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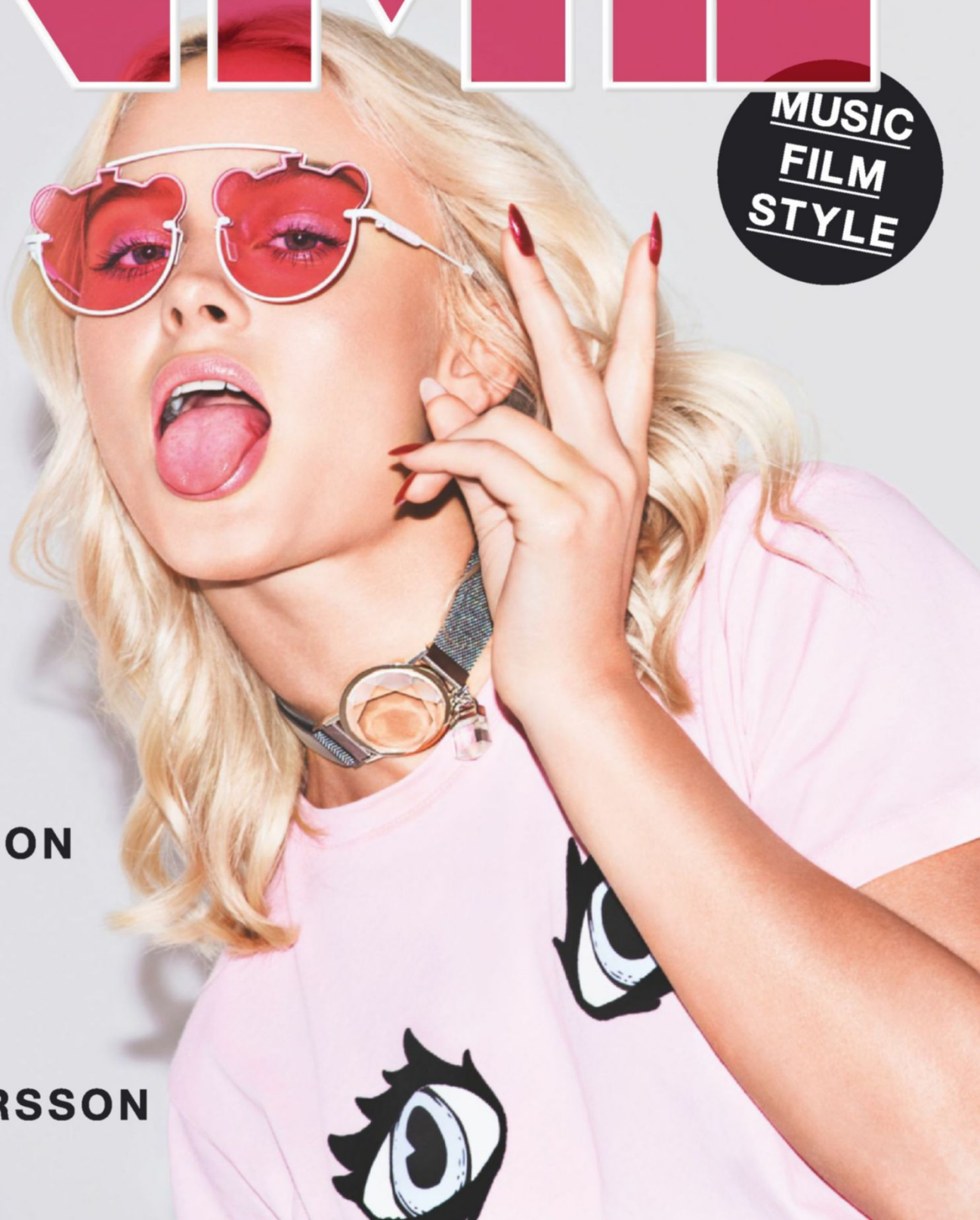
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ON

ZARA

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NME

Hello...



JUST WHEN YOU thought that one Donald Trump was enough for this poor, doomed world, along comes another one, and he's just as much of a

b*llend as his dad. In case you missed it, Donald Trump Jr this week compared Syrian refugees to Skittles: dangerous, poisonous and angry Skittles that want you dead. It's so stupid, it's funny. Apart from the terrible punctuation.

I'm really sick of this scaremongering tw**tery. If Brexit proved anything, it's that with compelling enough lies, you can get people to vote for anything. F**k you, Donald Trump Jr, and f**k you, Donald Trump Sr.

Anyway, I found some interesting stats while reading this story. Did you know that you have a one in 3,640,000,000 chance of being killed by a refugee in a terror attack? More worrying is the fact that we all have a one in 3,408 chance of choking to death on food (Skittles included), so be careful out there, foodies, especially if you decide to smash your way through Tulisa's favourite pizzas (p17) this weekend.

As ever, music is a brilliant distraction from all of the madness. This week's cover star is one of the most exciting emerging pop stars on the planet. Her name is Zara Larsson, her tunes are wildly infectious, and she's about to become a superstar. Enjoy.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

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Zara Larsson

In the Swedish teen's own words: "I've always wanted people to look at me"

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AGENDA

WHAT EVERYONE'S TALKING

Skepta's had a big week

The king of grime is living through some dreamy days



WON THE MERCURY PRIZE

Hammersmith, Thursday Sep 15

Skepta beat Bowie, The 1975 and Michael Kiwanuka to score the Mercury Prize for his fourth album 'Konnichiwa'. He celebrated with his proud mum and pledged to put the £25,000 prize towards a music studio for teens in his old estate in Tottenham, describing it as "something to help other people feel as happy and as free as me".

SMASHED KOKO

Camden, Friday Sep 16

The night after his win, Skepta made an unannounced guest appearance at grime godfather Wiley's show. The pair doubled up on 'Corn On The Curb' from 'Konnichiwa'. The crowd went well and truly wild.



SAID SORRY TO AUSTRALIA

Sunday Sep 18

Skepta cancelled all of his Australian and New Zealand autumn tour dates and posted an apology on Instagram. "Anybody that knows me knows how much I enjoyed our last Australia/NZ tour, but just like Coachella this is out of my hands, I can't wait to get a new tour arranged and to get back out there for the supporters. Apologies for any f**k ups caused by this cancellation. Love you always."

HAD A BIRTHDAY

Shoreditch, Monday Sep 19

Skepta turned 34, so London's Ace Hotel erected a massive billboard wishing him a happy birthday. "Just when I thought I was gassed to the highest level," he wrote on Instagram alongside a pic of the billboard. "Hahha f**king hell, thank you for all the messages. Farewell to a great year and Konnichiwa to another one I love everybody, thank you Earth."



Wolves and Winterbottom

Director Michael Winterbottom's ace new film *On The Road* mixes a fictional love story that uses a real Wolf Alice tour as the backdrop. He and singer Ellie Rowsell discuss...

ELLIE ROWSELL

Wolf Alice

ON THE LEGEND THAT IS MICHAEL WINTERBOTTOM

"I'd seen *24 Hour Party People* and another film of his called *9 Songs*, which is similar to *On The Road* 'cause it's a love story with music bits interspersed. He's a quintessential British filmmaker and really highly respected, so it

was great to work with him. We met him last year and he told us his idea about doing a film based on our [spring 2016] tour. We were into it because it's not really about us – we're more like the set. It was really fly-on-the-wall, so Michael was good at not being too in our faces. You got used to the cameras being there a bit, although they just wanted us to do what we usually do so it was quite easy. Having actors on tour was weird, but they really got into the roles. With Joe [the lead guy, played by James McArdle], we sort of forgot he was an actor because he was meant to be part of the crew and was doing all the stuff our crew do. We all hung out together even when they weren't filming. It was fun. It didn't make the tour more difficult – it was just more people around. The more the merrier on tour. If anything, it made it more special having the cameras there capturing it all."

MICHAEL WINTERBOTTOM

Film director

ON THE LEGENDS THAT ARE WOLF ALICE

"The very beginning of the film was ages ago. We'd done *24 Hour Party People* and we met up with the band Ash in a bar in York. They were telling us their life and it seemed to be endlessly on the road. It sounded like a really great way to live and, in another way, really horrible. We started thinking in November last year, 'Let's make it now,' which is when we met the band. Wolf Alice just seemed like the perfect band. We wanted a tour-bus band and we wanted one who were on the road all the time. Also, their music is the sort that I personally like and is part of a classic tradition of British music. They're great live, too. Coincidentally, I used to live next door to Theo [Ellis, bassist]



and knew his parents very, very well and my daughter went to school with Ellie so there were lots of little things that brought us together. The idea was to see what it's like to be on the road from the point of view of the people who are in the crew. So even though we were travelling round with the band and living on the bus with them, we didn't really see much of them. It was horrific. I realised after two days [touring is] basically the worst form of camping. It's an incredibly hard life. You've got to really want to be in a band or be involved in the music. The band are in their twenties, but the crew are 50, so that's even more impressive."

On The Road is premiering at the London Film Festival with American Express on Sunday October 9 at the BFI Southbank. Tickets are on sale now: bfi.org.uk/lff

(L-r): Joel Amey, Ellie Rowsell, Theo Ellis, Joff Oddie in *On The Road*

Last W33K IN NUMBERS



3

Actors from *Stranger Things* who absolutely bossed every single aspect of the Emmys.



£475,000

The price the Bracknell house used in the first *Harry Potter* film is on the market for.



7,500

People who'll see Dizzee Rascal perform 'Boy In Da Corner' at London's Copper Box Arena next month.



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Tokyo tour diary

Singer Izzy B Phillips talks through Brighton band Black Honey's snaps from a week of creepy Barbies and karaoke in Japan

THINGS ARE HOTTING UP for Black Honey. New song 'Hello Today' is one of their best, their October tour is almost sold out and they've just come back from the trip of a lifetime, for Summer Sonic Festival in Osaka and Chiba. These are their best memories of their week lost in translation.

MIDNIGHT AT THE 14TH FLOOR JAZZ BAR

"The hotel we were staying in had a 14th floor bar, and in every bar they play jazz. Really relaxing jazz as well – they really understand going to a bar to relax. We'd sit in the 14th floor bar and I'd order the most ridiculously colourful thing I could get my hands on. Everyone would be listening to jazz and you could smoke inside. We really got into that."



IZZY AT THE ROYAL IMPERIAL PALACE

"We went to see the shrines and the Royal Imperial Palace. That was cool, except we didn't find the palace and you can't actually go inside it; you just walk through the botanical gardens. You don't get many green parks in Tokyo, but this is right in front of the industrial skyscraper scenery. It's so inspiring."



IZZY AND SLAVES

"Slaves took me to an Irish pub. Laurie wanted edamame beans, I wanted to do karaoke, and Isaac just wanted to drink. We got to this tiny bar and they had a food menu, loads of drinks and they were like, 'Here's a microphone, you can do karaoke.' So we just stayed up all night doing karaoke. There was a lot of Robbie Williams."



SHIBUYA IN THE STORM

"There was a tsunami happening somewhere near us so we had this huge storm. You'd get the beautiful lights flashing in Shibuya, but then you'd go down little alleys and the lights would be reflecting in the puddles on the floor. It was literally like being in *Lost In Translation*."



IZZY AS BARBIE

"My favourite weird thing that happened in Tokyo. You could go into this booth and it transformed you into a creepy Barbie. It was so disturbing. It's like a photo shoot, but they turn you into an alien version of yourself."

