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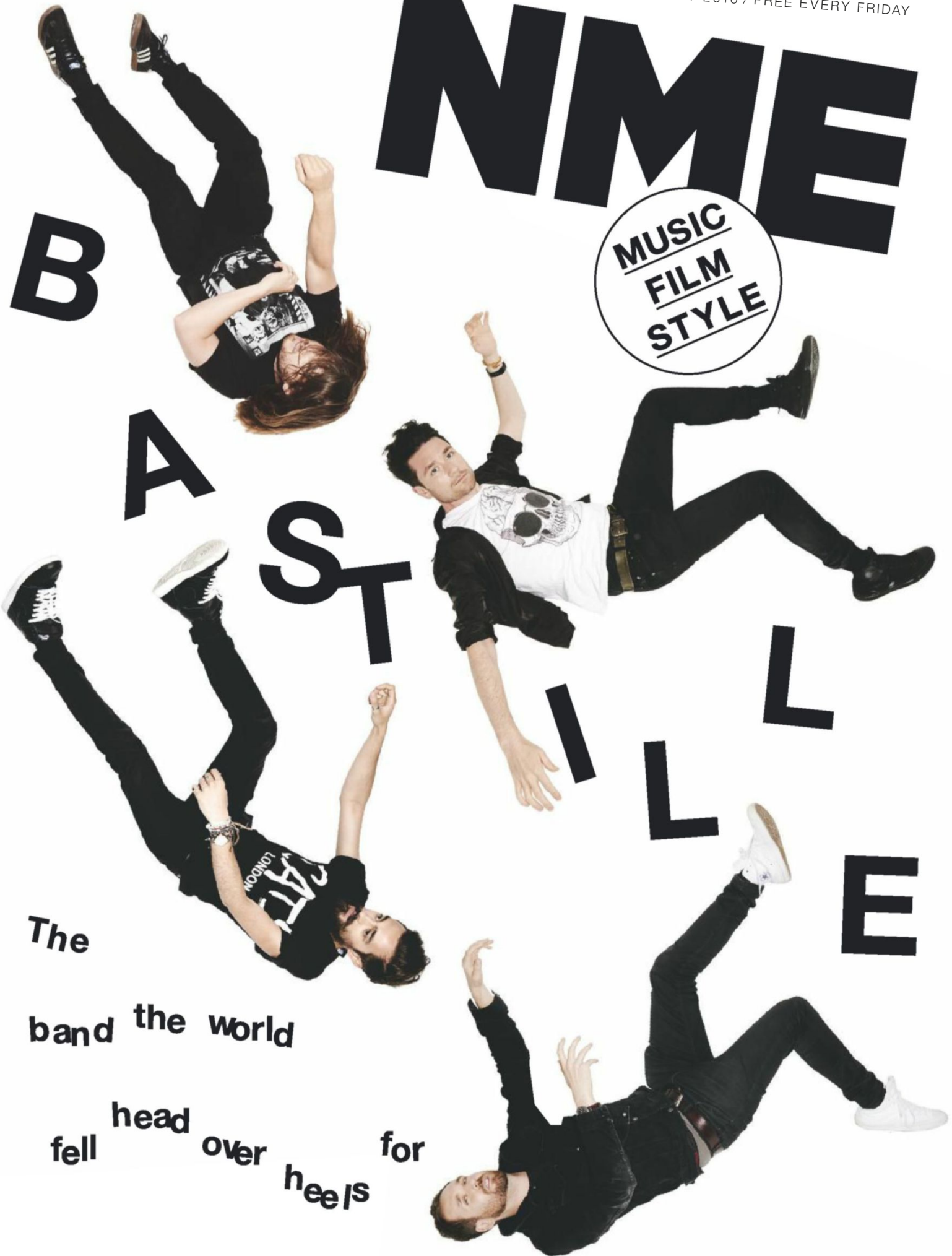
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NME

Hello...



A NICE DISTRACTION to all the political turmoil this summer has been the amount of great records that have come out in the last couple of weeks.

Disclosure's 'Moog For Love' EP is banging, Let's Eat Grandma's debut 'I, Gemini' is brilliant and surreal, Metronomy have kept true to form with the excellent 'Summer 08', and Bat For Lashes continues to be spellbinding with her concept album 'The Bride'. This week another two can be added to the pile, with Biffy Clyro's return to their harder selves on 'Ellipsis' and The Julie Ruin's raging second LP 'Hit Reset'. Whether you're feeling low, angry, happy or confused, that's a pretty decent list to work through.

That we've already had incredible offerings from the likes of Skepta and Chance The Rapper, and more to come from Bastille, Frank Ocean and Glass Animals, it looks like while the world as we know it chokes to death on a sh*t sandwich, the soundtrack to oblivion is going to be a classic.

MIKE WILLIAMS

Editor-in-Chief
@itsmikelike

Bebe Rexha p36

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NME

110 SOUTHWARK ST
LONDON
SE1 0SU

TEL 020 3148 + Ext

Time Inc.



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COVER PHOTO: DEAN CHALKLEY. CONTENTS PHOTO: OLIVIA MALONE

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NOVEMBER 2016

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05 LONDON THE O2
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Be Legacy



AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK



Want EU back for good

The March For Europe saw tens of thousands expressing their frustration with the EU referendum result

LAST SATURDAY, MORE THAN 30,000 people took to the streets of London for an impassioned anti-Brexit protest.

The March For Europe demo stomped from Park Lane to

Westminster and called for the UK to remain in the European Union despite last month's referendum result, which saw 52 per cent of the country voting to leave.

The placards were good, the facepaint was plentiful, and various speakers addressed the crowd. Bob Geldof said the leave vote has "robbed the young of their future", and there was a video message from Jarvis Cocker in Paris, who held up a world map, pointed at it, and said: "You cannot deny geography. Britain is in Europe."

PHOTOS: GETTY IMAGES



Big plans

London rapper Tinie Tempah is “elated” about new album ‘Youth’, out in September, but really he wants to run a farm

Tell us about your new album, ‘Youth’...

“It’s my third album – it’s very rare, in this day and age, to get to that stage. I’m elated. ‘Youth’ is a love letter to London, just saying, “Thank you for raising me; thank you for making me become the man I am now.” With my background, it would have been difficult [to achieve my success] from anywhere else. I’m not old yet but I’m reflecting on everything.”

Has your perspective changed a lot over the years, then?

“I’m thinking about the whole world now. When I started making music, I wanted to make London nightlife happy. Then I went up north and wanted to make sure they were gonna love it. But now I’m thinking: “Is this connecting in Brazil? Is this connecting in Spain? France? Australia? It’s a completely different mindset.”

How are you gonna make sure we all have a good time?

“I just have to have fun now. I’ve had seven Number One singles – the most of the decade. They’re not gonna be able to take that away from me, which is lovely. I want to get creative and make a great body of listenable but current work that people will listen to for a long time.”

You recently said you want to settle down and run a farm when you’re 30. Which animals will you have on your farm?

“As many as I can. For me it’s about being at one with nature. I just want to grow my own food. I want to be self-sufficient and when I have kids I want to raise them in that way. People say 30’s too young, though, so I might have to postpone it.”



“I just want to grow my own food”

What do you make of the current political climate?

“Things aren’t right. Young people don’t believe what they’re being told by politicians. On a humanitarian level, things could be way better. Everybody’s aware of that, so why can’t we all just come together and make things better?”

You emerged as a grime artist. How you feel about the resurgence of the genre?

“It’s phenomenal. Even now there’s a new grime category on iTunes. A new genre should emerge every couple of years. It’s a shame it took American artists like Drake and Kanye to make everyone say, “Grime is good!”, but at least now we’re talking about it. Hopefully new artists will have a platform to say what they want, which is what every musician should have.”

Tinie Tempah is working with McDonald’s to celebrate a summer of good times and provide customers with once-in-a-lifetime experiences in its restaurants. Join the conversation on Facebook and Twitter, using #hellogoodtimes



KENDRICK LAMAR
Headlined Obama’s Independence Day BBQ on July 4. Unclear whether he ate Domino’s.



KATY PERRY
With 90m followers, Katy’s the most popular person on Twitter – news she described as “tight”.

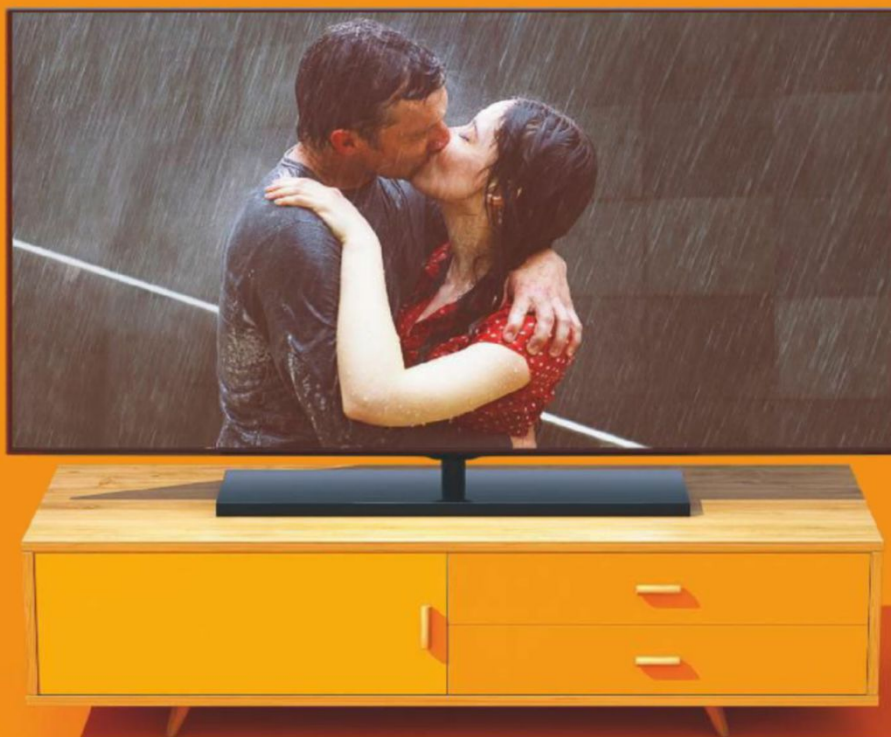


NIGEL FARAGE
Helped lead us into a political abyss, still has the gall to wear these shoes to a party.



LEONARDO DICAPRIO
Missed out on playing David Hasselhoff’s son in Baywatch as a youngster after the Hoff vetoed it.





AGENDA

NEW YORK CITY

May 2013

Erik: "On the roof of New York's Madison Square Garden a few minutes before the show."

Killer pictures

Photographer Erik Weiss joined The Killers on their 2013 *Battle Born* tour capturing sides of the band that are rarely seen. New book *Somewhere Outside That Finish Line* collects the best pics from that glorious time. Here, he captions some of his favourites



LAS VEGAS

April 2013

Erik: "Brandon Flowers spending the last days before the beginning of the US tour with his family in his hometown of Las Vegas. Here, he plays the piano with his youngest son."



