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NME

Hello...



A HUGE DECISION was made this week that will send shock waves across the world and make us question not only who we are as people, but the very idea of what it means to be human. No, not the US election, which will be old news by the time you read this (possibly from a nuclear bunker, depending on who won), but NME's Album Of The Year. In the last five years, the winners have been PJ Harvey (2011), Tame Impala (2012), Arctic Monkeys (2013), St Vincent (2014) and Grimes (2015). This year, the winner is... well, you'll have to wait two weeks for the November 25 issue.

Someone who'll figure prominently, not only on our albums list but on *all* of the important end-of-year round-ups, will be this week's cover star Christine And The Queens. Her coming-of-age debut album 'Chaleur Humaine' is an exploration of sexual identity and gender, and one of the best pop albums of the decade so far. Her politics are righteous, her strength is in her vulnerability, and she lays it all on the line in Barry Nicolson's excellent interview. She's a hero for a modern age. Be inspired.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

Stevie Parker p36

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Héloïse Letissier has had a giant 2016. You ain't seen nothing yet

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Stranger Things

Everything you could possibly want to know about series two. You're welcome

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NME

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

Time Inc.



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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

"It's better than Trainspotting"

Trainspotting author Irvine Welsh on *T2: Trainspotting*, the sequel to the cult '96 film based on his legendary book. The first trailer was released last week

(L-r): Ewan McGregor as Renton and Jonny Lee Miller as Sick Boy in *T2*

1 "We were all nervous before we decided to do it, but once we saw the script everybody was confident we were going to build on the legacy of the first film, not trash it."

2 "It's taken the most dynamic elements of the book, and *Porno* [Welsh's 2002 novel on which *T2* is partially based], but also looks forward to how it can be contemporary and present day. In some ways, I think it's a better movie than *Trainspotting*. They've become such iconic characters and this is going to cement that status."

3 "It feels like a big, epic movie. I'm very excited about it and I think people are going to be excited, too. You'll always get the critics who moan about it not being the original, or being too much like it, but it's going to be a great standalone film as well as working with the first film to bring that whole world together."

4 "It's very now. It's a magnificent achievement to be able keep the spirit of the book but also to make a modern British film."

5 "Everybody is older and so much more skilled. Everybody is vibing being back together. It's like when you watch a band get back together, and a lot of bands you see, their kids have grown up, they've got divorced or they need money and they aren't really producing good stuff. That was one of the most important things, to see if we were still creating that buzz."

FOR MORE INFO ON *T2*,
GO TO NME.COM

Turn the page for Wolf Alice
on the *T2* soundtrack

Choose Wolf Alice

Wolf Alice's 'Silk' is the first taster of music from *T2: Trainspotting*. Drummer Joel Amey talks about the power of the original film, and who else he'd have on the soundtrack

So 'Silk' is the first song to be unveiled from *T2: Trainspotting* – that's pretty massive...

"It is massive, yeah. It's a film that's been so defined by the soundtrack. There are very few movies that have managed to do that crossover, where it's a classic movie and the music that accompanies it has its own life. It's a flattering thing to be involved in. I don't think Danny Boyle can do any wrong, personally, so I've got very high hopes for the movie."

Do you know if your song is used in any major scenes?

"Honestly, I know nothing about the film. It was a massive surprise to us all, which makes it even more exciting. I probably felt the same way that Wolf Alice fans did watching the trailer for the first time. I had no insider information. It was just a really cool, exciting thing to wake up to."



Wolf Alice (l-r):
Theo, Ellie,
Joel and Joff

What did *Trainspotting* mean to you when you were growing up?

"I remember the first time I watched it, and just being quite harrowed by the whole thing. I can't remember how old I was. At that point in my life it seemed so brutal, but I also realised I loved Iggy Pop at the same time. It was a weird juxtaposition of finding music I've grown to love for the rest of my life, and a brilliant piece of cinema. Very few movies do that."

The soundtrack and the original are married to 'Cool Britannia' and the mid to late '90s. Are you prepared for people talking about you in these kind of terms?

"If anyone's talking about you as a positive it's flattering. If people are getting into it, that's kind of the point. I'm sure there'll be labels thrown around, but we kind of try to sit in our little corner and stay weird."

T2: *Trainspotting* will be released on January 27, 2017.

Who else should be on the soundtrack?

Joel's got some ideas



JAMIE XX

Who: Pristine producer, leader of The xx.

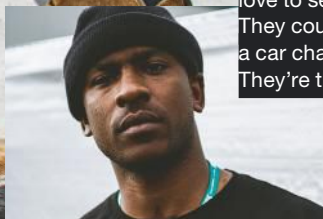
Joel says: "He could really highlight that new era of a club scene and how the sound's changed – that could be quite cool. I imagine he could have a vital part in it."



HONEYBLOOD

Who: Righteously raucous Glaswegian duo.

Joel says: "They're a great guitar band from Scotland I'd love to see involved somehow. They could certainly soundtrack a car chase or something. They're thrilling enough."



SKEPTA

Who: Current king of grime.

Joel says: "It would be great to see something as visceral as him on there. He's a movement in his own right, like the first soundtrack was."



AMY LAMÉ

The LGBTQ activist has been named London's night czar. Translation: she's in charge of getting you p**sed.



ALEX JAMES

Told *Living Magazine* he recently washed his hair for the first time in a decade. Feeling fresh!



GRIME

Comic bellend Dapper Laughs is hosting a grime night. Please, get it shut down.



LORDE FANS

A Facebook post from the star on her 20th birthday said her new album will take "a while longer". Sadness.





Lorde's 20th was at ZZ's Clam Bar in New York



With Rookie editor Tavi Gevinson



20th Not content with partying the night away with Taylor Swift and assorted pals the night before saying goodbye to her teens, Lorde wrote a fantastically eloquent Facebook post. Highlights include:

"Since 13 I've spent my life building this giant teenage museum, mausoleum maybe, dutifully, wolfishly writing every moment down, and repeating it all back like folklore. And now there isn't any more of it."

"All my life I've been obsessed with adolescence, drunk on it. Even when I was little, I knew that teenagers sparkled. I knew they knew something children didn't know, and adults ended up forgetting."

"All I wanted to do was dance. I whispered into ears and let my eyes blaze on high and for the first time I felt this intimate, empire-sized inner power."

"What I'm trying to say is: this is a special birthday. The party is about to start. I am about to show you the new world."

Lorde knows how to party

Every year, on November 7, Lorde has a birthday. She's had five since releasing 'Royals' and 'The Love Club EP' aged 15 and becoming world famous, and they've all been significant.

16th 'Royals' was everywhere, but she kept it simple. "It fell in the middle of exam revision but a bunch of my friends came over anyway to eat cake and ruffle my hair and talk about *Pokémon*," she wrote on Tumblr a year later. "Weirdos."

17th Lorde did two things the year she achieved megastardom with her acclaimed debut album 'Pure Heroine': hang out with David Bowie at actress Tilda Swinton's 53rd birthday party in New York, and write a message to her fans on Tumblr. Here's a snippet: "I don't know what I'm trying to say, just attempting to reflect on what's going on right now. I'm already thinking about the next project, about reinvention, and personae... And strength. Today is a day off, so I'm going to wrap up warm and walk around the city listening to Stevie Nicks and Broken Social Scene, feeling all seventeen, hugging myself against the cold. If you see me, and I'm whispering to myself all crazy, don't worry. It's just a happy mantra of thanks for the way things are."



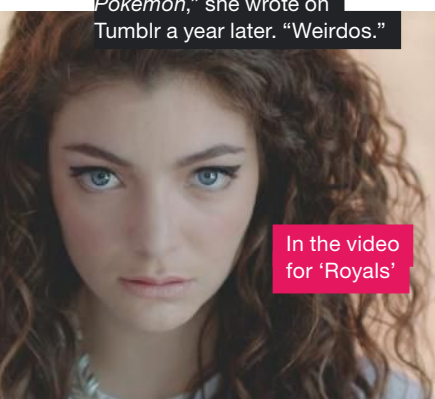
With David Bowie and Tilda Swinton in 2013

18th Went for a stroll with her then-boyfriend James Lowe in her hometown of Takapuna.

