

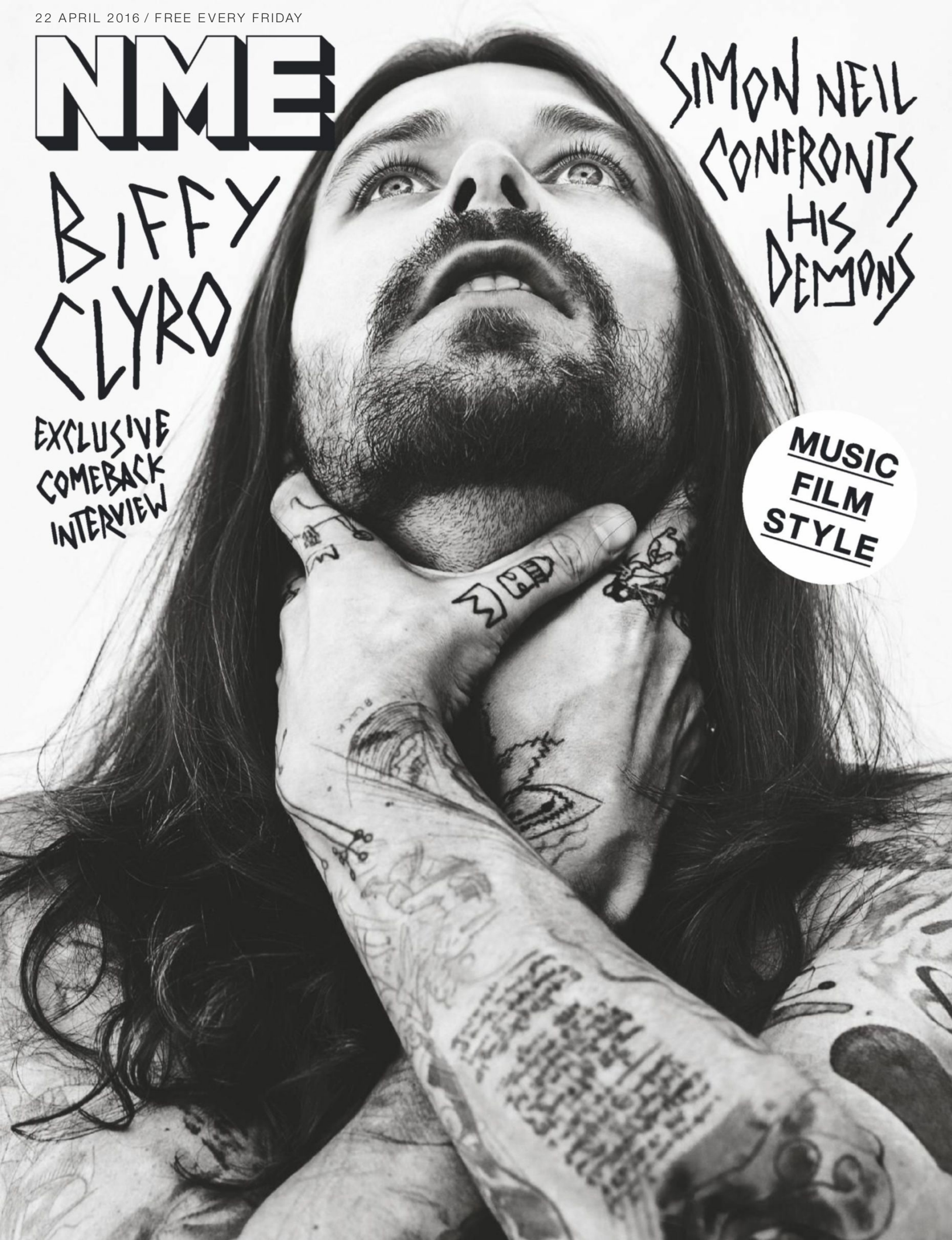
NME

BIFFY CLYRO

EXCLUSIVE
COMEBACK
INTERVIEW

SIMON NEIL
CONFRONTS
HIS
DEMONS

MUSIC
FILM
STYLE



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NME

Hello...



THIS WEEK'S ISSUE OF NME is brought to you by death, doom, gloom and despair. Cover star Simon Neil, frontman of rock demigods Biffy Clyro, has seen family, friends and colleagues die since

the band's last record. But, as he explains to Greg Cochran, it's given him perspective and helped him appreciate the good times.

Marking the imminent arrival of season six, Zara Larsson, Shirley Manson and Scott Ian from Anthrax explain why the incest-loving bloodbath that is *Game Of Thrones* is so brilliantly addictive (Noel Gallagher, on the other hand, isn't convinced).

And the excellent Louis Theroux, whose documentary subjects have included scumbags like Jimmy Savile and the Westboro Baptist Church, tells Jordan Bassett how he detuned from his recent investigations into alcoholism and brain injuries by relaxing with his family. So it's less about being bummed out and more about how the darkness can help you emerge fitter, happier and more productive.

A quick side note on Louis Theroux: I'm currently obsessed with the *Adam Buxton Podcast*. The two episodes featuring LT are amazing. As are his Bowiewallows. And the Garth Jennings episodes. In fact, the whole thing is genius, so go and indulge as soon as possible.

MIKE WILLIAMS
Editor-in-Chief
@ismsikelike



Suicide Squad p8

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The Scottish rock lords return! It's been a rough ride

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Celeb fans of the fantasy show spill their guts about why they love it

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The inimitable film-maker talks Jimmy Savile, jihadis and Scientology

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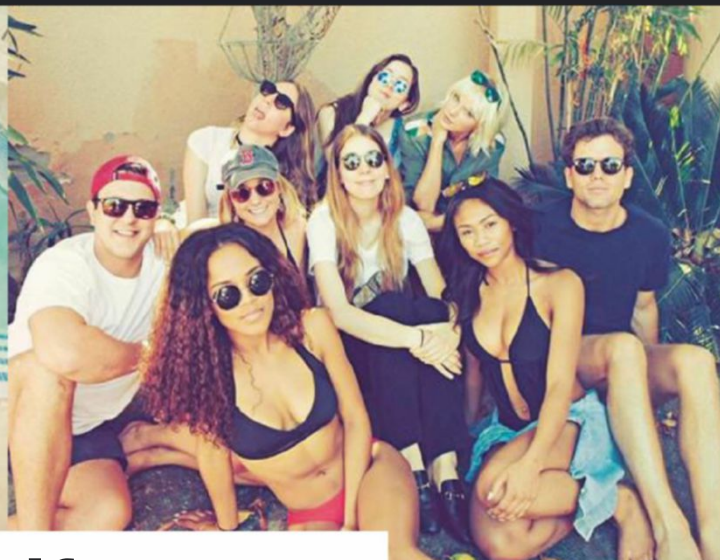
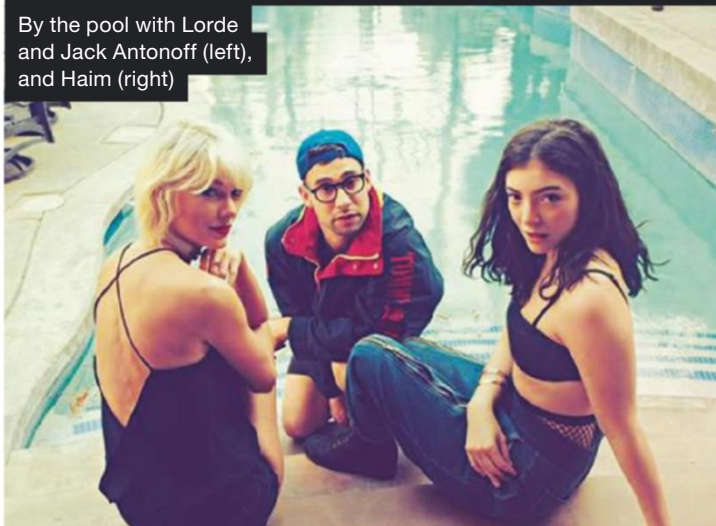
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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

By the pool with Lorde and Jack Antonoff (left), and Haim (right)



Taylor Swift had a lovely time at Coachella

She hung out with Lorde and Haim, and had a spiritual experience watching Calvin Harris and Rihanna

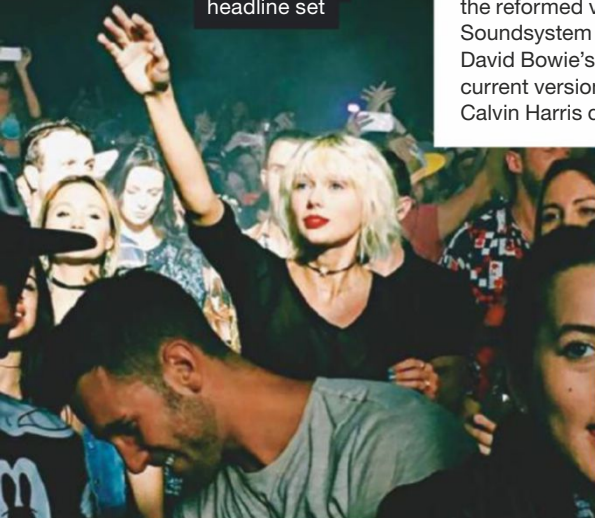
LAST WEEKEND SAW THE first of this year's two Coachella Festivals in California, which featured the old-school version of Guns N' Roses playing with an injured Axl Rose sitting on a throne; the reformed version of LCD Soundsystem dropping a cover of David Bowie's 'Heroes'; and the current version of Rihanna joining Calvin Harris during his headline

set to sing 'We Found Love'. Taylor Swift was there as a punter, having a lovely time with pals including band Haim, Fun's Jack Antonoff, singer Lorde, *Empire*'s Serayah McNeill, model Martha Hunt and YouTube star Todrick Hall. Her weekend peaked during boyfriend Harris's set, when she appeared to undergo a deeply moving spiritual experience.



Follow the second Coachella weekend, from April 22-24, at NME.com

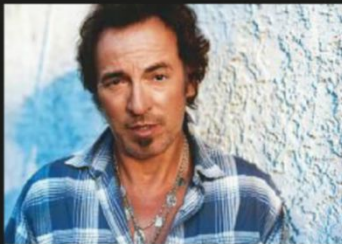
Vibing at Calvin Harris' headline set



Music vs new anti-LGBT laws

Two US states have passed highly discriminatory laws and been slammed for it

IN NORTH CAROLINA, they've passed House Bill 2, which stops local governments applying laws that prevent discrimination towards LGBT people. This means, for example, that people can be fired because they're gay. HB2 also requires transgender people use public toilets that match their biological gender, not the gender they identify as. In Mississippi, they've passed HB1523, which gives anyone the right to discriminate against LGBT people. So if you don't want to let a lesbian stay in your hotel, that's OK. Businesses including Paypal, Coca Cola and Apple have called it bullsh*t. As have these four musicians...



BRUCE SPRINGSTEEN

The man they call The Boss

What he did: Cancelled a 23,500-capacity Greensboro Coliseum show in North Carolina.

What he said: "Some things are more important than a rock show and this fight against prejudice and bigotry is one of them. It is the strongest means I have for raising my voice in opposition to those who continue to push us backwards instead of forwards."

LAURA JANE GRACE

Singer for Florida punks Against Me!, who came out as transgender in 2012

What she did: Refused to boycott their May gig in Durham, North Carolina.

What she said: "Going ahead with the show was an easy decision. I'm not not playing a show I want to play because of some assholes. It's gonna be a benefit for Time Out Youth, a local queer-friendly youth drop-in centre. I've played in North Carolina at least once or twice a year for the past 20 years. If I have to use a public restroom there, that affects me. This law will make people scared. All you need is a headline and people think 'trans people must be an issue'. That's the immediate connection. It's scaremongering. The bathroom part gets the most focus, but the big 'f*ck you' is them saying you have to use the gender on your birth certificate. It's terrifying. It's ideological discrimination. Total, bigoted discrimination from the corrupt, ignorant government."



MUMFORD & SONS

Rootsy quartet beloved here and in the US

What they did: Donated profits from their Time Warner Cable Arena show in North Carolina to a LGBT charity.

What they said: "We want to take a stand with the people of North Carolina against fear, intolerance and discrimination."



RINGO STARR

Ex-Beatles drummer

What he did: Cancelled an All Starr Tour date at the Koka Booth Amphitheatre in North Carolina.

What he said: "We need to take a stand against this hatred. Spread peace and love."



Demonstrators take a stand against trans discrimination

Last W33K IN NUMBERS



7

Years Lily Allen was stalked by a fan before he was convicted.



2

Bands Axl Rose sings for: Guns N' Roses and AC/DC, whose frontman Brian Johnson is ill.



£4.9m

Pay allegedly lined up for Paul McCartney at a big US concert in October.



12

Seconds of terror when Muse's drone crashed into the crowd at London's O2 Arena. No one was hurt.