SULLIVAN'S ISLAND, SOUTH CAROLINA

August 2013

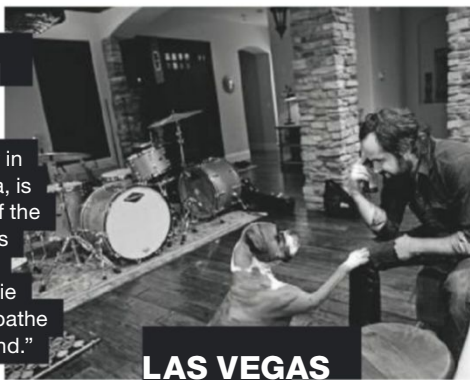
Erik: "The day of the show in Charleston, South Carolina, is one of the warmest days of the US tour. The temperature is more than 30°C and in the afternoon [drummer] Ronnie Vannucci Jr and Brandon bathe in the sea at Sullivan's Island."



LAS VEGAS

October 2013

Erik: "Ronnie in his Las Vegas home with his dog Archie."



CAMDEN, NEW JERSEY

May 2013

Erik: "The end of the show in Camden, New Jersey. During the song 'Battle Born' Brandon goes to the fans."



Last W33K IN NUMBERS



231%

Much-needed boost in sales of Adele's '25' since her headline slot at Glastonbury.



10

Hours of indie music played on Radio 1 on July 4 to celebrate independent labels.



£75,000

Amount that Prince's iconic Purple Rain jacket fetched at auction in California. Bargain!



20

Boxes of pizza Rihanna sent to fans queuing in the rain for her Manchester gig. No umbrellas, though.

BASTILLE

WILD WILD WORLD TOUR PART 1

28.10.16 BOURNEMOUTH

.....BIC

29.10.16 PLYMOUTH

.....PAVILIONS

31.10.16 CARDIFF

.....MOTORPOINT ARENA

01.11.16 LONDON

.....THE O2

04.11.16 LEEDS

.....FIRST DIRECT ARENA

05.11.16 NOTTINGHAM

.....MOTORPOINT ARENA

06.11.16 MANCHESTER

.....ARENA

08.11.16 BIRMINGHAM

.....BARCLAYCARD ARENA

12.11.16 GLASGOW

.....THE SSE HYDRO

13.11.16 NEWCASTLE

.....METRO RADIO ARENA

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Rhyme and reason

In a post-Brexit world, the wisdom of north London rapper Akala rings true

THINGS ARE FRAUGHT IN the UK right now. There's the post-Brexit backlash, dissent in the Labour Party, a Tory leadership contest and a wave of hate crime and street harassment, with over 100 racial incidents recently reported. In response, a clip in which Akala comments on the 'insidious' nature of racism from the BBC's *Frankie Boyle's Election Autopsy 2015*, was shared thousands of times. We spoke to the rapper to hear his thoughts on the situation the UK currently faces.

ON THE DAMAGE DONE BY VOTING 'LEAVE'

"There's a real sense of renewed racism – that some people belong here and others don't – and that was borne out in the polls; 80 per cent of people who voted 'leave' think that multiculturalism's bad, 71 per cent of them think the internet's bad, they think the green movement's bad, they think feminism's bad. This idea that it was about TTIP [a trade partnership between the EU and the US] or corporate power or any of this crap people will pretend it's about is wrong – it's about fear of other people and believing that we're better than other people – good old-fashioned 18th century xenophobia. It just doesn't make Britain look very good in the world."

ON HOPE FOR CHANGE

"It's not like the only tradition in this country is a tradition of racism and hatred. There's a very progressive history when it comes to the anti-apartheid struggle, the abolitionist movement, the Chartists and the Suffragettes. There's a long history of multiracial, class-based struggle to better people's lives."

ON WHO CREATED THIS ATMOSPHERE OF FEAR

"It isn't just UKIP – it's the media; the *Daily Mail* and *The Sun*. Even the Tory party and the more Blairite wing of the Labour Party – it's a way of the political class deferring their f**k-ups. We all know that £500 billion was given to the bankers after they messed up the national economy, we know we always find money for war when we need it, but we can't quite find the money for good schooling or a good NHS or all the other things that regular poor folk need. There's a whole set of people who run this country who, to disguise their own shortcomings, will have you blame people coming from elsewhere."

ON THERESA MAY OR MICHAEL GOVE BECOMING PM

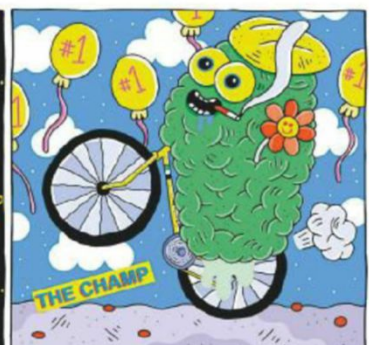
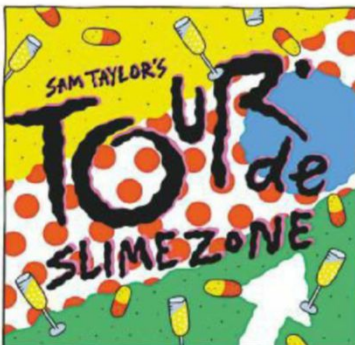
"Neither of those options fill me with hope that Britain is going to become a nicer place for the average working person. Decent people don't seem to be in the political class of the country."

ON RUNNING FOR PRIME MINISTER

"Anyone who thinks that someone like me could become PM doesn't understand how dirty politics is. The system is not set up to deliver genuine democracy. Almost all of our political elite were educated in the same place – they're all rich. But we can affect politics as musicians, artists, thinkers, writers, as everyday people. You choosing to go and give food or time at a homeless shelter, to volunteer at a youth centre, to mentor young people, to listen to this music over that – all of these are political choices."

Akala plays London's Citadel Festival on July 17. '10 Years Of Akala' is out September 6. A UK tour will follow in October

INTERVIEW: LEONIE COOPER. PHOTO: REX FEA-



THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE



Sounding good
Sony's h.ear on Wireless NC headphones are comfy, colourful and super high-quality.
£220 sony.co.uk



Denim delight
This Western-style denim jacket will bring out your inner cowgirl.
£95 wrangler.co.uk



Shine on
A holographic backpack will definitely add some shimmer to your summer look.
£34 skinnydiplondon.com



Lighting up
Can't even keep a cactus alive? Then maybe just grab these cute candles instead.
£8 urbanoutfitters.com



Cider rules
Snaggletooth is Motörhead's own cider. Drink up – it's what Lemmy would have wanted.
£15 for six iconbeverages.co.uk



Shark tank
This is what happens when Jaws meets some sweet Sperry slip-ons. Tasty.
£90 asos.com



Bath bliss
Lush's latest bath bomb – the Lava Lamp – will turn your tub into a retro paradise.
£4.25 uk.lush.com



In the shade
Tortoiseshell sunnies are the epitome of seasonal style.
£69.96 komono.com



A cut above
Aussie brand Uppercut Deluxe's Pomade will make your hair totally dapper.
£15.99 asos.com



Rap roots
Soul Jazz's 'Boombox' compilation celebrates the early days of hip-hop.
£18.99 soundsoftheuniverse.com



Fizzy pop
A nice bottle of Prosecco always goes down well.
£17.50 garmence.com



Acid reign
'Brown Acid: The Second Trip' is a heady collection of stoner rock from the '60s and '70s.
£19.99 roughtrade.com



Disco decoration
Host a Studio 54-style disco in your bedroom with this sparkling mirrorball.
£15 asos.com



Get saucy
Is it BBQ time yet? Open this bottle of Mic's Chilli BBQ Sauce and see for yourself.
£3.95 harveynichols.com



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Three customers' average score

Bad



Vodafone, O2 & EE customers' average score

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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Leicester

"It's really diverse"

JACK METCALFE >
28, musician

Listening to:
J \$TASH
Close Dat Doe
"It's trap. It's American rap. It's swag."

Wearing: Adidas T-shirt, Topman jeans.
Best thing about Leicester: "The football team. Congrats!"

ALEX GREEN >
21, student

Listening to:
SAVAGES
Adore
"It's pure energy. They're four women making f**king loud music."

Wearing: Topman jeans and shoes, vintage jacket, Hugo Boss T-shirt.
Best thing about Leicester: "Kasabian."

< JAYA PARMA
18, student

Listening to:
MIGUEL
Coffee
"You can do whatever you want to it. It's really chilled."

Wearing: Gap top, River Island jeans, H&M shirt, Nike trainers.
Best thing about Leicester: "I really like how multicultural it is. It's ideal."

MOTOROLA DEJI-FOKLOKAN >
20, student

Listening to:
LUKAS GRAHAM
7 Years
"He's good at getting his message across. I really relate to it."

Wearing: Topshop jeans, top from Brick Lane market, ASOS sunglasses.
Best thing about Leicester: "It's really diverse. So different to anywhere else."



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WALLA

REVOL

CATS
LONDON

PHOTOS: DEAN CHALKLEY

With debut album 'Bad Blood' **Bastille** quietly became one of the biggest – but most anonymous – indie bands on the planet. But as **Dan Stubbs** meets them, in the week their new album is announced and the UK's wheels fall off, it seems singer **Dan Smith** has found his voice

(L-r:) Will Farquarson, Kyle Simmons, Chris 'Woody' Wood and Dan Smith

Dan Smith from Bastille is just like you, really. He lives in a house share. He listens to *Serial*. He can't wait for the new Frank Ocean album.

He enjoys nothing more than hanging out with his mates. But Dan has found a doorway into a parallel world – one of BRIT Awards, Grammy ceremonies and arena tours, one where your idol, director David Lynch, calls you up for a remix (2013's 'Are You Sure'), and where a fan who works at NASA invites you to a space launch ("F**king awesome, because we're all minor space geeks," says Dan).

Formed as Smith's solo project in 2010 and fleshed out to a full band by the time of 2013 debut album 'Bad Blood', Bastille styled themselves as the guitar band who don't play guitars. At a time when guitar bands were less fashionable than ever, their bombastic aural onslaught and OTT pop tunes proved to be a winning formula. In the UK, 'Bad Blood' was the fastest selling digital album of that year. In the US, where the ubiquitous single 'Pompeii' was a surprise hit, they sold more than five million records by the end of 2014. Since then, the London-based group's ascent up festival bills has been inexorable, and their effect on the shifting tide of popular music palpable. Tellingly, when out-in-the-cold indie bands Embrace and The Wombats made their respective 2014 and 2015 comeback albums ('Embrace' and 'Glitterbug') it was with a sound lifted wholesale from Bastille's dynamic of booming choruses and euphoric rushes. Not that Dan would admit it – he's full of humility at the mere suggestion. "I don't think we're arrogant enough to ever assume that we have influence," he mumbles.

"I guess we're not quite fully engaged with the impact that our first album had, if any..."