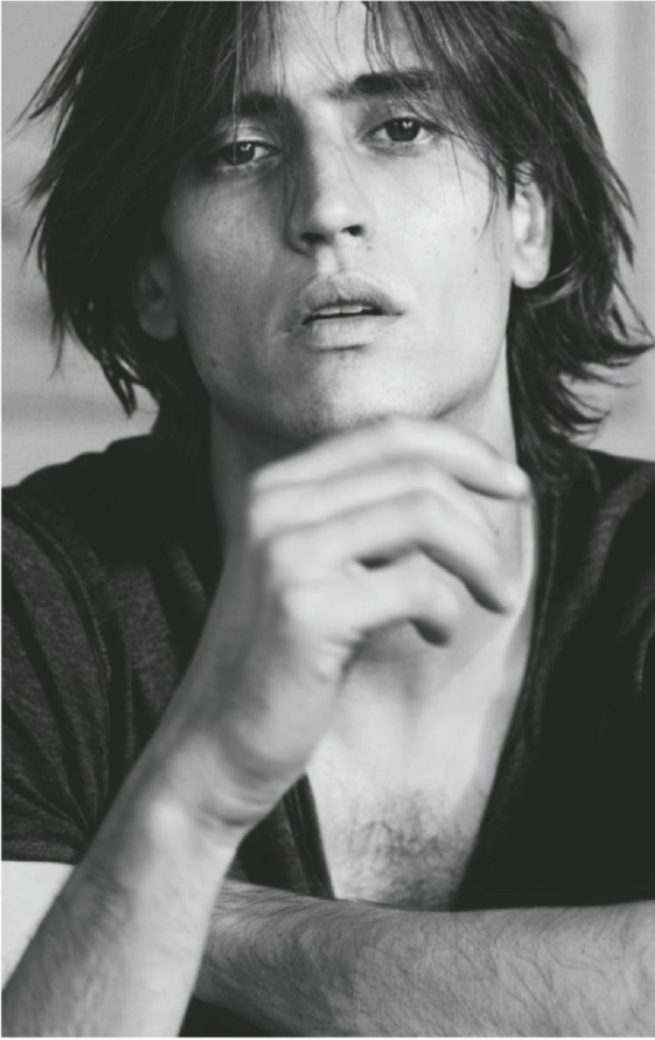


Black Honey play the Goose Island LDN Block Party on September 24

drinkaware.co.uk for the facts



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Bastille had a run-in with arms dealers

And three other things we learned in the band's new documentary *Help Me Chase Those Seconds...*

BEING IN BASTILLE LOOKS LIKE HELLA FUN

From prattling about in bear costumes on video sets to jokes about how posh guitarist Will Farquarson is, being in Bastille is all about the japes. There's a sense of humour in *Help Me Chase Those Seconds* that you don't get from their music.

DIRECTOR TOM MIDDLETON REVEALS HIS FAVE MOMENT

"We got left at the bar at a hotel in Nebraska and there were a couple of guys who were shady looking. The bar closed and they suggested we find another. They were dodgy and apparently selling Iraqi bombs back to Iraq. Half-cut, they said: 'Shall we go to a bar?' while driving us around a supermarket car park in their winnebago called Destiny, and somehow we didn't get killed."

WILL REGRETS HIS 'BAD BLOOD' TATTOO

In the film, you see him happily getting the title of band's debut album tattooed on his arm. The next day he was less pleased. "When I woke up I was slightly teary-eyed about the situation," he says. He might want to prepare for another inking – singer Dan Smith told him on stage if 'Wild World' hits Number One, Will has to get another tatt.

BASTILLE MIGHT BE A BIG DEAL, BUT THERE'S NO GLAMOUR

They've won awards, travelled the world and covered magazines, but Bastille still have to slum it. "The most glamorous bit of that film was me crouching on my knees in our sitting room doing the voiceover," says Smith.



The lads in *Help Me Chase Those Seconds*



Dan Smith

Bastille frontman

Why does this film exist?

"Our friend Tom [Middleton, director] used to be housemates with Kyle [Simmons, guitarist]. He's come on lots of tours with us and filmed a lot. It was never our intention to make a documentary, but we were looking back at the stuff he'd filmed over the course of finishing 'Wild World' and had a conversation about it."

Tell us why everyone should watch it...

"Hopefully, for fans, it's a bit of an insight. We wanted to be quite honest about making a second album in the context of a lot of touring and a bit of pressure. Every time I take myself too seriously, he can cut to one of the other guys f**king around, like: 'Shut up, Dan. Guys, be funny.'"

What's the best thing about it?

"It's candid and honest. The last three or four years were so nuts that it's lovely to remember the cool things we were able to do."

Find *Help Me Chase Those Seconds* on the deluxe edition of 'Wild World'

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





Glastonbury:
on the move?

Where could Glasto relocate to?

Longleat's out, Fleet services is in

EARLIER THIS YEAR Glastonbury head honcho Michael Eavis said he wanted to move the festival to a new site in 2019. He wants more space, and the land the Pyramid Stage sits on isn't owned by Eavis, so all in all it's a logistical nightmare. Eavis's plan was to move to Longleat, a 9,000-acre estate in Wiltshire ruled over by the Marquess of Bath, an eccentric millionaire known for his love of velvety capes and collection of 75 adoring women known as 'wifelets'. Posh people, eh? But no can do because of a disagreement in the Longleat camp. "It probably won't happen any more," said Eavis. "Lord Bath is really keen – I went to him because I knew him when he was a boy – but he and his son aren't agreeing, and they don't speak very much, so it's hard to make decisions." So where else could Glasto go? We have some ideas...

FLEET SERVICES

If you drive to Glasto on the regs from anywhere north of the site, you will already be well aware of the joys of Fleet services. There's always a party vibe at Fleet, with people stocking up on booze and using the

last real-life toilets they'll see for four days. There's a cool wooded area too, which, if the festival were to move there, we can totally imagine a stage being set up in. And you could have Subway and KFC for every meal. Sounds dreamy, no?



STONEHENGE

Want vibes? Stonehenge has vibes. It's near-ish to Worthy Farm and already has a decent history of staging events: the Stonehenge Free Festival was held at the ancient monument from 1974-84, until the police got a little too rowdy. Instead of the Pyramid Stage, bands could just set up in the middle of the stones.



HEATON PARK

Why not move Glastonbury to Manchester? Manchester's Heaton Park has already hosted the Pope (100,000 people turned up to see John Paul II do a mass in 1982), Oasis and The Stone Roses and Parklife Festival. The local weather – rain, always – will be familiar to anyone who's ever sprung a leak in their wellies at 3am in Shangri-La.



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GORILLAZ

Damon Albarn's cartoon band is back! And, at the time of press, posting a cryptic timeline on Insta.



KAYTRANADA

His album '99.9%' just won a prize in Canada. Another good excuse to recommend it.



JONAH HILL

Looked gutted when a comic on French TV said she'd rather shag Brad Pitt and Leo than him.



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ON THE RECORD

WITH LEONIE COOPER

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THIS WEEK

A future beyond Fabric

The iconic London club may have shut its doors, but all is not lost – venues are opening up and down the country

STUDIO 54, THE MANHATTAN hotbed of disco, drugs and top-notch debauchery was around for just 33 months. The Roxy – the Covent Garden venue that birthed punk in 1976 – had under a year and a half. Fabric, by contrast, was open for a whopping 17 years before Islington Council closed it earlier this month. In nightlife years, that makes it the Mary Berry of clubbing.

Of course, it's heartbreaking when a venue of Fabric's stature closes – I'm still not over The Astoria shutting up shop back in 2009 – but all hope is not lost. Yes, Fabric had an exceptionally long innings, but the end of that particular club doesn't mean the end of partying, nor does it signal the death throes of subcultural creativity or getting off with fit art students. All of these beautiful, wonderful things are still within

reach for those who know where to look...

Not only are there groups like the Music Venue Trust, which has set up the Emergency Response initiative seeking to stop more closures by funding legal advice for venues hit by planning, development, noise and licensing issues, but new venues are opening across the country. 'The circle of life' isn't just a way to make you feel better about Simba's dad dying in *The Lion King* – it applies to nightlife too.

In London, the old Barfly has just re-launched as the Camden Assembly; then there's the all-new Kamio in Shoreditch and the

"New venues are opening everywhere"



Lethal Bizzle at the newly opened Tramshed in Cardiff

350-capacity Omeara opening in Borough next month. Even vicars are in on it; Father Tom Plant of St Michael's Church in Camden – who's a big fan of Nine Inch Nails, in case you're wondering – has applied for an alcohol licence so he can turn his church into a live music venue. "We believe Jesus turned water into wine for a reason," he's said. Amen to that.

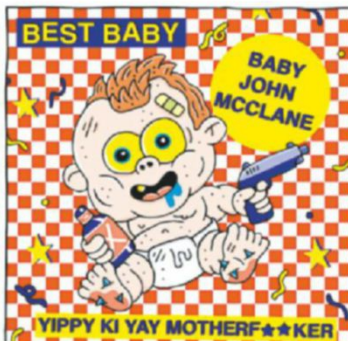
Other newly opened venues include The Smokehouse in Ipswich and Tramshed in Cardiff, while next week a club called

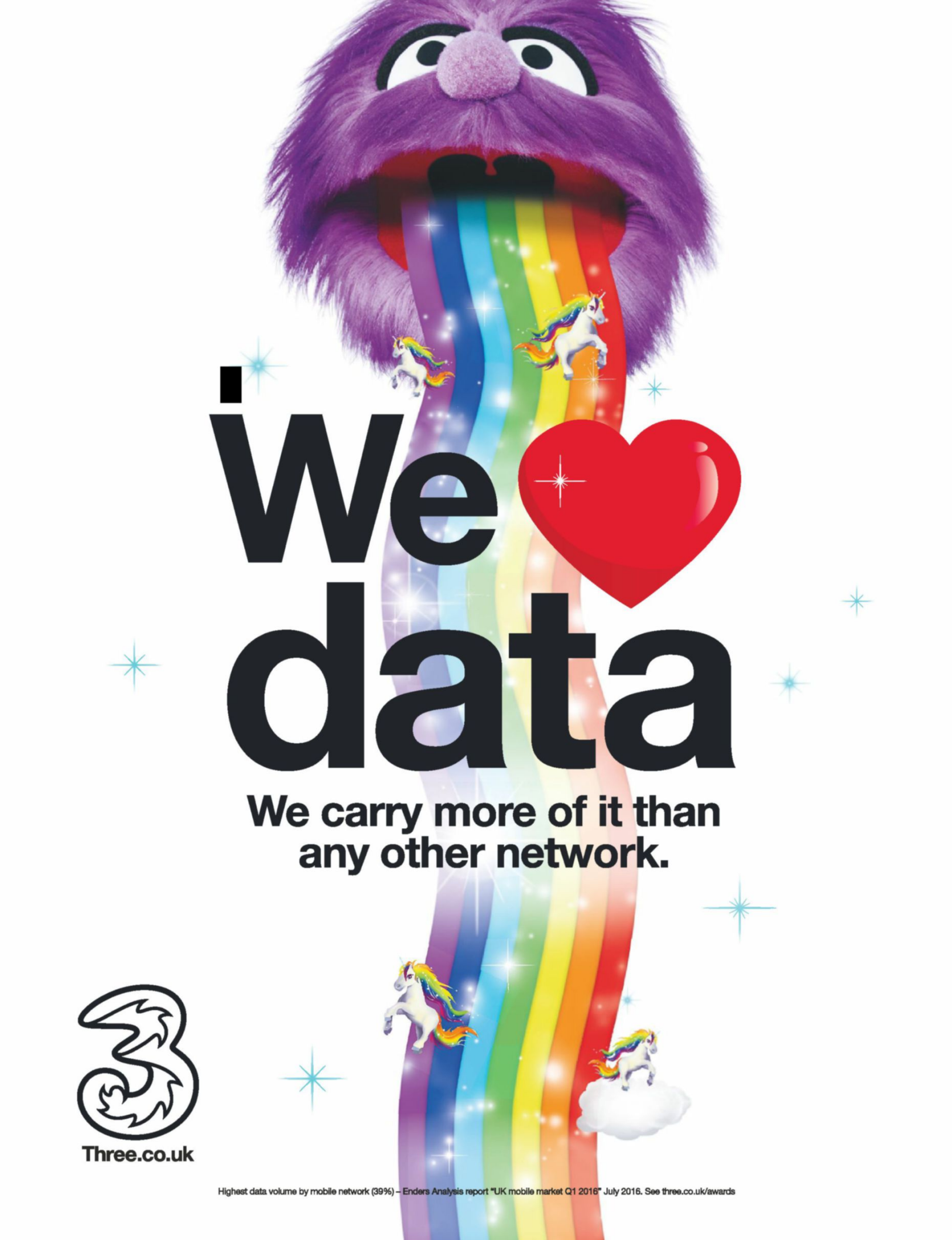
Church will get the dry ice flowing in Leeds and a planning application has just been submitted to turn Liverpool's old ABC cinema into a gig space. And that's without mentioning the heaps of under-the-radar warehouse parties taking place every weekend.

