, when he set up The Silver Cornet Band in 1892. Since then music has remained in Jack Daniel's DNA.

Welcoming them to the UK stage is rapper Wretch 32, who rose from the grime scene and released latest album 'Growing Over Life' this year. Joining him as support will be fellow north London rapper K Zorro, whose work blends hip hop with contemporary rock, indie and electronic dance music.

Taking place in north London's iconic small venue Nambucca, the event will see the four artists collaborating on a unique mash-up as stars of two mind-bogglingly different scenes smash through the boundaries and combine forces to make something truly special and unique. We don't know exactly what will happen – but we do know it's going to be an unforgettable experience.

Former member
of The Roots
Owen Biddle



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drinkaware.co.uk for the facts

North London's
Nambucca



London rapper
Wretch 32



THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE



Pink flamingos

Fancy some pink plonk decorated with flamingos? This mini Moët's for you.
£17.99 selfridges.com



Van man

It's Vans' 50th anniversary, and its checkerboard slip-on remains a design favourite.
£47 vans.co.uk



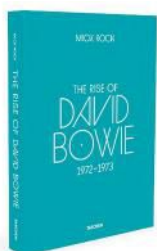
Like a prayer

Lana Del Rey worshippers can accessorise their shrine to the singer with this prayer candle.
£9.72 bettybones.com



Snapback to basics

Two cult streetwear labels have joined forces: OBEY Women's x HUF.
£35 obeyclothing.co.uk



Rock out

A feast of Bowie pics feature in this new book from snapper Mick Rock.
£32.49 amazon.co.uk



Green sleeves

Add some foliage to your fashion with this cheese plant print shirt.
£45 frenchconnection.com



Club wear

Laurie from punk duo Slaves also runs DIY fashion label Young Lovers Club.
£25 youngloversclub.com



Tan-tastic

Benefit's new liquid bronzer might convince people you actually went to Coachella.
£21.50 benefitcosmetics.com



Cyber show

Season one of twist-laden hacker drama *Mr Robot* is out on DVD on Monday.
£14.99 amazon.co.uk



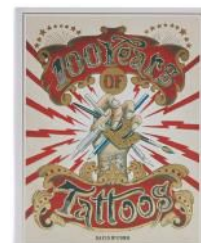
One for the road

East London's Signature Brew makes beers with musos in mind, like this Roadie IPA.
£2.19 signaturebrew.co.uk



Space race

Get in touch with your cosmic side with this moon-worshipping frock.
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What's ON your Headphones?

THIS WEEK

Norwich



"You feel like you fit in"

◀ **Amy Gurner**
20, student

Listening to:
THE SKINTS
This Town
"It's a really groovy reggae track. I like biking to it."

Wearing: Jacket from Camden Market, top and jeans from Topshop, Dr Martens boots.
Best thing about Norwich:
"You always feel like you fit in because there are so many different types of people living here."



▶ **Lee Trosclair**
53, retired

Listening to:
YOUNG MARBLE GIANTS
Final Day
"I first heard it in 1980 when it was released and it still sounds fresh."

Wearing: Jean Paul Gaultier suit, Vivienne Westwood jumper and shoes.
Best thing about Norwich:
"It's an unspoiled gem of a place."



◀ **Sam Avery**
38, skate shop owner

Listening to:
DEAD MOON
Walking On My Grave
"I first heard them on a skateboard video. The singer goes back to the '60s."

Wearing: Altamont jacket, Horses sweatshirt, Dickies trousers, Polar socks, Converse skate shoes.
Best thing about Norwich:
"There's a really nice vibe here. People are so friendly."

PHOTOS: LEE KIRBY

▶ **Lynn Johnson**
36, exhibition designer

Listening to:
THE ENTRANCE BAND
Grim Reaper Blues
"I love the stoner-rock sound. It gets me in the zone."

Wearing: Vintage coat and skirt, UNIQLO jumper, scarf from a charity shop, Clarks shoes.
Best thing about Norwich:
"It's so chilled out. Norwich Lanes is the best area."



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"MESMERISING"

HEYUGUYS

"A MASTERCLASS"

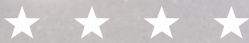
BBC



MARIE CLAIRE



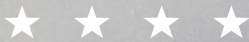
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DAILY TELEGRAPH



TIME OUT



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IN CINEMAS FRIDAY

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YEARS & YEARS

HOW YEARS & YEARS BECAME THE MOST IMPORTANT POP BAND OF OUR TIME

They've headlined arenas, topped the charts, and singer Ollie Alexander has become a powerful voice on mental health issues, sexuality and LGBT rights. Plus: they're super fun. Years & Years tell Nick Levine about a massive first 12 months in the spotlight



PHOTOS: DEAN CHALKLEY

JUST OVER A YEAR AGO, Years & Years were on their first ever headline tour as their single 'King' worked its way to Number One in the charts. That was "cool", says singer Olly Alexander now. "I would forget about it, and then I'd remember. Then I'd be like, 'I'm Number One this week. F**k you world!'" Since then, Alexander and bandmates Mikey Goldsworthy (bass) and Emre Türkmen (keys) have hardly had a chance to process everything they've achieved. Follow-up single 'Shine' was a hit in July, debut album 'Communion' entered the charts at Number One soon after, and the band's live audience kept swelling. They're presently on another UK headline tour that culminates this week in a sold-out show at London's 12,500-capacity SSE Arena, Wembley. "It still feels weird to consider ourselves an arena band," Türkmen says.

Meanwhile, Alexander has stepped forward as an important and thought-provoking new voice. In recent interviews he's shone a spotlight on mental health issues by speaking candidly about his own battles with anxiety and depression, while simultaneously using his growing public profile to champion LGBT rights. In February 2016, Years & Years introduced their latest video 'Desire' as an exploration of "poly-multi-hetero-homo-sappho-inter-gender-queer" sexuality and Alexander wrote a lengthy Facebook post explaining the clip's intentions. "I am an openly gay male singer, in a band called Years & Years; we make pop music," he told fans. "I chose to make this video about sex, to portray myself as a sexual character. I choose this because I do not want to hide or limit my sexuality. I want to make videos and songs and art that celebrate all different kinds of sexuality and queer identities." Years & Years are still the fun new band who make us dance, but now they're also making us think.

Today, they're shooting their first NME cover at London's fancy Waldorf Hilton Hotel, and after they've restored their energy levels with a quick swig of coffee and a few bites of cake, we delve into everything they've been through in their incredible first year, piece by piece: the good, the bad and the properly surreal...

Who's

Who

in Years & Years

EMRE TÜRKMEN 27

Plays: Keyboards, beats
From: London via Turkey
Musical influences: The Beatles, Jai Paul, Timbaland
Fun fact: While an architect, he helped design Brighton & Hove Albion's Amex Stadium.

OLLY ALEXANDER 25

Plays: Vocals, keyboards
From: London via Glos.
Musical influences: Joni Mitchell, Aaliyah, Robyn
Fun fact: He once opened for Belle & Sebastian with a solo Whitney Houston cover.

ON WHY THEIR SONGS CONNECT WITH SO MANY PEOPLE

"I never want to just put in a cheesy lyric" *Olly Alexander*

Although Years & Years collaborated with outside songwriters on debut album 'Communion', they say it's the three of them working together that gives their songs a "human" quality. "I've done bits of writing for other people but when I'm writing music as Years & Years, I'm using my life and my stories and my experiences," says Olly, who pens the lyrics and melodies. "I want it to be authentic and real but also to work as a pop song – I never want to just put in a cheesy line." An example is aptly titled album track 'Real', which was inspired by Alexander's "really bad relationship" with a former boyfriend. "When I met him, I was really wasted and I fell off a bin and had to go A&E because I sprained my wrist, so I put in the line, 'Broke my bones playing games with you'. And then I got this rash, but it wasn't like a sexual rash – honestly! – I had really bad eczema. That's where the line, 'I itch all night, I itch for you' comes from." There's a faint hint of embarrassment hanging in the air. "I'm sweating a lot right now," says Olly.

MIKEY GOLDSWORTHY 26

Plays: Bass
From: London via Australia
Musical influences: Sigur Rós, Radiohead, Flying Lotus
Fun fact: He used to be a waiter at the Michelin-starred River Café restaurant.

