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NME





**SHOULDERS WERE
MADE FOR GLORY**

NOT DANDRUFF



NME

Hello...



I'VE BANGED ON IN THIS column a few times about the enduring power of the album, and this week's issue gives me license to do it again. We've rounded up 50 of the coolest and most influential people on the planet, including Quentin Tarantino, St Vincent, Azealia Banks, Chuck D, Grimes and Dave Grohl, and asked them to pick one album that *everyone* should hear before they die.

Their choices are fascinating. There are the classics you'd expect by the likes of Bowie, Dr Dre and Black Sabbath in there, but it's the lesser-known choices like Jacques Dutronc's self-titled album from 1968 picked by Ellie Rowsell from Wolf Alice, or Alex Turner going for Rainmaker by Michael Chapman, which came out a year later, that really excite me. It's a reminder that no matter how much time you spend absorbing brilliant new music or digging for lost gems from the past, there'll always be amazing records you've never heard. Vinyl sales are at a record high, Beyoncé is releasing concept albums, and the LP is here to stay. Enjoy the list.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

Skepta's album is reviewed on p28

FEATURES

16 50 records to hear before you die

Dave Grohl picks the B-52s. Quentin Tarantino picks Bob Dylan.
Hayley Williams picks Failure. And 47 more...

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110 SOUTHWARK ST
LONDON
SE1 0SU
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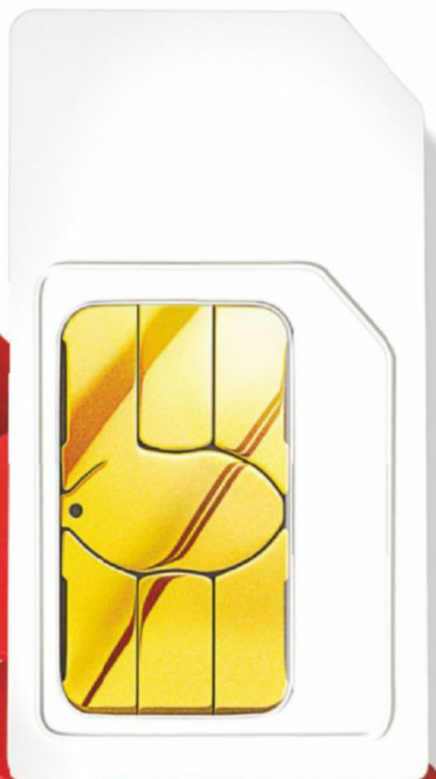
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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

PHOTO: COLIN GREENWOOD

Moon landing

The ninth Radiohead album is out and the world's a better place

AFTER ALL THE WHISPERINGS, Radiohead's new LP is upon us. It's a collection of songs that have existed for a while, but never had proper studio versions (including 'True Love Waits' and 'Identikit'), plus the tracks 'Decks Dark', 'Glass Eyes', 'Tinker Tailor Soldier Sailor Rich Man Poor Man Beggar Man Thief'. The latter's title is taken from a 1695 nursery rhyme.

The London Contemporary Orchestra provide the orchestration.

Fans' reactions have ranged from tweets such as, "it's boring but I'll probably be obsessed in four more listens," to YouTube clips of fans munching pics of Thom Yorke. This can be traced back to a Reddit sub-thread, entitled "Time to settle this. If LP9 is announced OR released May 6, I will eat a photo of Thom Yorke". Diehards dutifully took up the challenge.

Thom Yorke and Jonny Greenwood tinkering with 'A Moon Shaped Pool' at La Fabrique Studios in France



Million-dollar questions

Mystery surrounds *A Moon Shaped Pool*

Is this the last Radiohead album?

Some fans reckon so, and their key piece of evidence is the inclusion of so many old favourites on it. Are the band tying up some loose ends?

Why is the tracklisting in alphabetical order?

When Google Play prematurely made the album available (and promptly took it down), it was presumed the alphabetical tracklisting was a mistake. But no.

Why isn't Spectre on the album?

The band released the song in 2015 after it was rejected as the theme for the James Bond film of the same name, but it's not on *AMSP*.

Is it relevant that the album opens with the word *stay* and ends with the word *leave*?

Radiohead are thinkers, so probably.

● Turn to page 29 for NME's review of 'AMSP'

Rock or bust

AC/DC's guitarist Angus Young and new temporary frontman Axl Rose on their upcoming European tour

How did the first rehearsal go?

Angus: "It was good. That's where you find out straight away if something's going to..."

Axl: "How bad somebody sucks."

Did anybody suck?!

Axl: "I did, but they went, 'You know what? Come back next week and try again'. Like a football player I'm watching tapes, stuff like that."

How many times had you seen AC/DC play live?

Axl: "We met very early – early in Guns N' Roses, in the first couple of years – at the Forum in LA. I met him [Angus] and Brian backstage."

Angus: "It wasn't in that police station?"

Axl: "That was the second time!"

How long have you been a fan?

Axl: "Like about five minutes before that?! No, since I was a kid."

And how much did AC/DC influence Guns N' Roses?

Axl: "Very much. They were a big influence of Izzy [Stradlin]'s and mine. And it was something we had in common with Slash. Slash's girlfriend made him listen to AC/DC 24/7 – he didn't get to hang out with her unless he did!"

So why did you pick Axl?

Axl: "I paid them a lot of money!"

Angus: "I spent it well!"

Axl: "One of their production guys

Opie is doing the Guns N' Roses tour right now. When I read about Brian, I called him to find out if I could help. I didn't even know what songs I could sing or what their dates were – but Opie had already thrown my name in the ring."

Did you consider getting a lot of different guest vocalists?

Angus: "It was more a case of 'What do we do?' It was a crisis and we had to act."

Axl: "I'm hoping to make it through the first show before I get fired."

Did you consider cancelling?

Angus: "You can't call a tour 'Rock or Bust' and then go bust!"

It's also not a great time to break your foot, Axl. How is it?

Axl: "It's getting better little by little – it's about halfway there. I'm only now starting to put weight on the front. I haven't been walking up until the last few days."

Have you got a new chair for these shows?

Same chair but a new base. It used to be too high, too grandiose. Now it's a *little* more low key.

Of all the songs, do you have a favourite to perform?

Axl: "Right now it's 'Hells Bells' because it's the hardest song I've

ever had to sing and it's always a big challenge. But I do have a lot of fun when I get it right."

Have you nailed it?

Axl: "Well, in rehearsals yes, but... you never know who's gonna win 'til the race is run."

What's your message to the 7,000 fans in Belgium who returned their tickets?

Angus: "You're going to miss a great night out."

Axl: "I miss them already and I don't even know them!"

Highway to hell

Go see AC/DC with Axl

May 13 Stade Vélodrome, Marseille, France; **16** Werchter Site, Werchter, Belgium; **19** Ernst-Happel Stadium, Vienna, Austria; **22** Letnany Airport, Prague, Czech Republic; **26** Volksparkstadion, Hamburg, Germany; **29** Stade De Suisse, Berne, Switzerland
June 1 Red Bull Arena, Leipzig, Germany; **4** The Stadium, Queen Elizabeth Olympic Park, London; **9** Etihad Stadium, Manchester, England; **12** Ceres Park, Aarhus, Denmark



SKEPTA

The grime lord did a mini UK tour – from London to Glasgow – to support ace new album 'Konnichiwa'.



KESHA

The legally troubled star is confirmed to play Diplo's US touring festival Mad Decent Block Party.



BEYONCÉ

Cops protested outside her show in Texas, saying recent performances had been 'anti-police'.



50 CENT

He's just dropped out of the top five on Forbes' rappers rich list – replaced by Drake. That's showbiz!



Rose with Young at AC/DC's Lisbon gig last week. He replaced former singer Brian Johnson, who retired after being diagnosed with hearing loss



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Adam Green and co-star Bip Ling in *Aladdin*, which is out now

The year's maddest film

Macaulay Culkin and Arrested Development's Alia Shawkat



The Moldy Peaches' Adam Green has reimaged the Disney classic *Aladdin* with papier mâché and Macaulay Culkin

WHEN ADAM GREEN describes his new film *Aladdin* as "a weird project" that's an understatement. In the writer/director/star's reimagining, the lamp is a 3D printer, the princess is a reality star and *Home Alone* icon Macaulay Culkin gets decapitated. From his home in New York, the one-time member of offbeat duo Moldy Peaches explains his four-year labour of love. "I loved watching movies like Fellini's *Casanova*," he says, "where an artist takes a myth everybody knows and puts a crazy spin on it."

Influenced by cult artist Red Grooms, 34-year-old Green and

his crew constructed *Aladdin*'s sets and props from papier mâché. Lurid and colourful, the effect is like '90s children's TV with orgies and drug-taking. "I wanted it to look like the actors were inside a real-life cartoon," he says.

Aladdin continues Green's creative bromance with Culkin, who starred in Green's debut film, 2011's ketamine-fuelled, iPhone-shot curio *The Wrong Ferrari*.

They originally met at an Albert Hammond Jr gig in LA, in a lift alongside Drew Barrymore and Seth Green (no relation).

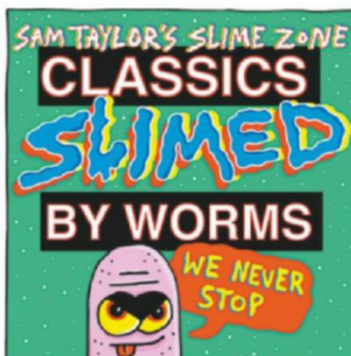
"It's near impossible to describe a film like this," Culkin tells NME. "I said yes to the script before he'd even written it, That's how much I like Adam Green."

The soundtrack – Green's ninth solo album – will be released with the film. On the accompanying tour (various cities, May 12-31), the film will be screened before he takes to the stage – dressed as Aladdin.

Green funded the project via Kickstarter, but his wife Yasmin Dolatabadi – who produced it – has vetoed him doing that again.

"I used my own money to finish it," he says. "If a couple of ads hadn't used Moldy Peaches songs I'd be broke. She's told me that unless I get a backer I can't make any more films – they're too crazy!"

Ling was told to play the princess as a Kardashian



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Hit list

What do the tunes on Alex Turner's playlist tell us about the Arctic Monkey and Last Shadow Puppet?

A TANTALISING INSIGHT INTO the mind of Alex Turner arrived last week, when The Last Shadow Puppets shared on Twitter a playlist of the music he's currently listening to. Why so tantalising? Because Alex Turner is a mysterious and complex fellow who hides behind lime-green suits and increasingly depraved hairstyles. So what do the tunes say about one of the most talented musicians of his generation?

LEONARD COHEN

Is This What You Wanted

A gospel-tinged ballad from 1974 that features the heart-rending line, "Is this what you wanted/To live in a house that's haunted/By the ghost of you and me?" Turner is no stranger to looking back on a failed relationship: Arctic Monkeys' 'Knee Socks' captures a tender moment when his girlfriend teams Alex's "pale blue Lacoste" with the titular item of clothing.

What it tells us: He's pining.

Party anthems

The playlist in full

- 1 **LEONARD COHEN**
Is This What You Wanted
- 2 **MARVIN GAYE**
I Want You
- 3 **CAT STEVENS**
The Hurt
- 4 **SERGE GAINSBOURG**
L'hôtel Particulier
- 5 **CONNIE SMITH**
Ain't Had No Lovin'
- 6 **NANCY SINATRA**
In My Room
- 7 **THE STYLE COUNCIL**
It Didn't Matter
- 8 **JOHN CARPENTER**
Main Title, Assault on Precinct 13
- 9 **HAMILTON LEITHAUSER AND PAUL MAROON**
New England Crows
- 10 **GLAXO BABIES**
This Is Your Life
- 11 **BENJI HUGHES**
Waiting For An Invitation
- 12 **WU-TANG CLAN**
I Can't Go To Sleep

SERGE GAINSBOURG

L'hôtel Particulier

A song taken from the pervy French crooner's 1971 album 'Histoire de Melody Nelson' about a middle-aged man seducing a teenage girl. Elsewhere on the playlist is 'I Want You' by Marvin Gaye, a song with no hidden meaning, and 'In My Room' by Nancy Sinatra. These tunes, plus the potent randiness of last month's Last Shadow Puppets album, mean only one thing.

What it tells us: He's horny.

JOHN CARPENTER

Main Title, Assault on Precinct 13

An austere synth track that throbs and pulsates and stalks the soul like loneliness itself, and the primary piece of music from John Carpenter's tense 1976 thriller film *Assault on Precinct 13*. Being an internationally famous rock star does funny things to the mind.

What it tells us: He's isolated.

HAMILTON LEITHAUSER

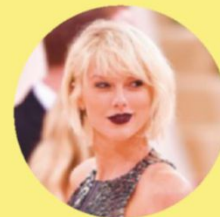
AND PAUL MAROON

New England Crows

Leithauser (singer) and Maroon (guitarist) are members of New York City indie heroes The Walkmen, and 'New England Crows' is an under-the-radar gem from 2015. They're hip, they're cool, they're underground. So are lesser-known first-wave Bristol punks Glaxo Babies, whose 'This Is Your Life' is also on the playlist.

What it tells us: He's still seeking new sounds.