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(L-r) Harley Quinn, Killer Croc, Katana, Rick Flag, Deadshot and Boomerang

10 reasons why Suicide Squad will rock the summer

The DC Comics film adaptation about a gang of villains forced together by the US government to take on an unspecified threat is out August 5, and we're super-excited

1 The trailers are funny

As the success of *Deadpool* shows, there's an appetite for funny, not frowny, superhero films.

2 The plot is disturbing

These sadistic characters have been blackmailed into military service and they'll be blown up by mini-bombs implanted inside them if they don't do what the government wants.

3 Ben Affleck's Batman can redeem himself

Batman last appeared in *Batman V Superman: Dawn Of Justice*, the second-highest grossing film of 2016, even though critics hated it. Let's see what Affleck does with the character this time.

4 We'll finally see Jared Leto's Joker

His method acting has become so extreme he's sent his castmates a dead pig, some bullets, a live rat, sticky issues of *Playboy* and used condoms. He's also studied "horrendous crimes". Leto's Joker has been talked-up since last summer. Can he match up to the hype?

5 Viola Davis' Amanda Waller is formidable

She's a ruthless figure who will do anything – anything – to control her squad, and she sounds exciting.



6 The Joker/Harley Quinn story is hitting the big screen

In the comics, Harley Quinn starts off as a psychiatrist called Dr Harleen Quinzel, who falls in love with her patient, Joker, and becomes a mad villain. One fan theory is that she'll go rogue from the squad to help her lover.

7 There isn't too much CGI

The movie's director David Ayer has confirmed he's trying to do as many stunts and set pieces using old-school techniques as possible. Less CGI, more roly-polies.

9 The women have "the best roles"

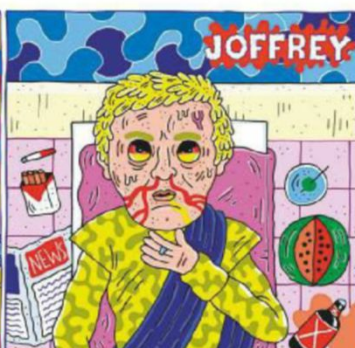
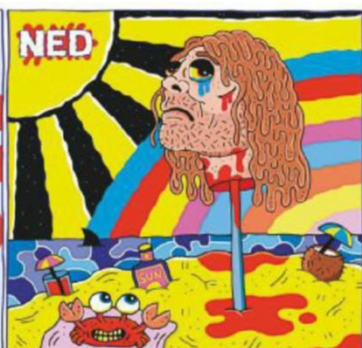
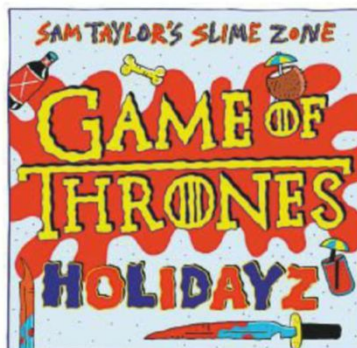
So says model-turned-actress Cara Delevingne, who plays Enchantress, a character possessed by a powerful witch. Rumour has it she'll be the main villain, thanks to trailer scenes that show her looking menacing in the White House and seducing non-villain team leader Rick Flag.

8 The cast are really close

The chemistry is so electric they've been giving each other real tattoos of the word "SKWAD".

10 Young Thug is on the soundtrack

Well, that's what the Atlanta rapper's sister Dora recently revealed on Twitter anyway.





A catch-up with Noel Gallagher

ELO are good. The Stone Roses will play new songs this summer. Ian Brown uses chocolate-scented shower gel. Noel's making another album. And more...

You're not on the Glastonbury line-up. Why's that, then?

"They're yet to ask or make a serious offer. But I am going. The line-up isn't exactly great, though. Not talking about the headliners, but the entire thing... I think, 'What am I going to see?' ELO, they're good."

You said The Stone Roses were "blooming" last year, before anyone knew anything about the new album. What can you tell us about their new tunes?
 "I'm very excited, for them mainly. They're going to play some new songs [at their gigs this summer]. I bumped into Ian [Brown] in a supermarket recently. He was buying chocolate-scented shower gel. This is not a joke. He said, 'Have you tried this?' and I said of course I hadn't. He swears by it and says it's amazing. He was telling me how excited the band are by the new music. He said it was like they were making their first record again."

When's your new record, the follow-up to last year's 'Chasing Yesterday', going to be released?

"I'm halfway through making a record now. I'll get it finished by Christmas, hopefully. That's absolutely best-case scenario, that it's done for Christmas and I'll be

able to sit on my arse for three months at the start of 2017 watching Man City's glorious run to football domination."

So it'll be out this time next year, then?

"Hang on a f**king minute... That's best-case scenario, but best-case scenario has a habit of going tits-up."

What can you tell us about the album?

"I don't like talking about it until it's finished, because many a record was bought and sold on people saying, 'This is my "Sgt Pepper",' and then you hear it and you think, "What the f**k are you on about?" But I'm doing something different this time, to amuse myself – I'm writing in the studio. When you're writing in the studio, you don't know where you're going, so the flavour of it all can constantly shift. It's a bit chaotic, but the end results are great."



Noel and lan down the shops, March 2016



BEYONCÉ

She's premiered a trailer for a mystery video project called 'Lemonade'. Well, she *is* the queen of pop.



KESHA

The star rose above her recent legal ordeal to join producer Zedd on stage at Coachella.



JOHNNY DEPP

He and wife Amber Heard issued a cringeworthy apology for smuggling their pet dogs into Oz.



KANYE WEST

Performed with A\$AP Rocky at Coachella, but their mics were cut early due to timing restrictions.



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Katherine Ryan

OFF THE TV AND IN YOUR FACE

THIS WEEK

Goodbye NME – you’ve been good to me

LIKE ALL OF YOU, I had dreams of being in a cheesy '90s girl band. My friends and I wrote sweet, nonsensical lyrics and spent afternoons slithering along corridor walls and humping chairs. With all the grace of a landmine victim, I choreographed brilliant routines that would showcase my friends' synchronised arsecheeks. At 14, we were about as sexy as The Proclaimers going down on each other. I thought my dreams died with B*Witched, then were dug up and murdered again after reality pop doc *The Big Reunion*. But the success of US *X Factor* contestants Fifth Harmony has shown me that the 90S GIRL BAND DREAM IS ALIVE. So I'm leaving this column to pursue it.

We've had a good run, you and I. Sometimes it's appropriate to say "you and me". Know how you can tell? Take out the other person and see if the sentence makes sense when it's just you. "Come for lunch with Tracey and ME". "Tracey and I would like to meet you for lunch". It's an important trick and I feel like too few of you employ it.

Use your inside voice. There's a lot of shouting going on and trust me, we can f*cking hear you if you don't yell. Exfoliate. Also, you are not qualified to do your own eyebrows. Jacked-up brows make you look scary and unemployable, so get them threaded on the high street so that I can sleep at night.

Please stop eating bread. There are warnings against feeding it to ducks now because it's bad for them. White's not right. It's quack

"I'm leaving this column to pursue my girl band dream"

cocaine. Throw seeds into your local pond, then jam a few in your own gob. You'll be less anxious.

I have two pairs of jeans, six tops, a skirt and a bunch of tracksuits. I borrow the rest. Don't participate in disposable fashion because you simply do not need that much stuff. Count the number of £5 tops in your wardrobe and you'll see that you could have invested in a few nice pieces instead, made in Britain in an ethical manner that didn't result in underpaid workers dying in a factory collapse.

Getting older's not so bad. It just means you didn't die. Easy for me to say, right? My skin is still tighter than a grasshopper's pussy. But make sure I'm not in the room when you say things like 'She's too old for our channel,' then give the job to a man of the same age. I've got a very patient, but ultimately very big mouth, and you've been added to my exclusive list of enemies.

Support live comedy. It's affordable and it's healthy for your soul.

It makes me happy when you tweet about this column, even

when you're angry that I don't write about Nirvana. Your unwillingness to accept change is utterly adorable. It's so cool that *NME* let me write about pretty much whatever I want (rapists and the Kardashians) week after week.

Do reach out if you need me. Yes, I'll be busy topping the charts with my girl band, but I'll always make time for you, friend. I'm on tour for a little while longer and if you come to London's Apollo in May, your friends might see your gorgeous little face in my comedy special!

Finally, to my neighbours: fix my damn wall. Your renovations destroyed it months ago and I am exactly the kind of b*tch who'll write a stand-up routine about what you two sound like having sex. Peace.

NME

THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE



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£9.09 amazon.co.uk



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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Oxford

"The best thing about Oxford is the atmosphere – it's just different"

Joakim Egeland >
23, student

Listening to:

THE 1975

The Sound

"It makes you happy."

Wearing: A.P.C. coat and T-shirt, Acne Studios scarf and shirt, Replay jeans, Ray-Ban sunglasses.

Best thing about Oxford: "The atmosphere – it's just different to most places."

Mona Schirmer >
23, student

Listening to:

VAMPIRE WEEKEND
Step

"I like the rhythm. It's really playful and impossible to get bored of."

Wearing: Vintage coat and scarf, H&M jumper, shoes and denim shirt from a market in Munich.

Best thing about Oxford:

"The buildings here are all really beautiful."

< Andrew Hemingway
51, university course director

Listening to:

JAMES POWER
Soul Train

"If I could have seen anybody perform live, it would have been him."

Wearing: Burberry scarf, tweed jacket from eBay, handmade shirt, vintage trousers.

Best thing about Oxford:

"The quiet spaces. There's a real tranquillity in the parks and gardens."

Lauren Poppy Greenmoor >
25, retail worker

Listening to:

THE MAGIC GANG
No Fun

"You can listen to it when you're in any mood. Happy or sad, it doesn't matter."

Wearing: Coat from Oxfam, New Look dress, vintage sunglasses.

Best thing about Oxford:

"The music scene. There are always great bands on at the O2 Academy."



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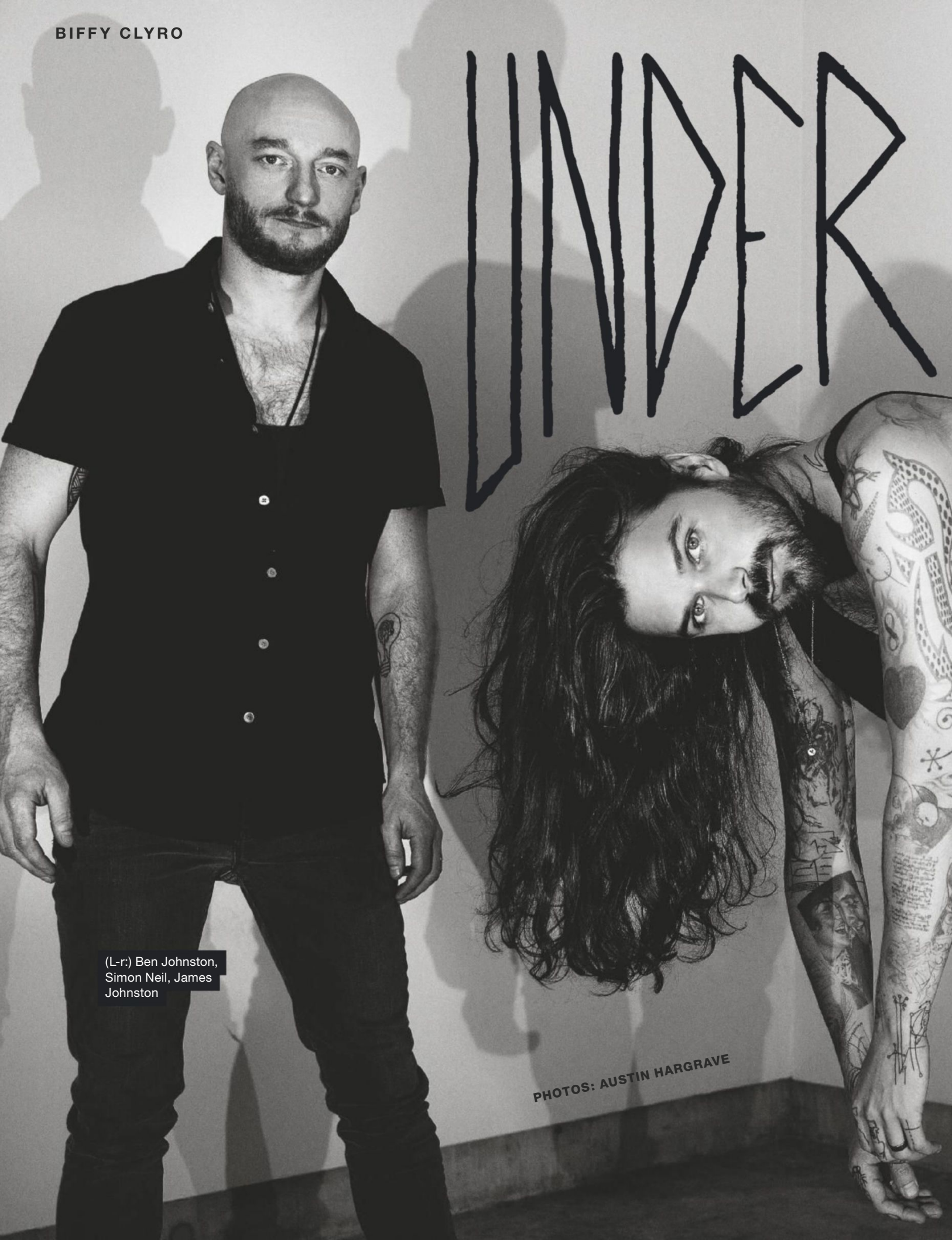
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BIFFY CLYRO

UNDER

(L-r:) Ben Johnston,
Simon Neil, James
Johnston

PHOTOS: AUSTIN HARGRAVE



PROGRE

Biffy Clyro's forthcoming seventh album, 'Ellipsis', sees them ditch the brain-bending prog-rock of their last three records in favour of something a bit more, well, bonkers. **Greg Cochran** hears how depression, writer's block and good old-fashioned gang mentality fed into their fierce new sound





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for the facts drinkaware.co.uk



IT'S THE LUNCHTIME AFTER THE night before and Biffy Clyro are bleary-eyed. They stroll into Sound Factory – a recording studio a few blocks from Hollywood's Walk of Fame, opposite a bar called Big Wags – one by one, each dressed all in black and clutching takeaway coffee cups and roll-up cigarettes.