ON WHY THEY'RE NO ONE DIRECTION

"Someone said we could have come out of a test tube in Simon Cowell's basement" *Emre Türkmen*

Despite their snowballing popularity, Years & Years think some people may still have the wrong idea about them. One recent article even suggested they might be manufactured. "I was like, who would manufacture a band featuring an ex-architect, an Aussie who's into tango and a younger gay frontman who's not going to do all the things that other f**king people do? So that kind of pissed me off," says Türkmen, the ex-architect. He and bassist Goldsworthy, the Australian, met online through findabandmate.com in 2010 and quickly bonded over a shared love of Radiohead. Alexander joined the band shortly afterwards when Goldsworthy, with whom he had a friend in common, heard him singing in the shower. Years & Years were a five-piece for a while, but slimmed down to a trio before signing to Polydor Records in 2014. Alexander initially pursued a parallel career as an actor, winning supporting roles in films including *The Riot Club* and appearing on TV's *Skins* and *Penny Dreadful*, but full-time band commitments now make this impossible. So why do they think there's still the odd lingering misconception? "Because we make pop music and Olly's pretty," Türkmen says with a smile.

ON EMBRACING YOUR UNIQUENESS

"It's good to be awkward" *Olly Alexander*

Alexander recently said he can be "a really awkward frontman on stage" – and that's fine by him. "Being vulnerable is good because the audience gets an authentic experience – you're not just banging out the same thing every night," he says.

Authenticity is key in the group's lyrics, too. Olly pointedly sings about same-sex relationships – something that's still shockingly rare in mainstream pop. The songs resonate because it's rare to hear a male frontman – however he defines his sexuality – singing about being vulnerable in a romantic or sexual context, as Alexander does on 'King': "I was a king

under your control".

"I think you've totally hit the nail on the head," agrees Olly. "Another artist who's really capitalised on that of late is Justin Bieber. You have to look at the people who write with Justin Bieber, who are amazing writers like [Semi Precious Weapons frontman] Justin Tranter and [23-year-old pop wunderkind] Julia Michaels. Justin Tranter is an incredible queer voice in pop music and he's writing for Justin Bieber: it's genius. Think about how rare it is to have a song like 'Sorry' being sung by one of our biggest male pop stars. It's really unheard of and I think people clearly love that."

ON RECENT ENCOUNTERS WITH MEGA-CELEBRITIES

"I feel like Geri Halliwell is ignoring me" *Olly Alexander*

Even after their supernova year, Years & Years are clearly still having fun. "None of us takes ourselves too seriously," Alexander says. "And that's been a constant throughout. Because if you're not having fun, I'm not really sure why you'd be doing this."

Although they left this year's BRITs empty-handed after missing out on four awards, it didn't stop them enjoying UK music's biggest party. "Like, Lana Del Rey was sat next to us texting," says Alexander. "I was like, 'You don't have a phone, Lana Del Rey! You, like, live inside a coffin!' But she was lovely." One famous face the band haven't yet bumped into is Geri Halliwell, to whom Alexander paid homage at Years & Years' 2015 Halloween gig, when he performed as Geri in 'The Spice Girls'. "I feel like she's ignoring me," Alexander says playfully. "I sent out a message to her! I mean, I dressed up as a Geri zombie!" Türkmen chips in, "Yeah, but is that the right message to be sending her?"

Screen idol

Outside of music, Olly is an actor. Catch him in the following



ENTER THE VOID

2009 In this cult film, Alexander played a teenager who succumbs to drug addiction in underground Tokyo.



SKINS 2013

Olly appeared in two episodes of the teen drama's final series as a shy cook who turns out to be a stalker.



PENNY DREADFUL

2014 Alexander had a recurring role in season one of the horror drama as a vampire minion called Fenton.



THE RIOT CLUB 2014

Olly portrayed an Oxford University student in this dark British film based on the acclaimed play.



GOD HELP THE GIRL

2014 Alexander landed the male lead in this musical drama from Belle And Sebastian's Stuart Murdoch.

ON TWITTER TROLLS AND HATERS

"I don't understand why people '@' me on Twitter when they're saying I can't sing" Olly Alexander

Years & Years have a very healthy Twitter following of 355,000 and their official account doesn't feel as though it's being policed by record company marketing execs ("hiiiiii we didn't win anything but we did win being the biggest losers and that's its own special award PLUS ADELE IS REAL SHE IS REAL," they tweeted shortly after the BRITs). But as so many of today's actors, musicians and public figures are finding, the instant connection that Twitter provides can come at a price. "I get trolled," Alexander sighs. "The usual stuff – sometimes it's homophobic, like gay hate. But I don't understand why people '@' me on Twitter to say 'Olly Alexander can't sing' or 'Olly Alexander, you're ugly as f**k'. If we've been on TV I don't go on Twitter for a while after. I get some people who are really gross and make rape jokes about me. It's f**ked up. That's why I can't read too much any more because I don't need to be seeing that s**t."

ON STANDING FOR SOMETHING

"I do whatever I can to be a spokesperson for things I believe in" Olly Alexander

Alexander's LGBT rights and mental health advocacy has been widely praised, and rightly so – *Gay Times* even branded him "the most important gay pop star of our times". But what makes him want to speak out when plenty of other pop stars never do? "There was just this stage where I realised that people were listening to what I was saying and I could actually say something I believe in and, like... why wasn't I doing that? It's not because I think I have a responsibility as a pop star or whatever; it's because I think I have a responsibility as a human being. I care more about that than trying to maintain a distance or keep any kind of mystique going as an artist." Olly says he doesn't class himself as a role model, but someone in a position to "start a conversation". He says, "Whatever I say, it deserves to be scrutinised, and I want to say something positive."

ON THE CHALLENGE OF PLAYING ARENAS

"It's going to be the own-brand Katy Perry tour" Emre Türkmen

As they prepare for their biggest gig yet, Alexander says Years & Years have tried to make their show "arena-ready" with "outfit changes, staging stuff, lights – it's basically going to be like the Katy Perry tour," according to Olly. "Maybe the own-brand Katy Perry tour," retorts Türkmen. But as the shows have grown, "it hasn't felt any less personal," Türkmen says more seriously. Goldsworthy agrees: "[We get] a really loud, vocal crowd. Our sound engineer does a reading and they're louder than the music by, like, 10 decibels. Which is a lot of decibels." Despite their intense schedule, it's obvious as they talk that Years & Years are still enjoying life on the road. At one point, Alexander and Türkmen gently tease Goldsworthy for his unusual choice of pre-gig tippie, which happens to be "a straight vodka with a few blueberries". I tell him it sounds like the sort of thing Gwyneth Paltrow might drink and he replies, "My God, thank you, that's the nicest thing anyone's ever said to me!"



ON THE BAND'S FUTURE

"We've already started thinking about the next album" Mikey Goldsworthy

Years & Years recently debuted a new song called 'See Me Now' in their live shows, but it's not being earmarked for their next album. "I think that's just a freebie – maybe a B-side or something," Alexander says. When Goldsworthy suggests the band are "thinking" about a follow-up to 'Communion', Türkmen clarifies that it's still "too soon" for Years & Years to release anything more substantial than a playlist. "But I want to work with whoever produced 'Work' by Rihanna!" Alexander proposes. For now, Years & Years are concentrating on conquering the UK's arenas and sealing their reputation as the pop group who matter. "We're trying to be an authentic part of the pop-dance world," Alexander explains. "I just hope people realise that all this comes from us – that it was all our idea!"

NME



KINGS OF THE ROAD

The landmark *Exhibitionism* retrospective, now open in London, collects artefacts from The Rolling Stones' 54-year career. These pictures, taken in their mid-'70s pomp, capture them where they're at their best: on stage



THEY ZIPPED AROUND on a jet called The Starship. Mick Jagger wriggled on a giant phallus called Tired Grandfather, which sprayed crowds with confetti. They announced new member Ronnie Wood – the replacement for guitarist Mick Taylor – with a gig on a flatbed truck driving through the streets of New York, while simmering tension within the band saw guitarist Keith Richards don a T-shirt bearing the words: 'Who the f*** is Mick

Jagger?' The Rolling Stones' 1975 Tour Of The Americas found them tackling enormo venues across the States and Canada, righting the wrongs of a 1972 tour plagued by gatecrashers, riots and a bomb threat. On the 46-show jaunt, Mick, Keef and co cemented their status as the ultimate stadium rock band. Photographer Christopher Sykes lived and toured with the Stones for its duration and these pictures capture the madness perfectly.