19th Spent it in the studio, working on the still-unreleased follow-up to 'Pure Heroine'. Wrote an Instagram post to her little bro, who shares the same birthday: "My baby brother and I share a birthday, but he's in NZ and I'm in New York so this year we celebrate a day apart. Send all your love to this little angel/devil/rascal/future heartbreaker on his fourteenth."

What did she say about her new album?

"I want nothing more than to spill my guts RIGHT NOW about the whole thing – I want you to see the album cover, pore over the lyrics (the best I've written in my life), touch the merch, experience the live show. I can hardly stop myself from typing out the name. I just need to keep working a while longer to make it as good as it can be. You'll have to hold on. The big day is not tomorrow, or even next month realistically, but soon. I know you understand."



In the video for 'Royals'

How to set up a record label

By grime MC Novelist, who's just launched Mmmyeah Records. The 19-year-old celebrated the occasion by posting a photo of himself popping a big bottle of bubbly on Twitter, but his motives go beyond living the good life

BE MOTIVATED BY THE RIGHT PEOPLE

"What inspired me to make my own label was a project [2015's '1 Sec' EP] with XL [the UK's biggest independent label, until recently the home of Adele]. It let me know that, yeah, you can make a label, you don't have to be tied down. People think that being on a label there's millions of phone calls and all that jazz, but it wasn't like that at all. When I spent time around different labels, I saw how things work."

HAVE GOOD INTENTIONS

"I'm the kind of guy who likes to enable people around me. It's easy to get a name for yourself, but when you use it to help your friends, that's why you start as a musician. Not just to live good, but live good with your friends."

IT'S ABOUT PEOPLE, NOT MONEY

"Everyone I'm working with, I fully understand where they're coming from and what they're trying to get. It's not about making 100,000 sales, it's about them as a person."

THINK BIG

"I look at it like this: we look at major labels, like, 'Oh, we need to get signed, we need to get signed.' I believe I could make a major label. We can seem like we're independent, but in the future we'll be looked at as a major organisation. We're building something that's going to be big."

IT ONLY WORKS IF THE VIBES ARE RIGHT

"I talk to Drake sometimes. When I meet these big musicians, I recognise they're people like myself striving to do great things. It all literally depends on the vibe... Do we click? I didn't start music to make money. I did it to create vibes that give me a good energy. Drake's a nice person. It was just good vibes. No music or nothing, it was literally about vibes."

KEEP IT LOCAL

"When I made this label I wasn't thinking about whether I wanted to work with bigger artists or less established artists. I might collaborate with someone in my local area and make a song 10 times better than what I could've made with Drake."

NOVELIST: NEED TO KNOW

NAME: Kojo Kankam

BORN: 1997

GRIME CREW: Founded The Square in 2012 with MCs DeeJillz and Elf Kid and producer Lolingo, but left in September 2015.

LISTEN NOW: 2015's '1 Sec' EP and 2014's 'Sniper' EP are both ace, as is his guest spot on the Baauer tune 'Day Ones'.



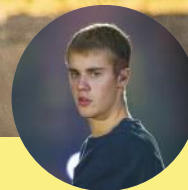
669

Number of *Simpsons* episodes there'll be by the end of 30th series.
¡Ay, caramba!



108

Years since Chicago Cubs won the baseball World Series. Superfan Bill Murray was made up.



2

Tunes Bieber played in an impromptu piano set at Toronto's Fifth Pubhouse. His tab was on the house.



1,452 (ish)

Tweets moaning about Huey Morgan's *Question Time* stint. Fun lovin' he wasn't.

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ON THE RECORD



THIS WEEK

The Bataclan reopening is a screw you to terrorism

ONE YEAR AGO a series of terrorist attacks took place in Paris, including a raid on iconic

French music venue the Bataclan. There, during an Eagles Of Death Metal gig, 89 fans – florists, make-up artists, students, mothers, music industry employees among them – were murdered midway through the show, with a total of 130 people killed as further attacks across the city took place.

I was in a pub as the news broke. Every time my friends and I checked social media, the death toll rose. Information and



Pete Doherty plays the Paris venue on November 16

misinformation leaked out and, a whole country away from the events, panic set in. Did we know anyone at the gig? Wasn't a mate supposed to be in Paris that weekend? Later at home, in a state of shock, I streamed rolling news footage in a desperate attempt to comprehend the tragedy. I'd interviewed the band only a few months before and the hour of laughter and lewdness we shared discussing the ribald rock

of EODM's album 'Zipper Down' seemed to be almost perverse in contrast to the events that had unfolded that Friday night.

Twelve months ago the future of the Bataclan was in the balance. Shows set to take place there by Deftones and other

"The people of Paris want to enjoy live music, not live in fear"

artists were cancelled as police investigated the site, but this week it opens for the first time since the attack, with performances from Sting, Pete Doherty, Youssou N'Dour and the Paris-dwelling Marianne Faithfull. The reopening is a defiant move, one that pitches the will of the French people far above the actions of the gunmen. The Bataclan hasn't just reopened to provide the people with a place to enjoy live music, but to state that they won't be living in fear.

This week also sees the Peaceful Noise charity gig at London's O2 Shepherd's Bush Empire on November 15. With sets from Frank Turner, Maximo Park and Gaz Coombes, it'll mark the anniversary of the attacks and raise money for EODM member Josh Homme's Sweet Stuff Foundation and the Memorial Trust for Nick Alexander, the British merchandising manager killed in the Bataclan.

Of course, nothing will bring back those who died on November 13, 2015, but by coming together to remember them, British music fans and artists alike can show solidarity with the victims and their families and never let what happened be forgotten. @leoniemaycooper

PHOTOS: REX

SAM TAYLOR'S SLIME ZONE



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Any old dip won't
do for Jack...

EATS
& **BEATS**
BECAUSE YOU CAN'T
ROCK OUT ON AN
EMPTY STOMACH

THIS WEEK

Jack's guac

Jack White knows what he likes: guacamole made to a frighteningly detailed recipe. Here's how to dip like a rock star

A MIXED WEEK FOR JACK WHITE. NEW York hip-hop legends A Tribe Called Quest have announced that the White Stripes frontman will feature on their new album, and founding member Q-Tip has called him a "wizard".

Meanwhile there's an ongoing worldwide avocado shortage. If we know one thing about Jack, it's that the man likes guacamole, as it emerged last year that his tour bus comes equipped with bowls of the delicious dip made to a very, very detailed recipe. Think we wouldn't use this tenuous link as an excuse to make Jack's guac? A Seven Nation Army couldn't hold us back.

YOU WILL NEED:

- Eight large Hass (important detail) avocados
- One lime
- Four vine-ripened tomatoes
- Half a yellow onion
- One bunch of cilantro (coriander to you and me)
- Four Serrano peppers
- Salt and pepper to taste
- An exacting nature

AVOCA-DOS

- Cut your avocados in half lengthways with absolute precision. Use Black Math if you must.
- Remove the pits but, crucially, set them aside for later.
- Dice your tomatoes, finely chop your onion and cilantro (the American word for coriander) and halve your lime.
- Mix the ingredients in a large bowl. Hold the bowl firmly so it doesn't hit the floor with an Icky Thump.
- Add the pits back into the mix, then squeeze in half the lime juice, before smoothing the guacamole with a (vintage) spatula.
- Ensure the avocado remains as chunky as the riff from 'Blue Orchid'.

AVOCA-DON'TS

- "Mush the avocados too much," according to Jack.
- Let this recipe fall into the wrong hands. Jack was annoyed when it leaked last year.
- Get distracted by thinking about your doorbell.



Spin me right round

There's a party happening right now, at a venue hidden inside a roundabout in the city, tucked away from the bright lights of neon traffic that spins around it...