Yesterday, back at the house in the Hollywood Hills they've shared for the past six months, the trio had a private listening party for their seventh album, 'Ellipsis', which is out in July. Fuelled by tea, pastrami sandwiches and spliffs, the three-piece – frontman Simon Neil plus twin brothers James (bass) and Ben Johnston (drums) – stayed up listening to their creation, getting high, laughing, celebrating and reflecting. They felt a mixture of relief and elation, and as it approached dawn they were laughingly boasting, "We're the best band in the f*cking world!"

Tomorrow, they fly home to Scotland to their farmhouse practice room to rehearse for their massive summer shows, which include headline slots at the Reading and Leeds Festivals. But today is all about dotting i's and crossing t's on the album. They chose to make it in LA – where they did 2009's 'Only Revolutions' and 2013's 'Opposites' – because they love the quality of the studios, the work ethic and the "anything-is-possible mentality". Says Simon: "You want to make records that stand up to the best record ever made – because of what we're like, we wouldn't be able to inhabit that mentality too much if we were in Scotland."

The Sound Factory studios are a production geek's emporium: rivers of cables, strange instruments and living musical history. In one corner sits a tatty computer the size of a microwave, which houses Peter Gabriel's original samples; next to that, a synthesiser that Kate Bush played and some "R2D2-sounding sequencers". In recent times, this place has been home to Beck, Morrissey, Paramore, The Black Keys and the *Frozen* soundtrack. To Biffy Clyro, it's been a playground sandpit. In other words, they've relished using loads of this cool stuff.

Since the Ayrshire band always think of their albums as trilogies, this, being number seven, marks the beginning of the next chapter. And on 'Ellipsis', Biffy Clyro

have gone wild. You'll have heard the Napoleonic charge of lead single 'Wolves Of Winter'. It's Biffy at their thundering best, a fire-bellied rock anthem inspired by a David Attenborough documentary about a pack of territorial beasts protecting their patch against intruders. Simon explains: "It's about grabbing someone by the collar and going, 'This is our f*cking band, you can hate us all you want, you can love us all you want, but it's *our* f*cking band'."

But 'Wolves Of Winter' is conventional Biffy when compared to the rest of 'Ellipsis'. Before we chat, six of its 11 tracks are blasted out of a wood-panelled speaker stack so loudly the air moves. There are trap beats and vocoders ('Rearrange'), Americana and boogie-woogie piano ('Small Wishes') and stripped-back acoustic stuff ('Medicine'). There are '90s G-funk synths, drum machines and even a children's choir. These are the best and most far-out songs they've written. When producer Rich Costey, pottering around the studio, describes it as "their most exploratory album yet", he's not kidding.

"What's the point of being in a band if you're just going to churn it out and fit the format?" notes James. "I think our fans, the real hardcore, enjoy the worry. They want to worry that we've lost it. That's part of the appeal."

"We've always had people who think we're great and people who think we're terrible. I want it to be that way," says Simon. "I don't want us to be a *reliable* band. No one wants 'good old f*cking Biffy Clyro'. It's not romantic or mysterious. I want it to be, 'Those f*cking nut jobs? What are they doing?' Hopefully this album will remind people we're plugged into different mains."

BIFFY CLYRO'S experimental turn shouldn't come as a shock. This is the trio whose last album, 2013's 'Opposites', was a 20-track opus, and a deliberate counterpoint to the bite-size consumption of streaming. It was a dicey move, but one which *still* saw the band gain more fans, and songs like 'Black Chandelier' and 'Stingin' Belle' were anthems that helped elevate them to Reading and Leeds headliner status that same year.

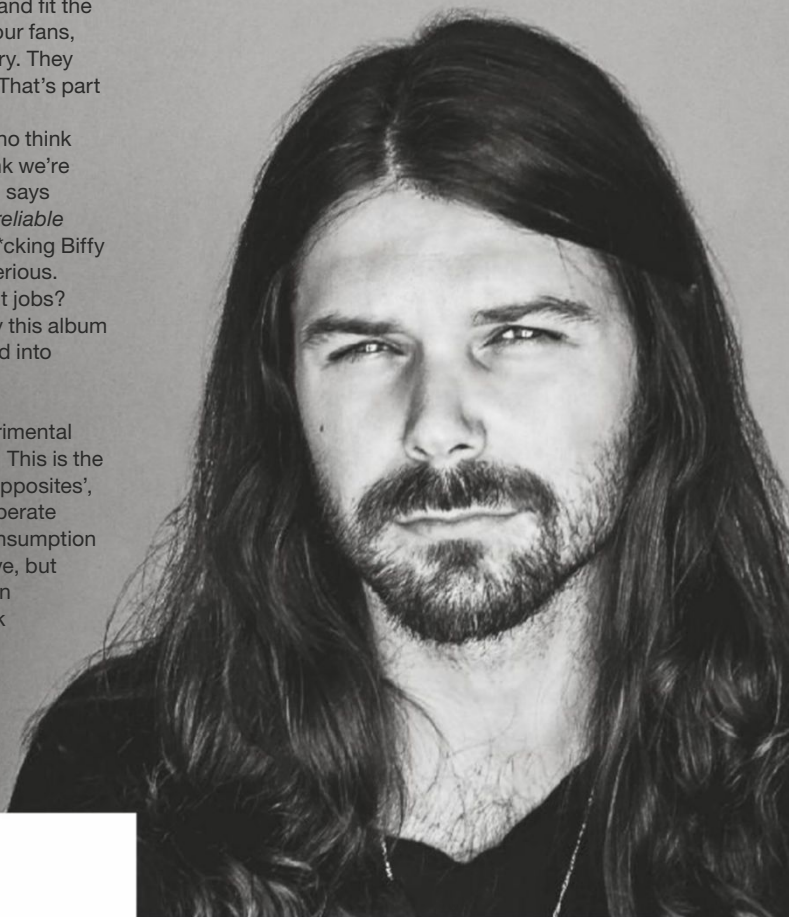
"It feels like a gamble

"We're plugged into different mains"

looking back on it now," says Simon, sitting in the Sound Factory studios' sun-shaded courtyard with James and Ben. "At the time, we were so headstrong it made perfect sense. We did something really special. I don't think we'd feel that we'd proven our worth until we'd made a double album."

If 'Opposites' was the risk that paid off, it wasn't without its drawbacks: principally the toll that making and subsequently touring the album took on Simon's health. Following a UK headline tour in April 2013, the band called off a series of shows, citing the 36-year-old's "serious respiratory problem". The period had taken it out of his body, but also his mental health.

"Last year, I had a bit of a 'do'," he says, puffing air through his cheeks. "This is going to turn into a right downer interview, but before that our very first tour manager died of leukaemia; Storm [Thorgerson, designer of their artwork] died; my gran died; my best friend's brother died on Christmas Day... It felt



Five unexpected influences on 'Ellipsis'

From the mouth of Simon Neil

KANYE WEST

The world's greatest pop star

"I'm not a huge Kanye fan, but I thought 'Yeezus' was one of the best albums ever. That's a heavy record – it's also bonkers."

VERA LYNN

English World War II singer

"We have this horn/ keyboard part and we made it sound like a sample and it does this wobbly thing. It starts like an old 1940s ballad."

DEAFHEAVEN

San Francisco-based black metal five-piece

"I like the sonic architecture of the band. They've done something fresh the last couple years."

TEARS FOR FEARS

English '80s pop group

"I only properly discovered them recently. I love the texture of their records. There's a real '80s drum sound on 'Ellipsis', which will surprise people."

DEATH GRIPS

Aggressive, brutal Californian rap act

"Rock music shouldn't be sweet on the ears, and they're one of the best rock bands in the f*cking world."

Rock of ages

Biffy Clyro through the years



THE HAIRY UNDERDOG YEARS

The sound: Contorted riffs, haywire time signatures and ludicrous song titles (see: 'Toys Toys Toys Choke Toys Toys Toys')

The look: Like they've just rolled out the back of a van. Big sideburns, sketchy tattoos

Key release: The 'The kids who pop today will rock tomorrow' EP (2000) includes die-hard fan favourites like '57'

Key moment: August 2001 – the first of what will be 10 appearances at Reading and Leeds Festivals

like when things couldn't get any worse, they just kept getting worse."

Simon fell into a five-week period that he describes as a "funk", during which his confidence in his own songwriting deserted him. "I was just in a terrible headspace," he explains. "It's just the way I am. I'm always going to have a bit of trouble convincing in here [taps his head] that everything's going alright, when it is going alright. I needed to shed a skin in a serious way last year. We'd done more things than I could ever have dreamed of and I still felt slightly unfulfilled and unhappy."

"I was getting real panicky. I was cancelling on my friends at the last minute because I couldn't face people. I lost my identity entirely. We were all so committed to the last record, I'd given every last ounce of myself and I was a husk. I had a bit of a breakdown. It was just a case that I needed to sort my f*cking sh*t out."

The key person who helped him through was his wife Francesca. In fact, that's exactly what one of the album's most heartfelt songs 'Rearrange' ("I would never break your heart, I would only rearrange all the broken parts") is all about.

"The big turnaround for me was when I realised how unhappy my missus was," he says. "She was struggling so much trying to get me out of this funk. I could see how much it was draining her. That was when I realised: if the woman I love more than anyone in the world couldn't make me feel better, I need to fix this."

The couple left Scotland and went to LA for two months. The thinking was that a change in scenery might re-ignite Simon's belief in himself. "It happened when I least expected it," says the singer. "I was sat at the piano and wrote three songs, sending them to the boys, going, 'I'm really excited by these,' and they got back, saying, 'They're f*cking unbelievable'. I'll always remember that, because that day was the turning point in getting my confidence back."

That was the start of the demos for 'Ellipsis', but he also completed work on his debut solo album under the title ZCC. It'll get released, he says, in 2017 ("Making that record helped clear my mind entirely. It almost informed the Biffy record. I've got the artwork, all the concept – it's going to be good fun"). Saying that, Simon's open about the fact that his depression is probably going to visit him "in waves through my life". For the first time last year, he reflected on how it's probably always been part of his character, even as a child.

"I was figuring out where I'd f*cked up and I was like, 'You know what, I think I've always just been a bit depressive. I've always taken things a bit seriously'. That helped [me to] put things into perspective, and not beat myself up too much that I've ended up in this horrible headspace because I'm a f*cking musician and my

ego's out of control or something. It was a lot more like, 'No, no, I think it's just always going to be with me.' It doesn't define me; it's part of who I am. It doesn't mean that I'm a f*cking loser and that I'm worthless. That's why we feel so positive now, because last year was really dark off of some of the best years we've ever had."

THE MAKING of 'Ellipsis' has been a hard-fought win. This is the band who made friends aged seven, started Biffy Clyro at 15, toured the country in a van playing every toilet venue possible, eventually headlined festivals and now enter their third decade stronger than ever. They've watched each other get married, seen friends and family pass away and helped each other battle addiction, but they still retain the spirit of being in that group who sat around listening to Rage Against The Machine and Nirvana. "This is still our teenage band," nods James.

Talk turns to how "album 10 will take another shift", as a call comes from the studio to head inside. The final preparations for 'Ellipsis' need to be made, but Simon's keen to make his point. "Because we started so young, this really is a part of who we are," he says. "It's not just a hobby – it's inside of us. We've defined ourselves by being in this band since we were 15. We're going to be making music for a long time. We haven't painted ourselves into a corner, and that's what's so exciting about the next 10 years."

Biffy might be one of the country's biggest bands, but they're also one of the most resilient. The result of a challenging 18 months is the most adventurous and honest album of the group's 21-year life. A triumph for the "same wee gang" they've always been.