Poised to release their second album in September, Dan Smith and his three mates – drummer Woody, bassist Kyle Simmons and keyboard player Will Farquarson – find themselves among the world's biggest acts, whether they admit it or not. What's more, alongside The 1975, Bastille are the leaders of a new generation rewriting the rules of what it means to be a band; not the bravado, machismo and excess of the '90s lot; not the studied cool of the 2000s group, but something more human. Noel Gallagher has said that he'd have "eaten Bastille alive – one interview, destroyed, gone". More than anything, it highlights a generational difference: "destroying" rivals in interviews is of no interest to Bastille's generation. Smith ponders the quote. "I think that's just old-fashioned clickbait, isn't it?"

WE MEET THE BAND

today in a photo studio in North London. Bastille are in their usual sombre uniform of black clothing with the odd splash of white, but the mood is jubilant. The photo shoot is timed so Will and Woody can disappear off to the pub to watch England win 2-1 against Wales, and Dan

will soon head off on a mini-tour of radio stations to debut the band's long-awaited new track 'Good Grief' to the group's baying fans. "I can't wait," he says. "The best thing is for people to hear it."

As comeback singles go, 'Good Grief' is an odd one: a cheerful, brass-infused, art-pop song about coping with loss. "I guess we're always drawn to the darker side of the human psyche, and we straddle this line between euphoria and introspection and self-doubt," says Dan. "I wanted to write about how bizarre grief and loss are – the layers of depression, shock and euphoria, how mad that process can be. I hope it will make people feel good."

For someone who's historically avoided all appearances in videos and artwork, this promo – which has Dan as a disembodied, singing head – is unusual too. "Lip synching in a video is usually my idea of hell," he says. It taps into some of the unwillingness to play along with pop clichés that provides much of Bastille's tension. "I've never been interested in diarising my life through song," he'll later say. "So much stuff has been done before. So many people have brilliantly articulated the pain of heartbreak or the joy of love or whatever. Those elements exist in our music but I guess I strive to write about unconventional things instead."

'Good Grief' is the first official single from 'Wild World', the group's second album, and one that looks set to consolidate two strands to their career. Parallel to the group's official albums and singles, Bastille have, since their early days, been releasing a series of mixtapes titled 'Other People's Heartache' which now stretches to three volumes. Inspired by Dan's love of hip-hop culture, they include guests (Haim, Kate Tempest, Angel Haze), samples, covers and mash-ups, like their hit single 'Of The Night', which splices Corona's 'Rhythm Of The Night' with Snap's 'Rhythm Is A Dancer'. "The mixtapes are for, like, meshing together music and films we love, just these sort of mind melts," explains Dan.

This time, 'Wild World' tries to find the middle ground between those mixtapes and their original work, which presented its own problems. "When we started making mixtapes, we were just ripping stuff off YouTube and DVDs, naively thinking that because we were putting it up for free it was gonna be fine. And then after the seventh legal threat we were like, 'F***, this is getting tricky.'" Doing things the legit way has led to some interesting hook-ups: 'Good Grief' samples actress Kelly Le Brock in '80s teen movie *Weird Science*; when they tracked her down, she offered to appear on stage with them in future. "She was like, 'I'll be there at the drop of a hat,'" says Dan. "And we were like, 'What?!' Um, so yeah, I mean, that might happen..."

'Bad Blood' often rooted its lyrics in fiction, 'Pompeii' imagining what it would be like in the Roman city while Mount



**"We're
always**



**drawn to
the darker**



**side of the
psyche"**



Vesuvius exploded, 'Laura Palmer' taking inspiration from the cult TV series *Twin Peaks*, 'Icarus' recalling the Greek myth. 'Wild World' still sees the band picking from a lofty range of cultural influences – but it also sees them connecting more with harsh reality, and specifically the fallout from social media and 24-hour rolling news coverage. As Dan explains about the song 'Warmth': "It's about that feeling of panic and of helplessness and how that's now part of everyday life. As a human being, how do you react to that? Do you try to engage with it? Do you bury your head in the sand? Do you go get drunk? And, in the context of all of that, I think the things that make life generally awesome are other people and our relationships and humour."

There is, of course, plenty of news. Two days ago, Bastille played an event hosted by the model, actress and activist Lily Cole aimed at encouraging young people to vote in the upcoming EU referendum, which takes place a week after our first meeting. The event is a good-natured affair, not telling people to vote a particular way. So why sit on the fence?

"I know it frustrates people but we'll never get drawn on putting our opinions out there because, you know, we love making music and weird little things," says Dan. "We obviously have views on everything – politics and everything in between – but there can be something really embarrassing about musicians being overtly political, particularly if they don't know what they're talking about."

"I feel so fraudulent trying to make people go to vote because I'm just a dick in a band," says Kyle.

EIGHT DAYS LATER,

the group are singing from a different hymn sheet. It's Friday June 24, and Glastonbury festival has awoken to a murky day and a weird new Britain. The results of yesterday's referendum are in: we're leaving the EU.

Dan, who is staying on-site with his housemates, one of whom

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"Singing f**king songs is anxiety-provoking" Dan Smith

NETFLIX AND 'STILLE

Some of the films and TV shows referenced in their music

FREAKS & GEEKS

Sampled on 'Snakes'
Short-lived but brilliant 1999 teen comedy. Creator Paul Feig went on to direct *Bridesmaids*, while producer Judd Apatow gave us *Superbad* and *Knocked Up*.

WEIRD SCIENCE

Sampled on 'Good Grief'
This '80s classic from director John Hughes sees two nerdy teenagers create their ideal woman using a computer, a Barbie doll and a timely electrical storm.

TWIN PEAKS

Referenced in 'Laura Palmer'
The group named their early hit for the homecoming queen whose death sparks the events in David Lynch and Mark Frost's surreal 1990 TV series.

campaigns for Remain, awoke to the sound of a friend crying over the news. Dan's "gutted and shocked," he says. Within a few hours, the band make an appearance on the BBC, during which he changes the lyrics of 'Pompeii' to, "The pound kept tumbling down on the weekend that we love."

"It's so small and insignificant us doing that, but we couldn't not react. It's the only thing anyone wants to talk about today," says Dan. "I was hoping to be on stage and be like, 'We're still part of Europe!' But that daydream is over."

While he wasn't going to mention it before, Dan now reveals there's a song on the new album, 'The Currents', inspired by the rise of maddening populists like Donald Trump and Nigel Farage. "It's about hearing people using the platform they have to say something you find abhorrent, and just wanting to escape," he says. "The song uses the imagery of wanting to come up for air to get away from it."

Brexit is a dark cloud hanging over what should be a celebratory occasion for the band. To say Bastille love Glastonbury is an understatement. The band have taken the weekend off so they can party with impunity once they've played their set, and as we speak, Dan is itching to get off to see Parisian art-poppers Christine And The Queens. You can't tell if he's more excited about playing at Glastonbury or just being here. "Just coming in on a tour bus this year was weird, because I associate coming to Glastonbury with being in a rammed car with my friends and schlepping stuff miles across the field. So it was nice," he says.

Eight hours later, behind the scenes at The Other Stage where Bastille are about to play the penultimate slot, all focus is on the job at hand. We see them backstage, huddled together, bouncing with nervous energy. The show is a triumph, the kind of sundown Glastonbury set that cements a band's place in Pilton legend – even if, as Dan tells us after, he suffered an anxiety attack halfway through that, while undetectable from the crowd, was difficult to wrestle under control. It's something he'd spoken about back in London. "I'm definitely not as crippled with anxiety and nerves as I was at the beginning, but if you're not an extrovert and you're not someone that just desperately wants attention, being up on stage in front of people that you don't know – and doing something as ridiculous as singing f**king songs – there's something really, like, anxiety-provoking about that."

We bump into Dan a final time 32 hours later. It's 5am on Sunday, he's wearing thick-rimmed glasses, the sculptural fringe has wilted and there's glitter on his face. He's surrounded by friends, he looks like he hasn't been to bed since Friday and he's blissfully happy. Dan Smith, then – just like you, in lots of ways.

NME

MICKEY AND MOUSE

ALL HAIL THE YOUNG

fogey. When Michael Kiwanuka released his debut album 'Home Again' in 2012, the most notable thing about it was it could easily have been released in 1974, thanks to its nods to vintage soul man Terry Callier and Radio 2-friendly singer-songwriters John Martyn and Van Morrison. Winning the BBC's Sound Of 2012 poll, he stuck out like a sore thumb compared to cutting-edge runners-up including rapper Azealia Banks, EDM king Skrillex and neo-soul star Frank Ocean. Perversely, it's exactly this out-of-step status that's made him a man of the moment.

The 29-year-old's 2011 single, 'Tell Me A Tale', is the key to his reinvention. It set him up as a sort of a living sample, and those in the business of seeking out such things noticed. Kanye West heard the track, used it in his fashion shows and invited Kiwanuka to the Hawaii studio where he was recording 2013 album 'Yeezus'. After all, why dig around in crates for snippets of old soul songs when there's a bloke from north London who can do fresh ones?

"Kanye wanted me to write melodies," says Kiwanuka over the phone from his north London home, seemingly still mind-boggled by the experience. "We didn't hang out so much, but he's cool." West had scores of producers, beatmakers, crate-diggers and writers in the studio at once – as well as a throne for himself to sit on – each working on their own thing. "It was an odd setup," Kiwanuka says. "It was like some modern-day Motown. I had no idea what to do."

He did something right, though, and was invited to a second 'Yeezus' session in Paris. It was even less eventful, and the singer-songwriter

left feeling awkward because he didn't know how to use the software he'd been given. As a Christian, he also had a problem with the song West had asked him to sing: 'I Am A God'. "It was so overwhelming," he says. "And I wasn't up for singing that, so I left."

Although Kiwanuka didn't make the album, it helped him learn how important collaboration is when seeking new sounds. Until this point he'd only ever written for himself, by himself, with just a couple of producers – most significantly Paul Butler of The Bees, who oversaw 'Home Again' in his Isle of Wight studio. "When it came to making 'Love And Hate' I just tried to remember how Kanye had worked," he says. "The different ways you can be creative, and it gave me the confidence to be more adventurous with lyrics and melodies." This confidence would come in handy later on.

INITIAL SESSIONS WITH

Paul Butler for 'Love And Hate' in 2014 resulted in 16 or 17 songs, hardly any of which Kiwanuka wanted to keep. It had him wondering whether his early success had been a fluke.

Michael Kiwanuka is the London soul singer your nan would like. Danger Mouse is the producer who gained notoriety splicing Jay Z and Beatles songs. Together, they've made 'Love And Hate', the album of their careers. Andy Welch meets them in LA

(L-r:) Danger Mouse and Michael Kiwanuka



They're both shy, but an obsession with music seems to bond them. More than anything, they seem giddy with excitement about the record they're about to unleash. Lyrically, it's braver than Kiwanuka's debut, with generic sentiments replaced by the directness of agit-poet Gil Scott-Heron. 'Black Man In A White World', for example, tackles the issue of identity and belonging. It's a close-to-the-bone topic for Kiwanuka, who grew up feeling stuck between the cultures of his Ugandan immigrant parents and his Muswell Hill home. "I didn't feel stereotypically black, with the way I dressed and the music I was into," he says. "I didn't relate to my parents' culture – I can't speak Ugandan for a start – so that song is about that, and being p'ssed off that I didn't belong."