The Magic Roundabout is still one of the capital's craziest hidden gems and one of its best kept secrets. Its charm lies in a year-round festival atmosphere, steady stream of the party scene's funnest DJs and a selection of street food vendors who offer award winning munch for every palate. Including:

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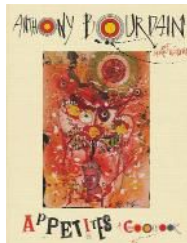
THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE



Get shirty

When it comes to looking sharp, a mod-inspired polo shirt never goes out of style. **£80** originalpenguin.co.uk



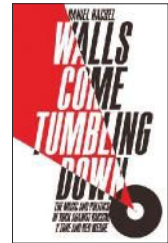
Food for thought

Appetites: A Cookbook by Anthony Bourdain, the original rock star chef, is out now. **£17.68** amazon.co.uk



Much ado about nothing

The People Just Do Nothing Complete Series 1-3 box set contains some sick extras. **£17.99** amazon.co.uk



Pop and politics

Walls Come Tumbling Down tells the story of the Rock Against Racism movement. **£17** amazon.co.uk



Cocktail evening

Just add ice to Casso's surprisingly classy pre-mixed cocktail jars. **£2.95** 31dover.com



Bomber squad

Boy London's bomber is your go-to outfit for next year's Bros reunion shows. **£165** selfridges.com



Speaker science

Turn anything – well, almost anything – into a speaker with this canny DIY set. **£28** techwillsaveus.com



Socks appeal

Punk up your feet with Pantherella and Vivienne Westwood's winter socks. **£25** viviennewestwood.com



Perry good

Bella Freud's reggae-inspired Fred Perry line features this snugly woollen dress. **£150** fredperry.com



Dog collar

Support Battersea Cats & Dogs Home with this perspex puppy pendant. **£45** tattydevine.com



Charming behaviour

A new range of accessories and '90s-style womenswear by nail queens WAH London. **£10** asos.com



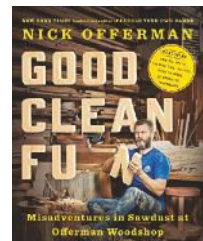
Girl power

This crop top – from Bring Me The Horizon's Oli Sykes's label – means business. **£25** dropdead.co



Sonic scent

This Lola James Harper candle smells of a music studio. A classy one, mind. **£34** selfridges.com



Good wood

Nick Offerman AKA Ron Swanson's *Good Clean Fun* is all about the joy of wood. **£19.99** amazon.co.uk

I'VE GOT
FRIXION

I'VE GOT THE
POWER

#HAPPYWRITING



FRIXION



YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Southend

GEORGE SMITH >

28, artist manager

Listening to:

JORDAN MAX
Hell

"I'm his manager!"

Wearing: Henleys T-shirt,
Goodhood jeans,
Diadora trainers.

Best thing about Southend: "It's got to be the pier."

"The best thing about Southend is the pier"

DAN BARSON >

18, apprentice mechanic

Listening to:

KYLA
Do You Mind (Crazy Cousinz)

"It always gets me on the dancefloor."

Wearing: Shirt and shorts from TK Maxx, Nike trainers.

Best thing about Southend: "The people are the best."

< COURTNEY BARNES

21, student

Listening to:

JAMES BLAKE
Radio Silence

"It's a bit different to the grime and trap I usually listen to."

Wearing: New Look top and jeans.

Best thing about Southend: "The seafront is lovely."

HARRIETT ANDERSON >

18, student

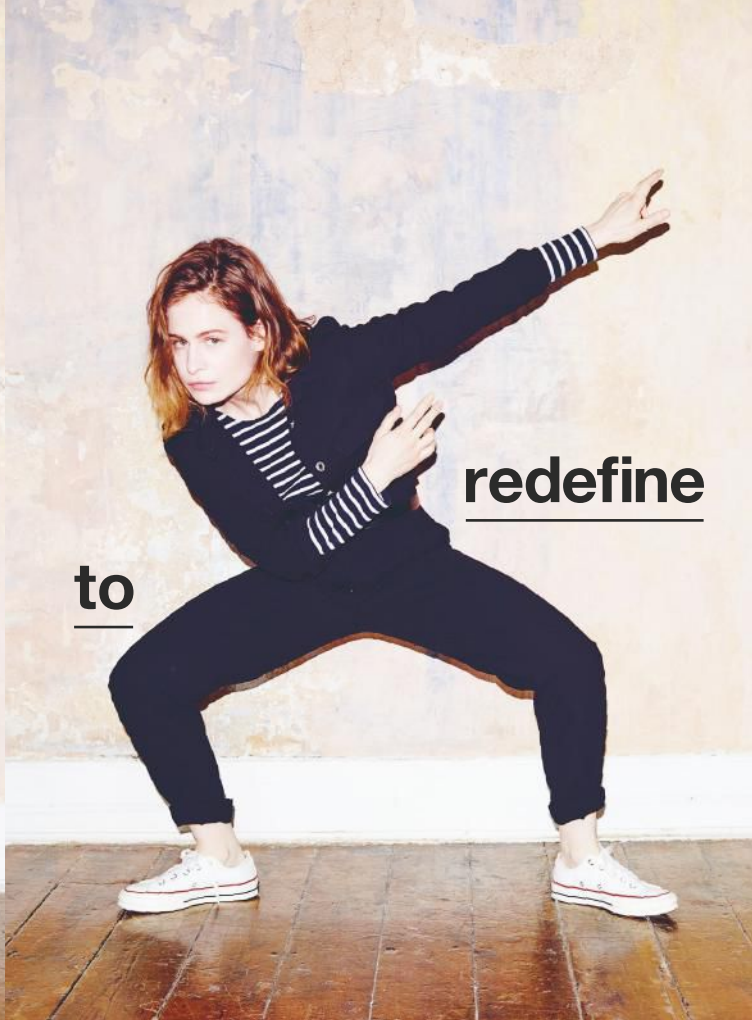
Listening to:

THE 1975
A Change Of Heart

"It's unique and quirky."

Wearing: Zara jacket, top and jeans.

Best thing about Southend: "Everything's packed in close together."



A full-body photograph of Christine And The Queens. She is standing on a wooden floor against a textured, light-colored wall. She is wearing a black jacket over a black and white striped shirt, black trousers, and white sneakers. She is in a dynamic pose, with her left leg kicked high and her hands positioned near her waist.

what

IF YOU'VE SEEN CHRISTINE And The Queens perform live, you've probably heard the speech she often gives towards the end of her set, where she'll hold up a bunch of flowers and compare herself to the broken stem in a bouquet of Rihannas and Beyoncé's. When you come face-to-face with Christine

herself, however, you can't help but suspect false modesty at play. *This* Christine, the electro-pop autodidact whose self-produced debut 'Chaleur Humaine' was every bit the equal of 'Anti' or 'Lemonade'? *This* Christine, the force of nature whose rave-reviewed Glastonbury performance charmed the festival into forgetting about Brexit mere hours after it happened? *This* Christine, who exudes the same poise and self-possession away from the stage as she does on it?

Yes, that Christine.

"Unfortunately it's true. I really do feel like the weird branch of the bouquet,"

A full-body photograph of Christine And The Queens. She is standing on a wooden floor against a textured, light-colored wall. She is wearing a black jacket over a black and white striped shirt, black trousers, and white sneakers. She is in a dynamic pose, with her legs spread wide and her hands positioned near her head.

sexy"

For Héloïse Letissier, 2016 has been a breakthrough year: awesome debut album, seminal Glasto show, the most original dance moves since Michael Jackson. So what next for Christine And The Queens? "I want to sing to people, 'You're sexy, and I want to fk you'," she tells Barry Nicolson**

PHOTOS BY BELLA HOWARD

nods Héloïse Letissier, the civilian vizard for Christine's superheroics, when we meet at the east London studio where her *NME* cover shoot takes place.