NME

PHOTOS: AUSTIN HARGRAVE, ELLIS PARRINDER, TOM OXLEY, JOEY MALONEY

THE CINEMATIC ROCK YEARS

The sound: Bigger, slicker, heart-on-the-sleeve rock

The look: Simon's hair: long, short, bleached, repeat. James and Ben hit the gym

Key release: 'Puzzle' (2007) helps the cult band become a mainstream concern, with tunes like 'Saturday Superhouse'

Key moment: X Factor winner Matt Cardle covers 'Many Of Horror' (retitled 'When We Collide') and scores 2011's Christmas Number One



THE PROG YEARS

The sound: Anything goes – even bagpipes. Pretension positively encouraged

The look: Short hair.

Pink Floyd-like album art

Key release: Bananas double album 'Opposites' (2013), which incorporates two madly titled halves, 'The Land At The End Of Our Toes' and 'The Sand At The Core Of Our Bones'

Key moment: Telling NME that 'Opposites' includes the sound of the band's beards being scratched



THE FUTURE

The sound: Trap beats, drum machines, vocoders – who knows...

The look: Los Angeles cool meets grizzly west coast Scotland

Key release: 'Ellipsis', out in July

Key moment: December 31 2015, Hogmanay, Edinburgh. The return of Biffy to the stage and the start of their biggest year yet



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Big game season

With *Game Of Thrones* finally back on our screens this week, these celebrity superfans tell Andy Welch what they love about the all-conquering fantasy epic

THE FEMALE CHARACTERS ARE POWERFUL

SHIRLEY MANSON
Garbage

"In *Game Of Thrones*, the women are smart and scheming and they're treated equally. They're equally as twisted and corrupt, and I like that. Power and war and destruction's always been appealing, hasn't it? If I was anyone in the show, I'd be f*cking Khaleesi [played by Emilia Clarke], of course, because I'm a haughty c**t!"

IT'S PURE ESCAPISM

JENNY LEE LINDBERG
Warpaint

"It's absolute fantastical bulls**t. To be brought into another world, with dragons and witches and zombies and kings and queens and princesses and wolves... it's just a dream – the best escape of all time. I like to wait until the season's through so I can marathon-watch the whole thing in one go. Half the time it's hard to understand what the f*ck they're talking about, but when I watch episodes closely together it's a bit easier to follow."

IT HAS MASTERFUL STORYTELLING

TIM BOOTH
James

"We're in the hands of a master storyteller. When you kill off your poster boy [spoiler! It's Sean Bean's Ned Stark] before the end of the first series, you're telling your audience that no one is safe and the stakes are high. It changed the rules of storytelling. I think most of us watching are fearful that Tyrion, Daenerys or Arya might cop it at any moment, so it has the random factor of life. The good guys don't usually win and everyone is flawed, but some have noble characteristics. I'd say not since Dickens has a serialisation held people so."

IT HAS NAIL-BITING CLIFFHANGERS

MATT RICHARDSON
comedian

"I've lost many hours of sleep since the end of season five pondering whether Jon Snow is dead, but I still have no clue. Even if you've read the books you're never sure what's going to happen, and it's compulsive viewing. I once watched seven episodes in one go. I was deep down the rabbit hole."

THE TV SERIES IS BETTER THAN THE BOOKS

SCOTT IAN
Anthrax

"As a massive fan of the *A Song Of Ice And Fire* books (which *Game Of Thrones* is based on) it's not easy for me to say I like the TV show better than the books. Seriously, when is a movie or TV show better than its source material? Very rarely, if ever. The thing that tips the scales for me is the way the author, George R.R. Martin, split the narrative of the story in books four and five of the series. Rather than split the text in half chronologically, Martin chose to split the material by character and location, resulting in "two novels taking place simultaneously" with different casts of characters. That meant through all of *A Feast For Crows* there was no Tyrion Lannister. I had to wait for the next book, *A Dance With Dragons*, to find out what was happening with him. That was a *looong* wait. The TV show opted to tell the story chronologically and I felt that choice served the story better. This is possibly the nerdiest thing I have ever said..."



THE COSTUMES ARE GLORIOUS

ZARA LARSSON
singer

"I love the costumes in *Game Of Thrones* – the attention to detail is incredible. In general, the Lannisters are the best dressed – they're rich and powerful, sitting on the Iron Throne, and dress as such. I really love Daenerys's look: very casual, cool and kinda simple, although the poor girl is naked a lot. Sansa looked very pretty when she was in the city and her dress sense has improved as she's grown in strength. The worst dressed are the Night's Watch – they look very dirty and aren't really trying to represent anything. If I was any character, I'd dress like Margaery Tyrell, who has the most amazing, elegant dresses."



IT'S SHEER QUALITY

ADAM LAMBERT
Queen

"So many amazing actors have been cast on this show and the budget is through the roof. It's basically like a movie every single week because the production values are super-high. You get so invested in these characters and all the tragedies they go through. I really liked that gay prince who got killed [Spoiler! It's Renly Baratheon] – I was sad over his death because I wanted to see how his relationship with Margaery Tyrell's brother would evolve. That's the thing with *Game Of Thrones* – don't get too invested in anybody because they will get killed."



IT HAS INCREDIBLE ATTENTION TO DETAIL

NEYLA PEKAREK
The Lumineers

"The costuming, the intricate storylines, the characters, and – duh! – the sex, drugs and rock'n'roll, are amazing, but you have to say that the production of the show is absolutely insane. I was lucky enough to visit the set in Belfast a couple of years ago and couldn't believe how much thought went into every single detail, down to a pile of leaves on the floor, or candles melted in a precise manner. They've really committed to creating this world that we've all been captivated by."



THE POLITICS IS COMPELLING

JESSICA ENNIS-HILL
Olympian

"I love all the different families, each of which has so many great characters, and the politics between them. I love that no one is safe, too – a key character can be gone in an instant and I like that unpredictability because it keeps you on your toes. My husband and I watched the whole of season three on the plane when we flew back from Australia. If I was a *Game Of Thrones* character, I'd be the Queen of Dragons, Daenerys."



OF COURSE, NOT EVERYONE LOVES GAME OF THRONES

NOEL GALLAGHER
Noel Gallagher's High Flying Birds

"I've never watched *Game Of Thrones*. Can't stand all that dragons and stuff. Feels like me and the wife are the only two people in the country who don't watch it. I have seen a Bad Lip Reading parody of it on YouTube, which was absolutely hilarious, so I rather believe that's what the show is really like."

NME



L KING LOUIS

Louis Theroux is arguably the greatest documentarian of his generation. As his investigations into alcoholism and brain injury hit our screens, Jordan Bassett talks to him about his extraordinary career

I'm making a new film about Jimmy Savile

What made you want to make a film about alcoholism?

"I'd come back to the UK from living in LA [he moved there in 2012] and was looking for British stories. I'm interested in forms of life and human behaviour that are in some way extreme, or that involve the deep question: as a species, why do we do this to ourselves?"

Which subjects did you consider before alcoholism and acquired brain injury?

"We looked at doing something on the growing world of ISIS sympathisers, but it didn't pan out. People who are sympathetic to ISIS don't trust the media in general and the BBC specifically, so it's very hard to build trust. It's also very hard to get into that world in an intimate way. Plus, there are various laws to do with not glorifying terrorism, so they fear that if they say the wrong thing they'll be arrested. In fact, a couple were arrested during the period we were talking to them."

What inspired you to make a film about people living with the after-effects of brain injury?

"If you have a serious brain injury, often you can make a physical recovery, but the after-effects mean you behave in a different way. In some cases, you're more impulsive and less inhibited. You're the same person in the same body – yet different. And that involves all kinds of flare-ups. It's relatable, in that it's about family, yet it's also an examination of extreme stress when one of the key people in the family has changed."

Is there a thematic link between the two shows?

"They're about love at some extreme pull. We all make decisions about our relationships with someone when they're behaving in a way that you don't quite know how to deal with. If your girlfriend fell off her bike and became slightly different to the person you'd fallen in love with, what's your obligation now? At what point is it OK to say, 'This isn't the person I fell in love with'? It's not an easy question to answer because we all want to be good people, but we also have the right to happiness."

You never fail to get people to open up. How do you do it?

"I just have an instinct of how to do interviews. It wasn't consciously planned; I wanted to get along with people, while also satisfying my natural curiosity. People talk about me as though I was playing a character in my late '90s programmes [such as *Weird Weekends*], but what comes through to me is a sort of authenticity. The people I meet may see that I'm occasionally being a bit cheeky, but underneath they recognise there's something real there."

You must watch a ton of documentaries. What did you make of *Amy*?

"It was an amazing piece of work. Amy Winehouse's life is almost a crime scene. There's so much blame that can be cast around, plus the whole process of celebrity itself was implicated in why she came a cropper. It's hard for a film to do justice to all of that. Having said that, it's beautifully put together and very subtle. Her life was so messy and so troubled that it's hard to put all the answers together."

Another recent documentary, *Abused: The Untold Story*, talked to Jimmy Savile's victims. Having previously interviewed Savile, was that something you'd considered doing?

"I'm doing a film about Jimmy Savile at the moment. We're just editing it."

Did you speak to Savile's victims for that film?

"Yes."

And what was that like?

"What I think we should do is not talk about that. Only because we're at a sensitive stage. I think it'd be better to talk about that when it goes out."

Louis' best bits

Four vintage moments from his documentaries

WHEN HE GAVE RAPPING A GO

"My money doesn't jiggle jiggle, it folds/ I wanna see you wiggle wiggle, for sure/ It makes me wanna dribble dribble, you know/ Riding in my Fiat, you really have to see it."

WHEN HE MADE AN AWKWARD PORN CAMEO

"Good evening gentlemen. I'm just out telling everyone that they should be on the lookout for an escapee from Jordan Valley Prison. If you need to – call me."

WHEN HE TRIED WRESTLING

"Waldo's the name. London, England's the place of origin. A new face on the block. I'm gonna wrestle Pistol Pez Whatley, the one and only, the legendary. Am I excited? Am I honoured? You'd better believe it. Is he going down? I hope so."

20 SECONDS INTO GETTING HIS ARM BITTEN BY AN ATTACK DOG

"OK, I think that's enough!"

You were living in the US when you made the upcoming *My Scientology Movie*.

Given they're not fans of being put under the microscope, were you worried about them turning the tables on you?

"That was one of the reasons I felt it would be a good way of doing it. I was very near the Celebrity Centre and various other church buildings were a relatively short walk away. The idea was always to make a film from the belly of the beast, and so I went into it slightly hoping that they would engage with me, which is to say, by... taking an interest in me. I'd seen an explanation of why people wanted to leave Scientology, but I hadn't got a sense of why they joined. I was interested in the seduction, why they would go along with the various practices that had been alleged for years, if not decades. [The film is] an attempt to create that mindset of being conditioned in behaviours outside of the norm."

Your documentaries are pretty heavy these days. How do you decompress after immersing yourself in such difficult subjects?

"I just try to spend time with my kids and enjoy normal things like music, cooking, drinking, going to the movies with my wife and getting into a family routine."

NME

Louis Theroux: *Drinking To Oblivion* is on BBC Two at 9pm on April 24



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

BEST FOR VINYL AFICIONADOS

PETER DOHERTY

The Whole World Is Our Playground

The Libertine has a new solo album on the way and this Record Store Day release is the first taster from it. Acoustic and featuring banjos, it's a folky delight.

BEST FOR COMEBACK KINGS

DJ SHADOW FEAT RUN THE JEWELS

Nobody Speak

Proving the new DJ Shadow material is a departure of sorts for the late 90s kingpin, 'Nobody Speak' is gloriously heavy and hard hitting. That'll be El-P and Killer Mike, then.

BEST FOR WINING AND DINING

BOB DYLAN

Melancholy Mood

The big man purrs his way through another Frank Sinatra standard on the first track from his new album 'Fallen Angels', out May 20.

BEST FOR POST-GYM PINTS

BLOSSOMS

Getaway

The influence of Catfish And The Bottlemen looms large on this cracker from the Stockport band. Massive choruses abound.

BEST FOR BEDROOM DANCING

TEGAN AND SARA

Boyfriend

MASSIVE pop banger alert! After spending the past few years buddying up with Taylor Swift and co, Tegan And Sara return sounding more energised than ever on 'Boyfriend'.

BEST FOR DOOMSDAY PREACHERS

RAE SREMMURD

Look Alive

A more delicate affair than their previous, more pulverising singles, 'Look Alive' has a dark swagger to it that's pretty irresistible.

BEST FOR BOOSTING SELF-ESTEEM

ESPA FEAT BONKAZ

141

The north Londoner has worked with everyone from Giggs to Goldie and Craig David. '141' is a near-perfect slice of UK soul.

BEST FOR FREAKING OUT THE NEIGHBOURS

LET'S EAT GRANDMA

Eat Shiitake Mushrooms

Like *The Simpsons'* odd twins, these Norwich teens are freaky AND inspiring. A stone-cold weirdo treat.