The title track, meanwhile, closes with a blistering Jimi Hendrix-like solo. Kiwanuka says it was when he saw Hendrix on TV as a 12-year-old boy that he first found a musical figure he could relate to; a black guitarist playing in a genre dominated by white men. "That's why representation is so important – to show that you can do your own thing and be creative no matter who you are. If I was 12 now and saw singer-songwriters, I'd think I wouldn't get anywhere," he says.

Elsewhere on the album, 'The Final Frame' sees Kiwanuka channel his inner D'Angelo with a slow, sexy ballad; 'Place I Belong' takes influence from the loose, string-heavy arrangements of Marvin Gaye's 'What's Going On'; and the Motown-like 'One More Night' brings Burton's Gnarls Barkley days to mind. "I didn't know how to nod to all my influences and ideas without making some pastiche, but that's what working with Brian and Inflo really brought out of me," says Kiwanuka, picking the meat from the last rib. "It's definitely taken me a long time to make 'Love And Hate', but it's perfect. I wouldn't change a thing."

NME

'Love And Hate' will be released on July 15. Read a review in next week's **NME**

Enter Inflo, a relatively untested producer from London, who helped him get some ideas together and gave him reason to believe in himself once again. Just as Inflo and Kiwanuka were finding their groove, Danger Mouse – AKA ever-cool New York-born super-producer Brian Burton – sent a speculative email from his studio in LA offering his talents, too. He's the production wizard who cut his teeth with Beatles and Jay Z mash-up 'The Grey Album' in 2004, scored a Number One single with CeeLo Green as Gnarls Barkley, and who's produced albums for Gorillaz, Beck, The Black Keys and, most recently, Red Hot Chili Peppers.

As with Kanye, it was 'Tell Me A Tale' that landed Kiwanuka on Danger Mouse's radar. "I was intrigued by the voice," says Burton, who was sent the track by The Black Keys' Dan Auerbach, but initially mistook it for a lost gem dug up for an advert. "When I realised this was an artist that was around now, I got really excited."

We meet Kiwanuka and the producer at Burton's favourite rib restaurant in Burbank, Los Angeles. The pair became firm friends during the making of 'Love And Hate', and Burton pokes fun at Kiwanuka's bouts of jetlag that saw him crawling to the sofa in Burton's Sunset Boulevard studio at 3pm most afternoons. "Just as we were getting somewhere – BAM – he was out like a light, leaving [me and Inflo] to do the work," he says.

An old soul

Four vintage albums that fed into 'Love And Hate'



ROTARY CONNECTION
'Hey, Love' (1971)
What: Psychedelic soul by Minnie Riperton's band.

Michael Kiwanuka: "I listened to a lot of this with Inflo. I love the really high-pitched backing vocals."



MARVIN GAYE
'What's Going On' (1971)
What: Motown

singer's Vietnam protest hit. **Kiwanuka:** "No one can make a record like this on their own – it shows the importance of collaboration."



ISAAC HAYES
'Hot Buttered Soul' (1969)
What: Hayes'

landmark second album. **Danger Mouse:** "I always wanted to make a record that sounded like this; with long, layered strings and bluesy guitars."



PINK FLOYD
'Wish You Were Here' (1975)
What: Prog

rock opus. **Kiwanuka:** "The guitar on this record sounds incredible. When I met Danger Mouse, I worked out how I could do it too."

For the first time, a book tells the story of black metal band **Mayhem** from an insider's perspective – that of bassist **Necrobutcher**. And it's a story that makes *Game Of Thrones* look like *Last Of The Summer Wine*. **Louis Pattison** meets the author

THE WILDEST STORY EVER TOLD

Even if you've never listened to Norwegian black metal, you probably know about the band Mayhem. You might have heard about their early singer Dead, who blew his brains out in 1991, and you'll know about their guitarist Euronymous, who discovered Dead's corpse and wore a piece of his skull on a necklace. You'll know Euronymous was stabbed to death by former friend (and notorious white supremacist) Varg Vikernes of Burzum, and you'll know the band were linked to the burning of a number of ancient Christian stave churches across Norway.

Mayhem have a backstory

that's hard to escape. But in 2016, Mayhem are an ongoing concern. They remain a fearsome live act and bassist Jørn Stubberud – better known as Necrobutcher – is about to release a book, *The Death Archives: Mayhem 1984-94*, telling his side of the story. A weighty collection of memoirs and photos, Stubberud describes the book as his "counter-attack" on Mayhem's mythology. "All the documentaries made about us... they never talk to us! So I thought, 'F**k it, if I write down what happened, there is no room for misunderstandings.'" *NME* met up with Stubberud on a brief UK visit.

BLACK METAL IN POP CULTURE

When Mayhem and pals have infiltrated the mainstream

IN SPORTS DIRECT

The pile-'em-high sportswear chain came under fire in 2014 for selling a Burzum shirt on their website, seemingly unaware they were promoting a band fronted by a murderous, racist, hate-crime-committing wrong'un.

ON JUSTIN BIEBER'S T-SHIRTS

Unlikely black metal fan Biebs enlisted graphic artist Mark Riddick to create the logo for his shirts on his Purpose tour earlier this year. Riddick had previously designed shirts for black metal bands Rotting Christ and Grave.

White supremacist Varg Vikernes

Norwegian black metallers Mayhem in 2014



Mayhem used to be public enemy number one in Norway. Today you were invited to lunch at London's Norwegian Embassy. When did things change?

"Around 2008, when we won a Grammy [Norway's Spellemann Prize]. It was like people started to be proud of us, that Mayhem had done so well over the years. It wasn't that we had been neglected – more that they were working

against us, hate campaigns in the major newspapers. But I understand we made it hard for the opinion-makers to like us because of what happened in the early '90s. As I said at the time, the band that restarted in 1994, we had nothing to do with those things. And the people who did have anything to do with those things are either dead or in jail. I am a proud Norwegian. I love my country. And these days they give us awards, and the newspapers are more respectful."

Despite the fact that the book is full of pictures of people getting wasted and playing with weapons, it looks like quite an innocent time...

"[Laughs] Innocent is not the right word. But they were definitely happy times. We were so enthusiastic about the band and we never stopped to think or analyse ourselves. We had no interest in chasing girls, going to discos. We were in the rehearsal space making music."

There's a rather dangerous-looking spiked mace in the book. Where do you get one of those?

"When you're young and stupid and on tour, and you see an ashtray with a death's head on it, you're like, 'Wow, great!' We'd come back with candles made out of bones and medieval torture equipment. We bought the morning star in Italy. It was quite an ordeal to bring it back home. We were grilled at every border. To get it home felt like a victory. It hangs above my mantelpiece."

There's an anecdote in the book about the only time you met Varg Vikernes and he was wearing a full suit of armour.

"Yes, I heard him in the stairway and I thought it was someone dragging chains or something. And then, ding-dong! I opened the door, and it was like, 'F**k, that's what the noise was?'"

Not to suggest anyone on the scene was joking... but do you think Varg took it all too seriously?

"We all took it deadly serious at that time. But you know, it's one thing to send death threats and another thing to actually do it. In the court case, they said he lacked that barrier that all normal people have. But he was very young at the time. You go further than you might if you were a little older or wiser. I actually understand where he came from. Euronymous defrauded him, lied to him, bossed him around. Euronymous tried to steal the limelight – you know, the church burnings. He was saying, 'Varg is an employee of mine – he's doing it because I told him to.' And Varg was like, 'It's not him, it's me.'"

Do you listen to current black metal?

"I'm open to all kinds of music, but I mostly listen to '80s or '90s music. I wake up, I'll put on an Entombed or a Beastie Boys album. Right now I love Die Antwoord. I love the lyrics – how they were struggling for many years, how they had to borrow money from their mothers to play their rent. It feels honest, and I pick up on that sort of thing. What's that Cypress Hill lyric? *'Horny plants stinking up my whole neighbourhood...'* [from 'Dr Greenthumb']. Larry Muggerrud from Cypress Hill has a very similar story to me. When everyone else was out going to discos, I was at home growing weed and selling it to buy instruments. Something about that sort of hip-hop appeals to me."

It's like that Drake lyric, "Started from the bottom, now we here..."

"That's it. The underdog thing. We were the ones that were out in the cold – and I will never forget where I came from, and the ones who held us back. You know, Mayhem were always true to ourselves. There was no period where we went soft or tried to adjust ourselves to get bigger or get in stores. People hear us and they know this is real, this is true – they're not f**king around. But even if we had no commercial success, I'd probably still be in the rehearsal space. Because I love it."

NME

Euronymous in the Mayhem rehearsal room

Murdered Mayhem guitarist Euronymous

PHOTOS: GETTY, ESTER SEGARRA

Jørn 'Necrobutcher' Stubberud drenched in fake blood

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Something chilled from one of the UK's most hyped newcomers.



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BEST FOR STRUTTING YOUR STUFF

SKEPTA FEAT.

MAKONNEN & CÉON

Coming Soon

Everything about this track screams summer jam – apart from Skepta's decidedly aggressive verses. It's totally cool.

BEST FOR PONDERING

VANT

Karma Seeker

Londoners Vant sound like an archetypal Britpop band on this track, which comes complete with a chorus contemplating the meaning of life.

BEST FOR BBQS

ADY SULEIMAN

Running Away

With a hint of Lily Allen's pop sheen about him, hyped Nottingham newcomer Suleiman sounds supremely sunny on this.

BEST FOR TELLING IT STRAIGHT

LADY LESHURR

FEAT. WILEY

Where Are You Now

Birmingham's finest sounds more fiery than ever on this classy single, featuring an incredible guest spot from Wiley.

BEST FOR SMOOCHING

ANGEL OLSEN

Shut Up Kiss Me

Gutsy guitars clash with impassioned vocals on this, which is easily Olsen's finest single to date.



ANGEL OLSEN

BEST FOR WOOZY WEEKENDS

SLEEPOVERS

I Wanna Be In LA

London newcomers Sleepovers' latest single is a dreamy hymn to the bliss of LA. Weirdly, it sounds a little like early Blur.

BEST FOR NIGHTS IN

SIGUR RÓS

Óveður

Their first new material since 2013 finds Sigur Rós in a suitably anthemic mood. Brilliantly brooding.

BEST FOR RIFFING OUT

NOTS

Entertain Me

Memphis garage act Nots return sounding more relevant than ever on this punk rock beast.

BEST FOR MOODY MOMENTS

THE WYTCHEs

Who Rides

The Brighton boys recall the sonic majesty of Pixies on this brooding anthem.

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Pop meets politics

Punk priestess Kathleen Hanna leads The Julie Ruin in a fun, furious, raucous and raging charge against society's fkwards**

THE JULIE RUIN

Hit Reset



PUNK TRUTH POWER

HITTING THE RESET button on your life is an appealing concept. How many times have you wanted to wipe out all the rubbish and start

anew – refreshed, renewed and with a super-slick new operating system? Sadly, things aren't that easy – life is not an iPhone.