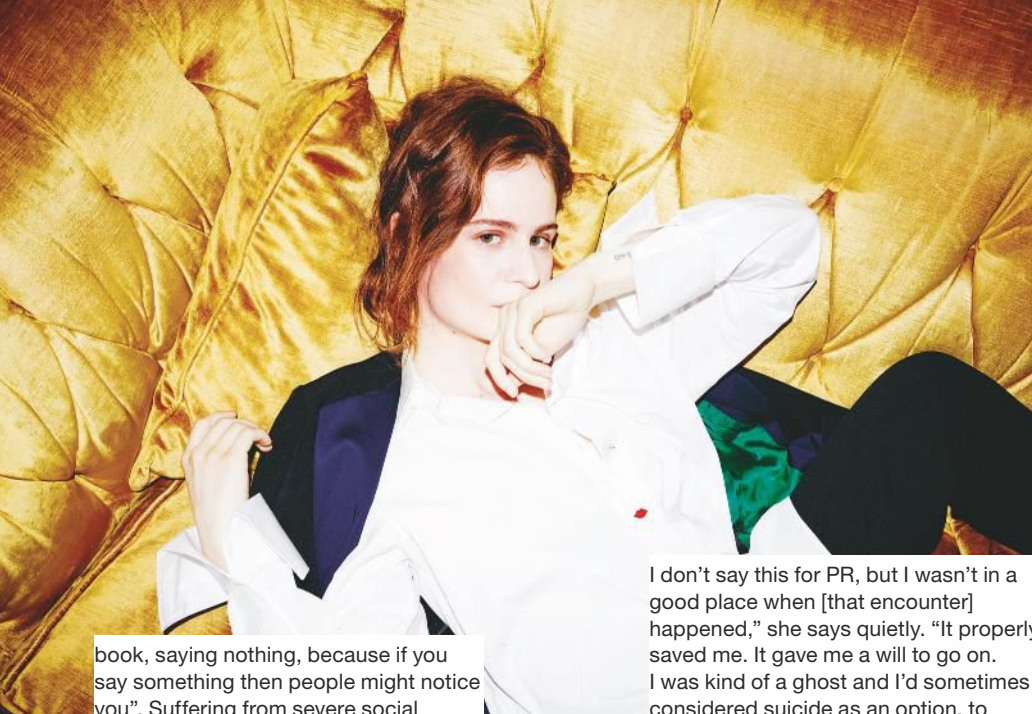
"I know I've been welcomed and embraced with this album, so technically I shouldn't, but I still live in a society that makes me feel that way. As women, we're given impossible things to do, and I feel I'm totally failing at them, whereas Beyoncé's the ultimate personification of a powerful woman. She's ticking the boxes that people expect women to tick, and I admire her for that. She strives to be perfect, and this is why we love her. But I don't believe in perfection."

Instead, Letissier owns, embraces and amplifies her imperfections. As she explains, "Even if I'm about escaping objectification, you'll always have people on YouTube commenting on whether I'm f**kable enough. And I read every comment because if you learn what annoys people about you, that's what you need to keep doing. If someone says I'm too loud? OK, I'm going to be louder. I take up too much space? You've seen nothing yet!

"That's my *Kick-Ass* power," she continues, referencing the comic-book character whose only talent is his ability to absorb a beating. "I love to receive the punches because I'm still alive afterwards. They feed me."

They didn't always. As a child growing up in the French city of Nantes, the young Letissier "was a caricature of the girl with a





book, saying nothing, because if you say something then people might notice you". Suffering from severe social anxiety, she withdrew into a world of music, films and literature, gravitating towards "monsters and freaks and everything out of the ordinary". At 17, she fell in love with another girl, "and at that point it became obvious I was queer, but I was self-conscious about embracing it in front of other people. I censored myself a lot, trying to match expectations even when I knew that wasn't what I was about. For example, trying to be pretty: I ended up looking like Marie Antoinette, wearing puffy skirts and too much make-up. People would call me La Duchesse when I walked past: 'Oh look, the Duchess is here!' And inside I was like, [whispers] 'F**k you!'"

By now, the story of how Héléna became Christine is so well-known it's taken on the dimensions of a superhero origin myth: a young French girl fleeing a failed relationship by escaping to the streets of London's Soho, stumbling into a now-defunct cabaret club where she was happened upon by three sympathetic drag queens and rebuilt from rock-bottom over the course of a single night. For Letissier, however, the advent of Christine wasn't just life-changing, like the proverbial radioactive spider bite; it was legitimately life-saving.

"I don't want to sound dramatic, and

I don't say this for PR, but I wasn't in a good place when [that encounter] happened," she says quietly. "It properly saved me. It gave me a will to go on. I was kind of a ghost and I'd sometimes considered suicide as an option, to choose to get out of there, because sometimes it's just not bearable. People can have a hard time talking about this because it makes them feel like they're obscene for having those thoughts, but I think it can actually be quite calming as a talking point, to just put it out there."

The relationship between Héléna and Christine is complex, way beyond a straightforward on/off-stage dynamic. She refers to Christine as a "character" and often talks about her in the third person, but she's not a pop persona in the mould of Ziggy Stardust or Slim Shady – an artistic means to an end that can be adopted or discarded at the wearer's discretion. In a manner of speaking, she's a crutch for Héléna's self-perceived shortcomings, "but really she's just a better version of me, one who embraces everything more. It's a shy person trick: give yourself another name and start over. When people call me Christine, it feels good; I wish everyone could call me Christine. For my parents, though, it's weird: whenever they call me Héléna, I'm like, 'Ugh! You've taken my mojo out!'"

Tellingly, she can't imagine a time when she'll no longer need her alter ego, when she'll want to go back to just being Héléna. "I want to keep Christine and grow old with her. I'm kind of obsessed with growing old in this industry. I want people to see my wrinkled face everywhere, like a female Keith Richards. I'll be sat on a couch surrounded by smoke and they'll be like,

'Oh, that's just Christine, she's been there for 20 years now...'"

Letissier's "kind of obsessed" by a lot of things – war wounds, the shallowness of modern pop and the sound of Michael Jackson's 'Dangerous' to name but three – but none more so than the idea of holding a feminising mirror up to the male rock star archetype. As she puts it, "I want to be the one who lusts after people and sings to them, 'You're sexy and I want to f**k you'. I want to create a new way to desire, to lust after someone as a woman."

On her next album, she says, "I'm going to redefine what it means to be sexy, and it's going to be creepy as hell. Because I could never do the 'sexy' way of being sexy. The first album was a coming-of-age album – I don't like the phrase, but when you listen to it you can tell I was having a hard time, that I wasn't socially relating to people. Since then, things have happened to me, including sexual experiences. I've experienced being properly lost in my desires and it's really influenced my writing. I'm obsessed with the lusting female figure in pop music: I don't know why George Michael should be able to sing 'I Want Your Sex' and I can't, because I do. I want their sex as well, you know?"

She's still only at the writing stage, but it's clear Letissier has already spent a lot of time scheming over what the record will look and sound like. The English-language version of 'Chaleur Humaine' has made her a star far beyond the borders of her homeland, but she's still writing songs in French, "because it's part of who I am, and I like working with my own musical references within that language." Interestingly, the record is shaping up to be trilingual: she's excited by the prospect of making what she calls "French-language G-funk," but she's also been writing in English and Spanish, and wishes she could add German and Arabic to her lexicon, "because I love how different my voice sounds in each of them".

Aesthetically, she wants the next album to be "tougher" and "sexier", and is keen to bring other musicians on board – particularly a live drummer and backing singers – to achieve it. At the same time, as a female producer she's weary of the perceptions that can arise from enlisting any outside help whatsoever. "I can relate to what Grimes says about having to explain to people

The story of a stellar year

FEBRUARY 26

The English version of Letissier's 2014 debut album 'Chaleur Humaine' is released. It peaks at number two.

MARCH 15

Christine And The Queens' first show of 2016 takes place at London's KOKO.

APRIL 15

She makes her Coachella debut and meets Frank Ocean. "I had this crazy stupid smile on my face," she later tells *Billboard*.

MAY 3

Christine And The Queens play a sold-out show at London's Roundhouse. She's already too big for the venue.

JUNE 17

After reading about her in an inflight magazine, Graham Norton invites Letissier onto his TV show to perform 'Tilted'.

five times over that you produce your own s**t, that you know how to use a computer, that you don't need help with the technical stuff, because it happens to me as well. I know in advance if I work with other musicians, people are going to say, 'The musicians did it all for her.' Sometimes I want to put out my Logic demos, just to show people that everything is written out already – the guitars, the basslines, everything. But I don't want to refrain from working with other people because of that, so I guess I'll just have to explain myself another five times."

Above all, she wants it to be meaningful, "because so much pop music is so f**king empty. I compare it to advertising: they try to make you feel like there's substance, but there's nothing. It's like [bursts into song], 'Be yourself, embrace your being! Set you free like a firelight!' I mean, Jesus, who's even talking here!?" She leans back in her chair and roars with laughter. "That was me being shady for your entertainment."

One thing Letissier isn't particularly obsessed with is fame. The French relationship to success, she explains, "is not like the American one. We raise people up, then we hate them for what they've become and feel the need to destroy them. At some point, that happened to me too – not harshly, but some people in France think I'm out of the zone, that I'm a has-been now. So I don't brag about it too much."