NME





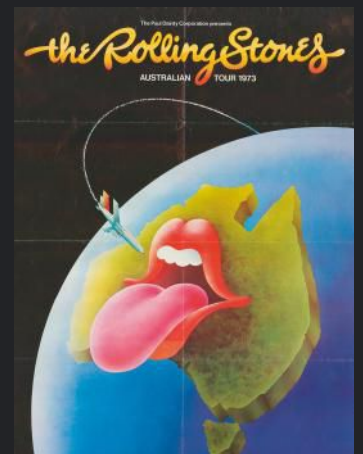
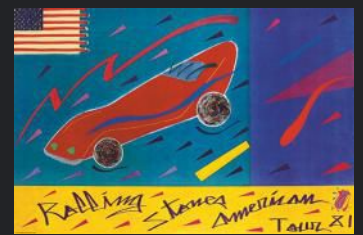
ROLL UP

Exhibitionism is at London's Saatchi Gallery until September 4 2016. Info at stonesexhibitionism.com



Poster boys

The next best thing to a Rolling Stones show? The amazing poster art promoting it...



LOUDER THAN WAR

Deftones are back, sounding more brutal than ever. Singer Chino Moreno tells Mark Beaumont about their return

CHINO MORENO, alt-metal icon and renowned nice man of rock, has been making music with his group Deftones for close to 30 years, but there's still a sense of marvel as he recounts their creative process. "I react to the noise the guy next to me is making and he reacts back," he explains. "There's no sound an hour or two prior, and the next thing we know we walk out of the room with a song."

Four years on from FX-laden 'Koi No Yokan', the Sacramento group's eighth album 'Gore' – out this week – takes a

brutal, punchy approach to the art of epic alienation. When Deftones – often dubbed the metal Radiohead – make music, the rock community rushes to devour, dissect and analyse it for signs of the future. They're the thrashers who set hard rock on a fresh course by experimenting with glitch and trip-hop on 2000's seminal 'White Pony', and they've since pushed boundaries into psychedelia, electronica and shoegaze.

This time, it feels like they've come out of the studio in fighting mode – the singles 'Prayers/Triangles' and 'Doomed User' are two of the heaviest, most intense tracks they've released. According to Moreno, that might be down to the band treating the studio like a pressure cooker. "The majority of the record was very reactionary," he says. "I feel like the weight lifted when we were done recording, because the creating of the music, as fun as it may be, it's taxing in a lot of ways."

Deftones (l-r): Abe Cunningham, Frank Delgado, Chino Moreno, Stephen Carpenter, Sergio Vega

The band hit the UK in the summer for a set of shows, including a second-headliner slot to the mighty Black Sabbath at Download, rumoured to be the last ever show from Ozzy's lot. Chino is suitably awed. "If it wasn't for them we wouldn't be talking to you now," he admits. "We toured with them in 1995 and even back then I was like, 'Man, Ozzy is kinda getting up there.' That he's *still* kicking out the jams is impressive."

Like Sabbath, Moreno can't see Deftones doing this for the rest of their lives. "I certainly wouldn't want to carry on forever," he says. "The fact we're still out there making music is far beyond what I could have imagined when we started out, but to imagine doing it for another 20 or 30 years? I'm not sure about that!"

NME

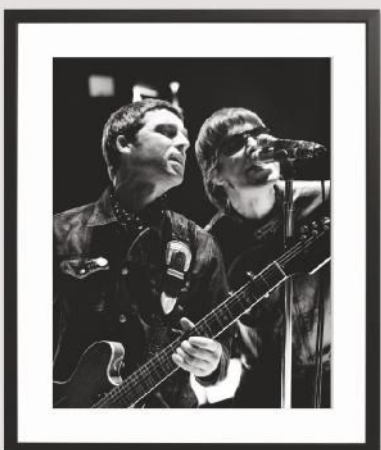
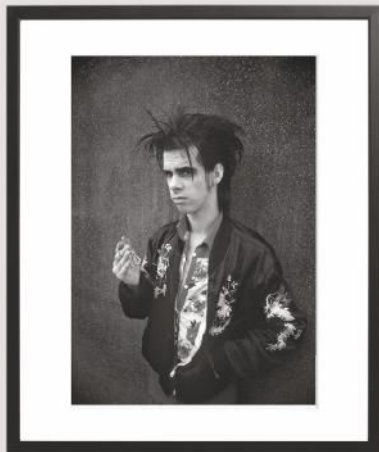
PHOTO: FRANK MADDOCKS

Three DEFTONES tracks that changed metal

1 DIAMOND EYES
This 2010 classic finds the band in a Smiths mood (if The Smiths were raised in California on a diet of meat and distortion pedals...).

2 BACK TO SCHOOL (MINI MAGGIT)
They might hate how this breakout single from 2001 catapulted them into the mainstream, but we still love it.

3 BE QUIET AND DRIVE (FAR AWAY)
The archetypal Deftones track. Heavy as hell, yet strangely soothing, this 1997 track is still a live staple.



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RADAR

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

ROYAL BLOOD

BEST FOR ROCKING OUT

ROYAL BLOOD

Where Are You Now?

Recorded especially for HBO's 1970s-set TV show *Vinyl*, Royal Blood get down and very, very dirty on this clattering beast of a rock song.

BEST FOR FIRING UP THE BBQ

FICKLE FRIENDS

Swim

Lilting Haim-like electro pop from the Brighton-based five-piece will have you immediately prepping for some summer weather.

Best NEW tracks

And when to drop them

BEST FOR A TRIP TO THE SEASIDE

DAN MICHAELSON & THE COASTGUARDS
Undo

There's equal parts sorrow and sunshine in this magnificently melodic masterpiece from London's answer to Leonard Cohen.

BEST FOR TINDER SWIPING

JAMIE ISAAC

Last Drip

King Krule's singer-songwriter pal brings in rapper Rejjie Snow to guest on the swirling, soulful opener to debut mixtape 'Loose Grip'.

BEST FOR STANDING YOUR GROUND

AZEALIA BANKS

Can't Do It Like Me

Originally written by Banks for Rihanna, 'Can't Do It Like Me' is a confident call to arms from the Harlem rapper's new 'Slay-Z' mixtape.



AZEALIA BANKS

BEST FOR INVOKING SPIRITS

GABRIEL BRUCE

Freedom

Industrial gospel that's a bit Marilyn Manson, a bit Marvin Gaye. The returning London musician is on fighting form.

BEST FOR GETTING SPIRITUAL

MAX JURY

Numb

The Iowa native mixes the grace of gospel with the twang of country on the first track to be taken from his debut album. The result is James Taylor meets James Blake. Sublime.

BEST FOR MIDNIGHT IN THE CLUB

CHASE & STATUS

NRG

Grime MC Novelist joins forces with the hard and fast electronic duo for another furious collab, following last year's 'Bigger Man Sound'.

BEST FOR NASHVILLE DREAMING

STURGILL SIMPSON

In Bloom

The man who's making country cool again covers the Nirvana tune, bringing Johnny Cash vibes to a stone-cold classic.



FICKLE FRIENDS

BEST FOR BEING A BADASS

BLACK HONEY

All My Pride

Pile-driving psych guitars make this a thrill ride that's pitched somewhere between Arctic Monkeys at their most mean and sultry '60s chanteuse Françoise Hardy.

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Difficult ninth album

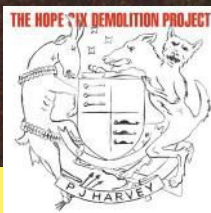
The follow-up to the mighty 'Let England Shake' is unsettling and infectious, but too vague to hit hard

PJ HARVEY

The Hope Six Demolition Project



POLITICS POETRY WAR



"I TOOK A PLANE TO A foreign land, and said, 'I'll write down what I find,'" sings PJ Harvey on 'The Orange Monkey'. In the videos that accompany her ninth album you can see her doing just that – on trips to Washington DC, Kosovo and Afghanistan with war photographer Seamus Murphy, she picks her way among ruins, scribbling details in her notebook.