Last W33K IN NUMBERS



£50.9m

Taylor Swift's earnings in 2015, according to a new report. Lend us a fiver, Tay.



100

Years before the release of John Malkovich's unambiguously titled *100 Years – The Movie You Will Never See*.



£13,847

The suggested worth of a letter from Kurt Cobain, which its owner Juliana Hatfield may soon sell.



12

People in an orchestra Kanye West hired to surprise Kim Kardashian on Mother's Day.

A film by **RICHARD LINKLATER** writer/director of **BOYHOOD**

"The race for **BEST FILM OF 2016** starts here"



Metro



Little White Lies



The Telegraph



Time Out

**"EVERYBODY will
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Shortlist



Daily Star Sunday



Readers Digest



Total Film



Attitude



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**"SO FUNNY it should
BE ILLEGAL"**

Total Film

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Awards Circuit



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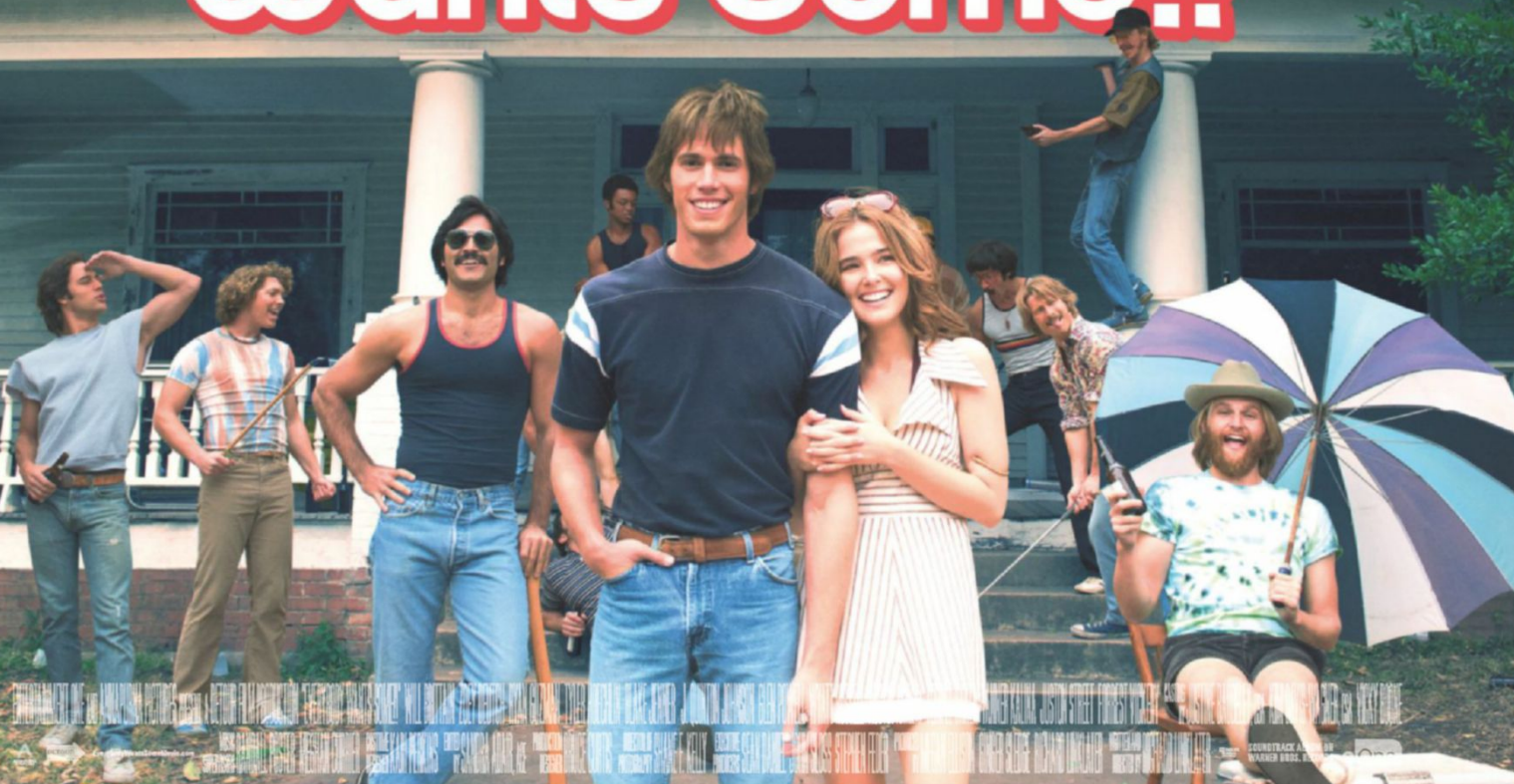


Cinevue



The Guardian

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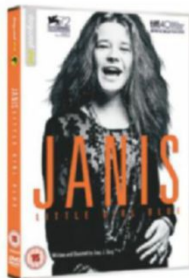
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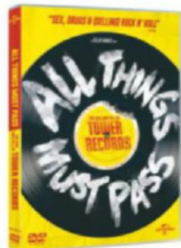
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What's ON your Headphones?

THIS WEEK

St Albans



"Going to London. It's so close"

< IAN HARRIS 28, designer

Listening to:
SUB FOCUS
Airplane
"It's nostalgic for me, because I used to DJ drum and bass at university."

Wearing: Uniqlo hoodie, Topman jeans, Vans trainers, Myrtle Beach hat, Tommy Hilfiger glasses.
Best thing about St Albans: "Going to London. It's so close!"

CHLOE PENNEY > 28, events organiser

Listening to:
COSMO SHELDRAKE
Rich (ft. Anndreyah Vargas)
"He's a floppy-haired farmer boy who uses lots of live nature sounds. More people need to hear him!"

Wearing: H&M top, jacket and skirt, Clarks boots.
Best thing about St Albans: "It's a very twee, pretty town."



< SAM RUMBELOW 51, acting coach

Listening to:
BLUR
Tender
"I found it on the Spotify Discover section. It's on one of my favourite compilations."

Wearing: Zara jacket, Stetson cap.
Best thing about St Albans: "It still has a unique rural quality to it."



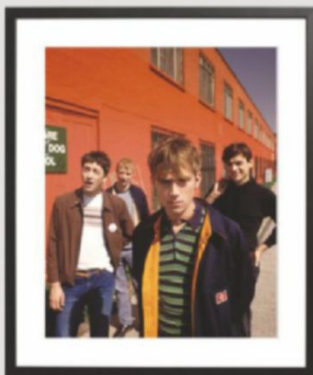
COURTNEE O'NEILL > 23, waitress

Listening to:
AMY WINEHOUSE
Wake Up Alone
"I just love her individuality. She had this stunning voice which is really hard to find nowadays."

Wearing: Topshop pinafore and jumper, Walmart headband.
Best thing about St Albans: "I like the history it still has. If you take the time to look, you notice its stunning architecture."



PHOTOS: CRAIG GIBSON



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SHORTLIST BUZZFEED TOTAL FILM



ANTON YELCHIN IMOGEN POOTS - PATRICK STEWART

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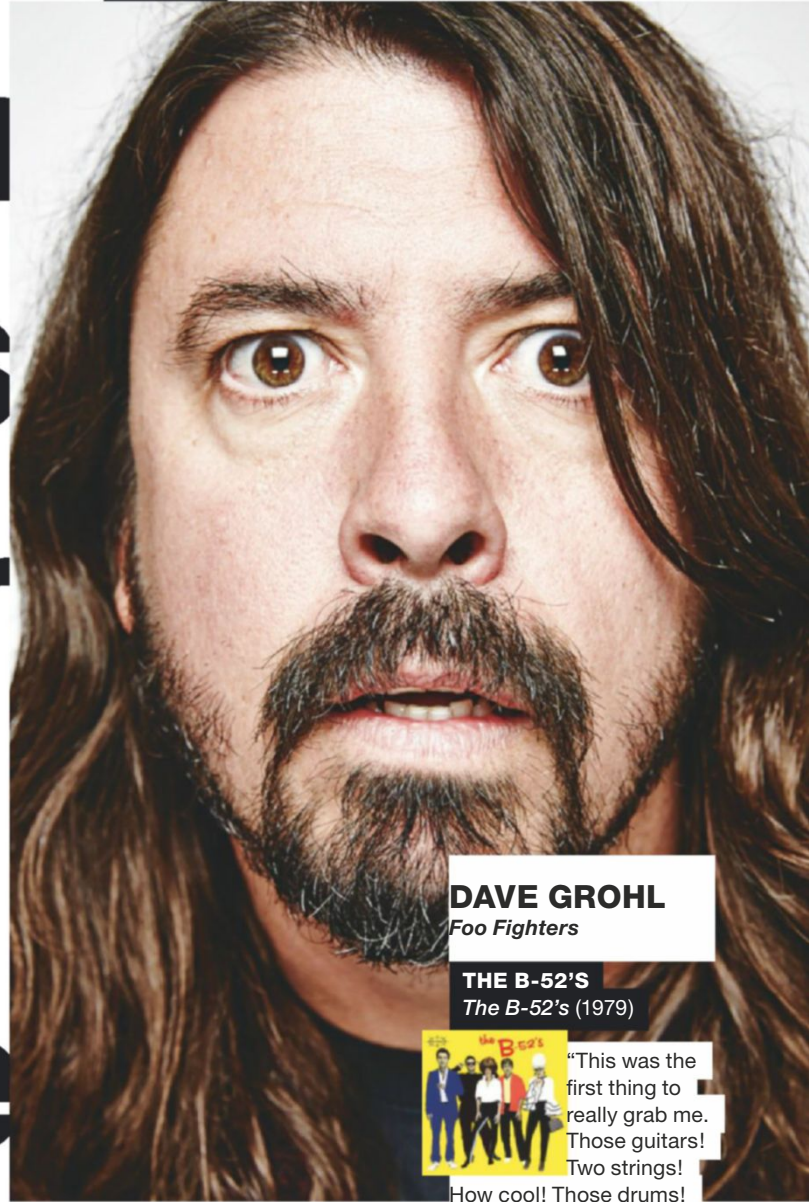
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IN CINEMAS TODAY

50

albums to hear before you die



DAVE GROHL
Foo Fighters

THE B-52'S
The B-52's (1979)



"This was the first thing to really grab me. Those guitars! Two strings!

How cool! Those drums! Slap slap slap slap! Dead easy! The women looked like they were from outer space and everything was linked in – the sleeves, the iconography, the clothes, the logo. When you're a kid, that's what you're after – a real unified feel to a band. Their songs were so easy to learn, they got me into playing really easily. This was the first thing after Kiss or Rush that totally absorbed me."

As chosen by the finest
musicians, actors, authors
and directors in the world



ANGUS YOUNG
AC/DC

THE WHITE ALBUM
The Beatles (1968)



"I'll tell you a good album, The Beatles' 'White Album'.

There's a lot of good stuff on the 'White Album', because that's when The Beatles did a little bit of everything, a bit of blues, a bit of rock'n'roll."



KATE TEMPEST
Rapper and poet

BILL WITHERS
Live at Carnegie Hall (1973)



"The songs he writes have this deep passion and sincerity,

but then you hear him between the songs and he's just chilling. He's so witty. I listen to a lot of lyrical music and Bill Withers' lyrics have no bullsh*t. It's heart-wrenching stuff, but it's clear. There's a song called 'Better Off Dead' where he's talking about having a drinking problem and she's taken the kids. He says: "She's better off without me and I'm better off dead". It ends with a gunshot! Oh my God!"



JOHNNY MARR
The Smiths legend

IGGY AND THE STOOGES
Raw Power (1973)



"I got it when I was 15 and immediately related to it. I lived on a

Manchester housing estate, where it seemed like winter lasted forever. But I didn't mind it being dark when the soundtrack to those days was so beautiful and mysterious. It's more lyrical and musically innovative than their other records, without sacrificing any purity or primal excitement. I interpreted the lyrics as Iggy's personal street poetry. The atmosphere was what I drew on for 'The Queen Is Dead' – that beautiful gloom."