She still suffers from social anxiety and almost never goes to parties, preferring to retreat into her work. When she meets fans, she's always wary of disappointing them, but "they know they're not meeting Kick-Ass, they're meeting [his alter ego] Dave Lizewski, so it's kind of OK. It's funny, though, because when people meet me they often end up talking about themselves. That's interesting because I always like to see what they project. It's almost like I'm not there; they're only meeting a vessel."

When I ask how that squares with her being able to hang out with Elton John, or be spanked onstage by Madonna in front of 20,000 people, as she was during Midge's Paris show last December, she simply shrugs that, "onstage is my zone. When I'm onstage, I'm not crushed by the weight of having those people in front of me. It's like, ●●●

"I
gravitate
towards
freaks"



JUNE 26

Letissier plays The Other Stage at Glastonbury. We called it "a spectacular, star-making triumph". And we were right.

JULY 16

Letissier draws a huge crowd, including Florence Welch, to her afternoon set at Latitude's BBC Radio 6 Music Stage.

AUGUST 12

'Tilted' becomes Letissier's first UK Top 20 single, peaking at number 20.

OCTOBER 4

Christine And The Queens' US tour begins in Chicago.

NOVEMBER 2

Letissier kicks off her UK tour with a rapturously received performance at London's 02 Academy Brixton.

LOOK

F a s h i o n | B e a u t y | L i f e | F i t



*O n s a l e e v e r y T u e s d a y
o r h e a d t o l o o k . c o . u k f o r
y o u r d a i l y s t y l e f i x*



 @lookmagazine  lookmag  lookmagazineuk  @lookmagazine  lookmagazine  lookvideo

“People are scared of powerful women”

‘How can I make Madonna laugh? How can I twist this situation?’ It’s a mind trick. Afterwards, you might be like, ‘Uh-oh, I just sang ‘Tiny Dancer’ with Elton John,’ but when you’re in the music you’re just trying to give what you can give. When I was with Madonna, I was onstage for two minutes – I never met her before or after. So I witnessed the stage practice she has – very powerful, very in control. And I kind of liked being dominated by Madonna! She’s the most amazing dominant you could ever meet!’

Away from the stage, being Christine has brought its own complications to Letissier’s private life. “Either it works really well, or I scare people away,” she smiles. “Since everything that’s happened to me, I can really feel a change in how people relate to me. People are scared of powerful women. It’s weird to say in 2016, but I’ve gone on dates where the other person couldn’t accept a woman paying the cheque because they feel humiliated. It’s like, ‘Why? I’m just richer than you are.’ Sometimes I still wish I was a dude. So many things would be easier.”

The conversation turns to Brexit, Donald Trump and the impending French presidential election, which Letissier expects Marine Le Pen, the leader of the far-right, anti-EU National Front, to win. “I’m not even worried about it; I know it’s going to happen anyway,” she sighs. “It’s terrible, but we don’t have any good alternative. The right wing is depressing, but even more depressing is the lack of direction or dynamic from the left wing.”

“It seems like everyone is watching everything fall apart like, ‘Meh.’ There’s a lack of ambition in politics in terms of what we expect from the government, what it means to have a state. There’s been a delinquency, a fall from grace. We need to bring back some high ambition.”

Sounds like a job for someone we know. Her name is Christine, and she’s a boss now.

NME



EVERY METAL ARE MA

PRE-THRASH THRASH

They're not really thought of as innovative these days, but long before thrash metal had a name, Metallica were combining the rapid drums of hardcore punk with the giant riffs of the New Wave Of British Heavy Metal (NWOBHM). 1981's 'Hit The Lights', written by James Hetfield in his pre-Metallica band Leather Charm, is frequently cited as one of the earliest true thrash songs, and 'tallica were the first of thrash's Big Four to form (the others being Slayer, Anthrax and Megadeth).

MISSTEPS

No band makes it 35 years without a few cock-ups. Metallica's 'Load/Reload' era certainly qualifies as one – the band followed up the incredibly successful 'Black Album' by getting smart haircuts, experimenting with mascara, believing their own hype and making their fans feel abandoned. Fifteen years later they managed a similarly alienating effort with 'Lulu', a collaboration with Lou Reed that Reed thought was the best thing he'd ever done but the rest of the world saw largely as an embarrassment.

OPPORTUNISM

For a band that would go on to be ripped off by umpteen others, Metallica slightly stole their name. Fanzine editor Ron Quintana asked Lars Ulrich back in 1982 which would be the better name for his metal 'zine, *Metal Mania* or *Metallica*. Ulrich convinced Quintana that Metallica sounded a bit crap, which led to the fanzine being named *Metal Mania* and Ulrich acquiring a kick-ass band name.

TRAGEDY

Metallica's second bassist, Cliff Burton, was crucial to the development of their sound. He was also so good that the band relocated to accommodate him when he refused to move to LA. But in 1986, during the Swedish leg of the *Damage, Inc* tour, Metallica's tour bus skidded off the road. Earlier the band had drawn cards to determine who got to sleep where – Burton had won with the ace of spades and taken guitarist Kirk Hammett's bunk. He was thrown through the window and crushed beneath the bus as it rolled.

RESIDUAL BOOZE

The band earned the nickname *Alcoholica* in the 1980s, but have all left the drink and drugs behind. Hetfield's experiences in rehab for the demon drink were probed in 'Some Kind Of Monster', and he now sports a straight-edge tattoo. Hammett battled cocaine addiction and experimented with heroin, while Ulrich got off the coke with the help of, of all people, Noel Gallagher.

BODY ODOUR

During the band's early years, no interview was complete without some reference to shower-averse, herring-chomping Ulrich's stench. The band as a whole were described by the normally polite *Newsweek* as "ugly, smelly and obnoxious". Ulrich's hygiene hasn't necessarily changed – in 2001, he said, "I don't think there's anybody in this band who hasn't had crabs a couple of times", and he's proudly compared Metallica's endurance to that of herpes.

'90s line-up with bassist Jason Newsted (left)

THE THING METALLICA DE OF

The metal band who might be more famous than metal itself, **Metallica** are three and a half decades into riding the lightning and killing 'em all. As they bring out their 10th studio album 'Hardwired... To Self-Destruct', **Mike Rampton** looks at what constitutes metal's most enduring act

TENSION

The relationship between Hetfield and Ulrich is rife with friction, yet it's key to the band. For a drummer who'll freely admit his shortcomings (including drumming), Ulrich is extraordinarily ambitious, and his single-mindedness and determination are responsible for a lot of Metallica's success. Hetfield is a self-described "control freak", and the pair constantly butt heads. Hetfield sums it up as it is, "We love each other and hate each other. We're like brothers." They've fallen out and reconciled countless times over the years, with Hetfield coming close to firing Ulrich on multiple occasions. During the making of 'St Anger' they brought in a performance coach to work on inter-band relationships – the scene in 'Some Kind Of Monster' when Ulrich shouts "F*****K!" into Hetfield's face is extraordinary.

RELIGIOUS ANGST

Much of the angst and anger that dominates Metallica's work can be traced back to Hetfield's upbringing as a Christian Scientist. This religious offshoot believes in rejecting medical intervention, something that has a tendency to end badly – both Hetfield's parents died, painfully, of cancer. His religion also meant he was often taken out of lessons to avoid learning about the human body, which led to feelings of alienation. Tracks like 'The God That Failed', 'Leper Messiah' and 'Mama Said' came directly from Hetfield's feelings of guilt and rage.

LITIGATION

One of Ulrich's most polarising acts ever was his 2000 attempt to sue Napster and 300,000 of its users for \$10 million. He personally delivered a 60,000-page document to Napster's office, documented by press he'd called in, and was amazed by the backlash from fans, many of whom now saw the band as spoiled, petty, greedy millionaires. "If you'd stop being a Metallica fan because I won't give you my music for free, then f**k you, I don't want you to be a Metallica fan," he told *Playboy*. Patti Smith, conversely, described the lawsuit as "just about the most uncool thing you could do".

WELL-THUMBED PASSPORTS

Metallica have travelled more than most bands – between 2000 and 2009 they sold 3.5 million tickets to headline shows, in addition to fronting countless festivals. They're also in the record books for live shows – in 1991, they played what's thought to be one of the largest-attended concerts of all time, a free Monsters Of Rock show at Tushino Airfield in Moscow attended by approximately 1.6 million people. In 2013, they became the first major band to play on all seven continents, following a gig to 120 people in Antarctica dubbed Freeze 'Em All.