BEST FOR NIGHT-TIME DRIVING

TOM ODELL

Magnetised

With a touch of Coldplay's anthemic mastery about it, 'Magnetised' is a too-much-partying lament from Odell, who sounds both bruised and enchanted.

PETER DOHERTY



ALUNAGEORGE

BEST FOR A BEACH PARTY

ALUNAGEORGE

I Remember

Four years after the monumental 'You Know You Like It', AlunaGeorge finally look like having a song just as big as their debut. 'I Remember' shimmers and sparkles and just feels like summer.

For more new music, go to NME.com



BOB DYLAN

We need to talk about Kevin

The folk singer's third album is a sublime blend of protest songs and wild fantasy

KEVIN MORBY

Singing Saw



FOLK FANTASY PROTEST

WELCOME TO 'SINGING SAW', a surreal world of death, love and murder populated by vultures, coyotes and one wandering man on the verge of losing his mind.



That man is Kevin Morby, a 27-year-old folk singer from Kansas City whose world-weary tales ooze the influence of Bob Dylan and Lou Reed. The setting is Mount Washington, a

lush, green hillside neighbourhood above Los Angeles where Morby settled after leaving New York – and his previous bands Woods and The Babies – behind in 2013. Using twilight walks into the mountains as inspiration and the shabby house he shares with his girlfriend, his guitars and an old piano as his

base, Morby cooked up a glorious third album.

It begins with 'Cut Me Down', a story about slaying built on the sinister whirr of the instrument the album is named after (a hand saw played with a bow), plucked acoustic and smooth bass. "So why not do it now/ And cut me down," Morby sings, vividly describing a tearful protagonist about to breathe his last as vultures circle overhead. In contrast, the death that inspired second track 'I Have Been To The Mountain' is real. Framing the story of Eric Garner – the African-American man choked to death by New York police in July 2014 – in Mount Washington's idyllic landscape, it evokes The Clash's rootsiness. As Morby deadpans "That man lived in this town/ 'Til that pig took him down", we're in powerful protest song territory.

After that, fantasy takes over: fuzzy piano stomper 'Dorothy' finds Morby serenading his guitar, 'Water' has him on his death bed and stormy ballad 'Black Flowers' references "winged horses". But the seven-minute title track is the best distillation of what this album is: namely, an all-consuming combination of wild imagination and luxurious musical backing.

More perfectly judged bass (seriously, this record grooves *hard*) provides a platform for guitar, musical saw and childlike female backing vocals to spook you out. Meanwhile, a damaged-sounding Morby recounts one of his night-time strolls: "Big moon above me/ Old coyote, laughing at me".

He sounds similarly out of it on the dreamy-as-hell pair 'Drunk And On A Star' ("I've gone dizzy, like a ship / When that water comes into it") and 'Ferris Wheel' ("Well, I lose my mind sometimes"). By the end of this sublime record, you'll have lost yours too. **Ben Homewood**



BILL FAY

Time Of The Last Persecution (1971)

This north Londoner's records were wildly unsuccessful back in the '70s, but the cult appeal of his spindly songs sparked a run of reissues and this second album is the pick of the bunch.

ALBUM
OF THE
WEEK

The surreal deal

The queen of the Welsh alt-folk scene's fourth album bristles with stark, scratchy and weird pop

CATE LE BON

Crab Day



MYSTIC DRUIDS CRUSTACEANS

WE'VE ALL HAD crab days, right? You know, those days when you feel that you were born on the wrong day, or like a dirty attic. When every instrument you try to play seems to have a crucial part missing, the strings on backwards and be tuned to 1973. A Cate Le Bon kind of day. "I want to make sense with you," Penboy's cranky acoustic answer to tUnE-yArDs sings on — oh yes — 'I'm A Dirty Attic', but sense is purposefully elusive on the 33-year-old's fourth album. And as you might expect from the queen of the Welsh alt-folk

scene, with links to Super Furry Animals, H Hawkline and wizardly types Gorky's Zygotic Mynci, we're talking mystic, disjointed neo-folk that sounds like it's been made by 'shroomed-up Snowdonian hippie druids stumbling around a college orchestra storeroom in the dark.

Dusty, muted organs hum like prog antiques, making the sort of noises that unrecognisable woodland creatures used to make on 1970s children's television. The guitarist and pianist have quiet fights over control of each song's direction. Some seals have a go on saxophones and xylophones. And Cate

presides over the whole reedy rattle with icy poise, serving her surrealism chilled. "If you don't believe in stones, I'm gonna cry in your mouth," she promises on 'I Was Born On The Wrong Day', while on the crabby new wave of 'We Might Revolve' she reveals, "I was a human satellite" and that "all the dolls are miniature". Strangely, Noel Fielding doesn't seem to have a credit.

From such askew romantic sentiments as "my heart's in my liver" ('Wonderful') and "love is not love when it's a cold hammer" ('Love Is Not Love') we can fathom that she's over the deaths of various pets that inspired her earlier albums, yet 'Crab Day' bristles with a stark, scratchy pop desolation that suggests deeper fractures. And while the art-wonk approach is naturally distancing, songs like 'I'm A Dirty Attic', 'Yellow Blinds', 'Cream Shadows', 'We Might Revolve' and 'How Do You Know' include just enough melodic allure to draw you into Cate's world of crustacean crookedness. **Mark Beaumont**



STRANGE & TRUE

Cate's album 'Mug Museum' was named after the nickname her roommate gave to her bedroom, due to Le Bon's habit of accumulating teacups there.

Come and have a go if you think you're Bard enough

A tribute to Shakespeare featuring Helena Bonham Carter, Florence Welch and William Shatner, of course

classical compositions to Austrian opera singer Anna Prohaska. Driven by lush, expansive arrangements from the BBC Symphony Orchestra and

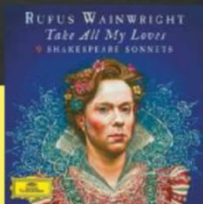
Prohaska's flawless soprano vocals, these tracks are technically impressive but a little chilly to listen to. Wainwright originally composed several of this

album's songs for a Shakespeare's Sonnets stage production by German theatre company the Berliner Ensemble, and it's hard not to feel they'd be more compelling performed live with an orchestra right in front of you. Hearing Wainwright's actor pals recite sonnets between songs is obviously fun (bizarrely, Bonham Carter delivers hers in an American accent), but it also has a habit of halting any momentum.

'Take All My Loves: 9 Shakespeare Sonnets' is most entertaining when it's looser and leans towards pop. Wainwright backs his own vocals with shredding guitars and thumping drums on 'Unperfect Actor (Sonnet 23)' and creates something brilliantly camp and bombastic that sounds like it belongs on a rock opera.

Still, it feels unfair to call the album a mixed bag because the quality of Wainwright's songwriting and overall musicianship never really dips. But at the same time, there's a persistent stiffness to proceedings that makes this an album that's easier to admire than love.

Nick Levine



RUFUS WAINWRIGHT

Take All My Loves: 9 Shakespeare Sonnets



CAMP BOMBASTIC SPOKEN-WORD

IT'S IMPOSSIBLE TO FAULT Rufus Wainwright's ambition here. To commemorate the 400th anniversary of William Shakespeare's death, the singer-songwriter has put together a unique and star-studded tribute album. 'Take All My Loves: 9 Shakespeare Sonnets' features original songs composed by Wainwright using the Bard's verse. They veer between classical and pop, interspersed with recitations from the likes of Helena Bonham Carter, Carrie Star Wars Fisher and William Star Trek Shatner (yes, really). Wainwright has even recruited Florence Welch to sing lead vocals on one of his fancy Shakespeare co-writes.

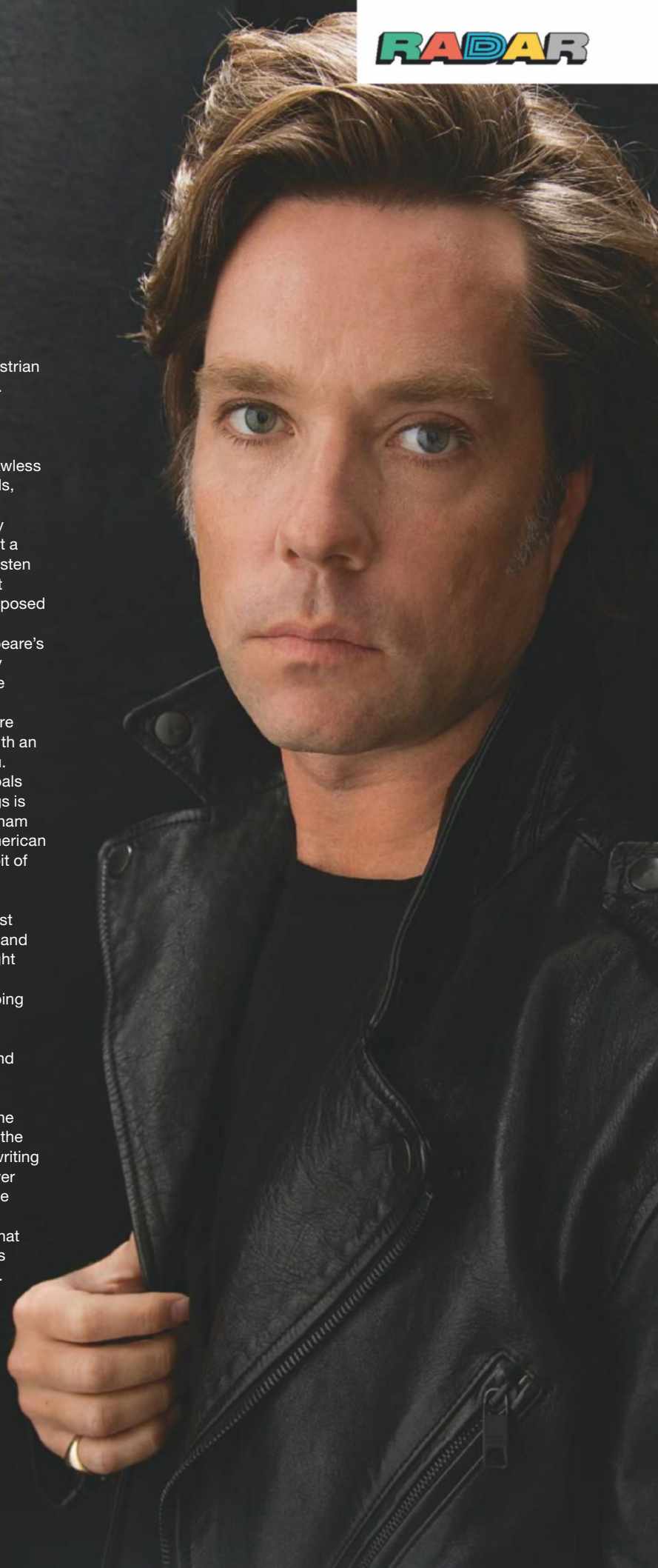
In fact, Wainwright himself only handles lead vocals on three songs, handing five of the grander, more

Best track

'When In Disgrace With Fortune And Men's Eyes'

Florence Welch's soft and restrained vocal performance on this pretty folk ballad is a highlight.