We're might have lost something important with Fabric, but let's be thankful that we had it at all, and look forward to something even more amazing taking its place.

@leoniemaycooper

PHOTOS: GETTY IMAGES





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EATS & BEATS

BECAUSE YOU CAN'T
ROCK OUT ON AN
EMPTY STOMACH

THIS WEEK

Takeaway Tulisa

North London's finest
takes us through her
fave slices to go

TULISA IS A BIG, BIG FAN OF pizza. In fact, when *NME* meets her she's just eaten three leftover slices from the previous night's dinner. "I like the plain, frozen margheritas – deep pan," she says. What a bloody legend. But when it comes to picking her favourite pizza of all time, it's a difficult task. "It depends on the restaurant," she insists. Here's what's on her pizza playlist.

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"I'd go for ham, mushroom and black olives, or a margherita."
pizzaexpress.com

BASILICO

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"It's a smaller chain, but there's quite a few of them spread out. There's one in Finchley. They do amazing ham and mushroom."
basilico.co.uk

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"I'd do jalapeños, peppers, pepperoni, olives, mushrooms – the whole shebang."
pizzahut.co.uk

TULISA'S HERBY TIP

"I always sprinkle dried oregano, pepper and Himalayan salt over pizzas, even from the takeaway shop. The oregano is a Greek thing, I think. It just goes with everything – even on my chips I have it."

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dominos.co.uk



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- Street food, including wood-smoked meat and fish 'n' chips

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Snaffle one of 25 pairs of tickets we've got for this beer and bands shindig at NME.com/win

drinkaware.co.uk
for the facts

THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE



Denim delight

Kate Moss's fave label Rockins has branched out into rock'n'roll-tastic denim. **£335** matchesfashion.com



Stone free

A bucket hat worthy of the Stone Roses from cult Italian brand Stone Island. **£70** stoneisland.co.uk



Capital ale

Bianca Road's US West Coast-style Session IPA is brewed in Peckham. **£3.10** craftcan.directory



A shoe in

Vans' new all-weather mountain range is sturdy and slick. **£80** vans.co.uk



Kitty feet

French singer Soko's line of Stance socks is wonderfully weird. **£11.99** stance.com



Ginspirational

Money from the sale of Elephant Gin goes towards African elephant conservation. **£29.45** 31dover.com



Bag of tricks

Eastpak and Timberland have come together for a sweet backpack collab. **£70** timberland.co.uk



Straight Outta Salford

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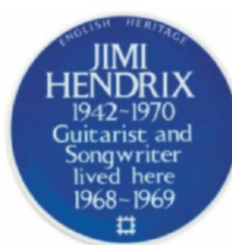
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LAUREN FAITH

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What's ON your Headphones?

THIS WEEK

Edinburgh Fringe

"We're here to celebrate the arts"



< GINGERZILLA 1055, glam monster

Listening to:
ARETHA FRANKLIN
Respect
"I need respect. Look at this b*tch!"

Wearing: Homemade tartan dress, Pak wig.
Best thing about the Fringe: "Thousands of people coming together to celebrate the arts."

GARETH RANDALL > 35, construction worker

Listening to:
BABY HUEY
Listen To Me
"It's proper old-school funk and soul. I first heard it on the TV series *The Get Down*."

Wearing: River Island T-shirt, vintage shirt, New Look jeans.
Best thing about the Fringe: "Everywhere you turn there's something different and exciting going on."



< ANNA WILSON 23, singer

Listening to:
GRACE
Hell Of A Girl
"I saw her on TV and thought she was incredible."

Wearing: Topshop necklace, H&M shirt, Next leggings.
Best thing about the Fringe: "The scenery at this time of year is so nice, especially when it's sunny."



ELLIE DICKSON > 23, student

Listening to:
CATFISH AND THE BOTTLEMEN
Oxygen
"I saw them at Benicassim Festival in Spain this year and am now a huge fan."

Wearing: H&M top and jeans.
Best thing about the Fringe: "It's in Scotland, my favourite country."



PHOTOS: NATHAN FERGUSON



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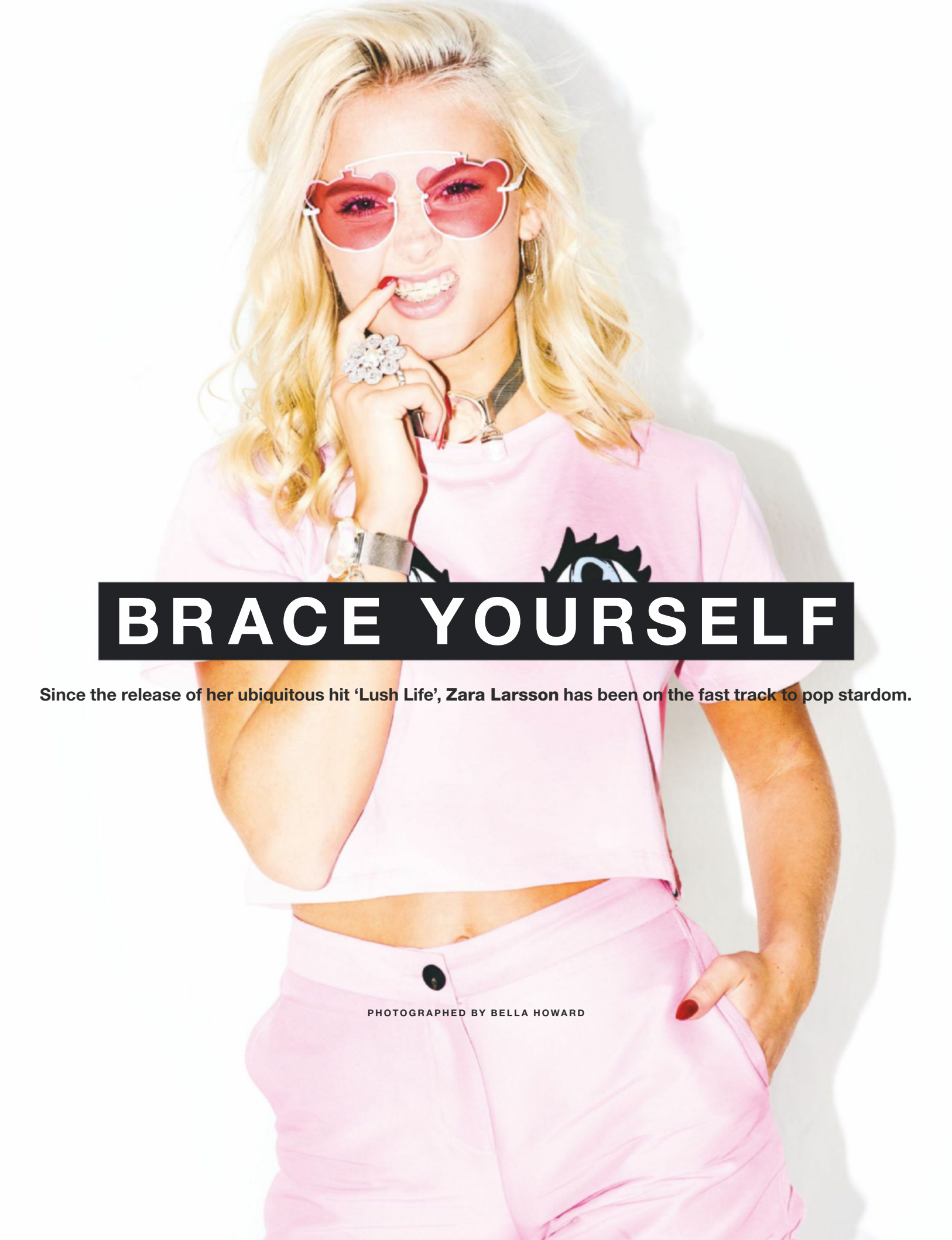


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A full-page portrait of Zara Larsson. She has long, wavy blonde hair and is wearing heart-shaped sunglasses with a red-to-white gradient. She is smiling and has her right hand near her mouth, showing a large, ornate ring. She is wearing a light pink crop top with a black graphic on the chest and matching light pink trousers. The background is a plain, bright white.

BRACE YOURSELF

Since the release of her ubiquitous hit 'Lush Life', Zara Larsson has been on the fast track to pop stardom.

PHOTOGRAPHED BY BELLA HOWARD



IT'S ZARA LARSSON

"I've always just wanted people to look at me," the frank and funny Swedish singer tells **Emily Mackay**



“Maybe it’s because I’m scared of death. I can’t even watch a funeral on TV because I have, like, a panic attack.”

That’s Zara Larsson, 18 years old, globally successful singer, trying to explain the source of her drive. The idea that her desire to create “the biggest and longest and tallest” of pop experiences might come down to a fear of mortality is a surprise, because she seems so without fear – hear the words of her ubiquitous hit, ‘Lush Life’: “*I live my day as if it was the last / Live my day as if there was no past / Doin’ it all night, all summer / Doin’ it the way I wanna*”. In person, too, she seems like the sort who takes her fears, skins them with her exquisitely sharp, raspberry-pink nails, and crafts a glorious future of them.

But Larsson’s worries about the void are less about fragility and more about an impatience to cram in as much as possible before someone bangs that gong. “We’re here for a little, little bit of time, and I just wanna make the most out of it,” she says.

She’s certainly made a lot of her time so far. She was brought up just outside Stockholm, her father a military man and her mother a nurse. Obsessed with Beyoncé since the age of six, she knew early on she wanted to be a singer (“I’ve always just wanted people to look at me,” she says, with bracingly frank self-awareness) and at the age of 10 convinced her parents to let her appear on *Talang*, Sweden’s version of the ...*Got Talent* franchise. She won with a thundering rendition of Céline Dion’s ‘My Heart Will Go On’. It’s worth looking up on YouTube, to

witness her self-possession in the face of wind machines, and the shocking force of the sound blasting from such a tiny body.

She’s still not the biggest physical presence, eight years later, but that impression of force and strength is still there. She’d felt ready for pop stardom aged 10, but labels weren’t so sure and an impatient, frustrated Larsson was forced to return to school and wait until she was 15 to sign to TEN Music Group, the Swedish label among those credited with making Scandinavian pop such a prominent force in recent years, from Icona Pop to Niki & The Dove to Erik Hassle. (The label’s also home to Hanna & Andrea, Hanna being Zara’s younger sister who, despite being “the quiet one” of the family, surprised everyone by following her sibling down the pop route.) TEN licences Larsson’s work out to Sony, through the Epic imprint in the US, and through Black Butter Records, now a Sony subsidiary, in the UK. The latter label is something of a kindred spirit to Larsson’s “mother company” TEN, having earned a reputation for addictive, sophisticated dance-pop strongly flavoured by the soulful uplift of ’90s vocal house: the likes of Gorgon City, Rudimental, MNEK.

Larsson likes having these two smaller teams between her and the corporate clout of Sony, and through them she’s been gradually introducing herself to different parts of the world for years now. She released two EPs in 2013, ‘Introducing’ and ‘Let Me Reinroduce Myself’, followed by another introduction in the form her 2014 album ‘i’, which spawned the Scandinavian megahit ‘Uncover’ (six times platinum in Sweden, triple platinum in Denmark) plus five other gold and platinum singles. ‘Uncover’ was then re-released worldwide in 2015, followed by ‘Lush Life’. (She was such an idol in her home country by this point that

Swedish pop band Regimen wrote a song named after her, with an adorable video in which a young boy carries a life-size cardboard cutout of her everywhere he goes; in Australia, Björk recently played ‘Lush Life’ in her DJ set at the launch of her virtual reality exhibition, while in the UK it popped up on *EastEnders*, with characters singing along to it.) Then came her first proper co-writing session, with UK artist MNEK, who’d gone from writing and producing the likes of Duke Dumont and A*M*E’s underground dance-pop smash ‘Need U (100%)’ to working with Madonna, Kylie and Beyoncé. Their collaboration yielded ‘Never Forget You’, a song so good they couldn’t decide who’d get to record it, eventually plumping for a duet. It went Top 10 in eight countries, became a first US hit for both artists, and added some more platinum and gold to Larsson’s scorecard.