SCAR TISSUE

As seems inevitable for the lead singer of a band as pyro-happy as Metallica, James Hetfield is no stranger to being engulfed in flame. While co-headlining a 1992 show with Guns N' Roses, a pyro charge exploded, and it was only Hetfield's guitar that stopped him being burned to a crisp. He suffered second and third-degree burns, later remarking, "Your own burning flesh doesn't smell too good." He also had a clause placed in his record contract forbidding him from skateboarding after one too many broken arms.

CLUMSINESS

The new album 'Hardwired...' features no writing credits for guitarist Kirk Hammett after he lost his phone containing 250 riff ideas in Amsterdam airport. Some of their clumsiness has made it to vinyl: 'Broken, Beat & Scarred' from 'Death Magnetic' features the amazingly awful lyric "What don't kill you make you more strong", which sounds like it's been put back and forth through Google Translate a dozen times.

(L-r:) Kirk Hammett, Lars Ulrich, Robert Trujillo and James Hetfield

STRANGER THINGS 2

EVERYTHING
WE KNOW
SO FAR

The Netflix hit of the summer has got the
green light for a second season

in 2017. Helen Thomas
goes in deep on the
dates, cast & the
mysteries that await us



Series stars (l-r): Finn Wolfhard, Millie Bobby Brown, Caleb McLaughlin and Gaten Matarazzo

WHEN IS STRANGER THINGS SEASON 2 RELEASED?

Sometime in 2017, probably summer. An official release date has yet to be confirmed. However, based on the timings of season one, we can expect the second series to drop around July.

HAVE WE SEEN A TRAILER?

Sort of. It's a very rudimentary announcement video that reveals episode titles (see below), release year, and one tiny clue that the series is set in the autumn of 1984. Oh, and the return of SURVIVE's sick synth theme tune.



WHAT ARE THE EPISODE TITLES?

In the series announcement, a rolling slideshow revealed the names of nine episodes:

- 1 MadMax
- 2 The Boy Who Came Back To Life
- 3 The Pumpkin Patch
- 4 The Palace
- 5 The Storm
- 6 The Pollywog
- 7 The Secret Cabin
- 8 The Brain
- 9 The Lost Brother

Season one was only eight episodes long, and as 'MadMax' is the only title lacking a 'the', we can probably assume this will be a particularly significant instalment. In series one, this was episode three, 'Holly Jolly'.

WHAT'S GOING TO GO DOWN?

Again, very limited details here. Producers Matt and Ross Duffer have confirmed that the new series will feel more like a "sequel" than an anthology. Executive producer Dan Cohen told Yahoo! that it would feel "bigger and badder and darker" than the original. The location won't just stick to the fictional Hawkins, Indiana, of season one. "We'll venture a little bit outside of Hawkins," said Matt Duffer. And on the specifics: "I will say the opening scene doesn't take place [there]." Also, Matt Duffer told *Entertainment Weekly* they "definitely want to explore a little bit more" of the Upside Down. Ross adds, "We don't go in there much until they go in to find Will at the end. So we've opened up this doorway, and to us it's exciting to talk about – like, what else is behind there?" They'll be developing older characters, including looking into (maybe) the real reason Jim Hopper's daughter died. David Harbour, who plays Hopper, said in a Reddit AMA that this was a "secret we may explore in s2".

WHICH OF THE CAST ARE RETURNING? IS ELEVEN COMING BACK?

At the close of season one, Eleven's future seemed uncertain – but girls and demogorgons don't just disappear into thin air. On a recent appearance on *ITV's Lorraine*, Millie Bobby Brown, who plays Eleven, said: "I'm not sure if I'm going to be in [season two]." But then, last week, the *Stranger Things* Facebook page posted a photo from the first table reading featuring the whole gang. That means Eleven, Mike, Will, Lucas, Dustin, Nancy, Steve and Jonathan will all be back. Great news.

ARE ANY OF THE FAN THEORIES CORRECT?

In a recent interview with *The Hollywood Reporter*, the Duffer brothers stated that they've been reading our many *Stranger Things* fan theories for season two. Though "most are wrong", there are a few which are "right or very close". They elaborated that although the season two episode titles are deliberately ambiguous, "some of those people have figured stuff out based off of the chapter titles".

The Duffer brothers on set



WILL SEASON 2 PICK UP STRAIGHT FROM SEASON 1?

No. Due to the fact that some cast members' voices have already dropped, the Duffers have stated that the second season will take place a year later, in 1984. Matt Duffer told *IGN*: "As much as I would love to have it be Christmas right after that, it's just not feasible, so we're going to skip a year. They'll be a year older and all the changes they're going through, we'll take that into account and kind of work that into the show."

IS BARB ALIVE?

According to David Harbour, who plays Chief Hopper in the show, she's "fully dead". However, the Duffers have promised to offer justice for Barb in season two. When asked if she would return, they stated that they "don't see it happening".

Have we seen the last of Barb?

WILL THERE BE ANY NEW CAST MEMBERS?

Five! One is Max, played by 14-year-old Sadie Sink, who, according to *TVLine*, is a skateboarding teenage girl whose "appearance, behaviour and pursuits seem more typical of boys than of girls in this era". Is she the inspiration behind the episode title 'MadMax'? Also joining the cast will be her "very muscular and hyper-confident" brother Billy, played by Australian-born *Power Rangers* star Dacre Montgomery.

Joining the adult cast will be '80s movie star Sean Astin (*The Goonies*, *Lord Of The Rings*) as Bob Newby. Netflix describes him as "a kind-hearted former nerd who went to high school with Joyce (Winona Ryder) and Hopper".

Aliens star Paul Reiser is to play probable baddie Dr Owens, a Department of Energy man tasked with containing the events of season one. And then there's Roman, an "emotionally damaged, magnetic young woman who suffered a great loss as a child". Played by Danish actress Linnea Berthelsen, she's described as being "mysteriously connected to the supernatural events at the lab".

A job-listing advert on Backstage hinted at the casting process for extras: they're looking for "80s-looking people" of "all ethnicities", and they're "especially seeking males with longer hairstyles, and females willing to cut their bangs". Are the bangs just the first step towards a full head shave, like Eleven?

NME

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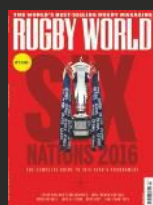
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RADAR

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

Best NEW tracks And when to drop them

BEST FOR GETTING IN THE ZONE

**MR TOPHAT
FEAT. ROBYN**
Trust Me

The Swedish singer teams up with Stockholm producer Mr Tophat on this chilled, housey groove, with Robyn's vocals elevating it to blissful heights.

BEST FOR HARNESSING YOUR POWER

FORMATION
Powerful People

South London twins Will and Matt Ritson are in hypnotic form on this slow-building call to make the world a better place. It's understated, but slick, soulful and mesmerising.

BEST FOR ROMANCING

FOXYGEN
Follow The Leader

The madcap Californian duo have teamed up with a symphony orchestra for new album 'Hang'. On the astonishing 'Follow The Leader', Sam France does a '60s croon over gliding strings and brass.



FOXYGEN

BEST FOR PUTTING YOUR ROCK HORNS UP

METALLICA
Atlas, Rise!

The metal titans gear up for the release of new album 'Hardwired... To Self-Destruct' with this riff-laden six-minute epic.

BEST FOR CHILLING OUT

**GUCCI MANE FEAT.
YOUNG THUG**
I Told You

Gucci's latest is a sleek affair, twinkling notes lighting up his laidback raps like fairy lights. Being out of jail works for him.

BEST FOR DOING YOUR BIT

KEVIN MORBY

No Place To Fall
Morby's new single continues the Bob Dylan feel of his album 'Singing Saw' and will raise money to help end gun violence. Worthy and beautiful.

BEST FOR BEHAVING BADLY

**SECTION BOYZ
FEAT. SKEPTA**

The Worst
South London grime gang Section Boyz enlist the genre's don for this tasty new cut, full of skronking beats, classy string samples and "F**k what you heard" attitude.

BEST FOR POST-FIGHT WALLOWING

THE JAPANESE HOUSE

Good Side In
Finger-picked guitars introduce Dirty Hit signing Amber Bain's latest, before being swallowed up by soft-focus synths. "She's just hurt and in vain / She's between the two", she sighs.