PHOTO: MATTHEW WELCH



new music



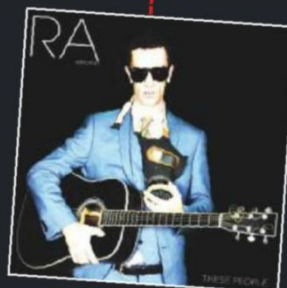
brian eno
the ship
29/04/2016

album of the month

richard ashcroft
these people
20/05/2016

king gizzard and the lizard wizard
nonagon infinity
29/04/2016

wire
nocturnal koreans
out now



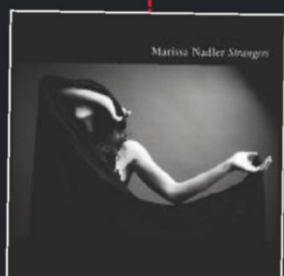
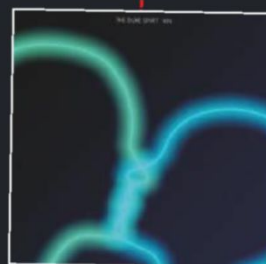
manic street preachers
everything must go:
20th anniversary edition
20/05/2016



the duke spirit
kin
06/05/2016

julianna barwick
will
06/05/2016

marissa nadler
strangers
20/05/2016



eagulls
ullages
13/05/2016



whyte horses
pop or not
06/05/2016

luh
spiritual songs
for lovers to sing
06/05/2016

doomsquad
total time
29/04/2016

the fopp list

get the lowdown on the best new music
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**the
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list**

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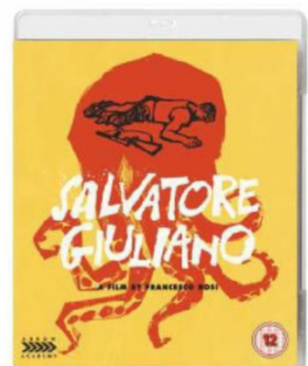
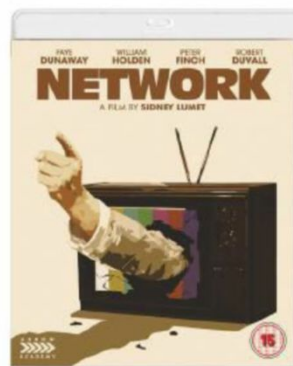
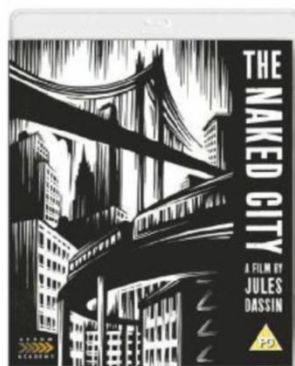
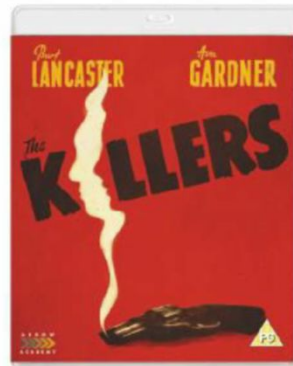
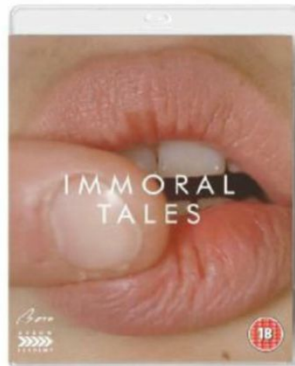
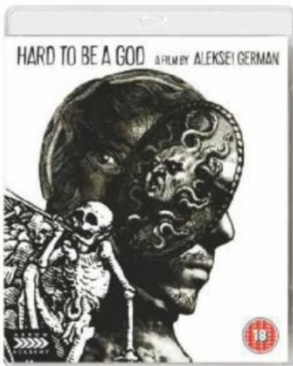
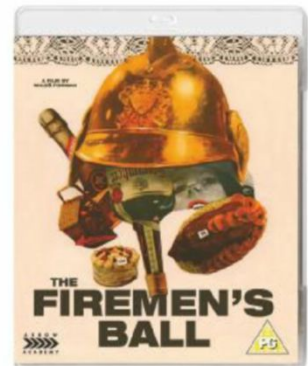
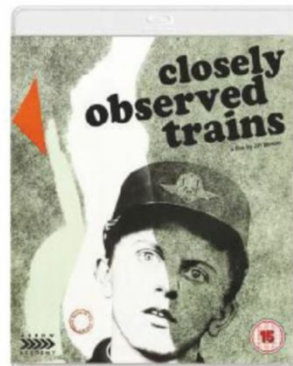
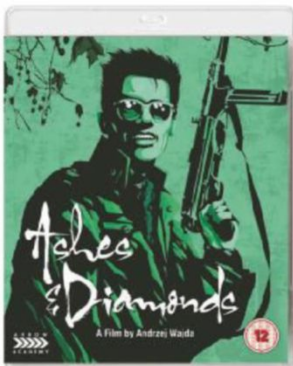
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Calamity Jane

A western that gives the lead part to a woman. Exciting! Well, bits of it...

JANE GOT A GUN

15 Natalie Portman, Joel Edgerton, Ewan McGregor



WESTERN FLASHBACKS ADRIFT

Natalie Portman as gun-toting Jane



THE PRODUCTION OF *Jane Got A Gun* was one of the most 'troubled' in recent memory. Michael Fassbender and Jude Law both signed on for lead roles, then left before shooting. Original director Lynne Ramsay (*We Need To Talk About Kevin*) quit the day before filming was supposed to start – for reasons still unexplained – triggering a rush to find a new director (Gavin O'Connor, *Warrior*) and re-jig the cast. It's a credit to those eventually involved that the resulting film is as coherent as it is, even if lacking much personality. Yet we can't review what might have been, only what is.

Jane Got A Gun is the story of a young woman (Portman), whose husband arrives home riddled with bullets after a tussle with an outlaw gang led by John Bishop (McGregor). Why? We'll find out later as Jane embarks on a mission to take down her man's attackers with the help of Dan Frost (Edgerton), a curmudgeonly neighbour with whom she shares a clearly complicated past. The plot is more than solid. You can see the bones of something great, in which all the relationships are far more than they initially seem and which, in the sweaty, testosterone world of westerns, gives the best part to a woman.

Yet O'Connor's direction

is workmanlike, simply putting the script on screen, not adding any extra dimensions to it or finding the extra story between the lines. Flashbacks to establish the characters' pasts are clumsily inserted with scene-setting subtitles and Dan and Jane's youthful romance is strainingly romanticised – they stroll through swaying cotton fields and ride hot air balloons, always bathed in the last sun of the day. They may as well be drawn with little hearts above their heads. The film builds to a big confrontation, but when it comes it unfolds hastily.

The cast are strong, particularly Portman, who keeps Jane hardened to her situation until one single moment of emotional release – which devastates. Yet, the actors are a little adrift in a film that never really finds itself in the great plains of the Old West.

Olly Richards

FOR FANS OF



TRUE GRIT



THE MISSING

Joel Edgerton plays Dan Frost



Artistic licence

A made-up story about a legend that's enjoyable even if you don't give a damn about jazz



MILES AHEAD

15 Don Cheadle, Ewan McGregor



JAZZ FICTION NOODLING

LET'S BRUSH PAST THE title, which even if it is taken from an actual Miles Davis album is still a painful pun that means essentially nothing. Don Cheadle, who directs, stars and co-writes, has put together a biopic – in the loosest sense – that manages to be accessible to those barely aware of the jazz legend's achievements and offer something beyond the usual soup-to-nuts life storytelling. It's mostly lies but it's entertaining.

Fittingly for a piece about a jazz musician, the film starts

on a jarring note, then bibbety-bops its way around, seemingly randomly, until it eventually all starts to blend together into something you can actually follow.

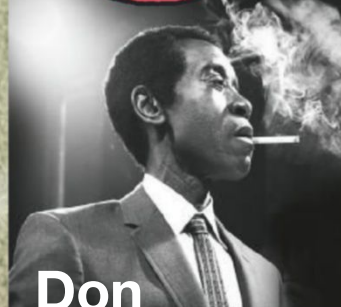
We first meet Davis (Cheadle, never surrendering to indulgence when directing himself) quite late in life, shut away in a large and expensive but bedraggled apartment. A man (McGregor) comes to his door claiming to be a reporter from *Rolling Stone* and then tails Davis for several days as he fights with his record company over his refusal to record more music, gets in a violent disagreement with a shady music manager and finds himself being shot at during a car chase. Throughout we flit back to the failed relationship that helped form this angry, insecure man.

It's almost entirely invented,

which perhaps should be made clear at the start because it would make it easier to understand what Cheadle is going for. The aim appears to be a broad strokes impression of a man, an attempt to get to a version of who Cheadle imagines Davis to be based on his music, not a picture of who he definitely was. Without that caveat it's too easy to assume it's based on fact.

Toward the end it becomes a tad too ridiculous, even within its own world, as Cheadle and McGregor run around town waving pistols, which smacks a little bit of not knowing how else to finish than with a big action sequence. Yet perhaps that too is supposed to be part of the whole jazz motif. The best songs don't just repeat to fade; they go out with a blast.

Olly Richards



Don Cheadle

Star and director of *Miles Ahead*

Why did you make this film?

"It was attrition. This was something I tried to give away as a director several years ago, but I wasn't able to attract someone to take it over. The people I did attract said, 'This is yours, you've created this vision, you've got to direct it.' I looked at the road ahead and thought, 'Nah, this is a b*tch, I should probably offload some of this responsibility'. But that didn't come to pass."

How many years have you been working on it?

"Ten years."

So it's become a real passion project.

"Or a depression project. It became a 'monkey on my back' project. At some point earlier than this, if it had gone away I would have been relieved. But then I started picturing myself looking back on my career and thinking, 'Man, if only I'd tried...'"

What is it about Miles Davis that's so compelling?

"That he changed music three or four times. He never rested on his laurels – he was always searching for another sound at a time when he could have made a living playing the music people were comfortable with him playing. He had to push himself to new, unknown places and take chances."



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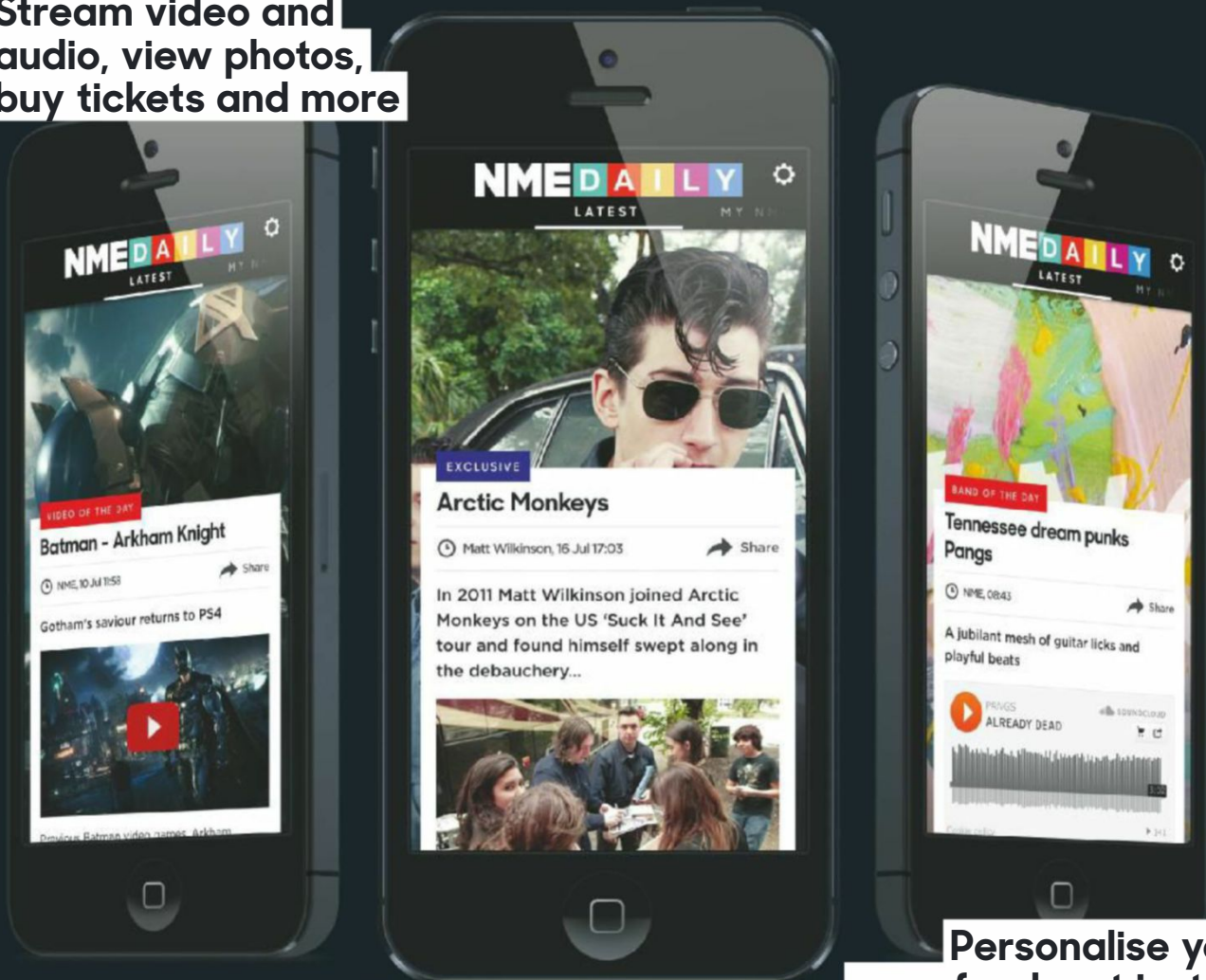


Image: William Shakespeare's Romeo + Juliet

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Julian Barratt plays Maurice Flowers

Blooming funny

Julian Barratt – best known for *The Mighty Boosh* – is returning to TV in *Flowers*, a black comedy about an eccentric family struggling to stay together

FLOWERS

Channel 4, April 25
Julian Barratt, Olivia Colman

FAMILY COMEDY SADNESS

Sell the new series to us.

"Oh God, I'm crap at this. I suppose it's a family-based comedy with dramatic and tragic undertones. It's not a sitcom as such: it's darker, more real and there's strong emotional stuff in there. Visually it's very different to a lot of stuff on TV. It's got the feel of an indie film."

Why's it called *Flowers*?