And then there was ‘Lush Life’. Delving through the many, many TV interviews on YouTube, you get a sense that, although she’s unfailingly polite and chatty, Larsson is tired of introducing herself now and ready to move the conversation on. “I was so young,” she keeps saying when asked, yet again, about *Talang*. The other favourite topic of conversation is that time when, bored, she pulled a condom over her whole calf and posted a picture on Instagram with the caption: “To all the guys saying ‘my d**k is too big for condoms’ TAKE A SEAT”. Along with some blog posts in which she forcefully spelled out the tenets of her feminism and explained why no, making men feel bad about themselves is not just as bad as misogyny, this led, with depressing inevitability, to online abuse. But Larsson fears only death, not keyboard warriors. “I also have so many people supporting what I say, so that balances it out. It almost uplifts me more. I’ve never met a single person that actually walked up to me and said [grimaces], ‘You’re a f**king c**t,’ y’know? But I’ve had so many people



come up to me and say, 'You're amazing, I love what you do.'

Let's not waste breath on trolls; talk is cheap. Larsson lives her beliefs, and not just through innovative ways of wearing contraceptives. Her next single, another co-write with MNEK, started off as a scenario where two women came into conflict over a man. "The original lyrics were, 'It ain't my fault your man's calling my phone / It ain't my fault you can't keep him at home,'" Zara explains. "When we recorded it, I was like, 'I can't sing this! What?!!' So we had to rewrite it... You gotta have a girl code." The new version has her telling a solo man that it's not her fault he's so damn hot, and she's not responsible for the consequences.

As a young feminist and rabid Beyoncé fan, Larsson has witnessed her heroine's recent political flowering with joy (a recent blog post on 'Lemonade' and its personal-political lyrics found her weeping with happiness). "I'm so happy to see her develop into an activist, because she can do no wrong. It's just the perfect timing and I'm happy she's talking about what it's like to be a black woman in America... It just feels like this is the time where everybody should be involved... The world is just bleeding."

She takes not just her love and study of Beyoncé but the whole craft of pop extremely seriously. Unlike many early records by pop artists, the songs on her second album aren't desperate to assert her autonomy or define her by her age: there's none of that 'I'm not a little girl, I'm a grown, sexy woman' shtick that's become a genre unto itself, no sense of a coming-of-age being fetishised. The songs just sound like a cool, confident young woman living her life.

"I think my thing is that... I don't know," she says. "And that's why I don't wanna sing about 'This is me, this is who I am' because, like, even the question 'Tell me about yourself' – what are you supposed to say? 'Ooh, I'm a happy girl, but I'm sad too'? People are so complex. Mostly I just write about feelings that people can relate to. Because, yeah, I don't know who I am, and this is not my sound for ever... I'm a human, so hopefully I will always develop."

The album, too, has developed and changed a lot. It was originally due out in May 2016, and some work was done with Dr Luke in December 2015. That was canned, along with most of the songs she'd written, and Dr Luke's Kemosabe Records removed from the equation shortly before Kesha's case seeking to be released from her contract with the label came to court. Larsson says she can't know the truth as regards Kesha's allegations of rape and abuse against Dr Luke, but was outspoken about her bid to escape Kemosabe, tweeting, "Often I wonder what's wrong with the world #freekesha". Like Kelly Clarkson,

who described the producer as "kind of demeaning", Larsson doesn't have good memories. "He plays dirty... He definitely had something coming." Not easy to work with, then? "He's a douchebag. He's known as a douchebag. And so it's kind of like, that's who he is. But you can be a douchebag, but at the same time... not be a *douchebag*. But I think he's just a douchebag *and* a douchebag. I don't really know him that well personally. But I'm happy I'm not a part of it."

She'd looked forward to working with Swedish über-producer Max Martin too, but he was too busy to devote the time either of them wanted to her album. Instead, she pulled in some less expected collaborators, including MNEK. What we've heard of the album seems to dodge the obvious, taking a dance and hip-hop-informed route, from the fast-talking 'Fault' and its hard, trappy triumphalism ("I don't mean to be rude, but I look so good on ya") to the more '90s R&B feel of 'So Good', written by Ty Dolla \$ign, and the summery yearning of 'Sundown', with Afrobeats star Wizkid. 'What They Say' shows off her big, glossy, electronic ballad side, while the ragga-ish 'Walk Away' seems to be about sticking with what you want, not letting others tell you you're not ready: "Say I've got to run before I walk, so I walk away".

Holding firm is a skill Larsson learned some time ago; despite the many voices involved in her label/management set-up, final say rests with her, and with TEN. "I was 15 when I started, and they're all basically men and middle-aged and know what they're doing, so when I was 15 and I was saying 'No,' that was scary. But I've

had time to develop my self-esteem and the ability to say no, because that's the most important thing that you can do."

And her aim's been true. The pop landscape is ever-changing: with the commercial success of EDM and its crossover Calvin-Rihanna bangers, the edgier underground dance hits coming from the likes of Black Butter, and the darker, weirder, but still hugely successful pop being made by the likes of the Weeknd and Beyoncé, it feels like you can be doing it the way you wanna, and still be really, really big. Does Larsson think she can be really, really big?

"Yeah," she answers, firmly, before I've even finished the question. "That's what I really wanna be. I have some friends and they're super-hipster. And they're like, 'All I wanna do is sing in a jazz bar and to just make it to pay for the rent.' And I'm like, cool... That's not what I wanna do. I want as many people as possible to go to my concert. Like, I just saw Beyoncé here in London: two nights, 85,000 people in the audience. I can only imagine what she feels like standing there on stage, like, 'All these people came for me because they love my music and we're all here right now to make this magic special night...' To do, like, *legendary*. Because why not?"

NME

Zara's collaborators

The good, the bad, David Guetta

MNEK

On 'Never Forget You'

"He's very talented. So fast. It's not important to be fast; it's important to have a good song. But I just want things to happen. We can write five songs a day."

TINIE TEMPAH

On 'Girls Like'

"I wrote the hook for 'Girls Like' before I met him. But he's very sweet. He's fresh. I like his style. His lyrics are hilarious. He's very smart. He's cute. He smells good."

WIZKID

On 'Sundown'

"Stargate used the sample of his 'get on the bounce'. They called him and were like, 'Yo, is it cool?' He was like, 'Should I do a verse?' So he wrote his verse, and that was fun."

TY DOLLA \$IGN

On 'So Good'

"I was so nervous meeting him. He smoked, like, six blunts in 20 minutes. I was like, 'This is amazing.' He's extremely talented. I don't think people realise that."

DAVID GUETTA

On 'This One's For You'

"We did the Euro 2016 theme song, but we didn't meet until the opening ceremony. I love him. He's always smiling. I didn't get to meet the Swedish team."

RAGING AGAINST THE MACHINE

(L-r:) Craig Kneale,
Sam McTrusty,
Ross McNae,
Barry McKenna



Glasgow's Twin Atlantic are fighting against preconceptions, rebelling against their label and banging a drum for their home town. Larry Bartleet hears the story behind the new album that's completely redefining them

"A H NO, I SOUNDED A BIT Bono then..." Twin Atlantic frontman Sam McTrusty is cursing himself because he's just said the band's new album 'GLA' is "giving a little bit of our version of Glasgow back to people" and he can't quite believe himself.

Worry not, though, because 'GLA' – named after Glasgow Airport's initials – couldn't be further from any Bono-esque b***cks. The Glaswegian rock band's fourth album is both a rough paean to their home town and a refusal to pander to expectations. Quite simply, it's a rebellion.

Those expectations stem from their 2014 single 'Heart And Soul' – the band's only UK Top 20 single to date – and its accompanying album 'Great Divide', which reached Number Six in the UK album chart and went on to earn them a slot on The Other Stage at Glastonbury and a headline set at T In The Park's Radio 1/ BBC Three stage in 2015. That album took six gruelling months to record and McTrusty recalls spending periods of up to two weeks in the same 10m radius while putting it all together. "Before you knew it I went mad," he mourns. "We just all f***ing lost the plot just because we were so detached from reality."

'GLA' was the polar opposite. Recording took six weeks, not six months. In the demo stages they were living less than a mile apart, but worked separately at home in Glasgow. Why? "We were coming up with contrasting ideas and getting something more original than we'd ever achieved by all sitting in one room," explains bassist Ross McNae. Bringing those ideas together resulted in 'GLA's' resolutely odd opening track 'Gold Elephant: Cherry Alligator'.

When it came to recording it late last year, they flew out to the LA home studio of Irish producer Jacknife Lee (Two Door Cinema Club, Crystal Castles) for two three-week sessions separated by Christmas. "His kids were coming home from school and there were all these distractions," McTrusty recalls, "but it kept our brains awake. A decision that would take seven weeks on the last record took us 30 seconds on this one."

IF ALL OF THIS SO FAR

sounds like a breeze, it wasn't. Getting their label on board was definitely a struggle. "We do have a lot of pressure from our label to be something we're not," admits McTrusty. "It's kind of a miracle that the album is even coming out – it's such a huge victory for the band. There was a point where it wasn't f***ing coming out. The recording was getting cancelled, we were out in LA and I guess they wanted to hear 'Heart And Soul: Part II'. We just didn't f***ing do it. It's probably the most punk-rock moment in our band."

A baller move, maybe, but not one they'd have dared make any sooner. They say the success of their last album gave them confidence – so was 'GLA' still a risk? "I suppose it is risky, but I think we're over caring about that side of things," says McTrusty. He reckons the decision's paid dividends, too. "All our contemporaries are just doing reworked versions of themselves. We're rebelling against that."

A less obvious two fingers is the theme of the album, which only made itself clear when the band were selecting demos. Often billed as a 'Scottish rock band' – a description that's historically p**sed off the foursome – they noticed a "harder edge" to the demos they were choosing and realised they were actually making something resembling 'Scottish rock'. "It obviously f***ing defines us according to so many people," McTrusty says of their thinking at the time, "so let's do our own f***ing version of that."

Lyrics about Glasgow took shape: growing up in a tenement flat with "a really confined, comedy-small bedroom – like Harry Potter under-the-stairs s**t". Elsewhere: tops off at the first sign of sun, rival Celtic and Rangers football shirts intermingling after a tragedy in town. The lyrics to final track 'Mother Tongue' – "You'll drape out all your colours but I'll never pick a side" – are McTrusty's tribute to that sobering sight. "It makes the rivalry seem so silly," he says.

But he's keen to note that there are fewer of these tragedies nowadays. "That was another reason why I wanted to talk about it. A lot of people have got the wrong idea about the place. I wanted to represent where I'm from in a more modern way. I guess we feel a lot of f***ing pride because we've played our biggest shows here."

As McTrusty puts it: "I just wanted to f***ing write songs that had a purpose." Job done.

"We lost the plot – we were so detached from reality"

PHOTOS: STEVE GULLICK, ANDY KNOWLES, BRIAN SWEENEY, LAURA PALMER

LOCAL LEGENDS

Twin Atlantic's Sam McTrusty and Ross McNae on their Glaswegian heroes



MOGWAI

Sam: "We've always referenced their albums and guitar tone from the day we started playing together. It's so f***ing epic."



FRANZ FERDINAND

Ross: "When something comes from where you're from and people want to go and see it, it makes you think that it's possible for you to do the same."



FRIGHTENED RABBIT

Sam: "I worked in a bar with the drummer, Grant [Hutchison]. He gave me a demo of their first album – I was mesmerised. I listened to it from start to finish on a DVD player."