BEST FOR FINDING YOUR VOICE

RAT BOY
Lovers Law

Say goodbye to those Jamie T comparisons – indie's cheekiest star is shaking off that label by rapping over a piece of sublime, wonky electro-pop that sounds more like Gorillaz than Wimbledon's finest.

BEST FOR SOOTHING YOUR HANGOVER

DUA LIPA

Room For 2
Lipa's already proved she can do pop bangers brilliantly on 'Hotter Than Hell' and 'Blow Your Mind (Mwah)'. 'Room For 2' shows a side to her that's softer, more emotional, but just as brilliant.



DUA LIPA

FOR MORE NEW MUSIC,
GO TO NME.COM

Major keys

Gone are the radio-devouring ballads, replaced by some looser, fresher, cooler tunes

ALICIA KEYS

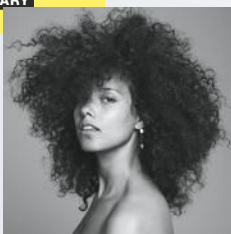
Here



R&B SOCIAL COMMENTARY

TWO TRACKS into her surprisingly fresh sixth album, Alicia Keys issues a mission statement: "Gotta speak the truth when I'm up in the booth." For the next 45 minutes, the piano-playing New Yorker barely falters as she shows a more honest and socially conscious side to her songwriting. Most of the time, it suits her.

From an early reference to her humble upbringing "in a tenement... listenin' to the hook", Keys doesn't shy away from the personal here. On 'Blended Family (What You Do For Love)' she celebrates the complexity of her home life and addresses her stepson directly: "Hey, I might not really be your mother / That don't mean that I don't really love ya." But just as often, she looks outwards. 'Illusion Of Bliss' offers a sensitive exploration of addiction, 'Girl Can't Be Herself' tackles unrealistic female beauty standards, and 'Where Do We Begin Now?' is a relatable portrait of a same-sex relationship. Although 'Here' features some vaguer moments like the bland "one love, one love" vocal hook on 'She Don't Really Care_1 Luv', this doesn't mean Keys pulls her punches. 'Holy War' is a heartfelt plea for



tolerance and equality in a world Keys describes as "divided by difference, sexuality and skin". "So maybe we should love somebody / Instead of polishing the bombs of holy war", she sings grittily over thudding Phil Collins-style drums.

Keys' lyrics are generally more interesting than in the past, but 'Here' also soars because the music feels looser and more youthful than her usual radio-devouring ballads. 'Girl Can't Be Herself' rides a Latin-flecked R&B bounce, 'The Gospel' and 'Pawn It All' wed soulful melodies to old-school hip-hop beats, and 'Work On It' is a classic-sounding soul ballad that wrong-foots you with a surprisingly restrained chorus. Though it's unfairly relegated to the deluxe edition, Keys' percolating summer single 'In Common' remains the freshest, coolest track she's ever recorded.

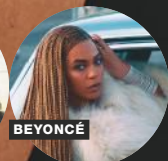
We've known since she debuted with 'Fallin'' in 2001 that Alicia Keys can write songs that sound anthemic. But with 'Here', it feels as though she's dug deep to produce a set of genuine, heartfelt and relevant anthems. **Nick Levine**



FOR FANS OF



LAURYN HILL



BEYONCÉ

Bells and whistles

The New York City duo have tried to untether themselves from the fantastically brutal sound of their first three albums, with mixed results

SLEIGH BELLS

Jessica Rabbit



EXTREME BALANCE MENACE

SLEIGH BELLS WERE YOUR sweetest nightmare. For three fantastically brutal pop albums, Derek Miller's extreme noise terror guitars and nosebleed electro beats smashed together into what sounded like futuristic fascist stadium gigs, while singer Alexis Krauss floated serenely above the chaos cooing beautiful poltergeist pop melodies, the ghost of a J-Pop gig in the ruins of Hiroshima. She was the siren luring you onto modern music's craggiest rocks, Rob Zombie's vision of Little Red Riding Hood. Sleigh Bells' genius was to perfectly blend the ultimate extremes of post-hardcore

noise and saccharine pop, and the dichotomy made them deliciously dangerous.

Upset such a perfect balance, however, and the magic dissolves. Looking to untether themselves from their formula for album four, the NYC duo opted to bow to hardcore convention. Krauss' seductive wisps are now soft metal bawls; she's adopted a standard, warble-heavy tone reminiscent of Heart, Bonnie Tyler and Gwen Stefani, and her vocal cutting-loose ironically shifts Sleigh Bells' sound towards the soft (rock) centre. Now Miller's hair metal riffs on 'Crucible' and 'I Can't Stand You Anymore' seem less subversive and more like '80s nostalgia cash-ins, while much of 'Jessica Rabbit' sounds like it could have been made by a mildly demented Paramore, featuring Avicii.

Whether artistically or financially driven, though, populism doesn't sit right with Sleigh Bells. As if sensing their drift towards Normsville, halfway through the record they start throwing curveballs. 'Unlimited Dark Paths' unleashes the most erratic thrash metal machine

gun guitars and riot rave gabba beats in their arsenal while Alison yells, "*F**k all your lips and your cheekbones!*", the emotional desperation buried within the album's surrealist lyrics of bloodshed, tornadoes, stripteases and love as bombing campaigns spilling over into all-out fury.

'I Know Not To Count On You' splices EDM with jilted, claustrophobic acoustic balladry, 'As If' is a blitzkrieg of laser synths resembling Kepler-452b attacking, while 'Rule Number One' is a rap metal monster in which the pair have a conversation about Miller getting whacked up on stimulants and buying a rifle like a noise pop Travis Bickle – "*There will be no end to my rainmaking*". It's all deranged enough to convince us that Sleigh Bells are still menacing outliers, but on a deep cover mission to infiltrate the mainstream, horns still poking out of their '80s mullet wigs.

Mark Beaumont

FOR FANS OF



(L-r:) Derek Miller and Alexis Krauss

Socking it to the world

Speedy Ortiz leader Sadie Dupuis makes gender politics fun on her fizzing solo debut

SAD13
Sluggo



POLITICS POWER POP

ALBUM
OF THE
WEEK



IN HER DAY JOB AS singer in and leader of US indie-rockers Speedy Ortiz, Sadie Dupuis (AKA Sad13) is an empowering role model for young women. 'Sluggo', her debut solo album, might see her ditch the bandmates and swap spiky guitar riffs for sparkling synths, but her message remains resolutely unchanged. "I wanted to make songs that were the opposite of 'Genie In A Bottle' or 'The Boy Is Mine'," she's said of the motives behind the record, songs that "put affirmative consent at the heart of the matter" and "de-escalate the toxic jealousy and ownership

that are often centred in romantic pop songs".

To some, going into a record with those very serious aims might sound like taking the fun out of pop music. That's not the case. '<2' is full of videogame zaps and sci-fi synths, but also tackles the notions of identity and its malleability. In 'Get A Yes', Dupuis talks consent ("I say yes to the dress when I put it on / I say yes if I want you to take it off") with sugary sweet melodies and distant echoes of Haim.

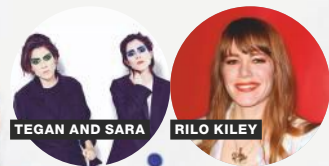
On 'Hype', Dupuis encourages the supportive side of female friendship. "I just wanna hype

my best girls", she sings on the song, which was originally intended for her mainstay band. It's a giddy rush that Taylor Swift would probably adopt as her own personal theme tune if she heard it. 'Coming Into Powers', meanwhile, takes on the gender pay gap ("We work as hard as those making hella dough / Cos their body's status quo") and women's right to choose what they do with both their bodies and their lives ("My girls dancing on a pole got some moves I'd like to know"; "I want a life where I can be who I like").

Shinier and poppier than anything Speedy Ortiz have done, 'Sluggo' is Dupuis' attempt at putting politics into pop. The results are a thrilling and fizzing triumph. **Rhian Daly**

PHOTOS: SHERVIN LAINEZ

FOR FANS OF



TEGAN AND SARA

RILO KILEY

Angrier, edgier

Behold a slightly different Emeli Sandé to the one who was, five years ago, as ubiquitous as shoes

EMELI SANDÉ

Long Live The Angels



POP-SOUL SOPHISTICATED



IT'S TAKEN EMELI SANDÉ almost five years to follow her 5m-selling debut 'Our Version Of Events', a length of time that feels apposite both for her sake and ours. 'Overexposed' doesn't begin to do justice to how ubiquitous the Scots-Zambian singer became in the 18 months following that album's release – for a while it felt as if the BBC, the Brits and her record label were colluding in jamming a feeding tube down the nation's oesophagus until the pop-soul gruel came oozing out of our tear ducts. For Sandé herself, meanwhile, such sudden,

all-pervasive fame came at a high personal cost of its own. In 2014 she went through a painful divorce from her long-term partner after just one year of marriage.