The resulting songs, recorded in front of an audience at Somerset House in London last year, strive for a cool distance that's fitting for the self-appointed role of 'war musician' she assumed on 2011's 'Let England Shake'.

This attempt to create a music and journalism hybrid has already run into trouble. Harvey's dispassionate repetition of the glib words of *The Washington Post's* Paul Schwartzman as he drove her around Ward 7 (the low-income area of Washington that's the scene of the gutsy, Patti Smithesque 'The Community Of Hope') was interpreted by outraged local politicians and activists as being in Harvey's own voice: "OK, now this is just drug town/Just zombies but that's just life".

That song isn't the only one where Harvey's determination to remain detached feels restrictive. Her reluctance to offer solutions or rallying cries is understandable – she's not Bono after all. But, as with *The Hollow Of The Hand* – the book of poems and photographs

born of the same collaboration with Murphy – often the context needed to completely understand the work is missing. Perhaps you have to see 'The Hope Six Demolition Project' as part of a bigger work (there's still a full-length film to come) but on its own it seems to fall between the stools of art and journalism. The lyric booklet is stark, offering little explanation and leaving Harvey's impressions vague.

Sometimes this spare approach works well, as on 'The Wheel', where the sight of children swinging in and out of view on a fairground ride put Harvey in mind of the disappeared of the Balkan wars. It's also the hardest-hitting song musically, along with the ghost-Elvis swagger of 'The Ministry Of Social Affairs', but much of the album – although bluesier, meatier, and unsettlingly infectious – doesn't stray far from the sound of 'Let England Shake'.

It seems significant that we end on the haunted 'Dollar, Dollar', which suggests Harvey's own discomfort with her role as she's driven through Kabul and a boy approaches the car to ask for money: "I can't look through or past... all my words get swallowed." She's the one being observed, stuck behind glass. Her choice of "you" seems significant in the line, "I turn to you and ask for something we can offer."

What can we offer? It's just one of the many questions she raises. Can artists truly remain impartial? Can they actually help? Where can we find hope?

There aren't any easy answers in PJ Harvey's notebook.

Emily Mackay



MIA

MAYA (2010)

A very different take on global politics and pop, MIA's third album is danceable revolution music that tries to embody, rather than observe, the experiences of the world's underdogs.



Mixed blessings

The London four-piece are back – again – with a fourth album that thrills and disappoints in equal measure

ALL SAINTS

Red Flag



COMEBACK R&B 1990S

THE FACT THAT ALL Saints were formed 26 years ago – Londoners Melanie Blatt and Shaznay Lewis started the band in 1993 and recruited Canadian sisters Nicole and Natalie Appleton a couple of years later – means that to still call the slick four-piece a girlband would be something of a misnomer. A womanband seems far more appropriate, and probably did even in the late 1990s when they were lucratively pitched as the grown-up, hip hop-loving alternative to the Spice Girls.

Neither assumed sophistication nor the tasteful pairing of crop tops and combat trousers could protect

them from ludicrous infighting, however. Following the success of 1997's 'All Saints' and 2000's 'Saints & Sinners', the band split in 2001 following a *Spinal*

Tap-worthy argument over who was going to wear a particular jacket at a photoshoot.

Five years later they reformed to release the lacklustre 'Studio 1' before swiftly disappearing from view yet again.

A decade on, their decision to get together for a third time comes somewhat out of the blue, but with Nicole Appleton fresh from a messy divorce from Liam Gallagher, they've certainly got some juicy life experience to draw upon for inspiration.

All the tracks were written by Shaznay Lewis, the group's key songwriter, who revealed that conversations with Nicole about her split informed the 12-track

album's pulsating first single and opening track 'One Strike'.

As comebacks go, the song is a near flawless piece of glossy pop, complete with pointed mentions of a "poisoned tongue", aiming a direct hit at the ego of the younger Oasis brother. He gets more s**t thrown at him on 'One Woman Man', with synthy string stabs elevating its towering trip-pop chorus. "Are you ever gonna be a one woman man?" they ask mock-innocently of the guy who impregnated an entertainment reporter while married to Nicole.

They return to their roots for the addictive '90s swing of 'Make U Love Me' but – frustratingly – after the sultry 'Summer Rain' the album quickly slips off piste.

'Who Hurt Who' is a wet Disney ballad, while the limp dancehall and incessant pitch-shifting of 'Ratchet Behaviour' grates.

Third time lucky it might not be, but it's not a million miles away.

Leonie Cooper



All Saints Red Flag



(L-r:) Melanie Blatt, Natalie Appleton, Shaznay Lewis and Nicole Appleton

STRANGE & TRUE

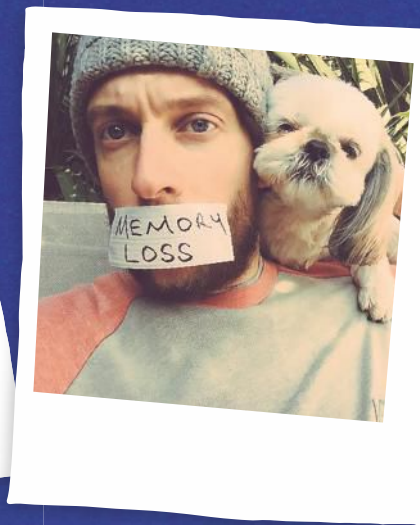
Melanie Blatt and the Appleton sisters starred in Dave Stewart's directorial debut *Honest* in 2000.

The Daily Record called it 'probably the worst film ever'.

What's on your mind?

We all feel stressed out or anxious sometimes, but this doesn't mean you have to put on a brave face. Talking about your emotions should not be a sign of weakness.

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Step 4

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ALBUM
OF THE
WEEK

New York City punks

The follow-up to last year's unlistenable 'Monastic Living' EP is a compellingly grim exploration of the human condition

PARQUET COURTS

Human Performance



PUNK NEW YORK
CLAUSTROPHOBIA

PARQUET COURTS are at their best when singer Andrew Savage is foaming at the mouth. Live, the spittle flies from his lips as he shoves his face against the mic and batters his guitar. His air of disillusion and mania is what's made the New York-via-Texas quartet's indelible punk songs so captivating since they staggered into the limelight with 2012's 'Light Up Gold'.

The 30-year-old seems reassuringly unsettled on 'Human Performance', which follows last November's

unlistenable 'Monastic Living' EP. Opener 'Dust' is just about perfect: a four-minute brawl of nervous energy, riffs and lyrics about just how hard it is to keep dust at bay with genius commands to: "Sweep". The panicky drone at the end makes you think it might be worth Savage investing in a Hoover. Next up, the title track introduces creeping dread: "In walks the darkness," he sings.

"It isn't gone and I won't feel its grip soften without a coffin."

FOR FANS OF



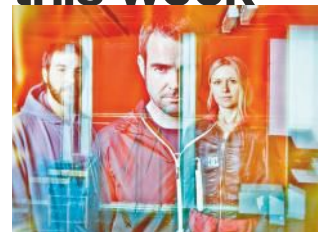
The subsequent explorations of the human condition and claustrophobic New York life are compellingly grim. The jittery 'Pathos Prairie' finds Savage rasping about his "fondness for life" being erased before a brutal guitar solo, and over the swinging 'Outside' he barks: "Dear everything I've harmed: my fault lies on my tongue". Meanwhile, 'I Was Just Here' noisily explores displacement and the feeling of coming home and realising your favourite takeaway has shut down. For Parquet Courts – who used a photograph of the menu from their local Chinese for the sleeve of 2011 debut 'American Specialties' and had a hit called 'Stoned And Starving' – the disappointment must have been crushing.

It's easy to simply pore over Savage's frantic wordplay – which peaks when evaluating kebab-wrapping techniques on 'Berlin Got Blurry' – but the music is equally brilliant. 'Steady On My Mind', 'Keep It Even' and dreamy closer 'It's Gonna Happen' offer unexpectedly woozy respite between skull-smashers like 'Paraphrased' and 'Two Dead Cops', flaunting the band's versatility and deviant spirit. The only constant is Savage's restlessness, just as it should be.