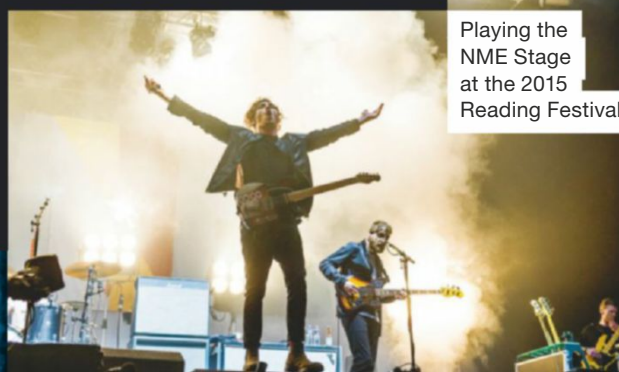
AEREOGRAMME

Sam: "I worked with the singer Craig [B.] in another bar, and Campbell [McNeil], their bass player. I used to get all my music education from these guys who'd been there and done it."



PRIMAL SCREAM

Sam: "They have no f***ing boundaries. They can do whatever they want and people accept it. They don't take themselves too seriously, but they get taken seriously."



Playing the NME Stage at the 2015 Reading Festival

NME

INSIDE THE CULT

Call them what you want – a quasi-demonic cult, a UFO fantasist sect, Satan's own Beach Boys – but don't call Pixies a *band*. Mark Beaumont explains why they're so much more than that

BOSTON'S INDIE NOIR legends Pixies are a fundamental force of rock nature, the molten bedrock upon which modern guitar music was built and arguably the best live act on this particular planet of sound right now. As their gargantuan new album 'Head Carrier' hoves into view like something out of Indie-pendence Day, let's celebrate the things that make Pixies the most influential and compelling rock force since sliced Ziggy...

The original Pixies (clockwise from top left): Black Francis, Dave Lovering, Kim Deal, Joey Santiago

THEY'RE INTELLIGENTLY EVIL

Most daughter-slaughtering metal bands of the '80s gargled on about virgin sacrifice and Satanism beneath inflatable goat skulls as if they'd just binge-watched a Hammer Horror box set. Pixies were far more seditious: their songs were based on twisted stories of incest, mutilation and cruelty that Black Francis – AKA Charles Michael Kittridge Thompson IV – had come across during his hardcore Christian upbringing, his travels in Puerto Rico and his studies in anthropology. References to Nimrod and Samson gave their records a Biblical and mythological import. In songs that veered between bubblegum pop melody and barking insanity, babies were broken, motorcycle crashes hideously detailed, eyeballs sliced open. Their artwork was full of rusted torture implements and arcane symbols. Pixies' music was insidious, and all the more wicked for being so damn *catchy*. When Francis growls "*Baal's back*" on the new album, it's the most seductive of the Dark One's generals he's invoking – the Johnny Depp of Hell's minions.

THEY INVENTED GRUNGE

Quiet/loud? That was Pixies. Radiohead cited them as a major influence and David Bowie hailed them as leftfield US giants, but their most notable testimonial came from one Kurt Cobain, who admitted that when writing 'Smells Like Teen Spirit' he was basically copying the electro-therapy dynamic that Black Francis and crew had perfected on tracks like 'Gouge Away' and 'Tame'. Alongside Hüsker Dü and the '80s US hardcore scene, the grunge movement was rooted in Pixies' early records – 'Come On Pilgrim', 'Surfer Rosa' and 'Doolittle'. So any time you hear an alt-rock band making a noise like melodic excavation machinery – from Wolf Alice to Savages – that's Pixies gnawing at their souls.

THEIR LIVE SHOWS ARE RELIGIOUS EXPERIENCES

Clad in black and never uttering a word to the crowd, Pixies march onstage and set about their business without mercy. Whether opening with the cruel clatter of 'Bone Machine' or a honeytrap of a tune like 'Wave Of Mutilation (UK Surf)' (their sets are randomised night by night), they transport fans into their demented pop dungeon and, for two hours, make them their thankful gimps. There's a Pentecostal power to their gigs; they roar through 'Broken Face' as though whipped by Beelzebub, lead devotional singalongs to 'Hey', and get 5,000 people screaming the 'Monkey Gone To Heaven' refrain "IF THE DEVIL IS SIX THEN GOD IS SEVEN!" like a cult taking over *Sesame Street*. Then they leave, safe in the knowledge that you'd willingly give them your worldly possessions.

OF PIXIES

THEY'RE LITERALLY MAGIC

If Pixies' songs are awash with myths and witchery, it may be because they have an in-house warlock. During their 12-year hiatus, drummer Dave Lovering indulged his love of conjuring. Backstage at Pixies gigs today, Dave will always have a trick or two at the ready, and while he might not be levitating his drum kit across Brixton Academy, can David Blaine or Dynamo drum like a demon? Can they f**k.

THEY HAVE THE WORLD'S WEIRDEST GUITAR GOD

When Black Francis intones "Rock me, Joe" before the solo in 'Monkey Gone To Heaven', he means to be rocked in ways unknown to mortal man. Joey Santiago plays guitar like most people wrestle hyenas. His instrument howls, squeals and gibbers in his hands and when he's done tormenting it during 'Vamos', he unplugs the lead and 'plays' the feedback buzzing out of the jack. The root of all of the Pixies' sonic evil, we salute him.

Pixies in 2010: with Paz Lenchantin instead of Kim Deal

THEY'VE PULLED OFF THE GREATEST REUNION EVER

Most comebacks consist of a half-hearted festival tour and a disappointing cash-in album. Not Pixies. Since reuniting in 2004 they've toured relentlessly, survived the exit of original bassist Kim Deal – her position is now filled by Paz Lenchantin, after Kim Shattuck was fired for crowd-surfing – and released two new records. Whereas the glistening pop noirs of 'Indie Cindy' were a continuation of their pre-split direction, 'Head Carrier' dives back into the grimy brilliance of their earlier material, and amazingly isn't dragged down by the pocket bricks of their own weighty history.

THEY'RE LOVING THE ALIEN

When Black Francis' attention turned from mythology and bloodshed on 'Doolittle' to sci-fi stargazing on 1990's 'Bossanova' and 1991's 'Trompe Le Monde', it was with a slightly unhinged sense of obsession, empathy and intuition. 'The Happening' imagined Frank worshipfully racing to Las Vegas to greet the alien ship landing on the Strip. Tunes such as 'Velouria', 'Havalina' and 'Ana' had him falling in love with extraterrestrial totty. As his obsession deepened he began thinking he was the alien, having visions of flying over Martian landscapes on 'Bird Dream Of The Olympus Mons' and casting himself as an intergalactic road-tripper searching for the 'Planet Of Sound' (i.e. Earth) or famously crash-landing in Nevada on 'Motorway To Roswell'. Thirteen years later, when their comeback album 'Indie Cindy' was released in 2014, his sci-fi interests showed no sign of having dampened during the break. Now, in the solar system's toughest long-distance relationship, he was falling for a woman who lived on an asteroid ('Magdalena 318') and getting it on with the queen of the androids ('Andro Queen'). Quick tip for the lads here: make sure she's earthed.

PIXIEPEDIA

FORMED: January

1986, Amherst, Massachusetts

ORIGINAL LINE-UP:

Black Francis (guitar, vocals), Joey Santiago (guitar), Dave Lovering (drums), Kim Deal (bass, the only person to answer the band's 'bassist wanted' ad)

BIGGEST UK SINGLE:

'Debaser' reissue, 1997, Number 23

BIGGEST UK ALBUM:

'Bossanova', 1990, Number 3

SPLIT: 1993-2003.

Black Francis announced the break-up on Radio 5, then sacked Deal and Lovering by fax

REUNION ALBUM:

'Indie Cindy', 2014. *NME* said: "At its best, like on 'Bagboy', 'Indie Cindy' is free-sounding, adventurous and explosive."

THEY MADE FIGHT CLUB BRILLIANT

It was a decent enough film already – who'd have possibly imagined that SPOILER was SPOILER and SPOILERing himself all along? But *Fight Club*'s most memorable moment came at the very end, when because WILL YOU STOP IT WITH THE SODDING SPOILERS ALREADY an entire city is demolished to Kim's angelic "Ooo-oooh"s from Pixies' 'Where Is My Mind?'. The scene turned a whole new generation on to the cult of Pixies, and made the song so iconic that some editing genius even made an online video re-creating it from animal noises taken from other online videos.

NME

SALFORD LADS CLUB

Salford: the quays to the city

Once a 'Dirty Old Town', modern-day Salford is, together with Manchester, a thriving northern powerhouse that's home to the best in arts, music, education and – yes – football. Here's what makes it so uniquely brilliant

SALFORD LADS CLUB

There are few more famous images in music than that of local heroes The Smiths outside Salford Lads Club. Stephen Wright's photo, first seen inside the group's 1986 album 'The Queen Is Dead', now hangs in the National Portrait Gallery. The building was listed in 2003, meaning it's there waiting for you and three mates to go along and strike a pose.

DON'T MISS: The Smiths room, a shrine to Morrissey memorabilia.



HOME

Art, theatre and film space HOME comes with great local pedigree – it's located on Tony Wilson Square, named for the late Factory Records impresario, and its patrons include filmmaker Danny Boyle and comedian Meera Syal. Nominated for Cinema of the Year in the 2016 Screen Awards, it's the place to catch all the films you don't get in the multiplex.

DON'T MISS: The themed film seasons. A recent one, Soundtrack, explored the importance of music in movies.



NORTHERN QUARTER

Epicentre of hipster cool, the Northern Quarter occupies the warehouse-lined streets from Piccadilly to Shudehill. By day, it's pavement dining (famous Manchester weather permitting); by night, its myriad bars and venues come alive. Whether you want to play ping pong in a basement (Twenty Twenty Two) or sip cocktails in a mock pawn shop (Dusk Til Pawn), this is the place for quirky nights out.

DON'T MISS: Rising stars at Soup Kitchen or Night & Day.



SOUNDS FROM THE OTHER CITY

The 'other city' of Salford is often subsumed into Manchester but – as this annual festival proves – it's packed with charms of its own. The event takes over old-school boozers, churches and other venues around Chapel Street. You probably won't have heard of many of the acts on the line-up, but you're guaranteed to discover something brilliant.

DON'T MISS: Theatre pub The King's Arms, a regular haunt of the students on *Fresh Meat*.



MEDIACITYUK

Partly occupied by the University of Salford, MediaCityUK's complex has finally broken London's monopoly on the media. The BBC produces sport and more there.

DON'T MISS: The big screen showing films and sporting events during the summer.



WAREHOUSE PROJECT

Manchester has long been a global capital for clubbing. This pop-up club keeps the Hacienda's legacy alive, with highlights of 2016's season including Skepta, Flume and the guys from Kurupt FM.

DON'T MISS: The launch party on September 23, with performances by rebel artist M.I.A. and grime crew Section Boyz.



ISLINGTON MILL

Home to art studios, businesses, venues, gallery spaces and a B&B, it houses a community of creatives who subscribe to its utopian ethos. Think Andy Warhol's Factory without the pretentiousness.

DON'T MISS: Its events are curated by local promoters and always worth investigating.



CANAL STREET

Canal Street is the beating heart of Manchester's LGBT community, home to iconic bars, clubs and cafés on a pedestrianised street by the Rochdale Canal. One of the first gay villages in the world, it's a welcoming place for all – and one of the best places you could go for a big night out.

DON'T MISS: The annual Pride weekend, which takes over much of the city and attracts revellers from around the world.



THE LOWRY

Named for painter LS Lowry, this multipurpose arts space in the Salford Quays complex hosts gigs, theatre shows, dance and comedy, plus cutting-edge art exhibitions.

DON'T MISS: The monthly After Hours In The Galleries events, where you can view the exhibitions with a glass of wine to hand.



THE UNIVERSITY OF SALFORD

How many universities can claim to have guitar legend Johnny Marr as a Visiting Professor? Just one: the University Of Salford. Renowned for its media and music courses, the institution was the first to offer a degree in popular music. And with three separate universities in Manchester and Salford, the cities have a student scene unrivalled in size and diversity.