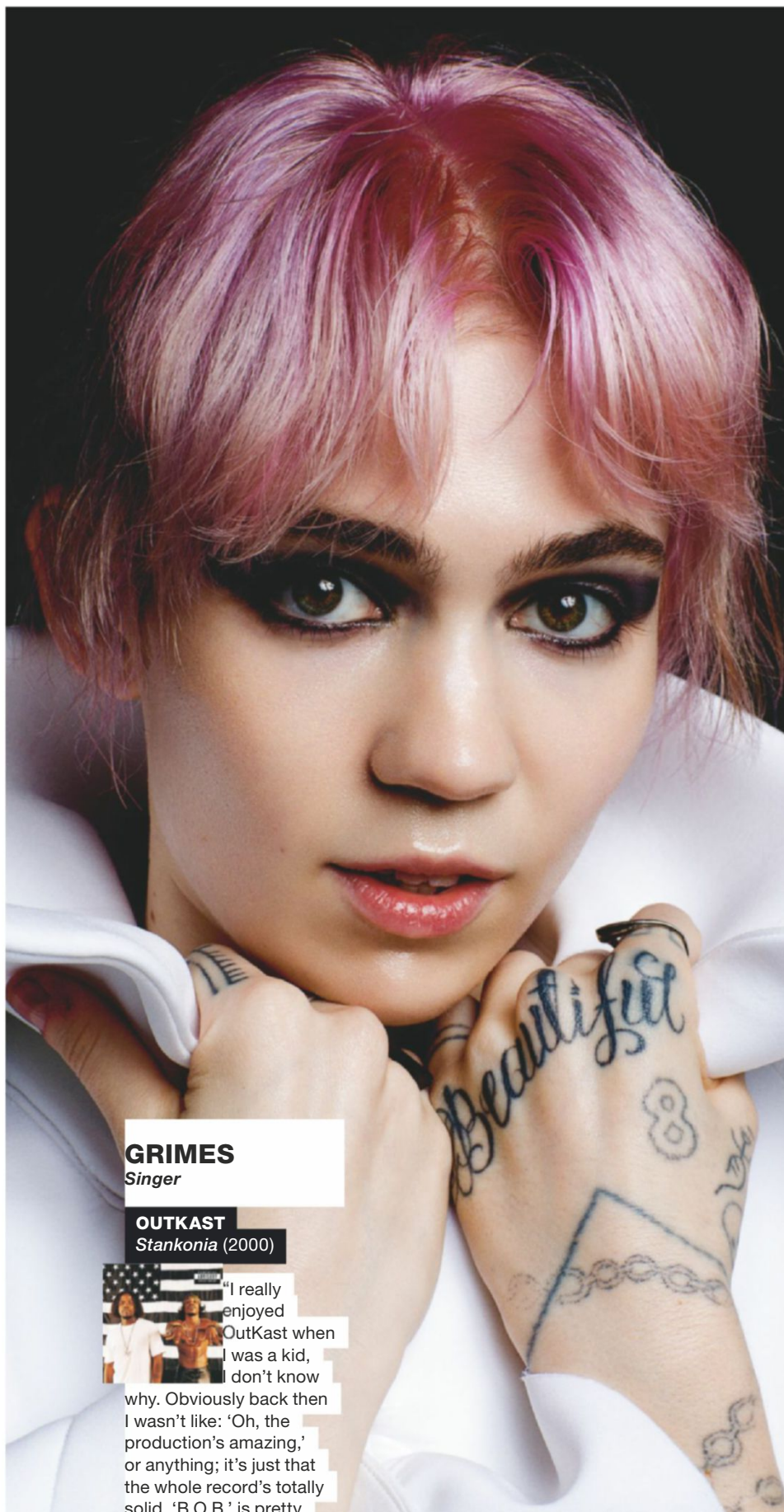
RICHARD LINKLATER
Boyschool director

FRANK ZAPPA
Joe's Garage, Acts I, II & III (1987)



"Unlike some Zappa, it's completely accessible – it goes from

raunchy to sublimely beautiful. It's the absolute spectrum of Zappa."



GRIMES
Singer

OUTKAST
Stankonia (2000)



"I really enjoyed OutKast when I was a kid, I don't know

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



SERGE PIZZORNO
Kasabian

BLACKALICIOUS
Nia (1999)



"The production, the delivery, the MCs, the lyrics... it's just phenomenal. It changed everything for me."

TOM MEIGHAN
Kasabian

MICHAEL JACKSON
Thriller (1982)



"Nothing's come near since. It was my childhood, man."

"It sent me crazy. I'd be in front of the TV for hours trying to mimic him and them dance moves. I don't think I'd be singing in a band if it wasn't for Michael Jackson and that album. He's a big part of me and my childhood. Don't get me wrong, from what I hear the guy was a f***ing monster, but on his day he could shred anyone. Can't take that away from him."



STEVE ALBINI
Nirvana producer

MINUTEMEN
Buzz Or Howl Under The Influence Of Heat (1983)



"To say that Minutemen influenced me, and an entire

population of others, is like saying the Civil War had 'some effect' on the slave trade. The only other three-piece band to carve out such a distinctive path would be Wipers, about whom you limeys know way too little for me to help you."

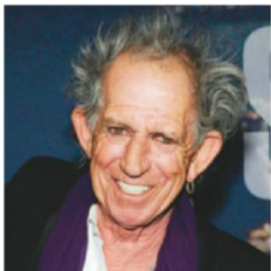


GUS UNGER-HAMILTON
Alt-J

THE VELVET UNDERGROUND
White Light/White Heat (1968)

"The album as a whole has got a hugely varied sound on

it, which I really like – I struggle with things that sound similar all the way through. And this album is very avant garde, very experimental, and it manages to hold your interest. It marks a high point in experimental rock music, but it's still extremely listenable. More than anything else, it's really, really good fun."



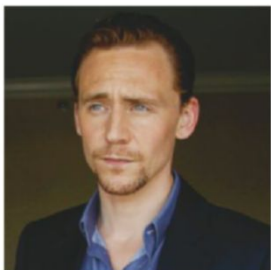
KEITH RICHARDS
The Rolling Stones

BOB DYLAN
Blonde On Blonde (1966)



"Bob came from a folk tradition, which had much looser

possibilities, and he showed you rock'n'roll didn't have to be restricted by that verse-chorus-verse formula. We all pushed each other on in those days. Bob's a nasty little b*gger. I remember him saying to me: 'I could've written '...Satisfaction', Keith, but you couldn't have written 'Desolation Row'.' I said: 'Well, you're right there, Bob!'"



TOM HIDDLESTON
Thor actor

THE ROLLING STONES
Forty Licks (2002)



"I'm sorry it's not a real album it's a greatest hits album,

but this is the one that you've got to hear. I think their brand of rock'n'roll is evergreen. I think it's impossible to hear those songs and not be affected by the rock'n'roll soul of their music."



MATT KING
Peep Show's Super Hans

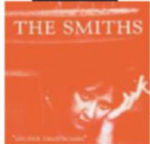


"1989 and I was working in an iron ore mine in the remote

Western Australian outback town of Port Hedland. There was one nightclub which during the day was a gas station and roadhouse – but every Friday night it turned into Misty's, the weirdest club in the entire world. Tough Aussie miners brawling and drinking and awkwardly dancing to 'Ride On Time' and 'The Only Way Is Up'. F**ing surreal. Then suddenly a couple of lads from Manchester rolled into town. Steve and John were skinheads, but they were into this new band from back home called The Stone Roses. I'd never heard of them. One night they managed to persuade the DJ to play 'I Am The Resurrection' through the club's ageing sound system. The song cleared the dancefloor and changed my life. Nothing was ever the same after that."

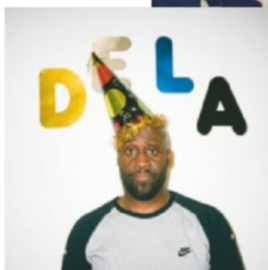
BRANDON FLOWERS
The Killers

THE SMITHS
Louder Than Bombs (1987)



"The Smiths had the biggest impact on me. I was living in a small

town in Utah and kids my age were into Korn and Tool, but I was on the other end of the spectrum. This album has my favourite Smiths song on it, 'You Just Haven't Earned It Yet, Baby'. With Johnny Marr on guitar and Andy Rourke on bass, you couldn't lose. And Morrissey's voice is the closest thing we had to Elvis."



TRUGOY THE DOVE
De La Soul

RUN-DMC
Run-DMC (1984)



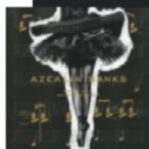
"Although there was hip-hop before Run-DMC,

they were one of those bands where it's like: 'Wow, you see those same people on the corner.' I didn't see Grandmaster Flash on the corner every day with the leather and the spikes and all, but Run-DMC, you saw them every day in their Adidas. So to see somebody in your neighbourhood on TV, doing hip-hop that big, was impressive."



AZEALIA BANKS
Rapper

AZEALIA BANKS
Broke With Expensive Taste (2014)



"I jumped over so many hurdles and obstacles to make that

album. I fought for it. When I listen to it I hear all the different parts of myself playing together and it reminds me what I can do and what anyone can do if they work for it. I never doubted myself musically, but I did doubt my ability to co-operate with people. You know, the media portray me as angry Azealia Banks but I can be friendly, I can shine. But no, no, I'm not going to change who I am. I love who I am!"



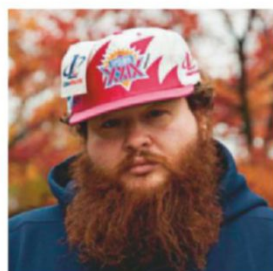
COURTNEY BARNETT
Singer-songwriter

LOU REED
Transformer (1972)



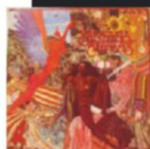
"It's the best record in the world. Every time I listen to it I hear

something new and I feel different feelings. It just sounds so live and in-the-moment – it feels like they're just f***ing around in the studio."



ACTION BRONSON
Rapper

SANTANA
Abraxas (1970)



"My father was a guitarist in a band and he first played

this to me in the car while driving to Bear Mountain, a New York state park. I love the guitar, jungle rhythms, beautiful drums and different percussions. I can't get enough of psychedelic sh*t like that!"

MATT HELDERS
Arctic Monkeys

DR DRE
2001 (1999)

DR. DRE

"The first time I heard it I was so intrigued – it was just completely different. It also had huge singles like 'Forgot About Dre' and 'The Next Episode', which you heard everywhere when they came out. That doesn't really happen any more, in any genre."

ALEX TURNER
Arctic Monkeys

MICHAEL CHAPMAN
Rainmaker (1969)



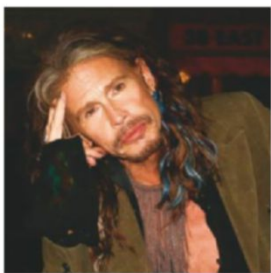
"When I'm writing I have this thing where I'll get 'reset' by a new singer, or by some song I haven't heard before. When it happens it gives you a physical feeling, like you feel a tingle run down your back. If I get that when I hear a song, I think: 'Sh*t! I'm not even close to that.' Then you build it up again, you think you're getting somewhere and then something will blow your mind again. That's what happened to me when I heard Michael Chapman. On 'Rainmaker' there's a song called 'You Say' that had that effect on me. It happens all the time."

JAMIE COOK
Arctic Monkeys

CAPTAIN BEYOND
Captain Beyond (1972)



"There's a prog band called Captain Beyond who released three albums in the '70s, and this self-titled one was their first. It's a great album, riff-strong from beginning to end. This record doesn't really stop. I've tried to look up how they recorded it because it sounds like it's a massive jam. It's like they've decided not to stop until they drop. It's a good one to play loud."



STEVEN TYLER
Aerosmith

THE BYRDS

Fifth Dimension (1966)



"Roger McGuinn's 12-string said it all – the songs just fly.

Theirs was a mixture of The Beatles, The Everly Brothers and some kind of mutant country sound. 'Eight Miles High' and 'Mr Spaceman' were a major influence on me."



ANGER BASS

Superstar producer

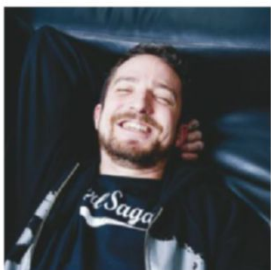
KRAFTWERK

Trans-Europe Express (1977)



"The most influential band of the last 30 years. They

had such a huge impact on the hip-hop stuff I used to listen to in the '90s. Their influence is so important in everything I've done and what I continue to do. It finds its way into so many parts of songs that I love. I'd never heard anything like 'Showroom Dummies' at the time."



FRANK TURNER
Singer-songwriter

THE WEAKERTHANS

Reconstruction Site (2003)



"It has the best lyrics that I've ever heard in my life.

What John K Samson does with words on this record is so far advanced and ahead of all other pop music lyrics that I've heard. The only other person I can think of who comes close is Nick Cave – his words are pure poetry. And the music is lovely; it's a really great country rock record."



ARNI ARNASON
The Vaccines

LEONARD COHEN

New Skin For The Old Ceremony (1974)



"It's the best Leonard Cohen album. It's the first Cohen record

where he introduces any sort of production. It's not just him with a guitar. It's really sparse and really beautiful and the lyrics are incredible."



KATY B

Singer

SKREAM

Skream! (2006)



"This album really captures a moment in time, when

dubstep was gaining momentum. You can hear the early influences of the genre so well – the best of garage, dub and grime. I also loved the space created in the music. I was used to dance music feeling a lot faster, but this felt like I had more time to think between the beats. It was influential when I was writing my first album – it made me really want to describe the feeling that the music gave me."



SIMON NEIL
Biffy Clyro

RED HOUSE PAINTERS
Rollercoaster (1993)



"It's a beautifully heartbreaking record that taught me a lot about music. Having grown up listening to a lot of extreme stuff like Slayer and Pantera, to hear something so gentle but so intense opened my eyes to the fact music doesn't have to be brutal to take you somewhere heavy. Mark Kozelek's lyrics are so obviously autobiographical and that really appealed to me. He helped realise what was important to me as a songwriter. If it hadn't been for them I'd probably still be singing about f***ing warzones and dragons."