"That's the name of the family. The kids are growing up so they're a family on the verge of imploding or exploding – one of the 'plodings'. The script reminded me a bit of [classic sitcom] *Butterflies* in that there's something quite melancholy about it."

You play Maurice, whose marriage to Deborah (*Peep Show*'s Olivia Colman) is on the rocks. What's the problem?

"They're in a quandary: do we separate, or do we try to make a go of it? There probably was a time when they were happier but he's in a really bad place now. He can't think logically about his marriage or anything."

Why's he in such a bad place?

"He's a children's author, but he's creatively run dry. So he's realising that he's just a slightly useless person in a shed. He's haunted psychologically throughout the series by his past and by people who are dead. I don't want to say too much, but the series starts with an attempted suicide and death is pretty prominent throughout."

So it's very much a black comedy?

"It's pretty bleak from the beginning but it's still very comical. I suppose you'd call it a comedy-drama. The way my character is haunted by his demons, as you'll see, is done in a very visually brilliant and comical way."

What's going on with *The Mighty Boosh*?

Julian and co-star Noel Fielding have plans

They're gonna write new material

"We've talked about it. We'll get in a room and see what occurs. We have lots of ideas and there still seems to be interest, so we probably will do something."

They cannot stay away from each other

"We live about 100 yards from one another, but when my kids were young I barely saw him. I was getting up at 5am and he was getting in at 5am, so it was like he was in Australia. But now my kids have got a bit older and he's stopped going out. Maybe it's my turn to go off the rails?"

His kids dig it

"They've grasped that sh*t happens to my character, but they don't like watching bad things happen to me. Maybe I've damaged them, or completely undermined myself in their eyes? I should have played a superhero."

FOR FANS OF



THE LEAGUE OF GENTLEMEN



NIGHTY NIGHT

"That was brilliant, it was just the escape we needed, I love the film and Secret Cinema's production was great"

Matt Bellamy, MUSE

"Secret Cinema enters new territory"

The Independent

"You will be astounded, you will sh*t your pants and you will run for your life"

MTVUK

"Turns out that a zombie apocalypse is a great way to start your weekend"

The Metro

"Absolutely awesome experience. Best one yet. My mind is blown 10/10"

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@PurpleLou

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“Everything was drawing me to Rome”

Meilyr Jones

Running away to Rome with one of the UK's most unique voices

WHAT DO YOU do when everything you've known for almost a third of your

life comes crashing down? For Meilyr Jones, the former frontman of Aberystwyth psych-poppers Race Horses, who split in 2013, the answer was to gather up his things and head to pastures new.

Jones chose to move to Rome for six weeks with little to no knowledge of the language or the city. “Everything was drawing me there,” he says, now back in London, referring to his growing interest in the likes of romantic poet Byron and 19th-century French composer Hector Berlioz, both of whom had significant experiences there.

In Rome, Meilyr spent his days exploring the city, walking for hours, visiting churches and looking at art. He didn't know whether he'd ever write music again – his intention wasn't necessarily to find inspiration for a new project – he just wasn't sure what to do next, full stop.

Although Meilyr says he “didn't want to try something just for the sake of it”, the trip did end up producing his first solo album, ‘2013’, which came out last month. A record based around that year of his life, with its endings and new beginnings, it has Rome at its core and marks the renaissance of one of the UK's most original artists.

Full of baroque orchestration,

giddy choirs and pop hooks, ‘2013’ sounds unlike anything else that's been released in recent memory, seemingly refuting the notion that it's not possible to make anything original any more. “I moved away from fashion,” Jones says of how he ended up with something so unusual. “There's not a lot of confidence [in the music world] to say, ‘Let's just see what happens.’”

‘Don Juan’ (one of the record's highlights, named after a poem by Byron) has Jones commenting on the safeness of current mainstream culture, singing, “*There's a band on the radio singing politely/‘Is this my generation?’ again and again*”

By ripping it up and starting again in his own distinctive way, Meilyr has struck gold and found something magical to counteract the bland and the beige.

Best track

Don Juan

Harpichord and flute steer half of it, while the rest veers into '80s synth-pop; there's even a subtle nod to Carly Simon's ‘You're So Vain’.

FOR FANS OF



KATE BUSH



BELLE AND SEBASTIAN

Details

BASED London

SOCIAL @meilyrjones

BUY Debut album ‘2013’ is out on Moshi Moshi

LIVE April 25 Ramsgate Music Hall, April 26 London Moth Club, April 27 Birmingham Sunflower Lounge, April 28 Bristol Louisiana, April 29 Liverpool Studio 2, April 30 Leeds Live At Leeds May 1 Manchester Sounds From The Other City May 2 Newcastle Cluny 2 May 3 Glasgow King Tuts May 13 Cardiff Clwb Ifor Bach May 14 Wrexham Focus Wales

FACT Jones studied at the Royal Academy of Music and has played with Gruff Rhys in Neon Neon

For more on Meilyr Jones, head to NME.com

Live

THE 10 MOST IMPORTANT
GIGS THIS WEEK



1

Noel Gallagher's High Flying Birds

Sun 24 AECC, Aberdeen
Mon 25 Echo Arena,
Liverpool
Wed 27 First Direct Arena,
Leeds

WHO: Titan of Britpop Noel Gallagher and his merry band of rocking heroes.

WHY: Guaranteed tunes and guaranteed hilarity. What's not to love?

WHO'S SUPPORTING: Welsh rockers Super Furry Animals.

TICKETS: Sold out, but available on secondary ticketing sites from £44

2

Section Boyz

Fri 22 Waterfront, Norwich

WHO: Grime collective based in south London, featuring Knine, Inch and Littlez.

WHY: Canadian rap heavyweight Drake recently crashed one of their gigs after playing the BRITs because they're just that good.

WHO'S SUPPORTING: No details yet.

TICKETS: £16.50 from ents24.com





3

We Are Scientists

Sun 24 Bierkeller, Bristol
Mon 25 Rescue Rooms, Nottingham
Tue 26 Riverside, Newcastle
Wed 27 O2 Institute, Birmingham

WHO: Brooklynite indie group whose fifth album 'Helter Seltzer' is out today.

WHY: Good music, off-the-cuff jokes, zero pretension.

WHO'S SUPPORTING: No details yet.

TICKETS: £17.05 from ents24.com



5

Explosions In The Sky

Fri 22 Albert Hall, Manchester
Sat 23 Colston Hall, Bristol
Sun 24 Dome, Brighton
Mon 25 Royal Albert Hall, London

WHO: Four-piece from Texas who make big, cinematic instrumentals. Here they'll do it in big, cinematic venues.

WHY: They'll be playing stuff from their standout new album 'The Wilderness'.

WHO'S SUPPORTING: No details yet.

TICKETS: £22 from nme.com/tickets

4

NAO

Fri 22 Rescue Rooms, Nottingham
Sat 23 The Haunt, Brighton
Mon 25 Thekla, Bristol
Tue 26 & Wed 27 Village Underground, London

WHO: London singer Neo Jessica Joshua, who scored third place in the BBC's recent Sound of 2016 poll.

WHY: She's been working with A.K. Paul, the brother of elusive Rayners Lane synth maverick Jai Paul.

WHO'S SUPPORTING:

Atlantan electro-soul act Demo Taped, AKA Adam Alexander.

TICKETS: £9-13 from nme.com/tickets



6

The Lumineers

Sat 23 O2 Shepherd's Bush Empire, London
Sun 24 O2 Academy Brixton, London

WHO: Trio from Denver who make folk-rock that literally stomps.

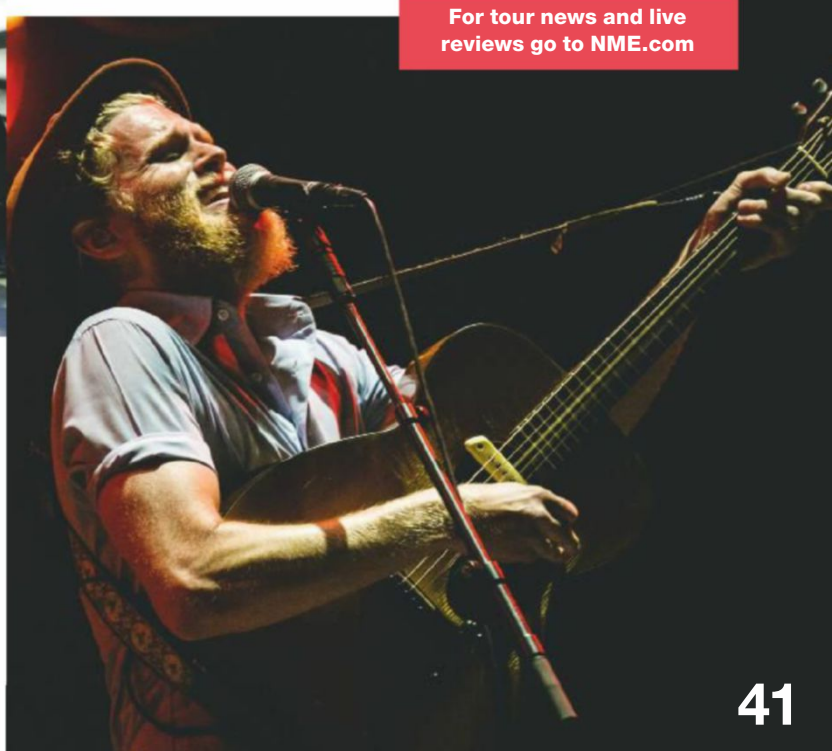
WHY: Remember their 2012 hit 'Ho Hey'? This is lots of that.

WHO'S SUPPORTING:

Saskatchewan singer Andy Shauf.

TICKETS: Sold out, but available on secondary ticketing sites from £35

For tour news and live reviews go to NME.com





7

Macklemore & Ryan Lewis

Fri 22 Metro Radio Arena, Newcastle

Sat 23 First Direct Arena, Leeds

Sun 24 Motorpoint Arena, Nottingham

Tue 26 Barclaycard Arena, Birmingham

Wed 27 The O2 Arena, London

WHO: Seattle rapper Ben Haggerty and his producer Ryan Lewis. You'd know them from 'Thrift Shop', or perhaps recent paradox 'White Privilege II'.

WHY: They just released their second album 'This Unruly Mess I've Made' which is by all accounts pretty good.

WHO'S SUPPORTING:

No details yet.

TICKETS: £34.30-£39.40 from ents24.com



9

Ought

Fri 22 Broadcast, Glasgow

Sat 23 Voodoo, Belfast

Tue 26 The Dome, London

WHO: Montreal's art-punk maggies who put out their second album 'Sun Coming Down' last September.

WHY: "We like to play things a lot live before we finish them," they say – here's a chance to hear new material before it's been recorded.

WHO'S SUPPORTING:

No details yet.

TICKETS: £11-£14.30 from ents24.com

8

Little Mix

Fri 22 SSE Arena Wembley, London

Sat 23 Motorpoint Arena, Sheffield

WHO: Pop act off *The X Factor* who are compellingly offbeat, releasing third album 'Get Weird' last November.

WHY: You liked their recent hit singles 'Black Magic' and 'Love Me Like You'.

WHO'S SUPPORTING:

Ex-The Wanted member Nathan Sykes, who's gone solo.

TICKETS: Sold out, but available on secondary ticketing sites from £45



10

Super Furry Animals

Sat 23 University SU, Northumbria

Tue 26 The Leadmill, Sheffield

Thu 28 Junction, Cambridge

WHO: Veteran Welsh rockers fronted by Gruff Rhys. Outside these dates they're also supporting Noel Gallagher's High Flying Birds.

WHY: They reformed for a few live dates last year. If you missed them then, this is your chance.

WHO'S SUPPORTING:

No details yet.