DON'T MISS: The state-of-the-art New Adelphi building, the new home for the School of Arts & Media, boasting recording studios, sound stages, practice rooms and a theatre – everything you need to launch a glittering career in TV, music or theatre.



MANCHESTER INTERNATIONAL FESTIVAL

Biennial arts festival focusing on new works and world premieres. Previous years have featured FKA Twigs, Damon Albarn and The xx. Last year even saw a one-off performance by University of Salford alumni Everything Everything – in the unlikely surroundings of Central Library.

DON'T MISS: The festival hub in Albert Square, with pop-up venues and al fresco drinking.



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RADAR

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

Best NEW tracks And when to drop them

BEST FOR PLAYING AIR BASS

**RED HOT CHILI
PEPPERS**

Go Robot

RHCP play to their groovy, laid-back Californian strengths, but also manage to squeeze in a surprisingly effective disco breakdown on this slick offering.

BEST FOR LATE-NIGHT DRIVES

TEAR

The Sprawl

Ragged and raw, this track has its roots in the bare-bones blues of 1980s LA cowpunks The Gun Club, with a touch of early PJ Harvey mixed in.

BEST FOR MEDITATION

THOM YORKE

Coloured Candy

The Radiohead frontman does his ambient thing for a whopping 10 minutes on this super-chilled track. Feel the vibes.

BEST FOR 4AM RAVING

DUSKY

Long Wait

Featuring London duo Solomon Grey, this dubby and clubby tune from the electronica pair is superbly atmospheric.

YEARS & YEARS

BEST FOR SLAYING THE DANCEFLOOR

YEARS & YEARS

Meteorite

'Meteorite' has all the shimmery electronic quirks we've come to associate with Years & Years, but it's also utterly lean – both a growth and refinement of their effortlessly fun pop.

BEST FOR SUNDAY SERVICE

TOOTHLESS

The Sirens

Featuring the dulcet tones of sisterly singing trio The Staves, Ed Nash of Bombay Bicycle Club has crafted a song that's as angelic as it is propulsive.



TOOTHLESS





BEST FOR MOSH PITS

GREEN DAY
Revolution Radio

A full-throttle punk-pop belter, 'Revolution Radio' sees Green Day on furious form. The trio are in the UK in February 2017 for a three-date arena tour.

BEST FOR THROWING SHADE

CALVIN HARRIS
My Way

Generally interpreted as a diss track aimed at Harris's ex Taylor Swift, this pushes trop-house off the beach and into the dimly lit club. Surprisingly decent.

BEST FOR HITTING LA

KINGS OF LEON
Waste A Moment

The story of a fiery waitress and her waster boyfriend driving from Texas to Hollywood, it's got a massive chorus and even sounds a bit like 'The Bucket' in places. If this is the direction album seven is heading, bring it on.

BEST FOR COUNTRYSIDE STROLLS

VAN WILLIAM
Revolution

Swedish folk siblings First Aid Kit help out on this dreamy country number that brings to mind the glory days of Bright Eyes. Lovely stuff.

For more new music,
go to NME.com

Girls just wanna have fun

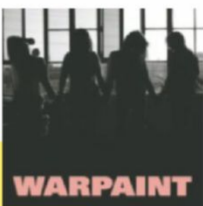
California's coolest lift their usual murk on a free-spirited, adventurous third album at odds with its 'mature' description

WARPAINT

Heads Up



POP WILDNESS HAVING A LAUGH



(L-r:) Jenny Lee Lindberg, Stella Mozgawa, Theresa Wayman, Emily Kokal

USING THE WORD 'MATURE' to describe a band's new album is often a euphemism for a record devoid of the ideas or spirit that made them interesting in the first place. Bassist Jenny Lee Lindberg has labelled Warpaint's third album exactly that, but there's no need to panic: these LA ladies have broken with tradition and made a 'mature' album that doesn't mean they've bypassed fun.

Where the Californian quartet's previous records (2010's 'The Fool', 2014's 'Warpaint') have focused heavily on building an intense mood, 'Heads Up' instantly feels more spontaneous and relaxed. Its glittering peak, 'New Song', was

born out of the band larking around and singing about playing a, well, new song. It's easily their best tune to date; a huge slab of euphoric pop that begs you to hit the repeat button. The title track shares a similar nagging energy, but manifests it in a Cure-style bassline and Emily Kokal and Theresa Wayman's gleaming post-punk guitars.

In interviews, the group have said they wanted to make the album more representative of the excitement of their live shows. To do so, they've brought their

Best track

'New Song'

A sparkling rush of head-over-heels pop and the band's brightest, biggest moment yet.

dancier influences to the fore, stripping away a lot of the hazy, brooding atmospherics they used to cloak their songs in and ending up with a sound that's 10 times more immediate. 'So Good' bounces along on Lindberg's elastic bassline and the minimal 'By Your Side' is an ode to female friendship that has them singing "Got my girls, I'm not alone" to drummer Stella Mozgawa's twitchy, hip-hop-inspired beat.

Like their self-titled album's 'Biggy', 'Heads Up' also makes reference to an iconic hip-hop star. 'Dre' doesn't sound overtly like its namesake – it's too languid and lacking even the slightest vigour – but it apes the genre he works in with a foundation of processed beats and synths, and guitars that are chopped up to sound like they've been sampled. It's symptomatic of the album as a whole – more adventurous and free-spirited than the 'Warpaint' of before, but retaining the laid-back DNA at their core. For once, Warpaint sound like they're having fun – and it suits them. **Rhian Daly**



Cheer up, goths

This Floridian trio's peculiar take on pop music takes gloomy cues from Depeche Mode and The Smiths

MERCHANDISE

A Corpse Wired For Sound



INDIE-POP SYNTHS ROCKPIGS

THREE-PIECE outfit Merchandise emerged late last decade from Tampa Bay's DIY hardcore punk scene, but serve as an outlet for Carson Cox, Dave Vassalotti and Patrick Brady to pursue their peculiar take on pop music – even more so since signing to 4AD and exchanging lo-fi production values for added gloss and pep. 'A Corpse Wired For Sound' represents a back-to-basics move, but also a bold pushing against frontiers.

Their previous album, 2014's 4AD debut 'After The End', was a serving of smooth, gauzy college rock, recorded as a five-piece. On 'A Corpse...', drums are played by a machine instead of a human (like the 'old' Merchandise) and right from opener 'Flower Of Sex', they bring its gloomy indie-goth mope to life with the kind of crashing bombast you might have assumed had been left behind in the 1980s.

This album goes heavier on the electronics than any previous Merchandise release: 'Right Back To The Start' is low-key synth-driven electro dub suffused in swooning romance; 'Shadow Of The Truth' has something of the synthpop-meets-rockpig stadium

era of Depeche Mode about it. And if Morrissey had courted DJs instead of calling for their hanging, The Smiths might have turned in something like 'Crystal Cage', where Cox croons "*I only want what's mine...*" over pneumatic drum loops and agreeably indulgent guitar.

Apparently, 'A Corpse...' is the first Merchandise release to have been recorded in an actual studio – which might be a moot point given how hi-fi 'After The End' sounded, but either way they lay it

on pretty thick at times. Vassalotti's maximalist, multi-tracked guitars on 'Lonesome Sound' suggest a weirder version of Bernard Butler-era Suede, while 'Silence' features more of those whumping

gated drums accompanied by some faintly absurd wind effects.

Amid the pumping beats and Cox's exhausted, despondent vocals, there's still time for a curveball: disarmingly languid acoustic number 'I Will Not Sleep Here', a heartfelt – some might say sappy – paean to love. "*Blood is thicker than water / But both can go down the same drain*". If it sounds close to daft on paper, Merchandise have the ingenuity to make it work, and so it is with this fine album.

Noel Gardner



DEPECHE MODE

Songs Of Faith And Devotion

Gloomy Essex synth-poppers' 1993

album, recorded while falling to pieces and with an added grunge/rock influence.

(L-r.) Carson Cox, Patrick Brady and Dave Vassalotti



(L-r:) Xan Aird, Max Peebles, Pete Star, John Eatherley

Easy access

The New York new wave reprobates' debut delivers instant gratification via boisterous choruses and loveable melodies

PUBLIC ACCESS T.V.

Never Enough



ROCK 'N' ROLL SLEAZE

PUBLIC ACCESS T.V. are under no illusions about the task that lies ahead of them. "They say the kids don't like rock 'n' roll any more," laments frontman John Eatherley on aptly titled new single 'End Of An Era'. It's true; even



in Eatherley's beloved Lower East Side, rock 'n' roll has been dying on its arse for a while now. Yet Public Access T.V. have the irrepressible, never-say-die optimism of true believers: on the long road to releasing their debut album, the New York quartet have already overcome drug addiction, a fallout with their first label, Polydor, and the destruction of their shared apartment (along with most of their possessions) in a freak gas explosion. They've shown remarkable perseverance

to make it this far, but it's their melodic powers of persuasion that should ensure 'Never Enough' finds its audience.

It won't take you long to fall for this album. 'Never Enough' is laser-focused on doing the simple things to perfection: guitar, bass and drums in service of verse-chorus-verse hooks that will rattle around your head for days with rakish, disreputable charm in spades. Whereas many of their contemporaries appear either ashamed or incapable of writing a killer chorus, each of PATV's songs take, on average, about 40 seconds to reach their first one – and from the Cars-y after-hours sleaze of 'Evil Twin' to the boisterous swagger of 'In Love

And Alone', it's easy to imagine any of them being singles.

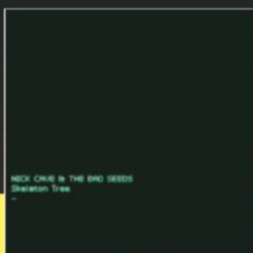
Eatherley might have quit school at 16 to pursue a life on the road with Be Your Own Pet, but his real education has clearly come from the great new wave songwriters of the 1970s – Ric Ocasek, Nick Lowe, Tom Petty etc – who are a much bigger influence on this band than, for example, The Strokes. On tracks like 'In Our Blood' and 'Sudden Emotion', PATV sound more endearingly awkward than devastatingly cool, and it's that naive, unabashed enthusiasm – for melody, for romantic misadventure and for living in New York – that makes 'Never Enough' such a joy to listen to. "Metropolis is played out these days," sings Eatherley at one point. "But I don't wanna live in California / I'll take New York any day." The kids would surely concur. **Barry Nicolson**

STRANGE & TRUE

While recording in London, the band ended up staying with a random guy they met at a pub. But he threw them out for partying and they ended up sleeping in the studio.

A master at work

Made in the face of unimaginable loss, the 16th Bad Seeds album is a masterpiece



NICK CAVE
Skeleton Tree



SHATTERING BEAUTY NARRATIVE

IT'S HARD NOT TO APPROACH 'Skeleton Tree' as an album with an elephant in the room whose

presence is liable to dominate and distort the listener's entire field of vision.

Nick Cave started work on his 16th Bad Seeds album well before the death of his

15-year-old son

Arthur in July 2015, but whatever this record was supposed to be, it's now become his public response to a life-altering tragedy.

Andrew Dominik, director of the companion documentary *One More Time With Feeling*, has spoken of the "instinct of self-preservation" behind Cave's

decision to make the film, and you suspect that same instinct is why the album begins as it does. "You fell from the sky and crash-landed in a field near the river Adur," Cave intones on the hypnagogic drone of 'Jesus Alone' – as shattering an opening line as you're ever likely to hear. Never again does Cave

reference his son's death so directly, but its reverberations are felt throughout. This is an album forged in the aftershock.

Nothing else released this year will provoke such conflicting emotions. 'Skeleton Tree' is both beautiful and harrowing, hard to listen to but even harder to look away from. Cave is a master of narrative songwriting, but here we're afforded voyeuristic glimpses into his own torment: "The urge to kill someone was basically overwhelming / I had such hard blues down there in the supermarket queues," he

STRANGE & TRUE

Featured singer Else Torp was first championed by Cave in 2013, when he chose her version of Robert Burns' 'My Heart's In The Highlands' to appear on a compilation CD put together for *MOJO* magazine.



confesses on 'Magneto', while the gorgeous 'Girl In Amber' is haunted by the appearance of "Your little blue-eyed boy" and the admission that: "I knew the world would stop spinning now since you've been gone."