Despite the various differences between human existence and modern technology, punk icon Kathleen Hanna – formerly of riot grrrl trailblazers Bikini Kill and cult electro-nistas Le Tigre – is doing her darndest to spin her life around. She's starting with taking to task those who've wronged her. The secret, she says, is honesty.



Talking about her second album with The Julie Ruin, she commented: "I've written about my personal bouts with illness, abuse, sexism and how hard it is for me to walk away

from people even when they're toxic Tasmanian devils before, but not in *this* way."

The result is a record that's as fun as it is furious, and as confrontational as it is cool. Musically it comes over like a lo-fi take on the 1960s girl group sound, as trashy as a John Waters movie, like The Cramps smothered in candyfloss. But the real meat is

in Hanna's lyrics, which are more personal than ever before.

Bold, brave opener 'Hit Reset' deals with childhood abuse: "*Said my prayers two inches from death / Invisible gun pointed at my head.*" While 'Mr So And So' is a hilarious but hard-hitting lambasting of self-obsessed, mansplaining indie snobs who hide behind a smokescreen of supposed feminism: "*I just love girl bands how they take command / It's a turn-on you don't need to know.*" 'Hello Trust No One' tackles toxic friendships: "*It took a lot of time to make up my mind, that's for sure / But letting you in my life was immature.*"

The moody 'I Decide' is perhaps the most significant, with Hanna kicking against the pr**ks who try to define her experience on their own terms.

Music doesn't always need to have a message, but when it does it's all the more important.

Leonie Cooper



BIKINI KILL 'Pussy Whipped'

The 1993 debut album of Kathleen Hanna's riot grrrl gang Bikini Kill, this fiercely feminist release marked a turning point in punk.



PARAMORE 'Paramore'

Mixing pop, punk and extreme attitude, the last Paramore album saw Hayley Williams dealing with big issues as well as having fun with her band's sound.



(L-r:) Kenny Mellman, Carmine Covelli, Sara Landeau, Kathleen Hanna and Kathi Wilcox

ALBUM
OF THE
WEEK

Clyrotechnics

The rowdy Scottish trio's seventh album is explosive, explorative and personal

BIFFY CLYRO

Ellipsis



DEPRESSION ROCK CATHARSIS

HOW DO YOU KEEP a marriage exciting after 20 years? That's the challenge facing Biffy Clyro as they enter their third decade as a band and join the ranks of Oasis, Muse and Coldplay by chalking up seven albums. "We don't want to be a reliable band," Simon Neil told *NME* recently. "No one wants good old f**king Biffy Clyro."

Last time out they took their bid to always grow to a new extreme with a 78-minute concept double album (2013's 'Opposites'), and still hit Number One. And so 'Ellipsis' begins the next evolution of a band who always work in three-album cycles. This is Biffy Clyro Chapter III: The Candid Years. Musically more experimental and lyrically more biographical, it's the story of the past 24 months in Simon Neil's life. The promotion around 'Opposites' ignited a recurrence of the frontman's depression, compounded by a series of personal setbacks and bereavements. For a short while,

he lost his way. 'Ellipsis' is the exploration of his demons but also their expulsion – his fight to rediscover his edge and his band's position.

Half of it is pure urgency and anger. So you have 'Wolves Of Winter', a direct swipe at the band's detractors: a series

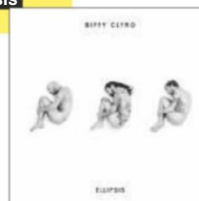
of barbed defences thrown from the ramparts of Castle Clyro ("We've achieved so much more than you

possibly thought we could"). There's 'Friends And Enemies', about colleagues who've betrayed them ("With a friend as good as you, who needs enemies?"), and 'Animal Style' ("I don't know who I can trust / I'm teetering on the edge").

Those are your fearsome festival-headline-slot bangers.

The other half is a series of mellow, personal moments that flourish. 'Medicine' explores Neil's own treatment ("I rolled up my medicine to forget me"), 'People' ("After all that we've been through / I didn't think we'd survive"), and 'Rearrange', an open letter to his wife for bringing him through this period of darkness.

Musically it's explorative, too. 'Small Wishes' is a country song about Scottish independence. There are subtle trap beats all over the album, and even a children's choir. The whole feel of the album is fun, shackle-free, uninhibited, but still masterfully crafted. In fact, by opening themselves up Biffy Clyro have captured the spirit of a brand-new band again. **Greg Cochrane**



(From top:)
James Johnston,
Ben Johnston
and Simon Neil

Best track
'Rearrange'

Simon Neil at his most honest, twirling: "Listen to me when I say / Darling, you're my everything / I didn't mean to hesitate / Please stay with me."



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Could do better

Aphex Twin's new EP isn't bad, exactly, but it could be the work of another, lesser producer

APHEX TWIN

Cheetah



LANGUID ELECTRONIC GAUZY

IT'S EITHER FEAST or famine in Aphexland. You'll not hear a peep out of the Irish-born electronica maestro for a decade. Then all of a sudden he's back, flying a lime-green blimp over the Thames, firing out official new releases under a variety of pseudonyms and dumping the contents of his hard drive on Soundcloud for the whole world to peruse.

'Cheetah' is Richard D James's third release on Warp Records in the last couple of years, following 2014's miraculous, widescreen

'Syro' and an unusual 2015 release called 'Computer Controlled Acoustic Instruments Pt2', which appeared to be exactly what it said

on the tin. At seven tracks and 34 minutes, 'Cheetah' is long for an EP but not quite long enough to be a full album, and comes presented in retro 1970s-style

packaging – a far cry from the high-concept artwork of 'Syro'. The contents differ, too. This is a laid-back, somewhat pensive collection that remains firmly in the category of what people used to call 'intelligent dance music', powered by languid electronic beats and those

gauzy synth melodies that Aphex has traditionally done so well.

The track titles, eccentric as ever, reveal this record to be of broadly two halves. All the tracks, save the catchily named closer '2X202-ST5', are titled around permutations of the word 'cheetah' or music sequencer 'Cirklon'. If you listen closely, it's possible to hear notes of continuity between a track

and its immediate cousins. 'CHEETAHT2 [Ld Spectrum]' and 'CHEETAHT7b' feel curiously spaced-out, as if these dazed assemblages of synth, pads and claps were unfolding at three-quarters their natural speed. 'CIRKLON 1' and 'CIRKLON3', meanwhile, have a bit more bounce to them, reminiscent of 'Syro's elastic funk-outs; the latter is probably the record's standout, thanks to the gorgeous blown-glass melody at its core.

You could tell from one listen to 'Syro' that it was Aphex, back and on form. 'Cheetah' isn't bad, but it could be the work of lesser producer. In this respect at least, Aphex Twin remains an enigma. After all, you don't come out of retirement to be ordinary. **Louis Pattison**



STRANGE & TRUE

The artwork for 'Cheetah' pays homage to Cheetah Sweet Talker, a speech synthesizer released for the ZX Spectrum home computer back in 1983.

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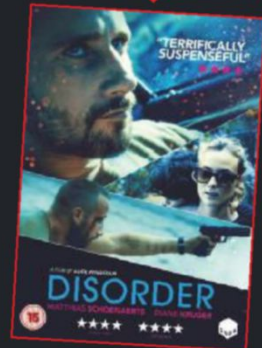
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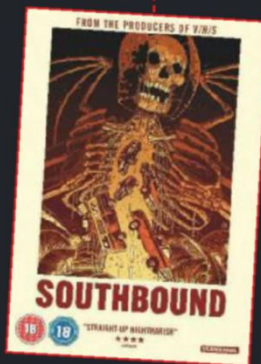


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out now

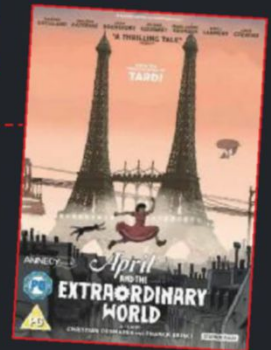
the witch
also available on blu-ray
released 18/07/16



southbound
also available on blu-ray
released 08/08/16



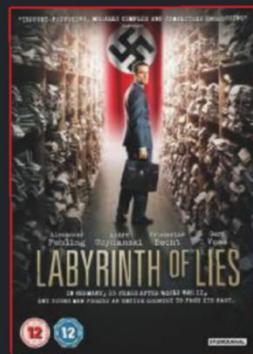
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bang gang
released 18/07/16



the here after
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out now

the ones below
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These boys need therapy

It's 16 years since the Avalanches' era-defining 'Since I Left You'. How can a follow-up that took so long sound so meh?

THE AVALANCHES *Wildflower*



TURNTABLISM SAMPLES INANE

IN A WAY, IT'S NOT The Avalanches' fault that they couldn't live up to 16 years of myth-making. Musical zeitgeist is fleeting and their 2000 debut 'Since I Left You' – soul-drenched, old-school hip-hop retro as it was – crested a wave of similarly minded sampladelicists at the turn of the millennium. They encapsulated the sound of an era, and that era passed.

Yet viewed another way: how can something that took so long sound so, well, meh? The answer's in the craft: turntablism like this

demands years of crate-digging, sampling and skill-honing, almost regardless of whether the results are actually any good. Maybe it's that inherent skill-focused show-offiness that makes the

busy, kaleidoscopic patchwork of 'Wildflower' ring a little hollow.

Or maybe it's the relentless-to-the-point-of-inane focus on sunshine and good times. Right

from the off, with the summer outdoors sounds sampled on 'The Leaves Were Falling', 'Wildflower' seems to substitute twee symbols of happiness for the real thing. There are far too many children's voices, snatches of birdsong, glissandi of saccharine strings, and always the half-heard, half-sensed thwack of Frisbee upon social media manager.

And then there's 'Frankie Sinatra'. Oh, 'Frankie Sinatra'. Its oompah-calyпсо lurch and brain-glitch hook are not quite as punchable as 'Frontier Psychiatrist'

– the whinny of horses is still annoying 16 years on – but it's a close thing. Amid the mire, though, is the jewel of Detroit rapper Danny Brown's guest verse, his wired weirdness adding much-needed depth, energy and shade. Jennifer Herrema of Royal Trux pulls off a similar trick on 'Stepkids', bringing a strangeness that makes the sun rays feel more earned, like a mystical tramp whispering visions in your ear over a seasick, shuffling rhythm. A few more moments like that and 'Wildflower' might have been an interesting – if very Gorillaz-ish – ride, but as it is, they're lost amid pleasant but pointless psychedelia by numbers.

To The Avalanches' many devotees, the alternately wacky and wallpaper nature of these 60 minutes probably won't matter, and neither will the group's failure to evolve. Yet for those of us not seduced by absence, fond hearts or nostalgia, 'Wildflower' is a faded snapshot of a cosier, very distant-seeming past.

Emily Mackay



DJ SHADOW *Endtroducing*

The '90s pinnacle of turntablism, as dark, melancholy and beautiful as 'Wildflower' is warm and wacky.