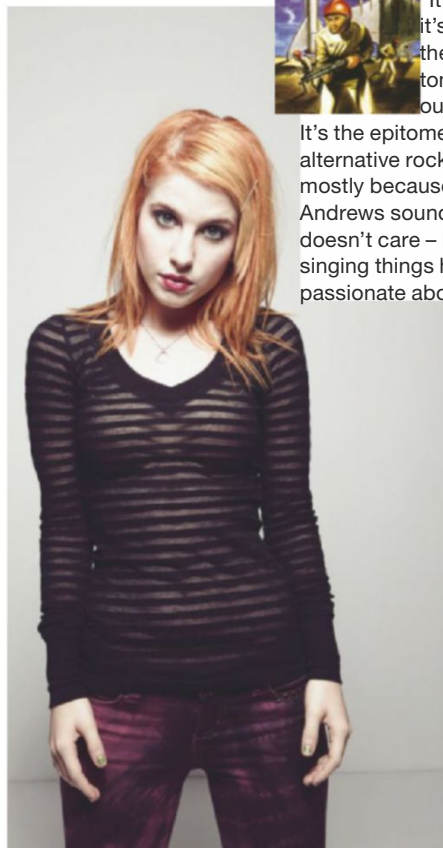


JARVIS COCKER
Pulp

HUGO MONTENEGRO
Music From The Good, The Bad And The Ugly (1968)



"It reminds me of getting ready to go to school and my mum always used to have Terry Wogan on the radio. It was quite haunting and mysterious to me. I was four or five at that time and it reminds me of pain because mum used to brush me and my sister's hair before we went to school. If you didn't keep still, she'd hit you on the head with a hairbrush. They were plastic, so often broke. I had a number of hairbrushes broken over my head to the sound of this record."



LOUIS THEROUX
Filmmaker

MARVIN GAYE
I Want You (1976)



"It's totally consistent and self-contained. Like the best albums, each track enriches the other. It's like a novel almost. He sang like an angel and it's soulful, sexy, but also moving at the same time."

HAYLEY WILLIAMS
Paramore

FAILURE
Fantastic Planet (1996)



"It's droney, it's heavy, the guitar tones are outrageous. It's the epitome of '90s alternative rock. I like them mostly because Ken Andrews sounds like he doesn't care – he's just singing things he's passionate about."

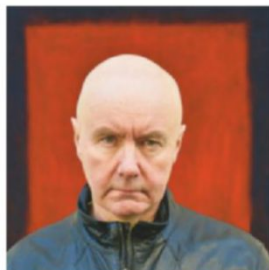


BILLY CORGAN
Smashing Pumpkins

BLACK SABBATH
Master Of Reality (1971)



"This album changed the way I thought when I was eight. I'd picked it up from my uncle. The album looked so cool with its dark, evil colour and purple writing. I listened to its stupid Ozzy Osbourne intro and it sounded so heavy. OK, the lyrics are pretty hit and miss. 'Sweet Leaf' is their bad ode to pot and never has a man rhymed 'insane' with 'brain' so many times. But the music is amazing. It spawned grunge. Unfortunately. A lot of bands wouldn't admit to its influence, I guess because of the satanic connection."



IRVINE WELSH
Trainspotting author

DAVID BOWIE
Diamond Dogs (1974)



"The most interesting albums are transitional ones and here we see Bowie really letting rip with his vocals, finding the power and range he needed to reinvent himself as a soul singer on Young Americans. It's an angry, snarling, epic underrated masterpiece."



CHUCK D
Public Enemy

THE O'JAYS
Travelin' At The Speed Of Thought (1977)



"The first album I ever bought. I was a big O'Jays fan. I liked the way their vocals overlapped and intertwined with each other. Eddie Levert and Walter Williams are the greatest singers of all time."



WINSTON MARSHALL
Mumford & Sons

ZZ TOP
Tres Hombres (1973)



"It has a combination of the best guitar sounds, best guitar riffs and songwriting. It's the one album that made me want to do what I do. I found it in a pile of my mum's old vinyl and I was like: 'What the fuck is this?' 'La Grange' is on it, which is the classic everybody knows, but also 'Beer Drinkers & Hellraisers'. It's the perfect rock album."



JONATHAN HIGGS

Everything Everything

THE FLAMING LIPS

Soft Bulletin (1999)



"It's just got so much emotion in it without being overwrought.

There's a depth to it where Wayne Coyne goes deep without getting serious, so it's got this weird, fun life-and-death feel, which is very difficult. How do you make a song that's a good party tune and also makes you think about dying?"



BRET EASTON ELLIS

American Psycho author

THE NATIONAL

Boxer (2007)



"It's the most wrenching record I've ever heard.

I had an inordinately painful year and a half about two years ago – a time when I was wishing my windows were tinted because I was weeping at every stoplight. 'Boxer' was incredibly reassuring in many ways. It had a bleakness, but also a kind of hope. I can't listen to it any more. It just takes me back to that period."

ST VINCENT

Singer

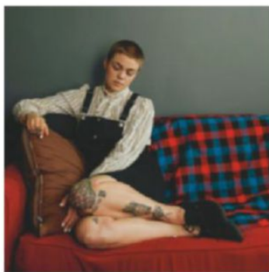
JOHN COLTRANE

A Love Supreme (1965)



"It's a very deep record – it's a religious experience

hearing it for the first time. I was 15 and my aunt and uncle – who are a jazz duo called Tuck & Patti – invited me to California to be their apprentice, their roadie, for a couple of gigs they were doing. They did this ceremony where they turned off the lights and lit candles and put on Coltrane's 'A Love Supreme'. I'd never really listened to jazz before – and this was before jazz in Starbucks, jazz as the soundtrack to lattes and whatever. It moved me to tears. It's such a heartbreaking record. There's so much longing in it and so much pain."



MEREDITH GRAVES

Perfect Pussy

CATHERINE WHEEL

Chrome (1993)



"It contains their major crossover hit 'Crank,' which is in my top

10 songs of all time, but the rest of it is super-innovative – like shoegaze played at the wrong speed, slightly too fast. Unstoppable dreamy guitar tones and reedy, woodwinded vocals on songs like 'The Nude' are impossible to replicate."



RON HOWARD

Apollo 13 director

CAT STEVENS

Teaser And The Firecat (1971)

CAT STEVENS



"Cat Stevens was on a real run of form around this time. The

stories in the songs are very moving and unforgettable, and I still listen to this record a lot. 'The Wind', 'Moonshadow', 'Morning Has Broken' and 'Peace Train' are all on here and I completely wore out the first copy I got of this record. That was back in the days when you could wear out a record, which really ages me, I know."

OLI SYKES

Bring Me The Horizon

TURBOWEEKEND

Ghost Of A Chance (2009)



"They're an indie-synth rock band from

Copenhagen. It's really hard to define their sound as there's nothing really comparable, but they make this groovy, nocturnal, lyrically deep music. A director we work with worked on their videos and that's how I stumbled across them. They became my new favourite band."





ELLIE ROWSELL

Wolf Alice

JACQUES DUTRONC

Jacques Dutronc (1968)



"This album is what cool sounds like. If I need a pick-me-up, I put this on. It's intelligent while staying fun and very sexy. One day I'll learn French as I feel I can't truly appreciate his work not knowing what these songs actually mean. I'm a self-conscious dancer, but this makes me forget that I have two left feet. The world needs more Jacques Dutrons."

QUENTIN TARANTINO

The Hateful Eight director

BOB DYLAN

Blood On The Tracks (1975)



"This is my favourite album ever. I spent the end of my teenage years and the start of my twenties listening to old music. I discovered folk music when I was 25 and that led me to Dylan. He blew me away with this. It's not only a great album, but it's, like, the great album from his second period. It's his masterpiece."



ROMY MADLEY CROFT

The xx

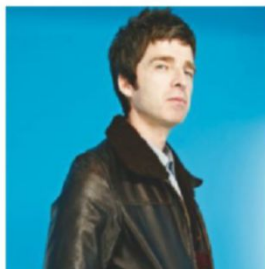
CHROMATICS

Night Drive (2007)



"I'm always putting this on. It came out on Italians Do It Better,

but it's not just Italo disco. There's guitar, more disco beats, then it jumps back to Italo disco. It's deliberately all over the place."



NOEL GALLAGHER

Oasis hero

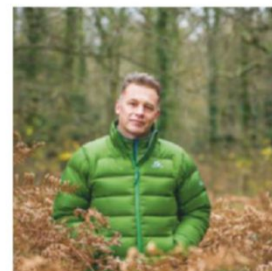
NEIL YOUNG & CRAZY HORSE

Weld (1991)



"Because he's a stubborn old goat and he won't put out

a proper greatest hits, the only albums with all the good songs on are the live ones. My manager Marcus Russell and the former MD of Creation Tim Abbott call this 'The Air Guitar Workout Album'. I had them round my flat one night and it was like watching two old men doing the Jane Fonda Workout. They were on the table going: 'Dow-now, dow-now' – it was like f***ing *Beavis And Butt-Head*, man. Neil Young & Crazy Horse are the greatest live outfit in the business at the moment. Apart from when I played with Crazy Horse, of course."



CHRIS PACKHAM

Springwatch presenter

THE JESUS AND MARY CHAIN

21 Singles (2002)



"It's a compilation – all of their singles. It's the

soundtrack of my life; it's just what's been going on in my head since the 1980s. 'Psychocandy' and their singles had this wall of feedback with Beach Boy riffs – it was perfect pop, this enormous sound."



WILL ARNETT

Arrested Development actor

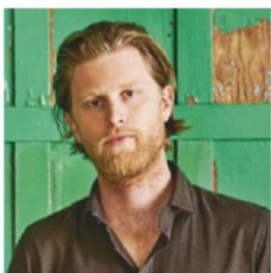
STEPHEN MALKMUS

Stephen Malkmus (2001)



"Do yourself a favour and listen to this. I somehow convinced

Steve to score my show *Flaked* – but I'm truly a fan of his music on a lot of levels. He's an excellent songwriter and this record is a testament to his broad talents. He takes you on a journey that oscillates between whimsical storytelling on 'The Hook' to melodic and profound heavyweights like 'Church On White'. This record is timeless. I could listen to it all day. Often I do."



WESLEY SCHULTZ

The Lumineers

TALKING HEADS

Sand In The Vaseline: Popular Favorites (1992)



"Is it a cheat to pick a greatest hits album? Whatever, f***

it – Talking Heads' greatest hits are insane. David Byrne's such an incredible songwriter. He makes people open to music they didn't know they'd be open to. You could put this record on at a party today and it would still move the party."



JOE JONAS

DNCE

THE BEATLES

Abbey Road (1969)



"My dad had all their albums on vinyl and he'd play them

constantly in our house while I was growing up. I'd pick 'Abbey Road' above all their other great albums because they're very much in their experimental phase and finding their own individualities. I think that's really beautiful."



PETE DOHERTY

The Libertines

LOVE

Four Sail (1969)



"Everyone forgets about this album because it's so difficult to

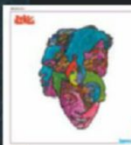
find. Or at least it was, before the internet came along. I remember I used to get called a plastic mod on the nightbus home because I looked like ['70s Arsenal FC legend] Charlie George. But you've got to stand up for yourself and sometimes the only way to do that is to let the soul and swagger and passion of something – and for me it was 'Four Sail' – reappear and eke out of you. It's a beautiful, majestic record. Arthur Lee as a singer had quite a gentle, almost twee voice sometimes, but it was unashamed. And when he said: 'Everything is gonna be alright', f*** it, you actually believed him, in this dark and cynical world. I'm always banging on about 'Your Friend And Mine – Neil's Song' from it, but there's actually another tune 'Dream' which is really good. 'Always See Your Face', 'I'm With You', 'August', 'Robert Montgomery', 'Singing Cowboy' are all on it too... F**k, the whole thing is unbelievable!"

CARL BARAT

The Libertines

LOVE

Forever Changes (1967)



"It's impassioned, political, ageless. Bobby

Gillespie first put me onto them, then took me to see them. We went backstage and asked for Arthur Lee afterwards. He was telling me about prison in LA with [serial killer] Richard Ramirez and Charlie Manson, sh*t like that and back in the day with Jimi Hendrix. He had so many stories! He was a proper legend in all senses of the word, but what's really important about Love is they were so punk, even though they don't sound it now. 'They're locking them up today/ They're throwing away the key' [from 'The Red Telephone'] is daring and confident. It's about love, but there are Rage Against The Machine vibes in there lyrically. 'Alone Again Or' is my favourite. I can play it on guitar, just about! It's got that Latin American vibe and that intro. Perfect."

best of the year so far

cate le bon
crab day
also on vinyl



the coral
distance inbetween
also on vinyl



daughter
not to disappear
also on vinyl



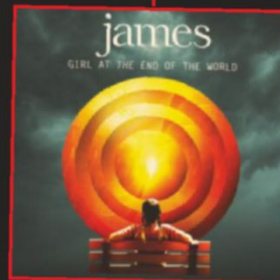
field music
commontime
also on vinyl



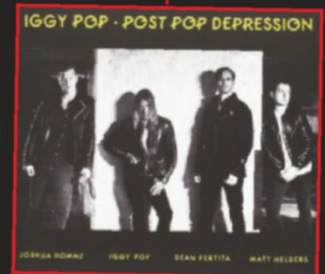
eleanor friedberger
new view
also on vinyl



james
girl at the end of the world
also on vinyl



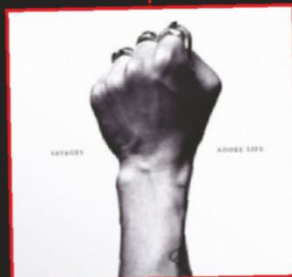
iggy pop
post pop depression
also on vinyl



primal scream
chaosmosis
also on vinyl



savages
adore life
also on vinyl



steve mason
meet the humans
also on vinyl



suede
night thoughts
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RADAR

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

BEST FOR PULLING YOURSELF TOGETHER

DANNY L HARLE

Ashes Of Love

Chairlift's Caroline Polachek sings a swooning lead here, and it's easily PC Music affiliate Danny's poppiest moment yet.