TICKETS: £25-29 from nme.com/tickets



Best of the rest

Afrikan Boy

Fri 22 Headrow House, Leeds
Sun 24 The Green Door Store, Brighton
Wed 27 The Boileroom, Guildford

Alxndr

Fri 22 O2 Academy, Newcastle

Artful Dodger

Fri 22 The Clapham Grand, London

Baby Strange

Sat 23 Surf Café, Tynemouth

Beach Baby

Fri 22 Soup Kitchen, Manchester
Sat 23 The Cookie, Leicester
Sun 24 Sunflower Lounge, Birmingham
Mon 25 The Bullingdon, Oxford
Tue 26 Arts Centre, Norwich
Wed 27 The Lexington, London

Benjamin Francis Leftwich

Fri 22 Portland Arms, Cambridge
Sat 23 O2 Academy, Oxford
Sun 24 Bodega, Nottingham
Tue 26 The Harley, Sheffield
Wed 27 Electric Circus, Edinburgh
Thu 28 Nice N Sleazy, Glasgow

Cast

Fri 22 O2 Academy, Newcastle
Sat 23 Brudenell Social Club, Leeds
Sun 24 The ABC, Glasgow
Thu 28 Old Fire Station, Bournemouth

Chris Cornell

Wed 27 Bridgewater Hall, Manchester

David Gilmour

Sun 24 Royal Albert Hall, London

Eliza Shaddad

Fri 22 The Hug & Pint, Glasgow
Sat 23 Lemon Tree, Aberdeen

The Fall

Mon 25, Tue 26, Wed 27 & Thu 28 The Garage, London

Fumaça Preta

Fri 22 The Lexington, London
Sat 23 Bleach, Brighton

Hannah Lou Clark

Fri 22 The Eagle Inn, Manchester
Sun 24 Broadcast, Glasgow
Mon 25 The Louisiana, Bristol
Tue 26 The Albert, Brighton
Wed 27 The Victoria, London

Holy Esque

Fri 22 Esquires, Bedford
Sat 23 Lennons, Southampton
Sun 24 The Boileroom, Guildford
Mon 25 The Portland Arms, Cambridge
Wed 27 The Cookie, Leicester
Thu 28 Bodega, Nottingham

Inheaven

Wed 27 Hare & Hounds, Birmingham

Is Tropical

Sat 23 Moth Club, London

John Cooper Clarke

Fri 22 Princess Pavilion, Falmouth
Sat 23 Tramshed, Cardiff

Kygo

Fri 22 & Sat 23 O2 Academy Brixton, London

Laura Gibson

Mon 25 Soup Kitchen, Manchester
Tue 26 Hoxton Bar & Grill, London

Lust For Youth

Fri 22 Moth Club, London



READER'S PICK

Tom
 20, Bristol
 @twigletstom

We Are Scientists

Sun 24 Bierkeller, Bristol
 "Because they're the balls, that's why."

Afrikan Boy

The Magic Gang

Sat 23 Brudenell Social Club, Leeds
Sun 24 Parr Street Studios, Liverpool
Mon 25 Think Tank, Newcastle
Thu 28 Sound Control, Manchester

Meilyr Jones

Mon 25 Music Hall, Ramsgate
Tue 26 Moth Club, London
Wed 27 Sunflower Lounge, Birmingham
Thu 28 The Louisiana, Bristol

Milburn

Sat 23 Riverside, Newcastle
Thu 28 O2 Academy, Sheffield

Misty Miller

Fri 22 The Cluny, Newcastle
Mon 25 Moth Club, London

Money

Fri 22 O2 Ritz, Manchester

Moose Blood

Fri 22 The Mash House, Edinburgh
Sat 23 Arts Club, Liverpool

Mystery Jets

Thu 28 BNU Student Union, High Wycombe

Newton Faulkner

Fri 22 Corn Exchange, Cambridge
Sat 23 De La Warr Pavilion, Bexhill-on-Sea

Pusha T

Wed 27 Electric Brixton, London

Raleigh Ritchie

Wed 27 O2 Academy, Bristol
Thu 28 O2 Shepherd's Bush Empire, London

Shonen Knife

Fri 22 The Boileroom, Guildford
Sat 23 Arts Centre, Norwich
Sun 24 Colchester Arts Centre, Colchester
Tue 26 Brudenell Social Club, Leeds
Wed 27 Sage, Gateshead
Thu 28 Summerhall, Edinburgh

Troye Sivan

Fri 22 O2 Shepherd's Bush Empire, London
Sat 23 O2 Institute, Birmingham

Vant

Fri 22 Sunflower Lounge, Birmingham
Sat 23 The Plug, Sheffield
Mon 25 Bodega, Nottingham
Tue 26 The Deaf Institute, Manchester
Wed 27 King Tut's, Glasgow
Thu 28 The Cluny, Newcastle

The View

Fri 22 Town Hall, Greenock

Wilko Johnson

Fri 22 The Assembly, Leamington Spa
Sat 23 O2 Forum, London



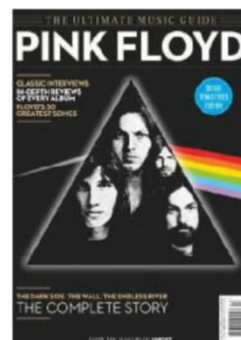
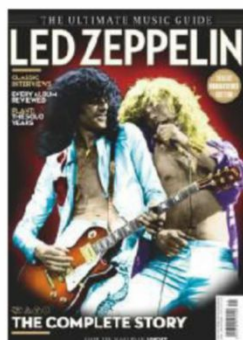
CLUB NME

New Carnival + Max Pope
Fri 22 KOKO, London

For tour news and live reviews go to NME.com

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ANTI **WORLD TOUR**

SPECIAL GUEST
BIG SEAN

JUNE 2016

FRIDAY 24

LONDON WEMBLEY STADIUM

SATURDAY 25

COVENTRY RICOH ARENA

MONDAY 27

GLASGOW HAMPDEN PARK

WEDNESDAY 29

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The Eden Project connects us with each other and the living world. Reg. charity no. 1093070 (The Eden Trust).

eden project

Sat 9 July

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academyevents and GLOBAL by arrangement with LPO present
BILLY OCEAN

'WHEN THE GOING GETS TOUGH'

SPECIAL GUEST

YOLANDA BROWN

APRIL 2016
28 BRISTOL O₂ ACADEMY
29 DONCASTER THE DOME
30 BLACKBURN KING
GEORGES HALL

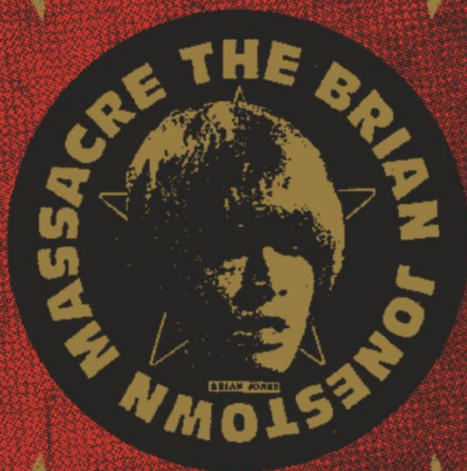
MAY 2016
03 CHATHAM CENTRAL THEATRE*
04 BOURNEMOUTH O₂ ACADEMY*
11 CARDIFF THE TRAMSHED*
13 WOLVERHAMPTON THE GRAND*
19 NEWCASTLE CITY HALL*
21 SHEFFIELD O₂ ACADEMY*

BILLYOCEAN.COM

*Yolanda Brown will be appearing at these venues only

30TH
ANNIVERSARY
TOUR

ACADEMY EVENTS BY ARRANGEMENT
WITH X-RAY PRESENTS



JUNE 2016

09 GLASGOW Barrowland
10 NEWCASTLE Riverside
13 LEEDS Stylus
14 LIVERPOOL O₂ Academy
18 BRISTOL Bierkeller
19 SOUTHAMPTON Engine Rooms
20 FALMOUTH Pavilion
21 OXFORD O₂ Academy2
23 BRIGHTON SOLD OUT rde 2

ACADEMY EVENTS & TINY COW presents

The Enemy

Thu 15th September
MANCHESTER O₂ RITZ
Fri 16th September
LONDON O₂ FORUM KENTISH TOWN
Sat 17th September
COVENTRY
SOLD OUT
Sun 18th September
GLASGOW O₂ ACADEMY
Mon 26th September
GLASGOW O₂ ABC
Fri 7th & Sat 8th October
COVENTRY EMPIRE

**New Shows Announced
Due To Phenomenal Demand**

Sat 3rd September
LONDON O₂ FORUM KENTISH TOWN
Sun 4th September
BRISTOL O₂ ACADEMY
Wed 7th September
MANCHESTER O₂ RITZ
Thu 8th September
LEICESTER O₂ ACADEMY
Fri 9th September
LIVERPOOL O₂ ACADEMY
Wed 21st September
GLASGOW O₂ ABC
Thu 6th October
COVENTRY EMPIRE

Farewell Tour 2016

tinyCOW

ACADEMY EVENTS by arrangement with THE MAGNIFICENT AGENCY presents

Fri 29 Apr BRISTOL O₂ Academy
Sat 04 Dec LONDON O₂ Shepherds Bush Empire
(REARRANGED DATE)
Sat 17 Dec LIVERPOOL O₂ Academy

CAST

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30 STOCKTON ARC
MAY
21 BIRMINGHAM
O₂ ACADEMY2
28 LEICESTER THE SCHOLAR
@ O₂ ACADEMY
JUNE
29 LONDON 100 CLUB
10 ST. HELENS CITADEL
11 STOKE EXCHANGE
AUGUST
27 CARDIFF CLWB IFOR BACH
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 19 May **LONDON** ~~SOLD OUT~~ Electric Ballroom
 20 October **LEEDS** Uni Stylus
 21 October **MANCHESTER** Albert Hall
 22 October **NEWCASTLE** Northumbria Uni
 24 October **BRISTOL** SWX
 25 October **NOTTINGHAM** Rock City
 26 October **LONDON** Camden Roundhouse
 17 November **SOUTHAMPTON** Engine Rooms

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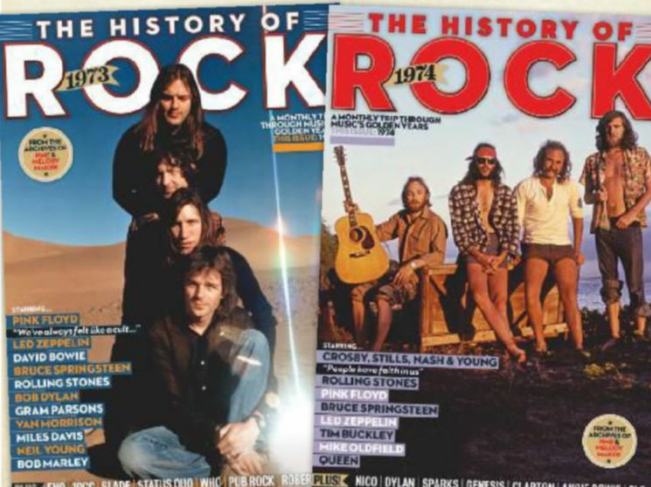
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THE HISTORY OF ROCK 1974
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 16 **LONDON** Scala
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SOUNDTRACK OF MY LIFE

Eddie The Eagle

Britain's first Olympic ski-jumper and subject of comedy biopic



The song that changes the way I ski

ADELE

Hometown Glory

"When I'm skiing, if I listen to a slow song I tend to do nice long turns; when it's a fast one I ski to the beat. And because I love my skiing, when I'm listening to music as I ski, I just ski to the music. It's nice to have a variety. So when I'm listening to Adele it's nice because I can do long, sweeping turns, quite gentle, down a blue run or something. But if I'm listening to something quite beaty, I do short turns and stuff like that."

The first song I fell in love with

SOFT CELL

Tainted Love

"It has a really nice funky beat. My mum used to work in a sports and social club and they used to have discos every Friday or Saturday night. I used to go there and have a drink and as soon as this came on it would get me up on the dancefloor."

The song that reminds me of the slopes

VAN HALEN

Jump

"I used to ski with a Walkman and then they came out with a sports Walkman – the bright yellow things. When I had my headphones on listening to Van Halen, I'd try to time it just so when it goes 'Jump!' I'd jump and fly through the air. So that reminds me of skiing. I used to love listening to that when I was skiing."

The song I know all the words to

LIONEL RICHIE

Say You Say Me

"That's one of the songs I really loved. I wrote the lyrics down – I used to listen to it on a cassette, so I'd listen to the first bit, stop the tape, write it down, then play it again... I wrote all the words down. Also 'Romeo And Juliet' by Dire Straits. I could probably sing that one at karaoke quite well because I know most of the lyrics."



The first song I remember hearing

QUEEN

Bohemian Rhapsody

"The one I got really attached to was 'Bohemian Rhapsody' by Queen. That was my brother's first record he ever bought and he was 18 months older than me, and I thought, 'Wow, that's a really unusual song.' So that's the one I remember vividly."

The song I can no longer listen to

ROBBIE WILLIAMS

Angels

"I used to love it, but now I just can't stand it. It was just around too much. They play it at every wedding, every funeral."

The song that makes me want to dance

MAROON 5

Sugar

"It kind of changes, but nowadays it's things like 'Sugar' by Maroon 5."



The song I do at karaoke

OLIVIA NEWTON-JOHN

& JOHN TRAVOLTA

Summer Nights

"I try to think of songs that are very, very easy to sing – normally Elvis. Once, when a lady asked me to sing with her, we did 'Summer Nights' from *Grease*. If I'm singing with a lady I'll try to do that one, but if I'm by myself I'll do Elvis. Anyone can sing Elvis."

The song I can't get out of my head

GNARLS BARKLEY

Crazy

"When that plays, it's in my head for the rest of the day. It's such a great beat as well. I love it; I love dancing to it. I do a lot of ceroc dancing – it's like a modern jive – and that's really nice to dance to. Even now, when it plays I really like listening to it."

Eddie The Eagle is in cinemas now

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The wisdom of the NME archives

THIS WEEK

BJÖRK

Icelandic innovator

April 18 1995

"Singing is a very physical sensation. It's the ultimate freedom, being able to express yourself completely without limitations."