Ben Homewood

(L-r) Sean Yeaton,
Max Savage,
Andrew Savage,
Austin Brown

Also out this week



FUTURE OF THE LEFT The Peace & Truce Of

Future Of The Left

★★★★☆

The Cardiff band's fifth is another stonker from a trio who should be bigger than Jesus. It's post-punk with a comedian (Andy Falkous) for a frontman and every idea delivered like a hard, unpretentious gut-punch.



M83 Junk

★★★★☆

Anthony

Gonzalez's seventh as M83 careens between hyperactive house piano ('Do It, Try It'), exuberant drivetime cheese ('Moon Crystal'), sweeping French balladry ('Atlantique Sud') and sullen dreaminess ('Sunday Night 1987'). It's like a zany mixtape.

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Prepare to be unsettled

Sort of a sci-fi film, sort of a road movie, sort of completely masterful

MIDNIGHT SPECIAL

12A Michael Shannon, Adam Driver, Jaeden Lieberher



ODD DREAM-LIKE FIREBALLS

THE PLOT SOUNDS LIKE THE kind of sci-fi hokum we've seen a million times: a strange young boy has curious powers that make him a target for wackos and shady government agencies who chase him across the country.

Yet in the hands of Jeff Nichols (*Mud*, *Take Shelter*) this familiar territory becomes something more – an unsettling, romantic fantasy that's equal parts Steven Spielberg and Terrence Malick, in which the special powers are just a sideshow. It's the strangeness of people that excites Nichols.

This is essentially a road movie, and a propulsive one too. The characters are all conspicuously odd. Alton (Lieberher) is the weird boy who wears goggles and fears the sun, Roy (Shannon) is the man who's taken him, and Sevier (Driver) the government agent who has no idea what he believes or wants to believe.

Nichols drip-feeds information about each one, rarely bothering to explain anything fully. He also peppers the chase with spectacular sequences – fireballs

hitting a petrol station, Alton's eyes suddenly emitting white light – so that even when we're not getting any answers, we're sufficiently excited by further questions and more gorgeous spectacle.

There's a curious quality to Nichols' films. They have a formal, precisely framed look and take place in worlds that feel real and used. They've got dirt under their fingernails, but there's always an element of magic to them too.

Since *Take Shelter* he's been playing with the fantastical and supernatural, yet even when nothing overtly sci-fi happens, the sense of strangeness remains – like a dream so realistic it gets confused with memory. There are few directors with the ability to genuinely transport you to their world, to make you forget you're just watching, but Nichols is unquestionably one of them.

Midnight Special clips the last hurdle with an ending that fits just fine with everything that's come before – a conclusion you'd expect rather than one only Nichols could imagine. It's grabbed from the well-thumbed science-fiction playbook.

Yet if the film ends in mild disappointment, it's only because everything up to that point is so masterfully assembled that you begin to expect the impossible.

Olly Richards

Roy (Michael Shannon) goes on the run with Alton (Jaeden Lieberher)



STRANGE & TRUE

In one scene Adam Driver reads a list of code words, one of which is 'red sabre'. After filming ended, Driver signed up for *The Force Awakens* where his character has... a red lightsaber.

(L-r:) Adam Driver plays Sevier, Joel Edgerton is Lucas



Dev Patel as mathematical genius Srinivasa Ramanujan

Newsflash: maths is boring

A by-the-numbers biopic that requires a PhD to grasp what's going on

THE MAN WHO KNEW INFINITY

12A Dev Patel, Jeremy Irons



SUMS LOVE IMPENETRABLE

MATHS IS A TRICKY THING TO translate into exciting viewing. Watching someone balancing algorithms or messing about with multivariate polynomials just isn't conducive to urgently shovelling popcorn into your face. Difficult to dislike, given its unwavering affection for its subject, *The Man Who Knew Infinity* is nevertheless hamstrung by the dryness of its subject, which neither Matthew Brown's script nor direction can kick into life. Sturdy performances and lovely scenery abound, but it's still largely just men doing sums; important sums as it turns out, but that isn't conveyed to the audience until the coda tells us of the major scientific advances they aided.

Dev Patel, a man whose gawky presence and wounded eyes insist you warm to him, plays Srinivasa Ramanujan, an Indian man of limited education who is blessed with a genius mathematical mind.

Thanks to doggedness and brilliance, he's invited by Professor G.H. Hardy (Irons) to move to Cambridge and advance his theories alongside other brilliant minds at Trinity College. Leaving behind his new wife, he struggles

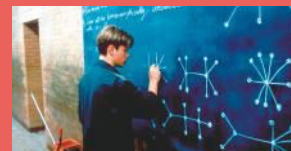
with a major culture clash, gets beaten up for being different, is charmingly unsophisticated, and ultimately expands the minds of some fusty old racists.

This is, no pun intended, by-the-numbers biopic-making. It's handsome, revelling in both India's chaotic colour and Cambridge's wood-panelled formality, and it tells its story fluently. Yet it lacks any form of surprise. It needs a bit of something to grab onto – some humour in Hardy and Ramanujan's awkward companionship, or more of a spark between Ramanujan and his wife. We're told he's desperate to get back to her, yet when they first part they're so awkward with each other that they get embarrassed about sharing a bed.

Above all, it needs to better tell us what on earth everyone's up to. Hardy and Ramanujan clash over the former's insistence on proof, as is the way of science, and the latter's belief in the beauty of ideas. As an audience, it's hard to take a side in this fight without a degree in pure maths. It feels too often like an exam for which we haven't studied. **Olly Richards**

Prime numbers

Some good films about doing sums



GOOD WILL HUNTING (1997)

Matt Damon, Ben Affleck
The film that made Damon and Affleck. Damon plays Will, a troubled janitor who's also a mathematical genius. Everyone looks young.



PI (1998)

Sean Gullelte, Mark Margolis

Darren Aronofsky (*Black Swan*) made his name with this nervy drama about a man who believes pi holds the secrets of the universe.



THE THEORY OF EVERYTHING (2014)

Eddie Redmayne, Felicity Jones, Emily Watson

Stephen Hawking is a brilliant scientific mind. His story is a moving one, even if the maths is often bewildering.

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Raging tempest

South London rapper Kate Tempest has written a cutting novel based on her brilliant debut album

KATE TEMPEST STARTED OUT spitting bars at south London raves as a teenager. Now the 30-year-old is an award-winning poet, playwright and rapper who's about to release a debut novel, *The Bricks That Built The Houses*, based on the elegant plot of her 2014 album 'Everybody Down' (in brief: love triangle, drug heist). Not many rappers could turn ferocious rhymes into blistering prose. She tells us how it's done.

Which came first, the album or the book?

"It began with a song, 'Lonely Daze'. That led to the album, then the story grew big enough for a novel. There's a symmetry between the two but they don't need each other."

The London you write about is struggling with rising rents, benefit cuts and gentrification. Is there a solution?

"London has always been a place of change. I feel like people should be moving here, especially with the planet in crisis. What's problematic are the people living in luxurious, gated tower blocks who don't want to be a part of the community they're moving into."

Writing a novel is a hefty task. Was it tough?

"The beautiful thing about writing is when you've got all this stuff to say and it's electric. The agony is when you feel like you've never written a good word, you have 30,000 to go, there's a deadline and you're holding an entire universe in your head."

Have you had time for any new music?

"I've got a new album coming out this year! Still set in the city, but a new feeling, a new time. This book feels like the final chapter to everything I've done so far."

In the book, activist John Darke suffers for his beliefs. How similar are they to your own?

"It's fiction; my vision changes all the time. What he wants is for us to get over this individualistic, atomised hunger for very small personal gain, to realise we all affect each other and unify for the greater good. In some ways that's more relevant than ever before. In others it's completely redundant. We live in a time of relentless indifference."