MR SCRUFF *Keep It Unreal*

A very British take on the soul/hip-hop/quirk mix, with samples of David Attenborough and a song about fish.



PHOTOS: STEVE GULLICK

(L-r:) Tony Di Blasi, Robbie Chater and James Dela Cruz



No compromise

A trademark film from *Drive* director Nicolas Winding Refn: moments of genius and madness

THE NEON DEMON

18 Elle Fanning, Keanu Reeves, Jenna Malone



STYLISH CREEPY MADDENING

DRIVE, WHICH HAD RYAN Gosling cruising around beating people up in a neon fog, didn't actually do its director Nicolas Winding Refn many favours. It was a big hit – by far the biggest of his career – and well received, but Winding Refn doesn't make films to be universally praised; he makes films to divide. *Drive*, with its coherent story and hit soundtrack, created expectation of more of the same. *The Neon Demon* is actually much more his usual deal, more in the vein of *Bronson* and *Only God Forgives*: more style than sense, moments of genius, many more of madness, refusal to compromise.

Broadly, it's the story of Jesse, a teenage girl (Elle Fanning) who comes to LA to pursue a career as a model. Fresh and fragile as

a newly picked daisy, she is quickly identified as something special, with plenty of people keen to exploit her, and Jesse not averse to letting them. That is perhaps to imply more plot than it gives. There's little momentum to the story, with Winding Refn only offering enough set-up to allow him to play with a character as a cat might with a mouse, batting Jesse around curiously but with cool detachment.

Everyone who shows an interest in Jesse is fascinated by her blank innocence, gripped by a desire to somehow possess it and, by taking it, destroying it. Winding

Refn is sort of the same. He just wants to watch her. Many scenes involve the camera simply staring at Jesse as she tries out new looks and experiences, or letting others project their fantasies on to her. It's both extremely stylish and very creepy.

There's little attempt to seduce the audience. It's almost a horror movie, but only in the sense that you feel Jesse is constantly under threat. It doesn't deign to do anything so commercial as trying to make you jump. There's no real warmth to any of the characters, even its supposed heroine. It shows no desire to entice you in, but that aloofness, and some moments so dazzlingly strange that they startle you into alertness, make it as seductive as it is repellent. It's hard to like, but not easy to ignore.

Olly Richards

Elle Fanning as aspiring model Jesse

STRANGE & TRUE

The story is in part inspired by the story of Elizabeth Báthory – a murderous countess, born in 1560, who killed hundreds of women, bathing in the blood of virgins to keep herself young.

Greta expectations

A charmingly hopeful romantic pickle starring Greta Gerwig doing quintessential Greta Gerwig

Greta Gerwig
and Ethan Hawke

MAGGIE'S PLAN

15 Greta Gerwig, Ethan Hawke, Julianne Moore



COMEDY ROMANCE HOPE

MAGGIE (GRETA GERWIG) has decided that she's going to have a baby. She isn't in a relationship so, as an independent New Yorker, she's going to do it the modern way by asking a nice, handsome, sane-seeming stranger (Travis Fimmel) to w*nk into a cup and deliver it to her apartment for solo conception. While she's going through this process, Maggie strikes up a flirtation with John (Ethan Hawke), a guest lecturer at the college where she works. John is married to Georgette (Julianne Moore), a severe woman who wears complicated knitwear and rarely smiles. They all get themselves, over several years, into a significant romantic pickle.

Rebecca Miller, writer-director of *The Private Lives Of Pippa Lee* and *The Ballad Of Jack And Rose*, takes stories that sound straightforward and muddles them up in intriguing and surprising ways. *Maggie's Plan* has the bones of a romcom – ditzy leading lady, quippy friends, a romantic confusion that would be sorted out in minutes if everyone just sat down and reasoned it out – but Miller puts all those bones together in a weird order that's very, very funny but not really romantic. We won't spoil where the plot goes, although it's in gentle curves rather than

shocking twists, but it's certainly not about who Maggie will wind up with.

If you've seen Greta Gerwig in other movies, you'll know the type of character she's playing here. This isn't a sleight on her. Gerwig plays women who are very intelligent yet a bit detached from reality. They're all of a type – Frances in *Frances Ha*, Brooke in *Mistress America* – but none are really the same person. She has a style, in the way that Woody Allen or Hugh Grant does, but it's one so refined and likeable that it's far from an issue. She can sell a line with no actual joke in it and make it hilarious. She has a slyly funny soul.

This is a movie that's very hard to put in a box, so there's no need to try. For all the cynicism it shows about falling foolishly in love, it has a charm and hope in its heart that's impossible to resist. It's not giddy, but it's hopeful.

Olly Richards



FOR FANS OF



ANNIE HALL

WHILE WE'RE YOUNG

YOU HEARD IT HERE FIRST

“I’ve learned to be myself. People usually like it”

Bebe Rexha

Meet the woman secretly in charge of pop

CHANCES ARE YOU KNOW more Bebe Rexha songs than you realise. Not only did she co-write Eminem and Rihanna’s massive 2013 smash ‘The Monster’, but she’s also co-written and sung on hits by David Guetta (‘Hey Mama’) and G-Eazy (‘Me, Myself & I’). Now, she wants to be known as an artist in her own right.

“It’s so tough. What I’m learning is I can’t really control when that happens,” the 26-year-old says today after performing an awesome acoustic version of her Nicki Minaj-assisted single ‘No Broken Hearts’ for *NME*. “I have some more great collaborations coming up – one with a very big DJ, one with a very big rapper. But my main focus now is to put out an album that’s an amazing piece

Best track

I’m Gonna Show You Crazy

A glorious roar of defiance set to bombastic pop-R&B beats

of work.” The early signs are promising: Timbaland has called it a “special project” that he’s keen to contribute to, while Kanye West has complimented the track ‘The Way I Are’ by branding it “easy”.

Bebe wants the as yet untitled album to show people “who I am as a person”. She was brought up in Brooklyn by Albanian parents who’d moved to the US in the ‘80s and says New York taught her how to “legit hustle”. She thinks it’s her “realness” that people will connect to. “I don’t beat around the bush. I could sit up straight more and not curse and change the pitch of my voice to make myself sound more happy. But I don’t do that,” she says. “What I’ve learned is just to be myself and people will usually like it.”

Nick Levine

FOR FANS OF



RIHANNA



TOVE LO

Details

BASED Brooklyn

SOCIAL @BebeRexha

WHAT TO BUY Single ‘No Broken Hearts’ (feat. Nicki Minaj) is out now

FACT: The original, unreleased version of Bebe’s ‘Me, Myself & I’ is a massive house banger.

For more on Bebe Rexha, go to NME.com



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Live

THE MOST IMPORTANT
GIGS THIS WEEK

FESTIVAL

T IN THE PARK

WHERE: Strathallan Castle, Perthshire

WHY: Don't be put off by last year's logistical issues: festival boss Geoff Ellis says it'll "feel more organised" this time.

FUN FACT: Ticket prices have remained the same for the fourth year running. Ker-ching!

TICKETS: £82.50 per day, or £184 for a weekend camping ticket

ARTISTS:

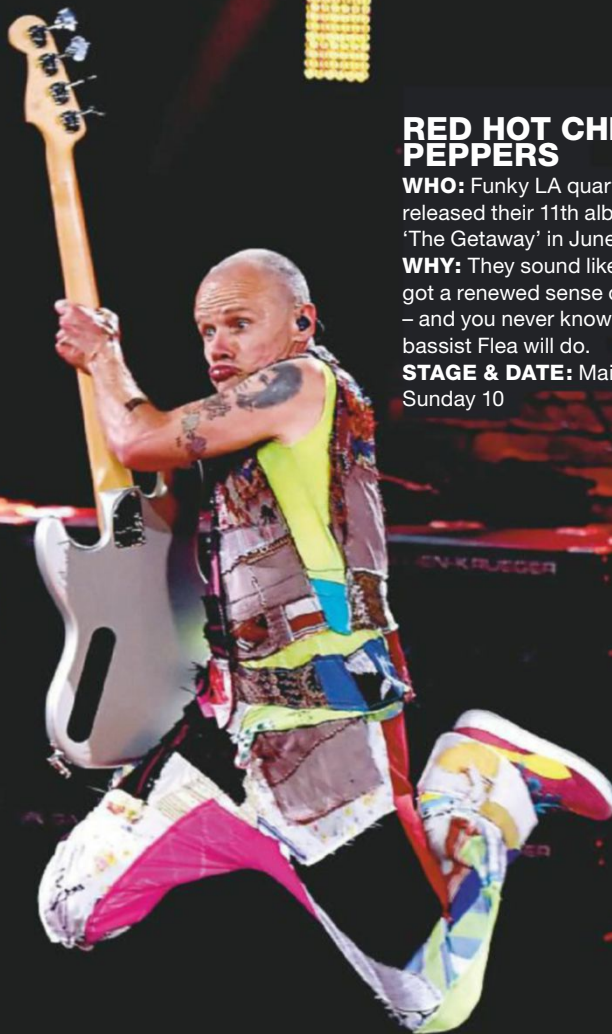
See below for highlights

RED HOT CHILI PEPPERS

WHO: Funky LA quartet who released their 11th album 'The Getaway' in June.

WHY: They sound like they've got a renewed sense of energy – and you never know what bassist Flea will do.

STAGE & DATE: Main Stage, Sunday 10



THE 1975

WHO: Super-successful Manchester quartet who've taken America with their p*ss-taking indie-pop.

WHY: They have a crazy light show, and their music is irresistible.

STAGE & DATE: Radio 1 Stage, Saturday 9



THE STONE ROSES

WHO: Mancunian legends who returned in May with their first new music for 21 years.

WHY: Their Etihad Stadium shows in June were a huge success and this is their only UK festival appearance.

STAGE & DATE: Main Stage, Friday 8



ALESSIA CARA

WHO: Canadian teenager who's friends with T-Swift and makes clever pop.

WHY: Her debut album shows she's bound for glory – don't miss this rare UK appearance.

STAGE & DATE: Main Stage, Friday 8

ALSO LOOK OUT FOR: Tinie Tempah, Jamie xx, Disclosure, Spring King, Slaves, LCD Soundsystem, Blossoms, Catfish & The Bottlemen



NME TOPMAN SOUNDS OF SUMMER with Austin - THE MUSIC CAPITAL OF THE WORLD -

BLOSSOMS

Sat 9 Hoxton Square Bar & Grill, London

WHO: Stockport five-piece who supported The Stone Roses at the Etihad Stadium.

WHY: So you can hear stuff from their debut album, due out in less than a month.

WHO'S SUPPORTING: Liverpool psych lot The Vryll Society and Glasgow indie quintet The Lapelles.

TICKETS: Limited tickets on the door from 8pm



THE LAST SHADOW PUPPETS

Sun 10 Castlefield Bowl, Manchester

Tue 12 Bridlington Spa, Bridlington

Wed 13 The BIC, Bournemouth

WHO: Miles Kane, Alex Turner, and a whole lot of love.