The music is sparse and restrained, sometimes bordering on ambient – see 'Anthrocene', which is dictated by spectral piano chords and irregular waves of percussion – though not without flashes of beauty, and even hope. Cave's disarray is contrasted with awe at his wife's resilience – "This is what she does and this is what she is," he sings on 'Rings Of Saturn' – while Danish soprano Else Torp's vocal on 'Distant Sky' acts as a balm against the sting of grief. As wondrous as 'Skeleton Tree' is, there are moments where you'll inevitably question what you, the listener, are getting from it – reassurance? Empathy? Enjoyment? Yet this is not an album for the rest of us; it's a reflex reaction to a torment most will thankfully never have to endure. It goes back to that old instinct of self-preservation: just as a shark must keep moving, so an artist must keep working, even in the face of unimaginable loss.

Barry Nicolson



Caving in

This accompaniment to the album is a heavy portrait of grief, with great songs

ONE MORE TIME WITH FEELING

15 Nick Cave, Warren Ellis, Susie Bick



DOC TRAGEDY SONGWRITING

THE STRUGGLE TO WRITE convincingly about death is one that Nick Cave – veteran of 16 studio albums with his band the Bad Seeds – has always come out on top of. Erudite, sophisticated, sexy; the 59-year-old Australian seems to drift somewhere above the world, seeing it from a brutally clear perspective. But in this documentary, Cave is often lost for words as he describes to director Andrew Dominik the trauma he and his family experienced following the death of his son Arthur in July 2015 – the kind of tragedy that no narrative could ever predict or make sense of.

Dominik's worked with Cave before, notably on his 2007 film *The Assassination Of Jesse James*. Cave scored the film along with fellow Bad Seed Warren Ellis, creating sad soundscapes for Dominik's vision of the

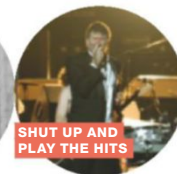
death of an American icon.

Here Dominik builds visuals around Cave's sorrowful music. Much of the running time is taken up with performances by Cave of songs from the new Bad Seeds album 'Skeleton Tree'; almost all shot in black and white, on a 3D camera. These are visceral takes bringing you face-to-face with grief. The set up is disarmingly simple – just stark white lights and Cave's dark features and the camera circling his piano, constantly.

In between songs, Cave provides a voiceover, gloomily summing up, "I'm losing my voice. Just file it under lost things: my voice; my iPhone; my judgement." The fitful nature of the action says something profound about storytelling. When it comes down to it, life doesn't make linear sense.

That the film doesn't really go anywhere is partly the point, but it starts to drag as repetition sets in. Yet there's a bittersweet pleasure from observing the inner workings of possibly the most enigmatic man on the planet. Altogether, a moving portrait of a man brought down to earth. **Jonny Ensall**

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Under THE RADAR

YOU HEARD IT HERE FIRST

RADAR

(L-r:) Rostam
and Hamilton

Details

BASED: New York and Los Angeles

BUY: 'I Had A Dream That You Were Mine' is out now.

FACT: When writing lyrics for the album, Hamilton would play chess at the same time as it helped him concentrate.

LIVE: Oct 5 Hoxton Hall, London

Hamilton Leithauser + Rostam

Modern US-indie heroes team up to make maverick pop

EX-VAMPIRE WEEKEND multi-instrumentalist and production brainbox Rostam Batmanglij and The Walkmen singer Hamilton Leithauser have serious indie credentials. Their sumptuous debut 'I Had A Dream That You Were Mine' was written and recorded over four years between New York and a converted garage behind Rostam's Los Angeles home. Here, they tell its story.

What made 'I Had A Dream That You Were Mine' happen?

Rostam: "I was on a train from New York to Washington DC in 2012. A mutual friend happened to be on there and he mentioned that Hamilton was working on a solo record. I pretty much never do this, but I got in touch and we ended up meeting for lunch. We'd met before but never to work on music,

so we had lunch and then went up to my apartment and started working on '1959', a song from this record, as well as two other songs that ended up on Hamilton's first solo album. He was on a very short list of people that I wanted to approach."

People have said it sounds quite "classical" in style – is that accurate?

Rostam: "I hope some aspects of this record sound modern. If you just listen to it on laptop speakers the bass won't come through and you'll be deceived."

Hamilton: "There are major subs on there!"

Rostam: "I think I'm capable of making a record that sounds like a Top 40 dance record with Hamilton singing on it, but I don't think it'd sound good. It has to make sense."

Did you have to adapt your styles to work with each other?

Hamilton: "We have a similar aesthetic and we can reference any band or anything. I know what he's talking about and we know what we like and the reason we want to make this sound."

Rostam: "I want to match the energy of whoever I'm collaborating with. I know what he likes and what he's not into, but I also try to push as far as I can."

How did you decide to share the workload?

Rostam: "So much of the record came from us being in a room together, and you can feel that was the most important thing. The credits will say I'm the producer and that Hamilton did most of the lyrics, but we certainly collaborated on all of it."

Will you work together again?

Rostam: "We want to. We saw David Byrne and Brian Eno as two people who made one album together and then another 20 years later. Our goal is to do it sooner than that."

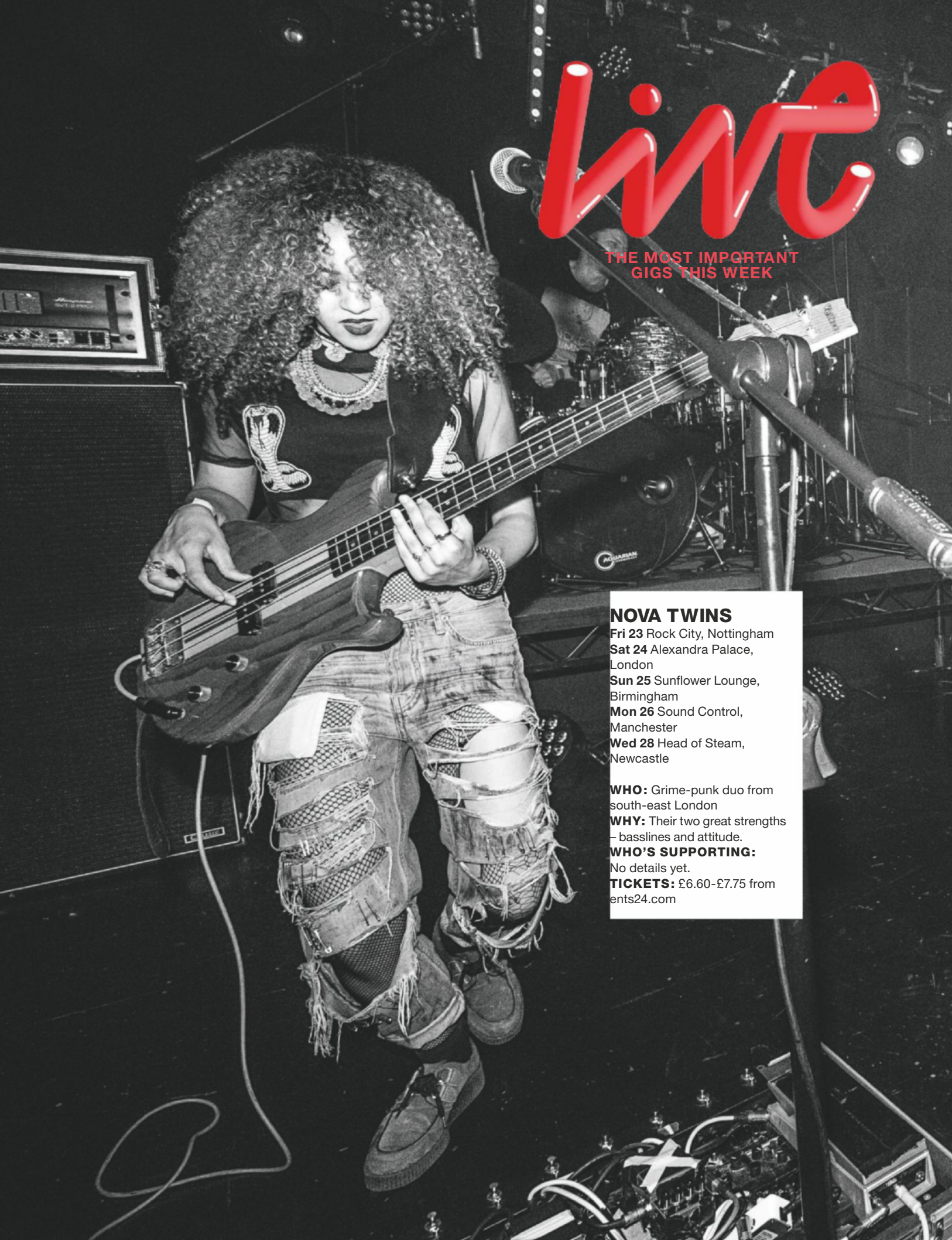
Thomas Smith

Best track

'A 1000 Times'

Heartfelt, bold and raw. Hamilton's voice is pushed to its limits on this stomper.

For more on Hamilton Leithauser + Rostam, go to NME.com



live

THE MOST IMPORTANT
GIGS THIS WEEK

NOVA TWINS

Fri 23 Rock City, Nottingham

Sat 24 Alexandra Palace,
London

Sun 25 Sunflower Lounge,
Birmingham

Mon 26 Sound Control,
Manchester

Wed 28 Head of Steam,
Newcastle

WHO: Grime-punk duo from
south-east London

WHY: Their two great strengths
– basslines and attitude.

WHO'S SUPPORTING:

No details yet.

TICKETS: £6.60-£7.75 from
ents24.com



HONEYBLOOD

Sun 25 Lemon Tree, Aberdeen

Mon 26 The Hug & Pint, Glasgow

Wed 28 The Old Fire Station, Sheffield

Thu 29 Patterns, Brighton

WHO: Noisy Glasgow rock duo.

WHY: They describe their upcoming second album as a 'war cry'.

WHO'S SUPPORTING: TBC.

TICKETS: £11 from ents24.com



BLOSSOMS

Fri 23 O2 Institute, Birmingham

Sat 24 Bierkeller, Bristol

Mon 26 Junction, Cambridge

Tue 27 Waterfront, Norwich

Thu 29 O2 Forum, London

WHO: Stockport five-piece who topped the charts in August.

WHY: They're the indie band of the moment.

WHO'S SUPPORTING: TBC.

TICKETS: Sold out. Secondary ticketing sites offering from £27



MURA MASA

Tue 27 Concorde 2, Brighton

Wed 28 Thekla, Bristol

Thu 29 O2 Shepherd's Bush Empire, London

WHO: 20-year-old Guernsey producer Alex Crossan.

WHY: He's been a big festival hit this summer.

WHO'S SUPPORTING:

No details yet

TICKETS: £17.05 from ents24.com

live



DIIV

Fri 23 Concorde 2, Brighton
Sat 24 XOYO, London
Sun 25 Electric Ballroom, London

WHO: Brooklyn four-piece who make amazing, gauzy indie.

WHY: They're sound-obsessed

WHO'S SUPPORTING: No details yet.

TICKETS: Brighton sold out; London £14.30 from ents24.com



JODIE ABACUS

Sun 25 and Tues 27 The Deaf Institute, Manchester
Mon 26 King Tut's, Glasgow
Wed 28 Belgrave Music Hall, Leeds
Thu 29 Jazz Café, London

WHO: Londoner behind summer hit 'I'll Be That Friend'.

WHY: He's very cheerful and it rubs off on his crowds.

WHO'S SUPPORTING: Ekkah (excl. Glasgow) and The Age Of L.U.N.A.

TICKETS: £9-10 from nme.com/tickets



THE MAGIC GANG

Sat 24 Think Tank, Newcastle
Sun 25 Stereo, Glasgow
Mon 26 Arts Club, Liverpool
Tue 27 Bodega, Nottingham
Wed 28 Scala, London
Thu 29 O2 Academy, Oxford

WHO: Rising indie quartet from Brighton who've toured with Wolf Alice and Swim Deep.