The review

KATE TEMPEST

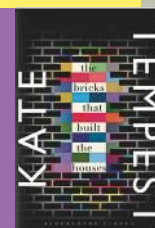
The Bricks That Built The Houses



ACTIVISM LONDON SURVIVAL

EVERYTHING Kate Tempest does comes from the same gnawing desire to tell stories and change the world. Her debut novel takes the tale that ran through her album 'Everybody Down' – a love triangle and drug heist set on the streets of London. With a similar ferocity to the record, the book covers come-ups, comedowns, gender identity, parents torn apart by activism and the brutal, beautiful face of survival against the odds. It stings with the same on-point cultural commentary Irvine Welsh carved into *Trainspotting*. "Better for the government if we're all skint and miserable," jobless protagonist Pete is warned in the pub, as Tempest draws the book towards its blistering finale. "How we gonna rise up and make trouble?" Writing like this might help.

Kim Hillyard





SAY IT WITH A T-SHIRT

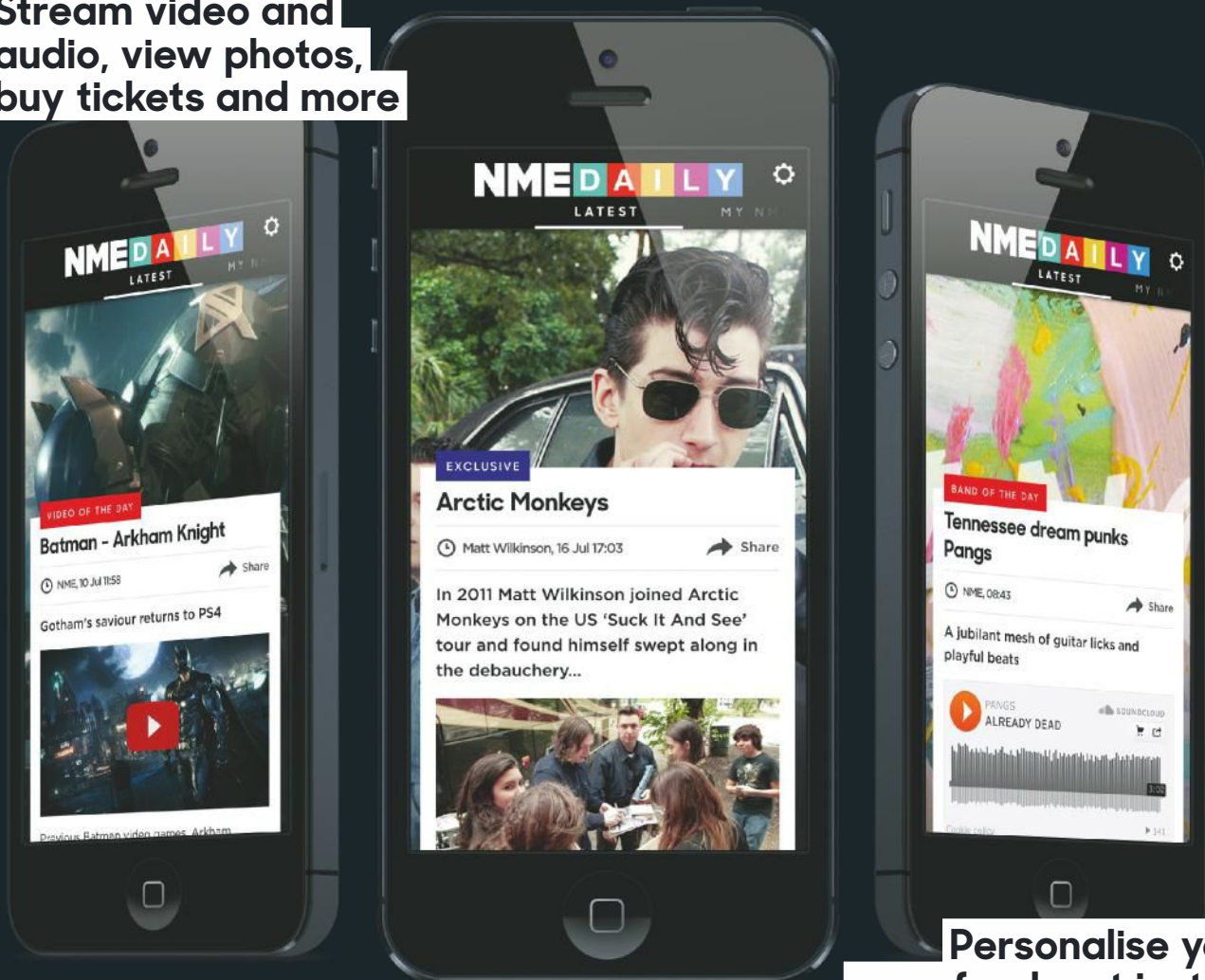
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“The personal can be very political to me”



(L-r:) Jon Shub, Mark Hewitt, Evan James Purdey and Adam Curley

Gold Class

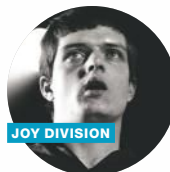
Angry but intimate songs of protest from Australian post-punk agitators

IT'S HARD TO IMAGINE A more fitting introductory single for Gold Class than 'Life As A Gun'. The fledgling Australian post-punk band have – true to the song's title – begun with a bang, going from relative unknowns in their own country to among its most celebrated exports in a mere matter of months. They built their reputation quickly, thanks

to an intense, incendiary live show (which *NME* witnessed at first hand during SXSW last month) and an impressively realised debut album.

'It's You', recorded in four days and released in Australia last September, is by turns urgent, strident and defiantly political. And while the band's sincerity is never in doubt, at times their politics can be difficult to decipher, which suits frontman Adam Curley just fine. "It's important to me to be political, but that doesn't mean we're behind any one agenda. The personal can be very

FOR FANS OF



JOY DIVISION



EDDY CURRENT SUPPRESSION RING

political to me," he says.

Indeed, the band revel in this apparent paradox, crafting songs that are loud and dyspeptic yet strangely intimate. Curley may have an Ian Curtis-esque croon, but where the late Joy Division frontman used his to chilling effect, Curley's is compelling in a way that connects, drawing listeners closer as if to let them in on a secret. Asked to reconcile these seemingly warring impulses – his desire to connect yet make music that pushes at the margins – Curley suggests that agitation and big ideas need not always be so obvious. "I wouldn't consider myself an activist," he says. "But I'd hope our music can and will be an instrument of change."

Jonathan Garrett

Details

BASED Melbourne

SOCIAL @goldclassband

BUY Debut album 'It's You' is available via Felte Records

LIVE

April 6 London, Lock Tavern

April 7 Glasgow, The Hug And Pint

April 11 Bristol, Start The Bus

FACT Frontman Adam Curley is also an accomplished writer. His articles have appeared in *Mess + Noise*, *The Sunday Age* and *The Big Issue*.

For more on Gold Class, head to NME.com



Adam Curley at this year's SXSW festival

live

THE 10 MOST IMPORTANT
GIGS THIS WEEK

1

The Big Moon

Fri 8 The Cookie, Leicester
Mon 11 Start The Bus, Bristol
Tue 12 The Joiners,
Southampton
Wed 13 100 Club, London

WHO: London four-piece who play grungy indie that draws on The Runaways and Palma Violets.

WHY: Tight harmonies, complex guitar interplay and wired, exuberant energy on stage.

WHO'S SUPPORTING: Garage rockers Virgin Kids and, in London, Brighton four-piece Breathe Panel.

TICKETS: £6-9 from nme.com/tickets

2

Muse

Fri 8 & Sat 9 Arena, Manchester
Mon 11, Tue 12 & Thu 14
The O2, London

WHO: Internationally renowned rock trio from Devon who've been on their Drones World Tour since November.

WHY: There are actual drones in these massive scale arena shows, which have a revolving in-the-round stage.

WHO'S SUPPORTING:

Southend rockers Nothing But Thieves on Friday 8 and American electronic rock duo Phantogram from then on.

TICKETS: £46-65 from nme.com/tickets

4

Wolfmother

Sat 9 Academy, Manchester
Sun 10 O2 Academy, Newcastle
Mon 11 & Tue 12 O2 Academy, Glasgow
Wed 13 O2 Academy & Underground, Leeds
Thu 14 Rock City, Nottingham

WHO: Hard-rock trio from Australia, fronted by the ultra-energetic Andrew Stockdale.

WHY: For the massive riffs, of course.

WHO'S SUPPORTING:

Cincinnati rockers Electric Citizen.