BEST FOR BEING MOODY

RED HOT CHILI PEPPERS

Dark Necessities

The first song to be released from RHCP's forthcoming 11th album 'The Getaway' is both sombre and intriguing.

BEST FOR AIR GUITARING

THE SHIMMER BAND

Freedom

Bristol newcomers The Shimmer Band's new single is a rollicking affair. It should have fans of Kasabian and Arctic Monkeys firmly on board.

BEST FOR WEEPING

JAKE BUGG

Love, Hope And Misery

The Nottingham warbler sounds utterly crushed in this orchestral ballad, taken from new album 'On My One'. Cheer up Jake, it might never happen!

Best NEW tracks

And when to drop them

BEST FOR GETTING STEAMY

LAUREL

San Francisco

Like a UK version of Lana Del Rey raised solely on a diet of Tarantino films, this track is a sultry affair.

BEST FOR STRUTTING

THE KILLS

Heart Of A Dog

Alison Mosshart sounds truly mesmerising on this slow-paced, LA-influenced track from The Kills' new album 'Ash & Ice'.

BEST FOR GYM PLAYLISTS

JUSTIN TIMBERLAKE

Can't Stop The Feeling

JT's poppy return seems tailor-made for sailing to the top of radio playlists. Expect it to rule your summer.

BEST FOR KEEPING IT REAL

TWIN PEAKS

Getting Better

Taken from the Chicago rockers' latest album 'Down In Heaven', this sounds like something US cult icons The Band might have come up with.

BEST FOR DAYDREAMING

SAMPLE ANSWER

Collision

Afro'd Dubliner Maurice O'Connor – AKA Sample Answer – sounds totally blissed out on this track. Perfect for summer.

CHANCE THE RAPPER

BEST FOR SUNDAY SERVICE

CHANCE THE RAPPER

Blessings

The man most likely to 'do a Kendrick' over the next year returns strong, with this gospel-tinged beauty.



JAKE BUGG



For more new music, go to NME.com

Grime in its prime

A landmark in British street music that takes on the world without compromising one inch

SKEPTA

Konnichiwa



GRIME SURPRISES THRILLING

THERE ARE probably many reasons why grime, after a brief and thrilling heyday followed by a lapse into awkward pop crossover and Robbie Williams guest spots, is back in a big way. Most of those reasons, though, point back to Skepta. The Tottenham grime artist – whose real name is Joseph Adenuga – had a crack at the charts like all the rest, donning a white suit and skanking about with girls in bikinis on the video to 2008's 'Rolex Sweep'. But it was he, more than anyone, who saw the potential in a return to grime's first principles. His 2014 single 'That's Not Me', made with his brother Jme and promoted with an £80 video, set out the formula: hard rhymes, street fashion, alpha male attitude. He wasn't the only MC out there grafting – but, through leading by example, he proved what was still possible.

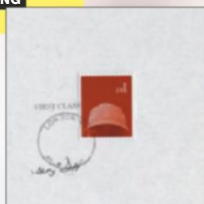
'Konnichiwa' has been promised pretty much since 'That's Not Me' hit the charts, the sort of timespan that usually sets expectations unreasonably high. Incredibly, it meets them on all counts. Skepta is on scorching form throughout, his direct, firmly enunciated bars addressing rival MCs ('Lyrics', featuring grime upstart Novelist), life in the fast lane ('Detox', featuring his Boy Better Know collective compadres Frisco, Shorty and Jammer) and hassle from the feds – see 'Crime Riddim', a menacing UK trap anthem on which Skepta faces the prospect of a strip-search with typical forthrightness: "F**k that, I ain't a Chippendale".

These are familiar themes – but brilliantly, 'Konnichiwa' is packed with surprises. It's quintessentially British, a grime album to the core – but big and confident enough to feature a guest production and

vocal from Pharrell Williams (see the bouncy 'Numbers', a witty two fingers to music industry sharks), or casually sample Queens Of The Stone Age's 'Regular John' on the broiling 'Man'.

Best of all, it's practically filler-free. Most grime albums get unstuck when they get sentimental, or approach the boudoir. But 'Ladies Hit Squad', featuring a purring D Double E and A\$AP Nast, proves grime can get jiggy, while 'Text Me Back' is a love letter, Skepta pleading with his girl to stay patient while he's out there doing his thing. She'd better get herself a good hobby.

Louis Pattison



STRANGE & TRUE

The video for Skepta's track 'All Over The House' mostly features actual pornography. It is 100 per cent NSFW.

Clockwise from left:
Radiohead's Jonny
Greenwood, Thom Yorke,
Phil Selway, Ed O'Brien
and Colin Greenwood

A few surprises

An album of eerie, elusive beauty that is at once strange, shimmering and uncertain

RADIOHEAD A Moon Shaped Pool



GLISTENING LUXURIANT BEAUTY

AFTER A MONTH WHEN BIG, meaningful albums have come thick and fast – Beyoncé's 'Lemonade', Drake's 'Views', James Blake's 'The Colour In Anything' – it doesn't feel like there's quite so much riding on Radiohead's ninth album. That will suit them. Thom Yorke and co remain reluctant saviours of rock, and

'A Moon Shaped Pool' doesn't so much grab you by the throat as creep into your house in the night and paint your walls an enigmatic

shade of blue.

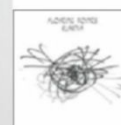
Lead single 'Burn The Witch' is a bit of a red herring, a classic slice of Radiohead scaremongering with cellists wielding their bows like pitchforks. Mostly, the glistening strings and spectral choirs serve to bring a luxuriant vagueness to these proceedings. More inviting than 2011's 'The King Of Limbs' but unlikely to trouble the compilers of 'Drivetime Hits 17', 'A Moon Shaped Pool' is strange, shimmering and uncertain.

As in the 'Daydreaming' video, Thom Yorke wanders through the album in a state of bemused anxiety. "I feel this love runs cold" he shivers at the end of the stunning 'Glass Eyes'. "Broken

hearts make it rain" runs the desolate chorus of 'Identikit'. Yorke doesn't do heart-on-sleeve, but it's hard not to presume he's singing about his recent separation from his partner of 23 years.

On the other hand, there's 'The Numbers': "People have the power," he sings defiantly. "We'll take back what is ours". Having previously poooh-pooohed the idea of writing a climate change protest song because "it would be s***", he appears to have written a distinctly not-s*** climate change protest song, complete with funky Colin Greenwood bassline. Along with the drums kicking in on taut motorik rocker 'Ful Stop', it's one of the few moments on 'A Moon Shaped Pool' you could plausibly describe as rousing.

Radiohead save their best trick 'til last. Many fans will feel strongly about 'True Love Waits', a live favourite since the '90s. Finally committing it to tape, they casually remove a couple of key structural chords before setting it adrift on a sea of rippling pianos. It's a fitting end to an album of eerie, elusive beauty. **Sam Richards**



FLOATING POINTS Elaenia (2015)

Hypnotic electronica soundscapes courtesy of British musician, and neuroscientist, Sam Shepherd. It'll blow your mind.

best of the year so far

marvel's agent carter
season 1
also on blu-ray



the diary of a
teenage girl
also on blu-ray



everest
also on blu-ray



45 years
also on blu-ray



jurassic world
also on blu-ray



the legend of barney
thomson



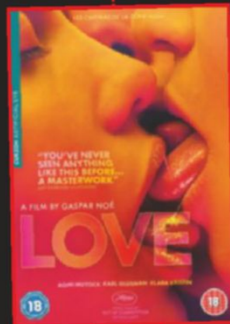
listen to me marlon
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Electric dreams

The electro-R&B artist reaches into the heavens for her otherworldly second album

JESSY LANZA

Oh No



GIRLISH ELECTRONICA AIRY

IN THE DAYS AND weeks following Prince's death, it's been easy to hear echoes of his genius everywhere you tilt your ears. And in Jessie Lanza's Canada, his influence is undeniable.

Lanza's reliance on a soft '80s groove layered with funk-rooted electronica is pure Paisley Park, and her lush, airy vocals float like candyfloss across the top of it all.

A one-time jazz student, 31-year-old Lanza released her debut album 'Pull My Hair Back' in 2013 on south London's wilfully leftfield Hyperdub label, also home to atmospheric dubstep artist Burial. She remains with the label for her second outing, which fizzles with immaculate minimalism.

Co-produced by Jeremy Greenspan from acclaimed electro-pop duo Junior Boys – who's also her partner – 'Oh No' revels in a combination of girlish vocals and twinkling electronica.

Seemingly existing on a higher plane, this feels like upended R&B beamed down from outer space, encapsulating everything from the smoothness of Sade to the edginess of Aaliyah. Even the cover art is otherworldly – Lanza draped in a glittery robe,

like a member of the late cosmic great Sun Ra's interplanetary jazz funk Arkestra.

The songs themselves are a celestial mix – from the jittering, glitchy, house-inflected bangerette 'It Means I Love You' and the squelchy disco soul of 'Never Enough', to the more meditative 'Vivica' and slow-burning 'Begins'.

Album opener 'New Ogi' pulses with prettiness, setting the shimmering tone for the eight songs that follow. Single 'VV Violence' takes the giddy bounce of London cyber-pop label PC Music and turns it into something far less annoying, while 'I Talk BB' starts out like the *Bladerunner* theme but morphs into a slinky soundtrack for seduction.

Despite the wide range of moods, each track is given its own breathing space. The songs also revel in femininity, a trait often stripped from the mainstream of electronic music, which can too often feel like a bolshie boys' club. So here's to Jessie Lanza doing it for the girls. We're pretty sure Prince would approve. **Leonie Cooper**



FOR FANS OF



PRINCE



AALIYAH

FAMOUS FAN

Blake's progress

It's ridiculously long, but James Blake's third album is thrillingly intimate and detailed – and features the likes of Frank Ocean, Bon Iver and Rick Rubin

JAMES BLAKE

The Colour In Anything



EMOTIONAL SOULFUL SAD FACE



THOUGH IT'S A coincidence that James Blake's third album arrives right after his guest spot on Beyoncé's 'Lemonade', the proximity highlights how far this Londoner with a laptop

has come. Bey isn't the only A-lister 27-year-old Blake has been collaborating with: Kanye West was initially slated to appear on 'The Colour In Anything' and Frank Ocean, Bon Iver's Justin Vernon and super-producer Rick Rubin have all contributed.

At 76 minutes, 'The Colour In Anything' is around twice as long as Blake's previous albums: 2010's self-titled debut and 2013's Mercury Prize-winning follow-up 'Overgrown'. That's obviously a lot to process, but Blake takes enough fresh detours to prevent it from becoming a slog.

Mournful piano chords and sparse electronic beats remain his sound's bedrock, but Blake's vocals are more soulfully prominent now and his production feels more detailed. 'Put That Away And Talk To Me' is a fuggy lullaby inspired by Blake's brief reliance on weed; 'Modern Soul' has a beat that sounds like drum and bass recorded underwater; and 'Always', co-written by Ocean, heightens dreamy R&B with a gospel-like

breakdown. The piercing synths of 'I Hope My Life' are startling even before you spot the bassline's resemblance to Eurythmics' 'Sweet Dreams (Are Made Of This)'.

Blake hasn't just reached further, he's also dug deeper. 'The Colour In Anything' is a thrillingly intimate album that finds him grappling with self-doubt ('I Hope My Life'), various relationship troubles ('Radio Silence', 'f.o.r.e.v.e.r.') and the confusion of falling in love ('My Willing Heart').

There's also an overriding sense of optimism. "I suggest you love like love's no loss," he sings on 'Waves Know Shores'. Justin Vernon's vocals compliment Blake's on the glorious 'I Need A Forest Fire', but it's probably for the best that Kanye West never



MADONNA

"Some of his songs just kill me. He's a great songwriter. It's the kind of thing that makes me jealous, like, 'Oh! I wish I'd made that!'"

sent in his rap for 'Timeless'. Yeezy's brash bombast could easily have felt jarring here.