WHY: They're naturals who'll win you over.

WHO'S SUPPORTING: Various artists, including Kagoule and Babeheaven. See Facebook for details.

TICKETS: £8-11 from nme.com/tickets

BRITNEY SPEARS

Tue 27 Apple Music Festival at the Roundhouse, London

WHO: Pop star who's just released her ninth album 'Glory'

WHY: Uh, it's Britney, b*tch.

WHO'S SUPPORTING: No details yet.

TICKETS: Apply for free tickets at applemusicfestival.com



WILD BEASTS

Wed 28 Motion & Marble Factory, Bristol
Thu 29 O2 Academy, Oxford

WHO: Indie four-piece whose slippery fifth album 'Boy King' is about sex and masculinity.

WHY: Frontman Hayden Thorpe has some slick moves.

WHO'S SUPPORTING: Ardyn and Money.

TICKETS: £17.60-£18 from ents24.com

For tour news and live reviews go to NME.com

ANTEROS

Mon 26 The Waiting Room, London

BABY STRANGE

Fri 23 The Tunnels, Aberdeen
Sat 24 Warehouse, Falkirk
Wed 28 Camden Assembly, London

BASTILLE

Mon 26 Roundhouse, London

BETH ORTON

Sat 24 Waterfront, Norwich
Sun 25 Junction, Cambridge
Tue 27 Sage, Gateshead
Wed 28 O2 Institute, Birmingham
Thu 29 Anson Rooms, Bristol

BJÖRK

Sat 24 Eventim Apollo, London

BLACK PEAKS

Fri 23 Sin City, Swansea

BOXED IN

Thu 29 The Red Gallery, London

C DUNCAN

Fri 23 Lemon Tree, Aberdeen

CALVIN HARRIS

Fri 23 The Roundhouse, London

CASEY

Fri 23 Corporation, Sheffield
Sat 24 The Old Blue Last, London
Sun 25 The Anvil, Bournemouth

CATHOLIC ACTION

Sun 25 King Tut's, Glasgow
Wed 28 The Tunnels, Aberdeen
Wed 28 Café Drummond, Aberdeen
Thu 29 Hootananny, Inverness

EAGULLS

Fri 23 The Ferret, Preston

THE ENEMY

Sat 24 O2 Academy, Newcastle
Sun 25 O2 Academy & Underground, Leeds
Mon 26 The ABC, Glasgow

FEEDER

Wed 28 The ABC, Glasgow

FEMME

Thu 29 Exchange, Bristol



GARY NUMAN

Sat 24 Pyramid Centre, Portsmouth
Sun 25 Motion & Marble Factory, Bristol
Mon 26 De La Warr Pavilion, Bexhill-on-Sea

GHOSTFACE KILLAH

Mon 26 Waterfront, Norwich

GROUPLOVE

Mon 26 Academy, Manchester
Tue 27 Electric Ballroom, London

IN HEAVEN

Thu 29 Bodega, Nottingham

JAMIE T

Wed 28 The Limelight, Belfast

JOANNA GRUESOME

Thu 29 Hippodrome, Kingston Upon Thames

JOY ORBISON

Sat 24 Engine Rooms, Southampton

READER'S PICK



ELLIE,
 19, Oxford
 @Elly_Bailey_

SPECTOR

Fri 23 Camden Assembly, London

"I saw them at Truck Festival and they were amazing, but it was such a short set they had to skip some of their songs."

THE KILLS

Thu 29 Albert Hall, Manchester

LOYLE CARNER

Wed 28 The Bullingdon, Oxford
Thu 29 King Tut's, Glasgow

MEILYR JONES

Wed 28 Rainbow Complex, Birmingham
Thu 29 Thekla, Bristol

MODERAT

Wed 28 Albert Hall, Manchester
Thu 29 O2 Academy, Brixton

MYSTERY JETS

Thu 29 Sub89 & The Bowery District, Reading

NZCA LINES

Wed 28 Village Underground, London

THE ORDINARY BOYS

Sun 25 The Library, Leeds

OSCAR

Fri 23 The Louisiana, Bristol
Sat 24 Parr Street Studios, Liverpool
Mon 26 Think Tank, Newcastle
Tue 27 The Hug & Pint, Glasgow
Wed 28 The Harley, Sheffield
Thu 29 Nation of Shopkeepers, Leeds

PRETTY VICIOUS

Fri 23 Sound Control, Manchester
Sat 24 Guildhall, Gloucester
Mon 26 Bodega, Nottingham
Tue 27 O2 Academy, Birmingham
Wed 28 Heaven, London

RAT BOY

Fri 23 O2 Academy, Oxford
Sat 24 O2 Institute, Birmingham
Mon 26 The Wedgwood Rooms, Portsmouth
Tue 27 Junction, Cambridge
Wed 28 Anson Rooms, Bristol

SIGALA

Fri 23 Gorilla, Manchester
Sat 24 QMU, Glasgow

SUNDARA KARMA

Fri 23 Liquid Rooms, Edinburgh
Sat 24 Riverside, Newcastle
Mon 26 Brudenell Social Club, Leeds
Tue 27 The Rescue Rooms, Nottingham
Wed 28 Waterfront, Norwich
Thu 29 The Haunt, Brighton

SWNAMI

Fri 23 The Queens Hotel, Newport

TANGERINES

Thu 29 Bermondsey Social Club, London

TEMPLES

Sun 25 Camden Assembly, London

YOUSEF

Fri 23 The Egg, London
Sat 24 Arts Club, Liverpool

YUNG

Mon 26 The Lexington, London
Tue 27 Hare & Hounds, Birmingham

CLUB NME

PHLAKE
Fri 23 KOKO, London



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SATURDAY 21 JANUARY 2017
GLASGOW
O₂ ABC2
FRIDAY 27 JANUARY 2017
BIRMINGHAM
O₂ ACADEMY3
SATURDAY 28 JANUARY 2017
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THE SUPERSKAS
SAT 8TH OCTOBER
LONDON THE GARAGE
PLUS GUESTS
LOVER

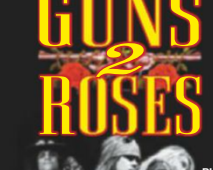
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DEAD RABBITS**
2016

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Thu 29th Sept**
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Fri 30th Sept**
MANCHESTER
BAND ON THE WALL
Sat 1st* & Sun 2nd Oct**
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SAT 08 LONDON O₂ ACADEMY
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FRI 21 OXFORD O₂ ACADEMY2
SAT 22 SHEFFIELD O₂ ACADEMY2
DECEMBER 2016
SAT 10 NEWCASTLE O₂ ACADEMY2
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MARIACHI EL BRONX
MATT STOCKS (DJ Set)
OCTOBER
03 BRISTOL ~~SOLD OUT~~ ACADEMY
04 SHEFFIELD O₂ ACADEMY
05 BIRMINGHAM O₂ ACADEMY
06 BRIXTON O₂ ACADEMY
08 NEWCASTLE O₂ ACADEMY
09 GLASGOW O₂ ACADEMY
10 MANCHESTER ~~SOLD OUT~~ RITZ
11 BOURNEMOUTH O₂ ACADEMY
An ACADEMY EVENTS and FIREBALL presentation by arrangement with UNITED TALENT AGENCY
*SUBJECT TO BOOKING FEE

STEVE MASON



OCTOBER 2016
06 LIVERPOOL Arts Club
07 STOKE Sugarmill
08 ~~HEB~~ ~~SOLD OUT~~ IDGE
10 NEWCASTLE Riverside
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
25 NOTTINGHAM
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Sun 09 Oct Portsmouth Warehouse Rooms
Mon 10 Oct Oxford Academy 2
Tue 11 Oct Gloucester Guildhall
Thu 13 Oct Edinburgh Pavilion
Fri 14 Oct Plymouth The Hub
Sat 15 Oct London Backstage Warehouse
Sun 16 Oct Cardiff Backstage Booth
Tue 18 Oct Wolverhampton Glee Rooms
Wed 19 Oct Liverpool Arts Club
Thu 20 Oct Dublin Optima
Fri 21 Oct Glasgow Backstage Booth
Sat 22 Oct Belfast Lighthouse
Sun 23 Oct Edinburgh Lloyd's Rooms
Tue 25 Oct Aberdeen Garage
Wed 26 Oct Dundee Bunkers
Thu 27 Oct York Fibbers
Sat 29 Oct Huddersfield Picturehouse
Sun 30 Oct Norwich Warehouse
Tue 02 Nov Cambridge Junction
Wed 03 Nov Sheffield Chapmans
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Fri 05 Nov Birmingham O₂ Library
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SOUNDTRACK OF MY LIFE

Bear Grylls

Adventurer, man of the great outdoors

THE SONG THAT REMINDS ME OF CLIMBING EVEREST

JAMES HORNER
Braveheart OST

"For three and a half months on Everest I listened to that. It was one of only about five things I had, alongside some country and western. Everyone else would climb with quite heavy-duty music but I found classical music actually really powerful."

THE COMPOSER BEHIND MY ARENA SHOW

GUY FARLEY

"If I could've climbed Everest to a soundtrack, this would've been it. It's very rousing and emotional. He wrote something for us and we just instantly thought, 'This is it, this is what we're looking for to soundtrack the show.'"

THE SONG I DO AT KARAOKE

JOE COCKER AND JENNIFER WARNES
Up Where We Belong

"I remember doing karaoke with an old bunch of soldiers in Marrakech years ago. We'd been out in the desert for a long time and we had a night off in a weird backstreet bar in the middle of this Moroccan city. It was very tough soldiers suddenly looking very ridiculous singing silly songs. We all did 'Up Where We Belong' and it was pretty messy."

THE SONG I CAN NO LONGER LISTEN TO

YAZZ & THE PLASTIC POPULATION

The Only Way Is Up
"It'd always be played whenever I do my Everest talk – I now kind of wince when I hear it."



THE SONG THAT MAKES ME DANCE

MUMFORD & SONS
Believe

"I love Marcus Mumford; he's a good guy and a brilliant man. He's always lovely to our family and I love his lyrics. He's just a cool guy. I think if you were being really complimentary about my dancing you'd call it free, but if you were being honest about my dancing you'd call it out of time and terrible."

THE FIRST SONG I REMEMBER HEARING

ABBA
Thank You For The Music

"My older sister would always have ABBA blaring in her room. She used to sing 'Thank You For The Music' and butchered it."

THE ARTIST I LISTEN TO BEFORE AN ADVENTURE

THE LONESOME TRIO

"You know the actor Ed Helms? He's got a bluegrass band. It's just brilliant, brilliant music. I remember looking at a map with him up a mountain and he said, 'You're going to love my sort of music.' And I did, I loved it. He's a brilliant songwriter and they're a really great, fun band."

THE SONG I WANT PLAYED AT MY FUNERAL

JIMMY FONTANA
Il Mondo

"Maybe that beautiful piece of music from [2013 film] *About Time*. It's heart-led, it's passionate, it's catchy and it's riddled with emotion and power."

THE FIRST SONG I FELL IN LOVE WITH

QUEEN
We Are The Champions

"It's one I played really loudly, aged about 15, when I got my black belt in karate. I remember getting back to my room and just feeling so proud that after all this hard work and all those years I finally got a black belt. Just lying on the floor listening to that and thinking all those training sessions were worth it."



THE FIRST ALBUM I BOUGHT

THE ALAN PARSONS PROJECT
Gaudi

"I bought it on King's Road in London. I was given some money for a taxi to get home by my parents but I went in with some friends, spent it on that and then walked home. It took me about four hours!"

Bear Grylls' live arena tour *Endeavour: Your Adventure Awaits*, begins at the SSE Wembley Arena on October 7. Visit beargryllslive.com

Go to NME.com for more Soundtracks



The wisdom of the NME archives

THIS WEEK
RIHANNA
R&B icon
September 18, 2015

"I take risks because I get bored – and I get bored very easily."