TICKETS: £19.50-£23.55 from ents24.com



6

Brian Fallon

Fri 8 KOKO, London
Sat 9 Rock City, Nottingham
Sun 10 O2 Academy, Bristol
Mon 11 St Pancras Old Church, London

WHO: The Gaslight Anthem frontman has just released 'Painkillers', his emotionally frayed debut solo album.

WHY: His band's currently on hiatus, so it's well worth checking out the New Jerseyan's first few intimate solo performances.

WHO'S SUPPORTING:

No details yet.

TICKETS: £22.40 from ents24.com

For tour news and live reviews go to NME.com



3

Jack Garratt

Fri 8 O2 Institute, Birmingham
Sat 9 Albert Hall, Manchester
Mon 11 O2 Academy, Oxford
Tue 12 UEA, Norwich

WHO: Prodigious synth-blues man from Buckinghamshire who was recently crowned BBC's Sound of 2016.

WHY: Watching him do his one-man multi-instrumental looping is hugely impressive.

WHO'S SUPPORTING:

Arizonan singer Kacy Hill, who's signed to Kanye West's G.O.O.D. Music.

TICKETS: Sold out, but available on secondary ticketing sites from £25



5

Animal Collective

Mon 11 & Tue 12 O2 Shepherd's Bush Empire, London
Wed 13 O2 Ritz, Manchester

WHO: Avant-psych freaks from Maryland who released their 10th studio album 'Painting With' in February.

WHY: The trippy masterpieces in their set design are worth the ticket price alone.

WHO'S SUPPORTING:

GFOTY, a 25-year-old British electropop singer AKA Polly-Louisa Salmon.

TICKETS: £17.92-£24.90 from ents24.com

live



7

Catfish And The Bottlemen

Fri 8 Cliffs Pavilion, Southend-on-Sea
Sat 9 Dome, Doncaster
Mon 11 O2 Forum, London
Tue 12 Dome, Brighton

WHO: Indie four-piece from Llandudno fronted fiercely by Van McCann.

WHY: Fans don't come much more dedicated than Catfish's, so their crowds are a riot. You'll probably hear some of their new, unreleased tunes too.

WHO'S SUPPORTING: No details yet.

TICKETS: £18-21 from nme.com/tickets

8

Nothing But Thieves

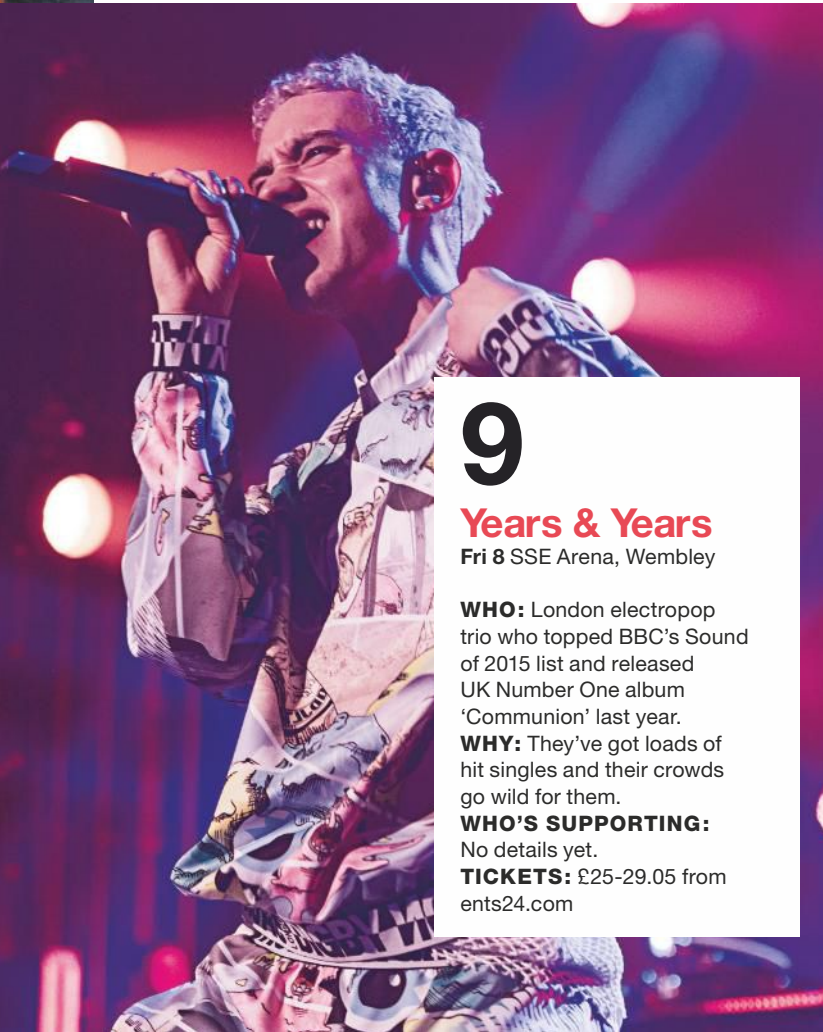
Sat 9 Trinity, Bristol
Mon 11 Leadmill, Sheffield
Tue 12 Riverside, Newcastle
Thu 14 O2 Ritz, Manchester

WHO: Southend five-piece who've literally just finished supporting Muse's Drones World Tour.

WHY: They've just had a taste of the big time so they'll be on form for recent hits like 'Trip Switch' and 'Itch'.

WHO'S SUPPORTING: Reading indie four-piece Sundara Karma and rock trio Black Foxxes.

TICKETS: £12 from nme.com/tickets



9

Years & Years

Fri 8 SSE Arena, Wembley

WHO: London electropop trio who topped BBC's Sound of 2015 list and released UK Number One album 'Communion' last year.

WHY: They've got loads of hit singles and their crowds go wild for them.

WHO'S SUPPORTING: No details yet.

TICKETS: £25-29.05 from ents24.com

10

Frightened Rabbit

Tue 12 Academy, Manchester
Wed 13 Alhambra Theatre, Dunfermline
Thu 14 St John-at-Hackney Church, London

WHO: Veteran indie rock band from Scotland who release their fifth album 'Painting Of A Panic Attack' today.

WHY: With their last album they began to hit the big league on major label Atlantic. With their new one, they've upped their game even more.

WHO'S SUPPORTING: No details yet.

TICKETS: £15-18



Best of the rest

Akala

Fri 8 Kiln Farm Club, Milton Keynes
Sun 10 Princess Pavilion, Falmouth

All Tvvins

Thu 14 Barfly, Camden

Austinn

Fri 8 The ABC, Glasgow
Sat 9 Think Tank, Newcastle

Basia Bulat

Wed 13 Hoxton Bar & Grill, London
Thu 14 Soup Kitchen, Manchester

Black Peaks

Fri 8 Rock City, Nottingham
Sat 9 The Haunt, Brighton

Damien Jurado

Tue 12 Dome, Brighton
Wed 13 Colston Hall, Bristol

DJ EZ

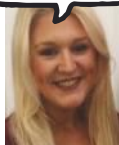
Sat 9 O2 Academy Brixton, London

Flawes

Thu 14 Sebright Arms, London



READER'S PICK



Lauren,
19, Cumbria
@laurenpage_
news

DJ EZ

Sat 9 O2 Academy Brixton, London
"Sick DJ. After seeing him smash a 24-hour set for Cancer Research, he's too good to miss!"