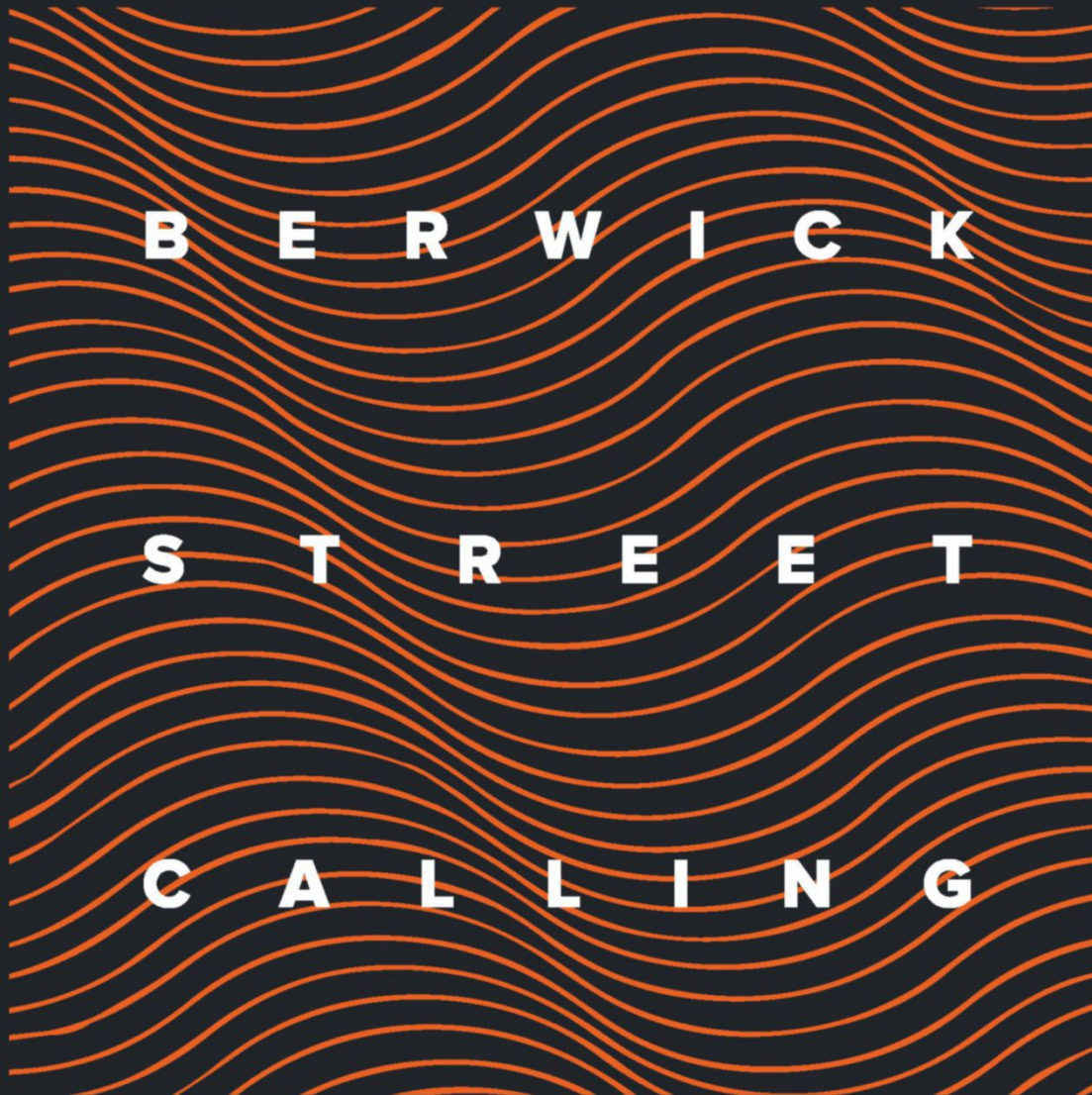
The album's final track 'Meet You In The Maze' features its most intriguing refrain. "Music can't be everything," Blake sings a cappella, his voice a heavily vocodered drone.

Is he telling us he's become less obsessive when making his music? If so, it suits him – because 'The Colour In Anything' features his richest and most emotionally resonant work yet. **Nick Levine**

PHOTOS: GETTY



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The college baseball team go for a dip in a watering hole



You want some!!

Another Richard Linklater film which, like *Dazed and Confused* and *Boyhood* before it, breezily tackles the meaning of life

EVERYBODY WANTS SOME!!

15 Blake Jenner, Zoey Deutch, Glen Powell



PRANKS FLIRTING EXISTENCE

BILLING IT AS A “SPIRITUAL sequel” to Richard Linklater’s 1993 last-day-of-school classic *Dazed and Confused* somewhat misrepresents *Everybody Wants Some!!*. In fact it’s thematically related to plenty of the American director’s work and you could just as easily call it a spiritual continuation of 2014’s *Boyhood*.

That film stopped when its lead character went to college, and it’s where his latest begins. And it’s another Linklater film that, plot-wise, is about very little – although the way it picks at what it means to grow up, it’s also about everything.

In 1980, Jake (Blake Jenner)

arrives at his new college and specifically the house he’ll be sharing with a bunch of strangers. They, like him, are all on the college baseball team.

It’s two days until lessons start and so Jake and the rest of the team spend the weekend sizing each other up and, more than anything, trying to get laid.

The most significant difference from *Dazed and Confused* is that that film took us along for a ride with weirdos and nerds whereas *Everybody Wants Some!!* is about the cool kids and cocky jocks.

This seems a bad idea. After all,

nobody likes the sporty kids – even the other sporty kids don’t like them because they’re competition. But what Linklater does brilliantly is scrape off that veneer of bravado, and find that underneath everyone is the same muddle of insecurities and pretence. Even if you never like them, you at least come to understand them.

Linklater juggles a huge cast, managing to round out the guys and sketch full characters with very few lines. Jokey conversations give away so much of who they are. Unfortunately, the only people

who remain anonymous are the women. Aside from Zoey Deutch as a girl Blake moons over, the women remain nameless shapes for the boys to have sex with. You could argue that’s just how these lads see them so the portrayal is appropriate. Then again, you could also argue it’s a cop out.

That aside, however, the film is a beginning-to-end delight and more sophisticated than it appears. It passes in such a breeze of pranks, flirting and shagging it feels like a comedy – yet by the time the credits roll, you’ve witnessed eight dramatic life stories. At the end of this one weekend, those lives are starting again.

Olly Richards

FOR FANS OF



DAZED AND CONFUSED



AMERICAN PIE

Blake Jenner plays college jock Jake



Not your average punk show

This gripping homage to '70s grindhouse thrillers pits a scrawny punk band against a legion of Nazi skinheads

GREEN ROOM

18 Anton Yelchin, Alia Shawkat, Patrick Stewart



PUNKS GUTS REVENGE

EVERY ARTIST HAS A BAD GIG from time to time. Dave Grohl had one last year when he fell off a Swedish stage and broke his leg. David Bowie had one in Norway in 2004 when a fan threw a lollipop on stage and it wedged itself stick-first between his eyeball and eyelid. Even Ed Sheeran recently revealed that he "once misjudged a fart on stage, which ended up being a shirt."

These incidents are a mere speck compared to the fate that befalls punk band The Ain't Rights in *Green Room*, writer/

director Jeremy Saulnier's follow-up to 2013's crowd-funded, critically acclaimed *Blue Ruin*.

Green Room sees the four-piece band – comprising *Arrested Development*'s Alia Shawkat, *Star Trek*'s Anton Yelchin and Brits Joe Cole and Callum Turner – on a grim, low-budget tour of America's Pacific Northwest in a crappy old van. They take on an unscheduled gig in the middle of nowhere to pay for petrol – only to find themselves playing a neo-Nazi punk club.

STRANGE & TRUE

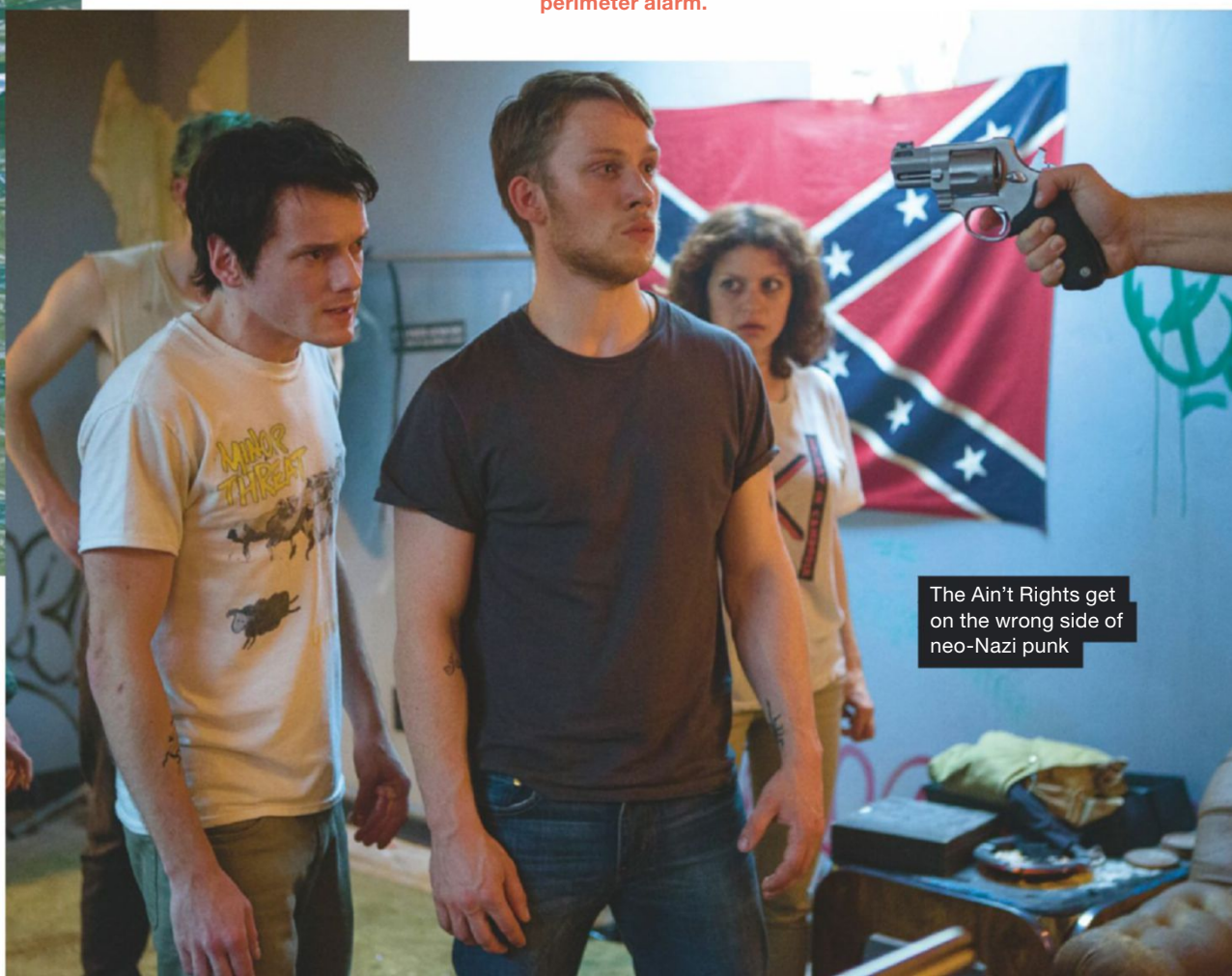
When Patrick Stewart first read the *Green Room* script at his Oxfordshire home, he got so creeped out he checked all the doors and windows and set the perimeter alarm.

Despite the alarmingly ballsy move of opening their set with Dead Kennedy's' 'Nazi Punks F*** Off', they're all set to motor on unscathed – but then Shawkat's character Sam witnesses a violent incident in the backstage room and they're barricaded in by the club's management.

Owner/Nazi-in-chief Darcy Banker (portrayed with a wicked balance of menace and civility by Patrick Stewart) is summoned and a stalemate is reached. On one side is the band plus hostage Big Justin (Eric Edelstein) and mysterious-but-possibly-quite-nice Nazi Amber (Imogen Poots). On the other, a cabal of skinheads and their hungry bulldogs.

What follows is an incredibly tense, utterly engrossing story in which blood is shed, guts are spilled, punk pretences are punctured – and the chances of a new Ain't Rights album become increasingly slim.

Wound tighter than a top E string, *Green Room* is not just a great twist on the gory survival thriller – it's a great gory survival thriller full stop. **Dan Stubbs**



The Ain't Rights get on the wrong side of neo-Nazi punk

YOU HEARD IT HERE FIRST

Desiigner

Kanye-endorsed rapper who's fast on the rise, even if he can't quite believe it

WHAT'S IT LIKE TO BE propelled into the limelight by modern-day Midas man Kanye West? Just ask Desiigner, the 19-year-old New York rapper who recently – out of nowhere – topped the US charts after his track 'Panda' was sampled on West's 'Father Stretch My Hands Pt. 2'. Recalling the moment Kanye first played him the finished track in his car, he laughs: "It was a crazy-as-a-motherf**ker moment".