WHY: You don't want to miss their on-stage antics.

WHO'S SUPPORTING: Supergrass's Gaz Coombes and wild indie band Yak.

TICKETS: Bridlington and Bournemouth, £35 from gigsandtours.com; Manchester sold out but available on secondary ticketing sites from £46

JESS GLYNNE

Wed 13 Sandown Park Racecourse, Esher

Thu 14 The Eden Project, St Austell

WHO: Big-hitting chart mainstay with a huge voice. Sang 'Rather Be', remember?

WHY: She's one of Britain's biggest stars.

WHO'S SUPPORTING: At The Eden Project, Wretch 32 and Jay Prince.

TICKETS: £40-£48.95 from ents24.com



live



FUTURE

WHO: Woozy Atlantan rapper who's mates with Drake and made an album with him last year.

WHY: He's already released an album and a mixtape this year, so you could hear even more new music.

DATE: Saturday 9



BBK

WHO: Grime collective including Skepta, Jme, Frisco, Shorty and Jammer. Canadian rapper Drake is signed to their label.

WHY: This will be a huge hometown show for the London crew, at a time when grime is back in a big way.

DATE: Sunday 10

WIRELESS

WHERE: Finsbury Park, London

WHY: It's vibey. Also – pretty convenient for Londoners.

FUN FACT: This year a residents group ran an (unsuccessful) campaign to stop the festival being held in the park. Sorry, guys.

TICKETS: £62.50 per day or £155.50 for all three

ARTISTS: See right for highlights



ANDERSON .PAAK

WHO: Dr Dre-approved singer from California.

WHY: His second album 'Malibu' is one of the best of the year so far.

DATE: Sunday 10



KEHLANI

WHO: 21-year-old former America's Got Talent contestant who's since made music with Chance The Rapper and Zayn Malik.

WHY: She's Grammy-nominated and makes R&B that's grounded and real.

DATE: Sunday 10

ALSO LOOK OUT FOR:

Miguel, Calvin Harris, Wilkinson, Young Thug, Section Boyz, A\$AP Ferg, Krept & Konan, Dua Lipa

ANOJNI

Fri 8 Barbican Centre, London

ARISTOPHANES

Sat 9 Buyers Club, Liverpool

AUGUSTINES

Mon 11 The Sugarmill,
Stoke-on-Trent

Tue 12 The Welly Club, Hull

Wed 13 Fibbers, York

BENJAMIN CLEMENTINE

Sat 9 Somerset House, London

BEZ

Sat 9 Roadmender, Northampton

BLACK PEAKS

Fri 8 Fibbers, York

Thu 14 The Craufurd Arms,
Milton Keynes

CATFISH AND THE BOTTLEMEN

Fri 8 Castlefield Bowl, Manchester

CUPIDS

Tue 12 & Wed 13 The Rooftop
Project, Manchester

DMA'S

Mon 11 Ku Bar, Stockton-on-Tees

Tue 12 The Sugarmill,
Stoke-on-Trent

Wed 13 The Venue, Derby

EVERYTHING EVERYTHING

Mon 11 Somerset House, London

JAMIE xx

Sat 9 Brockwell Park, London

KAISER CHIEFS

Sun 10 Cannock Chase Forest,
Rugeley

Mon 11 Palladium, London

KING CHARLES

Sun 10 The Lexington, London

THE KOOKS

Fri 8 The Assembly,
Leamington Spa

KRS-ONE

Fri 8 The ABC, Glasgow

Sat 9 O2 Academy, Newcastle

Sun 10 O2 Academy, Oxford

Thu 14 O2 Institute, Birmingham

LAURA MVULA

Sun 10 Somerset House, London

LAURA OAKES

Mon 11 The Islington, London

Tue 12 Oporto Bar & Restaurant,
Leeds

Wed 13 Castle Hotel, Manchester

Thu 14 Arts Club, Liverpool

LOLA COLT

Fri 8 Chameleon Café Bar,
Nottingham

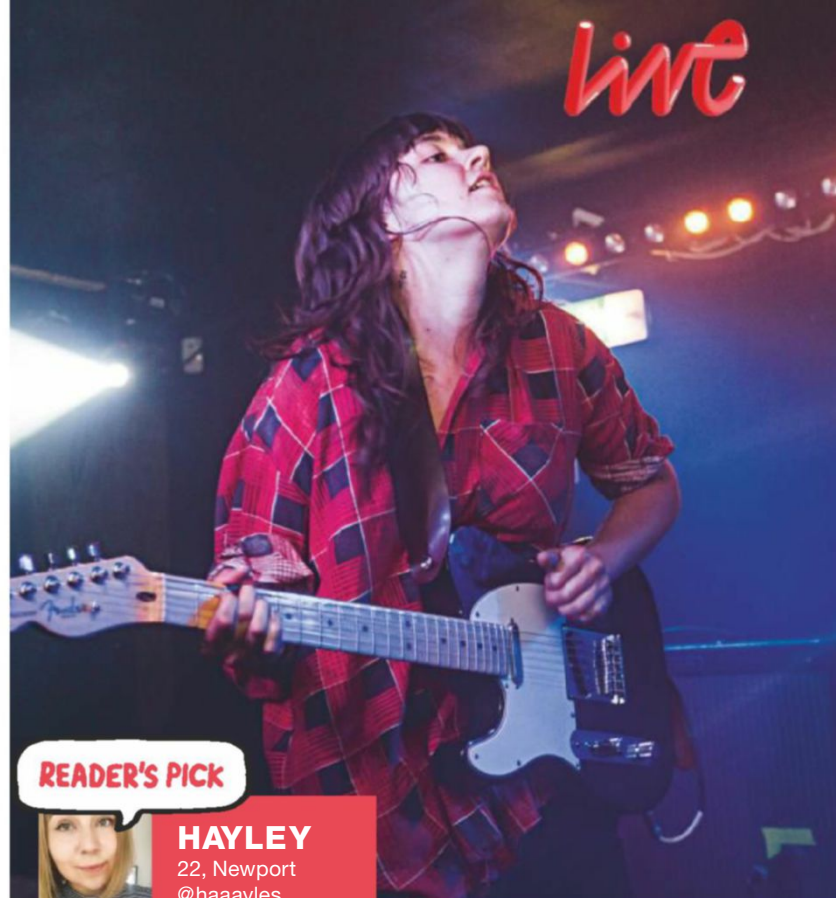
Wed 13 Nation of Shopkeepers,
Leeds

Thu 14 Soup Kitchen, Manchester

THE LOW ANTHEM

Mon 11 The Borderline, London

Wed 13 Broadcast, Glasgow

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Wed 13 Somerset House, London

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MUMFORD & SONS

Fri 8 Hyde Park, London

NEW ORDER

Sat 9 Castlefield Bowl, Manchester

PIXIES

Mon 11 O2 Academy Brixton,
London

PROTOMARTYR

Thu 14 Bethnal Green Working
Men's Club, London

SAMARIS

Wed 13 The CLF Art Café, London

SOAK

Fri 8 The Glassworks, Londonderry

STEREOPHONICS

Thu 14 AECC, Aberdeen

STEVIE WONDER

Sun 10 Hyde Park, London

SUUNS

Thu 14 Patterns, Brighton

TA-KU

Tue 12 Village Underground,
London

TIRED LION

Sun 10 The Joiners, Southampton

Mon 11 Bodega, Nottingham

Tue 12 Nice N Sleazy, Glasgow

Wed 13 The Rainbow Complex,
Birmingham

Thu 14 The Lexington, London

THE TWANG

Thu 14 The Venue, Derby

TWIN ATLANTIC

Sat 9 Arts Club, Liverpool

Sun 10 The Rescue Rooms,
Nottingham

Tue 12 Scala, London

Thu 14 Victoria Hall, Selkirk

WEAVES

Fri 8 The Railway Inn, Winchester

Sat 9 The Craufurd Arms,
Milton Keynes

Tue 12 The Musician, Leicester

Thu 14 The Shacklewell Arms,
London

YOUTH MAN

Fri 8 Music Hall, Ramsgate

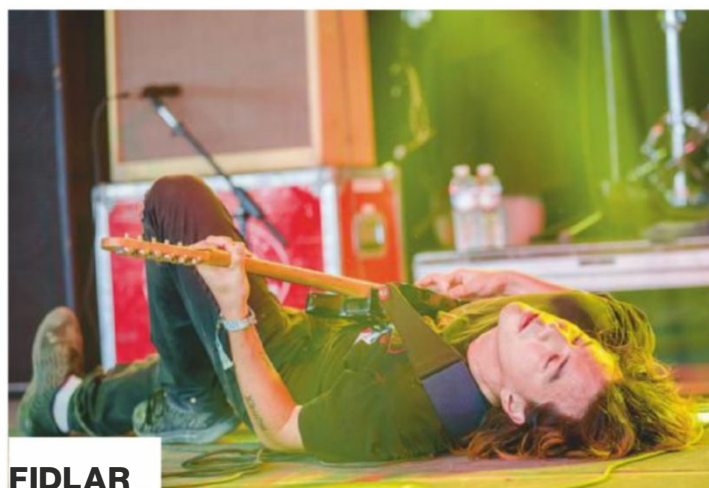
Sat 9 The Roundhouse, London

Sun 10 The Craufurd Arms,
Milton Keynes

Tue 12 The Garage, Glasgow

Wed 13 Think Tank, Newcastle

Thu 14 Brudenell Social Club,
Leeds

**FIDLAR**

Tue 12 Electric Brixton, London

FRISCO

Wed 13 XOYO, London

Thu 14 The Rainbow Complex,
Birmingham

JAMES BAY

Fri 8 Cannock Chase Forest,
Rugeley

Tue 12 Open Air Theatre,
Scarborough

LUST FOR YOUTH

Sat 9 Shapes, London

MANIC STREET PREACHERS

Sat 9 The Eden Project, St Austell

METHYL ETHEL

Tue 12 The Albert, Brighton

Wed 13 Brudenell Social Club,
Leeds

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KREPT & KONAN
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& MANY MORE

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MURA MASA
HOSPITALITY PRES.
& MANY MORE

THE SPACEPORT

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KENTON SLASH DEMON
& MANY MORE