Akala



Holy Esque

Fri 8 The Carriers Inn, Bude
Sun 10 Moles, Bath
Wed 13 Soup Kitchen, Manchester
Thu 14 Arts Club, Liverpool

John Cooper Clarke

Fri 8 The Sugarmill, Stoke-on-Trent

Kate Tempest

Fri 8 De La Warr Pavilion, Bexhill-on-Sea

Little Mix

Fri 8 Motorpoint Arena, Nottingham
Sat 9 Metro Radio Arena, Newcastle
Mon 11 & Tue 12 AECC, Aberdeen
Thu 14 Echo Arena, Liverpool

Lucius

Fri 8 The Art School, Glasgow
Sat 9 Brudenell Social Club, Leeds
Sun 10 The Rescue Rooms, Nottingham
Mon 11 Thekla, Bristol
Wed 13 KOKO, London

The Lumineers

Thu 14 O2 Academy, Bristol

Mura Masa

Fri 8 Bodega, Nottingham

Nada Surf

Sat 9 Gorilla, Manchester
Sun 10 King Tut's, Glasgow
Mon 11 Electric Ballroom, London

Newton Faulkner

Fri 8 The Limelight, Belfast
Sun 10 University SU, Cardiff
Mon 11 Colston Hall, Bristol
Tue 12 G Live, Guildford
Wed 13 O2 Academy, Oxford

PVRIS

Fri 8 University SU, Cardiff
Sat 9 O2 Institute, Birmingham

Shonen Knife

Thu 14 The Ruby Lounge, Manchester

Slow Club

Wed 13 Paper Dress, London

Teleman

Fri 8 The Rainbow Complex, Birmingham
Sat 9 The Portland Arms, Cambridge
Mon 11 OPEN, Norwich
Tue 12 Bodega, Nottingham
Wed 13 The Old Market, Hove
Thu 14 KOKO, London

live

The View

Sun 10 Civic Hall, Whitehaven
Mon 11 Fibbers, York
Tue 12 O2 Academy, Birmingham
Wed 13 O2 Academy, Leicester
Thu 14 The Sugarmill, Stoke-on-Trent

The Vryll Society

Fri 8 King Tut's, Glasgow
Sat 9 Night & Day Café, Manchester
Tue 12 The Lexington, London
Wed 13 The Green Door Store, Brighton
Thu 14 The Louisiana, Bristol

The Wholls

Fri 8 Think Tank, Newcastle

Wilkinson

Fri 8 O2 Forum, London



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Fri 8 KOKO, London

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Sat 23 LEEDS Brudenell

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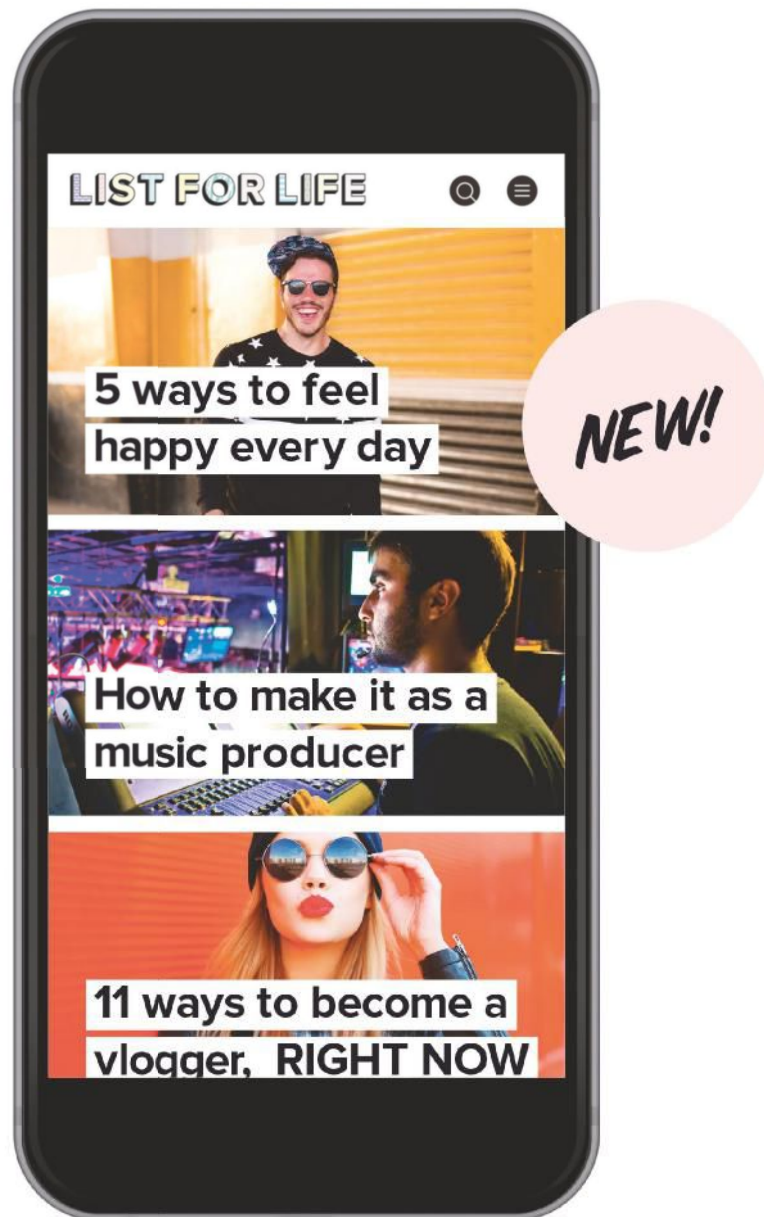
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SOUNDTRACK OF MY LIFE

Michael Shannon

Midnight Special star and *Batman v Superman* villain General Zod

The first album I bought

PHIL COLLINS

No Jacket Required

"It was 'No Jacket Required'. On cassette! Growing up in the '80s, I had a stretch where I was really into Genesis. Then I bought Stevie Wonder's 'Part Time Lover'. Some pretty awesome musical firsts right there!"

The song I listen to before I go on set

ELVIS PRESLEY

Promised Land

"In my next film, *Elvis & Nixon*, I play the King and I really got into the collection of his work on Stax Records from the sessions he did at the studios there. The film doesn't cover his whole life story. Instead it focuses on the time he went to Washington DC in 1970 to visit President Nixon at the White House to offer his services and get a badge because he wanted to be an undercover agent."



ELVIS PRESLEY

The first song I remember hearing

THE BEATLES

Sgt. Pepper's Lonely Hearts Club Band

"My musical experience, like a lot of kids, started with piano lessons and then I joined the orchestra at school where I played the string bass. I played in jazz band and things like that. But the first music I remember hearing at home was The Beatles from my stepdad's record collection."

The first gig I went to

BOB DYLAN

"I was living in Kentucky and went to the State Fair with my family and we were enjoying the silly rides, eating crappy food and whatever... Then my mum said, 'Hey, there's a concert tonight and it's only five bucks. We should go and see it because the guy who's playing is pretty amazing.' That guy was Bob Dylan."

The song I do at karaoke

TALKING HEADS
Wild Wild Life

"My taste in music is eclectic – I like The Replacements and Steely Dan but my go-to song for karaoke is 'Wild Wild Life' by Talking Heads."

The song that reminds me of home

JOHNNY CASH

My Old Kentucky Home

"We moved around a lot when I was a kid. But the no-brainer answer to that question is 'My Old Kentucky Home'. It was originally written in the 1850s as an anti-slavery ballad but it's been covered by the likes of Louis Armstrong and Johnny Cash."

The album that changed my life

TALKING HEADS

Naked

"When I was 13 or so, I stumbled onto the Talking Heads who were my favourite band during my teenage years. 'Naked' is one of their best. David Byrne's orchestration and arrangement is really breathtaking."

The song that makes me want to dance

PHIL COLLINS & PHILIP BAILEY
Easy Lover

"Even to this day, whenever I hear it I get very excited. This duet Phil did with Philip Bailey is awesome. That song is really something because those guys can sing, man! That's some of the top singing you're gonna hear."



The song I want played at my funeral

PHIL COLLINS

Sussudio

"I never really understood the malignancy around 'Sussudio' and even Phil seems to hate it. But I always thought it was a pretty fun song, so when you gotta go, keep a smile on people's faces."



DAVID BOWIE

The first song I fell in love with

DAVID BOWIE

Starman

"My band Corporal cover Bowie's 'Starman' – we played this at a recent gig in his memory. David Bowie is one of the best ever. I think 'Hunky Dory' is as close to a perfect album as I've ever heard."

Midnight Special is in cinemas now. *Elvis & Nixon* is released June 24

Go to NME.com for more Soundtracks



The wisdom of the *NME* archives

THIS WEEK

ROBERT SMITH
The Cure frontman
April 8 1989

"When Joy Division supported us in London in 1979, they were so brilliant compared to everyone else. I still think 'Love Will Tear Us Apart' is one of the best songs ever."