Based on a beat purchased from a Rochdale (yes, *that* Rochdale) producer for just £140, 'Panda' has capped an unbelievable six months for rising star Desiigner, whose real name is Sidney Royel Selby III. He's on his first promotional trip to the UK, and is evidently still getting to grips with being interviewed. What's totally clear, though, is how in awe he is of the position he's found himself in. Asked to describe what 'Panda' now means to him (after conquering the US, it's rising fast in the UK charts), he says it's become "like a movie".

But his meteoric rise hasn't been without controversy. Similarities have been noted between Desiigner and Atlanta trap scene figurehead Future, with many fans convinced he was Future upon first hearing the song. The irony? 'Panda' is now more successful than any of Future's own hits. Asked if any of this has made him second-guess himself,

"I don't worry. I just do what I do"

Desiigner is courteous and considered: "I definitely don't worry about that," he says. "I just do what I do."

The tale behind 'Panda' won't be all there is to his story for much longer. The release of his debut mixtape, 'Trap History Month', is imminent, and is apparently all he thinks about. "Right now, I'm talking to you and making music in my head," he openly admits. "I want to keep doing this forever."

Luke Morgan Britton

Desiigner

Details

BASED Brooklyn, New York

SOCIAL @LifeOfDesiigner

BUY Debut mixtape 'Trap History Month' is expected shortly; 'Panda' is out now

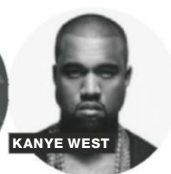
FACT 'Panda' was penned while Desiigner was playing *Grand Theft Auto*.

PHOTOS: GETTY IMAGES

FOR FANS OF *Best track*



FUTURE



KANYE WEST

'Panda'

It's a fantasist rap anthem, but also sounds like the most infectious club banger.

For more on Desiigner, go to NME.com



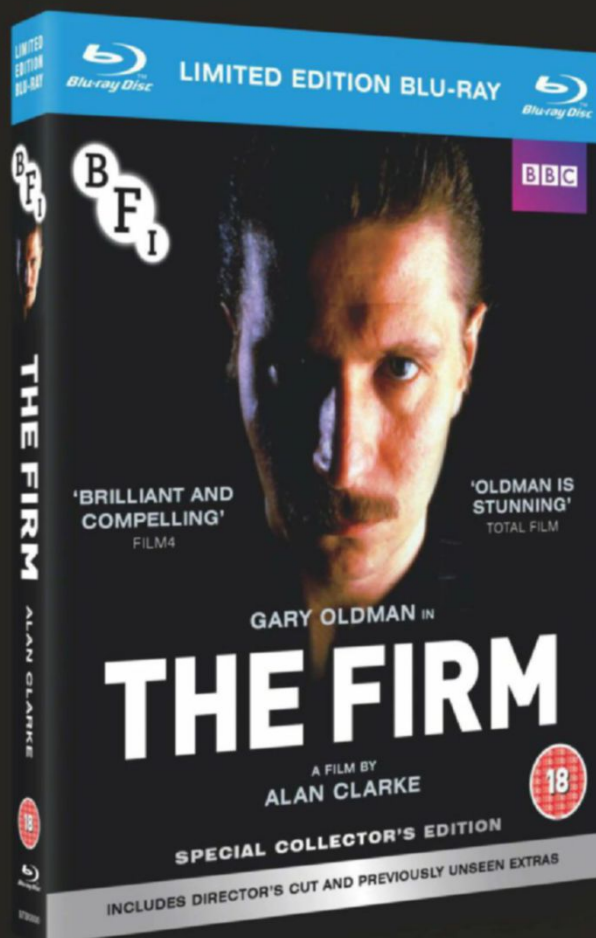
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FATHER JOHN MISTY

Fri 13 Albert Hall, Manchester
Sat 14 Sage, Gateshead
Sun 15 Rock City, Nottingham
Tue 17 Colston Hall, Bristol
Wed 18 & Thu 19 The Roundhouse, London

WHO: AKA Josh Tillman, he describes latest album 'I Love You, Honeybear' as a "massive deranged schmaltz".

WHY: As well as his confessional indie, he's likely to perform an unusual cover. He's also very funny.

WHO'S SUPPORTING: Texan trio Khruangbin

TICKETS: £19 from nme.com/tickets

Live

THE MOST IMPORTANT
GIGS THIS WEEK

MANIC STREET PREACHERS

Fri 13 Echo Arena, Liverpool
Sat 14 Genting Arena, Birmingham

Mon 16 & Tue 17 Royal Albert Hall, London

WHO: Legends celebrating 20 years since fourth album 'Everything Must Go'.

WHY: You get two sets per night: a full run-through of 'Everything Must Go' and a second set of greatest hits, 'curios' and new material.

WHO'S SUPPORTING: Fellow Welshmen Super Furry Animals, and Public Service Broadcasting

TICKETS: £35-65 from songkick.co.uk



PETE DOHERTY

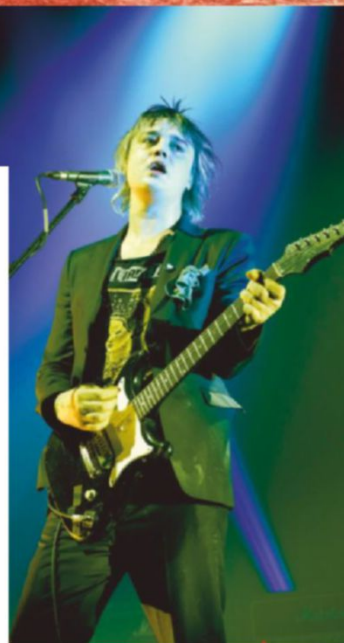
Fri 13 Barrowland, Glasgow
Sat 14 The Garage, Aberdeen
Mon 16 Riverside, Newcastle
Tue 17 Albert Hall, Manchester
Thu 19, Hackney Empire, London

WHO: One of The Libertines, on his Eudaimonia tour. (Eudaimonia is Ancient Greek for 'happiness' or 'wellness of spirit').

WHY: He's releasing his second solo album later this year, so you'll probably hear some of his brilliant new lyrics.

WHO'S SUPPORTING: N/A

TICKETS: £23-£27 from ents24.com



BAT FOR LASHES**Fri 13** Cathedral, Manchester**Sat 14** St George's Church,
Brighton**Mon 16** Union Chapel, London**WHO:** Natasha Khan, who came to fame via a Mercury-nominated debut of dark, dreamy pop.**WHY:** She's previewing material from her new concept album 'The Bride'.**WHO'S SUPPORTING:** No one – the 'bride' concept runs deep enough that guests are being invited to wear wedding attire.**TICKETS:** Sold out, but available on secondary ticketing sites from £50**BLEACHED****Tue 17** Gullivers, Manchester**Wed 18** Moth Club, London**WHO:** California punks who just released second album 'Welcome The Worms'.**WHY:** Watching them is like being in their fun gang.**WHO'S SUPPORTING:** In London only – Boys Forever**TICKETS:** £8.25 from
ents24.com

live

LAURA MVULA

Sat 14 The Wardrobe, Leeds
Sun 15 O2 Academy, Liverpool
Mon 16 Oran Mor, Glasgow
Wed 18 Gorilla, Manchester

WHO: Mercury nominee from Birmingham whose second album, 'The Dreaming Room' is out in June.

WHY: She's been working with both Nile Rodgers and Wretch 32, so expect lots of new ideas.

WHO'S SUPPORTING: Lewisham's Jodie Abacus

TICKETS: £15-£16.50
from ents24.com

SPRING KING

Fri 13 Esquires, Bedford
Sat 14 The Bullingdon, Oxford
Sun 15 The Ferret, Preston
Wed 18 Arts Club, Liverpool

WHO: Manchester four-piece fronted by drummer Tarek Musa.

WHY: They were the first band played on Apple's Beats 1 radio station and they've been growing ever since.

WHO'S SUPPORTING: 'Dirty pop' four-piece from Kent, Get Inuit

TICKETS: £8.25-£8.80
from ents24.com

ISAAC GRACIE

Fri 13 Parr Street Studios, Liverpool
Sat 14 Surf Café, Tynemouth
Mon 16 SWG3, Glasgow

WHO: Prodigious, long-haired Jeff Buckley-alike from Ealing.

WHY: His brilliant songwriting recently made him the subject of a label war which Virgin/EMI eventually won.

WHO'S SUPPORTING: N/A
TICKETS: £6.60-£7 from ents24.com

THOMAS COHEN

Fri 13 Headrow House, Leeds
Sun 15 The Louisiana, Bristol
Mon 16 Chats Palace Art Centre, London

WHO: 25-year-old songwriter and former frontman of London synth group S.C.U.M.

WHY: His new album 'Bloom Forever' is a sophisticated record, and he's got a voice like Suede's Brett Anderson.

WHO'S SUPPORTING: N/A
TICKETS: £7.70-£9.35
from ents24.com

EAGULLS

Fri 13 Brudenell Social Club, Leeds
Mon 16 Stereo, Glasgow
Tue 17 Hare & Hounds, Birmingham
Thu 19 Islington Assembly Hall, London

WHO: Leeds scowlers releasing their second album 'Ullages' this year.

WHY: They're calling this the 'Ginnels, Alleys, Jitties and Snickets Tour'. If that doesn't intrigue you, you don't even deserve Eagulls.

WHO'S SUPPORTING: Various, including TRAAMS, 99 Watts and Bite
TICKETS: £11-13
from ents24.com

For tour news and live reviews go to NME.com



CATFISH AND THE BOTTLEMEN

Sat 14 Arena, Hull

DAY WAVE

Wed 18 Birthdays, London

DECLAN MCKENNA

Wed 18 The Horn, St Albans

FORMATION

Thu 19 Sixty Million Postcards, Bournemouth

FOXES

Fri 13 O2 Academy, Liverpool
Sat 14 Riverside, Newcastle
Sun 15 The ABC, Glasgow

FRANCES

Fri 13 The Deaf Institute, Manchester
Sun 15 Glee Club, Birmingham
Mon 16 Sage, Gateshead
Wed 18 KOKO, London

FRANK TURNER & THE SLEEPING SOULS

Fri 13 Electric Brixton, London

FRONTEERS

Sat 14 The Cookie, Leicester

FUTURE OF THE LEFT

Fri 13 Night & Day Café, Manchester
Sat 14 Saint Luke's, Glasgow

GHOSTFACE KILLAH

Fri 13 Saint Luke's, Glasgow
Sat 14 Royal Festival Hall, London

IGGY POP, JOSH HOMME, DEAN FERTITA, MATT HELDERS

Fri 13 Royal Albert Hall, London

KAYTRANADA

Fri 13 The Troxy, London

KULA SHAKER

Fri 13 Guildhall, Gloucester
Sun 15 Liquid Rooms, Edinburgh
Tue 17 & Wed 18 Wilton's Music Hall, London

LISBON

Fri 13 Ku Bar, Stock-on-Tees
Thu 19 Independent, Sunderland

MAVERICK SABRE

Fri 13 Music Hall, Ramsgate
Sat 14 Bassment Bar, Chelmsford
Sun 15 Sub89 & The Bowery District, Reading

MEILYR JONES

Fri 13 Clwb Ifor Bach, Cardiff

METHYL ETHEL

Tue 17 The Shacklewell Arms, London

JAMES

Fri 13 Arena, Manchester
Sat 14 First Direct Arena, Leeds
Mon 16 City Hall, Hull
Tue 17 City Hall, Newcastle
Thu 19 SSE Hydro, Glasgow

JAMIE JONES

Fri 13 SWG3, Glasgow

JAMIE WOON

Tue 17 O2 Shepherds Bush Empire, London

JESSY LANZA

Wed 18 The Pickle Factory, London
Thu 19 Corsica Studios, London

THE JOY FORMIDABLE

Fri 13 Colchester Arts, Colchester
Sat 14 Academy, Manchester
Mon 16 Brudenell Social Club, Leeds
Tue 17 The Rescue Rooms, Nottingham
Wed 18 OPEN, Norwich
Thu 19 Oval Space, London

KATY B

Sat 14 O2 Academy, Brixton

READER'S PICK



JORDAN,
22 London
@Jordan_Bromley

ST LUCIA

Wed 18 The Deaf Institute, Manchester
Thu 19 The Dome, London

"I'm excited, second time seeing them and they're one of the best live acts to see."