SATURDAY

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ONEMAN B2B MY NU LENG
NORMAN JAY MBE
DJ YODA
& MANY MORE

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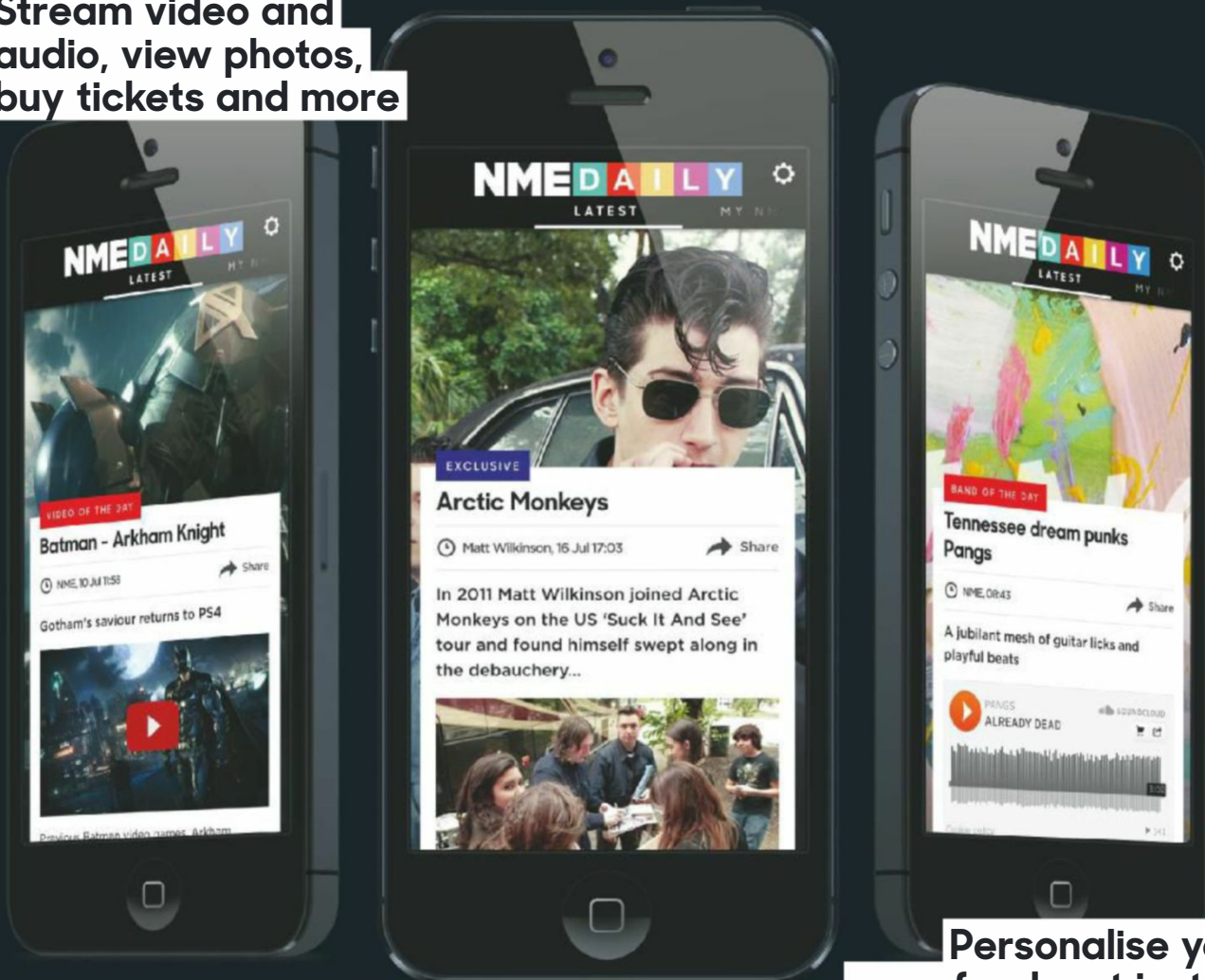
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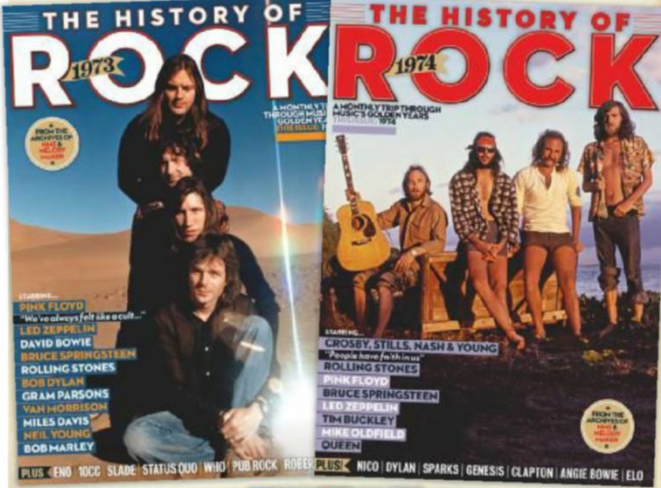
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JAMIE JONES VS JOSEPH CAPRIATI • FOUR TET
BOOKA SHADE PRESENTS MOVEMENTS 10 LIVE
SVEN VÄTH • SASHA • JOHN DIGWEED
BAKERMAT • MAYA JANE COLES • RECONDITE LIVE
DAMIAN LAZARUS & THE ANCIENT MOONS LIVE
MARIBOU STATE DJ SET • HUNTER/GAME LIVE

PLUS MANY MORE ACROSS 4 STAGES

SOUTH WEST FOUR

SOUNDTRACK OF MY LIFE

Jesse Eisenberg

Actor, screenwriter and Batman's adversary Lex Luthor

THE FIRST SONG I FELL IN LOVE TO

WEEN

Sweetheart In The Summer

"It's from the album 'La Cucaracha' and a really romantic track."

THE SONG I DO AT KARAOKE

38 SPECIAL

Hold On Loosely

"The problem with this is it's not written in a good key for me. It's not a problem with the song but a problem with my voice. I insisted on continuing to perform it with a live band in front of strangers in New York but luckily this was before everyone had iPhones, so it's nowhere to be seen."



THE ARTIST THAT MAKES ME WANT TO DANCE

A R RAHMAN

"Kunal Nayyar, my co-star in my current play *The Spoils* [on now at London's Trafalgar Studios] introduced me to this great Indian composer. We play him backstage to get into the mood before performances."

THE SONG THAT REMINDS ME OF GROWING UP

WU-TANG CLAN

Method Man

"When I was writing *The Spoils*, I made sure I scripted it so that there are specific songs that play throughout the show. The first one is 'Method Man' by Wu-Tang Clan. Then there are several songs from Billy Joel's 1977 album 'The Stranger' – including 'Scenes From An Italian Restaurant'. Growing up in New Jersey meant I had very eclectic music tastes."

THE FIRST GIG I WENT TO

DAR WILLIAMS

"It was only 10 years ago when I saw folk singer-songwriter Dar Williams in New York. I never see live music. Ever. I don't really like concerts because I'm always worried I'll end up standing behind the New York Knicks or something. I've only been to four concerts in my lifetime: Ween, Dar Williams, They Might Be Giants and U2. I went to see Bono's band because my best friend loves U2 and I was able to get us some good seats, which was nice."

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THE SONG I WANT PLAYED AT MY FUNERAL

"I guess I'm the only person that shouldn't have to make that decision. I'd be the only person on Earth that wouldn't have a say in it. If there's a song to remember me by then that's for everybody else to figure out."

THE FIRST SONG I REMEMBER HEARING

ANDREW LLOYD WEBBER

Variations

"I loved musical theatre growing up so it's actually one of the instrumental pieces called 'Variations' that Andrew Lloyd Webber wrote for his brother Julian, the cellist. I used to call it 'ghost music'. It was my favourite song when I was five or six years old."

THE SONG I CAN NO LONGER LISTEN TO

WILLIAM FINN

Yes

"After the 9/11 terror attacks in New York, I listened to this song on a loop while I was writing my first screenplay, which I sold to a company in Hollywood when I was just an 18-year-old kid. So over the course of writing, I hardly left my bedroom for, like, two weeks. I must have heard 'Yes' [from the 1998 musical *A New Brain*] thousands of times. I kinda still like it but I associate it with monotony."



THE ALBUM THAT CHANGED MY LIFE

WEEN

Chocolate & Cheese

"I'd never heard music like that before. I thought it was so clever. It had humour without being explicit. It had incendiary language without being crass. I loved Ween from there on out. It was probably the first album that I thoughtfully purchased as an adult."

THE ARTIST I PLAY BEFORE I GO ON SET

CORN MO

"He's a phenomenal singer-songwriter who puts me in positive mood. And I like to listen to the soundtrack of the musical *Miss Saigon*. It's stuff that's very comforting and I guess it reminds me of childhood."

Now You See Me 2 is in cinemas now



The wisdom of the NME archives

THIS WEEK

ADAM YAUCH

Beastie Boys

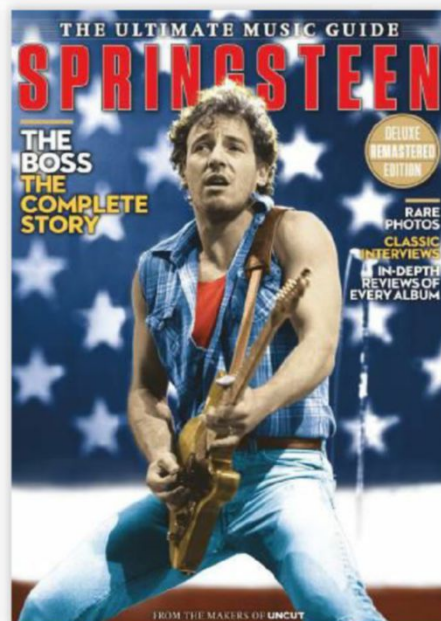
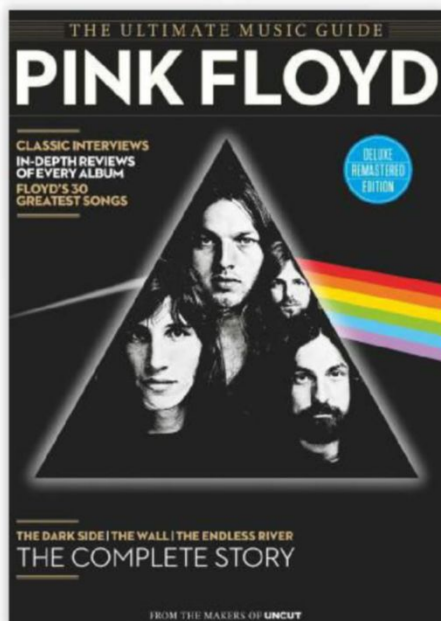
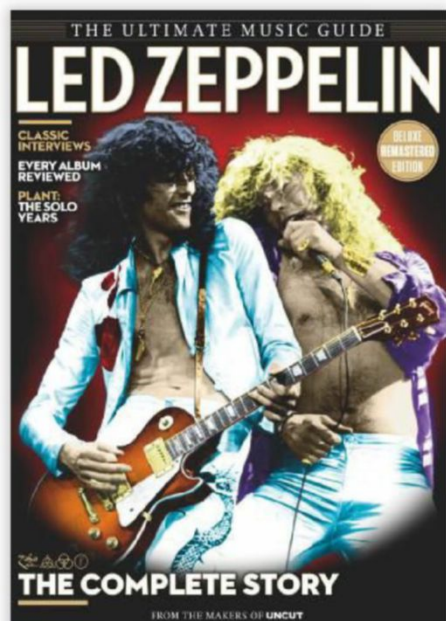
July 11, 1998

"We just wanna have fun! That's not a bad motto, not a bad motto. If I had a list of mottos that'd probably be on there."



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