RICHARD ASHCROFT

Sat 14 Albert Hall, Manchester
Mon 16 The Roundhouse, London

SKATERS

Fri 13 Club 85, Hitchin

STEREOPHONICS

Sun 15 UEA, Norwich
Mon 16 Corn Exchange, Cambridge

TOOTHLESS

Tue 17 Moth Club, London

TRAVIS

Fri 13 O2 Academy, Newcastle
Sat 14 O2 Academy & Underground, Leeds
Mon 16 De Montfort Hall, Leicester
Tue 17 O2 Academy, Bournemouth
Wed 18 Colston Hall, Bristol
Thu 19 UEA, Norwich



YAK

Fri 13 Stereo, Glasgow
Sat 14 The Deaf Institute, Manchester
Sun 15 Brudenell Social Club, Leeds
Wed 18 Exchange, Bristol
Thu 19 The Cookie, Leicester

MILK TEETH

Sat 14 The Joiners, Southampton

NOTHING

Fri 13 Moth Club, London

PATRICK WOLF

Sat 14 Belgrave Music Hall, Leeds
Sun 15 Islington Assembly Hall, London

RECREATIONS

Fri 13 The Vic, Swindon
Sat 14 Le Pub, Newport
Sun 15 Kingskerswell Parish Church, Newton Abbot
Tue 17 Cavern Club, Exeter
Wed 18 The Louisiana, Bristol

YUCK

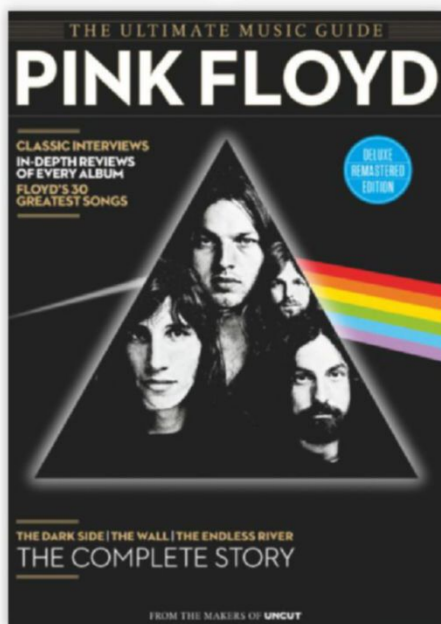
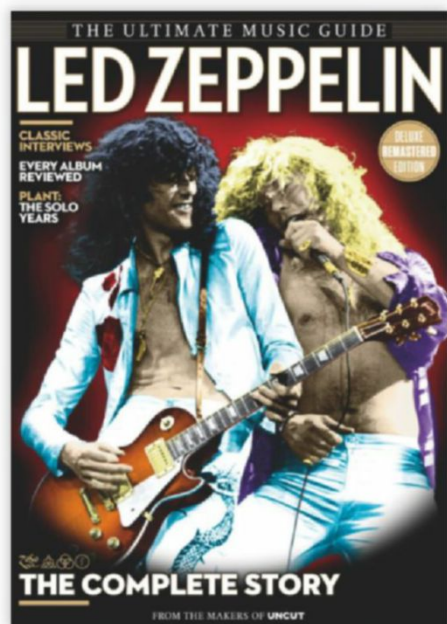
Fri 13 Sneaky Pete's, Edinburgh
Sat 14 Broadcast, Glasgow
Sun 15 The Deaf Institute, Manchester
Mon 16 The Boileroom, Guildford
Tue 17 The Rainbow Complex, Birmingham
Wed 18 Sticky Mike's Frog Bar, Brighton
Thu 19 Exchange, Bristol

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WHEREABOUTS**
Fri 13 KOKO, London

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SUN 6 **LONDON** EVENTIM APOLLO HAMMERSMITH

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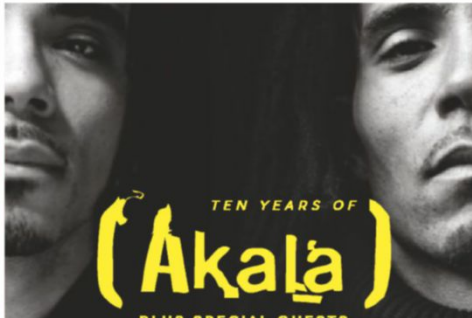
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THU 23 JUNE 2016
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AUGUST 2016
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THU 18 **BIRMINGHAM** O2 INSTITUTE 2
FRI 19 **LONDON** KOKO
LIVENATION.CO.UK | TICKETMASTER.CO.UK



COLLIE BUDDZ
PLUS SPECIAL GUESTS
JUNE 2016
TUESDAY 28
BIRMINGHAM O2 INSTITUTE 2
WEDNESDAY 29
MANCHESTER CLUB ACADEMY
THURSDAY 30
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- 11 ABERDEEN Lemon Tree
- 12 GLASGOW Art School
- 14 WAKEFIELD Unity Works
- 15 SHEFFIELD Leadmill
- 17 BIRMINGHAM Glee Club
- 18 CAMBRIDGE Junction
- 19 HULL Fruit
- 21 LEICESTER O2 Academy2
- 23 SOUTHAMPTON Engine Rooms
- 25 NOTTINGHAM Rescue Rooms
- 26 OXFORD O2 Academy2
- 27 CARDIFF Globe
- 28 GUILDFORD Boilerroom

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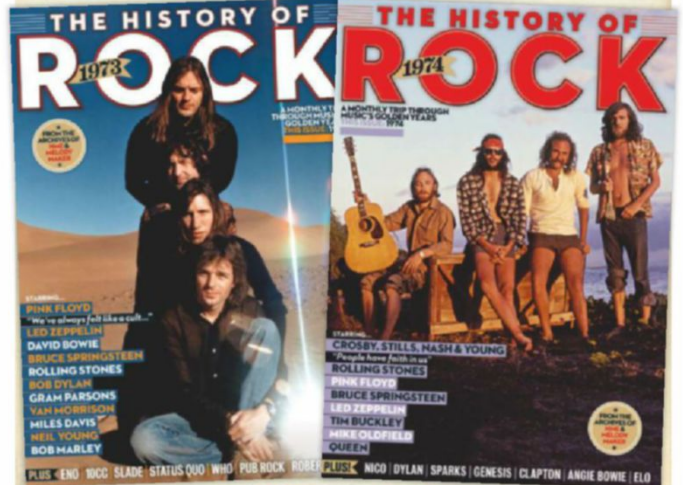
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O2 ACADEMY2
LIVERPOOL

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SATURDAY 23rd JULY 2016

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FRI 28	GLASGOW	O2 ABC
SAT 29	EDINBURGH	CORN EXCHANGE
MON 31	GATESHEAD	SAGE
NOVEMBER		
WED 02	YORK	BARBICAN
THU 03	MANCHESTER	ALBERT HALL
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SOUNDTRACK OF MY LIFE

Louis Theroux

Documentary filmmaker extraordinaire

THE FIRST SONG I REMEMBER HEARING

THE SIMON PARK ORCHESTRA
Crown Court Theme

"It was a television courtroom drama that may have been about torture and murder and sex crimes, but I don't really have any recollection – all I remember is the theme tune. It's quite a haunting instrumental track."



THE FIRST ALBUM I BOUGHT

YAZOO

Upstairs At Eric's

"How honest do you have to be? It might have been 'Dig The New Breed', which is a live album by The Jam, or 'Twice as Cool', which is a Kool & The Gang greatest hits. But the album I'd rather it was 'Upstairs at Eric's' by Yazoo. It's just got so many great tracks on it: 'Only You', 'Don't Go', 'Midnight'. It's very of its time – synthpop with a mysterious keyboardist and a post-punk chanteuse."

Go to NME.com for more Soundtracks

THE SONG I CAN'T GET OUT OF MY HEAD

FIFTH HARMONY
Worth It

"It was on the radio quite a bit and my kids like it. We have to meet the kids halfway – I can't just put Morrissey on all the time because there'd be upheaval. They like Drake and that Auto-Tune sound that I don't really get on with, so we've found a little common ground on things like Fifth Harmony."

THE FIRST GIG I WENT TO

THE CLASH
London Brixton Academy

"I was with my older brother and his friends. I remember being very frightened and getting lost in the mosh pit. There were a couple of people gobbing on Joe Strummer – that was considered a way of showing appreciation. I remember him saying, 'Look, the next person who gobs on me, I'm going to bury this f**king mic stand in your head.' It took me a few years to not be scared at gigs."



THE SONG I CAN NO LONGER LISTEN TO

ED SHEERAN
Thinking Out Loud

"Well, he's obviously got a good voice and I like some of his other stuff, but I'm a big Marvin Gaye fan so I feel like I'm listening to a bad version of 'Let's Get It On' because it's the exact same chord progression."



THE FIRST SONG I FELL IN LOVE WITH

BLONDIE

Heart Of Glass

"It's so pulsating and plangent – it's got a great big disco sound. I think it still stands up. I thought Debbie Harry was amazing. I think I'm more in love with her now, though."

THE SONG THAT MAKES ME DANCE

FAT JOE FEAT ASHANTI
What's Luv?

"I can't really dance to house, I can't even really dance to disco, but hip hop's got the right beat. I think it's the best music to dance to. You move around and your body just does what it does, doesn't it?"



THE SONG I DO AT KARAOKE

BACCARA

Yes Sir, I Can Boogie

"I've done it a couple of times at karaoke and it's just great – it's easy to sing, it's right in my range. I last did it two or three weeks ago at a friend's who has a karaoke machine, but I've also done it at Lucky Voice down in Soho."

THE SONG I WANT PLAYED AT MY FUNERAL

KAREN DALTON

Something On Your Mind

"It's very sad and I'd like people to be sad at my funeral – I'm not one of these people who'd like everyone to be happy and remember the good times, I'd just like them to be sad. It will be transcendently melancholic."

Louis Theroux: A Different Brain is on BBC Two at 9pm on May 15



The wisdom of the NME archives

THIS WEEK

DAVE GROHL

Foo Fighters frontman
May 14, 2005

"I'm a geek. I'm the guy next door. Alright, alright! I'm the luckiest b*stard in the world."



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CHAIRLIFT * CAVEMAN * BOMBA ESTÉREO * BREAK SCIENCE * ALUNAGEORGE [W/O ONE ONLY] * RAURY
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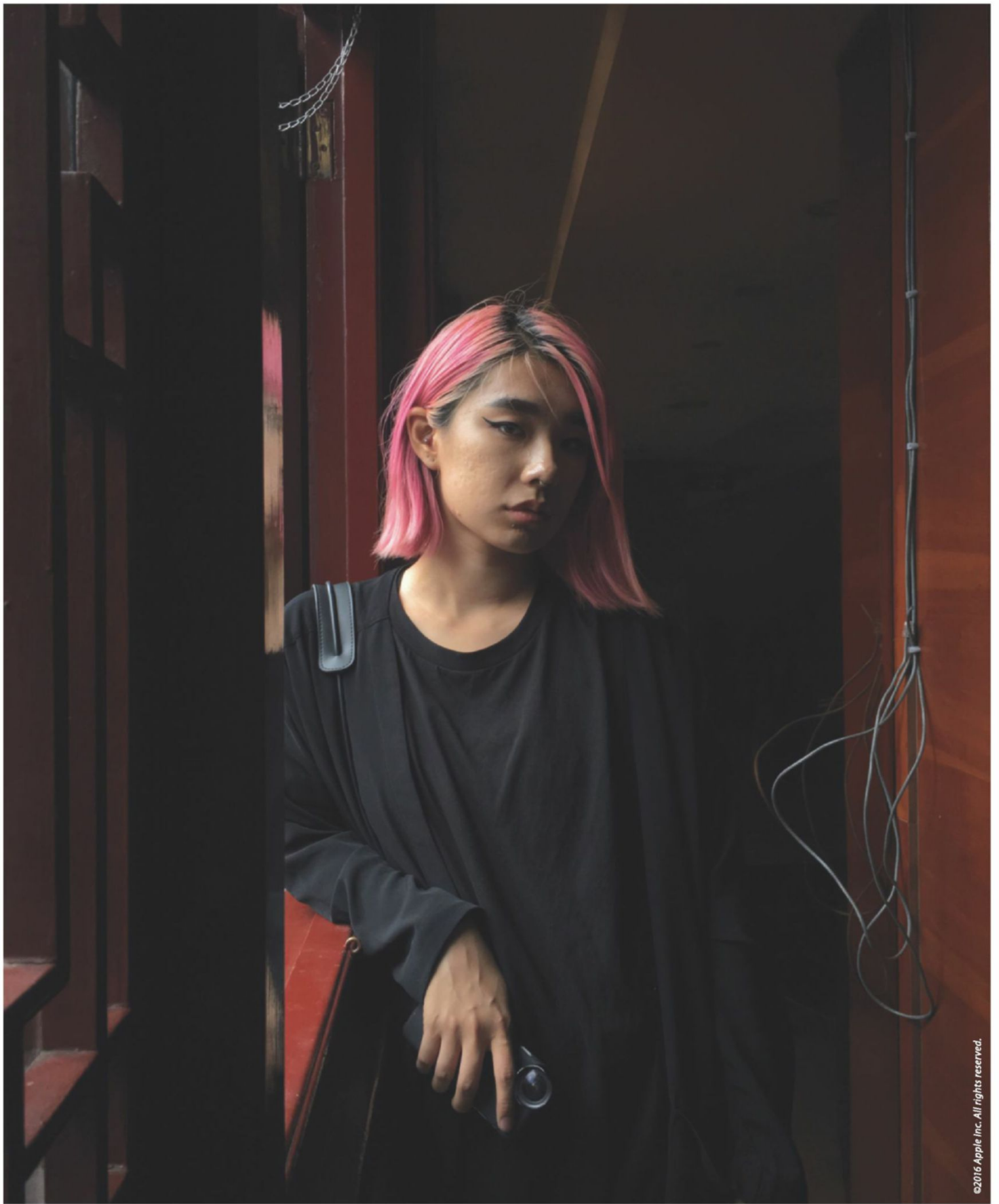
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TROUBLEMAKER

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by Kevin M.



Shot on iPhone 6 