The curiously subdued response to her recent comeback single may indicate a certain weariness on the public's part for round two, but it's certainly no fault of the song itself – the defiant, Rihanna-esque 'Hurts' is about as far from the 'granny music' epithet bestowed on her by Noel Gallagher as it's possible to get.

In fact, at its best – like the libidinous, Jay Electronica-featuring 'Garden', or the intimate, *Twin Peaks* ambience of 'Happen' – 'Long Live The Angels' reveals an angrier, edgier Emeli Sandé, with bitter experience in that mellifluous (if overfamiliar) voice.

Of course, at 15 tracks long, there's no shortage of saccharine *X Factor* balladry either. On 'Tenderly' she's joined by her father and cousins (credited as the Serenje Choir) for a song that is meant to reflect her Zambian ancestry yet ends up as prosaic gospel-pop. Others, like 'Lonely' or 'Every Single Little Piece', are pleasant without ever being impactful: music to pass the morning commute or to add a certain mumsy milieu to the Starbucks queue.

Sandé clearly has the chops to stand out in the sophisticated cross-platform arms race of modern pop music – the soaring 'Shakes' and 'Sweet Architect' are proof of that – but you still wish she didn't fall back so readily on cliché. **Barry Nicolson**

STRANGE & TRUE

'Tenderly' was written during an Oxfam-sponsored trip to Zambia in 2014, where Sandé was sent to investigate women's rights to healthcare and education.



Alien encounter

An astonishingly beautiful film, both visually and emotionally

ARRIVAL

12A Amy Adams, Jeremy Renner, Forrest Whitaker



ALIENS THOUGHT-PROVOKING

WE'VE ALL SEEN ENOUGH films to know that when aliens eventually come to Earth, they'll do so for one of two reasons: they'll either be set on blowing us to bits, starting with our most famous landmarks, or if they're cute ones, they'll be intent on befriending our most introverted children. Whichever their plan, it's usually clear within minutes. Not so in *Arrival*. This astonishingly beautiful new film from Denis Villeneuve is all about what happens when communication is an apparent impossibility.

As the film begins, alien ships have arrived in 12 locations across the globe. They're trying to give us a message, but we don't speak their language and they don't speak ours. Until someone figures out what they're trying to say, they're simultaneously friend and foe. It's Schrödinger's Invasion. Louise (Amy Adams, movingly eloquent in a part that asks more silence of her than speech), a translator who's grieving the death of her daughter, is persuaded to attempt to speak to the aliens, with the help of a mathematician, Ian (Jeremy Renner). The aliens have no mouths, nor even faces, and don't produce anything we'd recognise as writing, so where to start? The film becomes about how you go about understanding

someone when they're giving nothing away, and of course, it's as much about decoding human nature as extra-terrestrial.

Anyone hoping for an action blockbuster will be disappointed. This is an epic of quiet moments. The visual scale is large, but the ideas are larger. Villeneuve continues a faultless run – his last three films were *Prisoners*, *Enemy* and *Sicario*. He has a supreme ability to smooth out the complex. There's a lot here that should be difficult to wrap your head around, but he holds our hand while also trusting us to assemble most of the puzzle. There are obvious comparisons here to Christopher Nolan's *Interstellar*, which struggled to keep a grip on its biggest thoughts. *Arrival* doesn't. It makes the incredibly complicated emotionally simple. It makes you ask questions not just about what's out there, but what's in us. **Olly Richards**

Amy Adams is quietly eloquent in the role of Louise the translator

FOR FANS OF



INTERSTELLAR



CLOSE ENCOUNTERS OF THE THIRD KIND

TV

Teenage kicks

Red Oaks is a bloody brilliant sitcom set in 1985. Prep for the second season with lead actor Craig Roberts

DRAWING ON THE BEST bits of *Dazed And Confused*, *Caddyshack* and John Hughes' oeuvre, *Red Oaks* is a proper funny and slightly surreal coming-of-age sitcom that's set at a country club, bleeds the '80s and focuses on college student David Myers (Craig Roberts), who teaches tennis every summer. Allow Roberts to catch you up as season two hits Amazon Prime...

IT'S INCREDIBLY '80S

"You can't not like the '80s – it's a very innocent time. The dress sense is great; there's a lot of denim. But David's tennis shorts are so bloody small..."

DAVID AND THE OTHER KIDS THINK THEIR LIVES "SUCK BALLS"

"I don't think anything about their lives really sucks balls – that's just the beauty of being a teenager. You think everything is really bad and the smallest detail is blown out of proportion."

YOU CAN RELATE TO THE CHARACTERS

"Nobody really wants to root for somebody who's doing very well. *Red Oaks* has normal people with normal worries – that's what's so endearing. They don't have the world to save, they're just trying to figure out what the hell is going on with their lives."

FOR FANS OF



DAZED AND CONFUSED

CADDYSHACK

ROBERTS HAD TO DANCE HIS SOCKS OFF IN AN EPISODE OF SEASON ONE

"I drink a David Lynch amount of coffee, and for my character's dance scene in season one the creator ordered a coffee truck to get me full of coffee. He was like, 'You need to dance.' I was through the roof. I was like [Quentin] Tarantino."

THERE'S ALSO BEEN A BODY-SWAP EPISODE

"We didn't get the scripts until the read-through. I saw it and was like, 'Oh f**king hell, I've got to play Sam [David's dad, played by Richard Kind]!' I had to spend the next six weeks watching Richard for whatever he does, his bad posture, and trying to emulate him."

DAVID'S A FILM MANIAC

"The first season was David thinking about making films; this season he's definitely going to do it. It was very cool actually – I got to operate an '80s TV camera and cut Super 8 film."

THERE'S A MOUTHY OLD DUDE CALLED HERB AND YOU'LL LOVE HIM

"It's so good doing scenes with [Herb actor] Freddie Roman because he's very unpredictable. He told me he toured with Tom Jones in the Valleys years ago, when Tom was coming up. He's a legend." **Larry Bartleet**

RED OAKS

S2, E1 Amazon Prime
Craig Roberts, Alexandra Socha, Richard Kind



NOSTALGIA GAWKINESS HIJINKS

THE REVIEW

When we last saw gawky college kid David Myers (Roberts), in the season one finale of this fine sitcom, he was waving goodbye to his Paris-bound girlfriend Skye at New Jersey country club Red Oaks (David works summers teaching tennis there, it's owned by Skye's hothead dad – it's all fine). Episode one of series two finds him visiting her for New Year in the French capital, where they spend a blissful few hours before being ambushed by her disapproving parents. The remaining squirmathon is a nice holiday for the *Red Oaks* cast, proving the show doesn't need to be tied to the New Jersey club's '80s nostalgia haven – but it'll be no bad thing to get back to *Red Oaks'* menagerie of weirdos for the remainder of the season.



Craig Roberts as David (centre) and *Red Oaks'* menagerie of weirdos

Under THE RADAR

YOU HEARD IT HERE FIRST

Stevie Parker

Bristol-based 24-year-old writing
love songs of the highest order

PHOTOS BY ZOE MCCONNELL

STYLED BY KOULLA SERGI

HAIR AND MAKE-UP BY JOHANNA
DALEMO USING MAC COSMETICS

Stevie wears:

Jacket, £69, Jumper, £28, both Topshop
Jeans, £45, BDG at Urban Outfitters
Shoes, £75, Adidas at Schuh





AFTER TAKING BACKING roles in friends' bands in her early teens, and battling through bouts of creativity-stunting anxiety, Stevie Parker is ready to step into the limelight. The 24-year-old's stunning electro-folk EP 'Blue' has just dropped, and was written around the time a relationship was coming to an end. Her music would never have happened without the anguish, she says.

Why did you pick a school singing competition for your first solo performance?

"I've always found it easier to boost other people than take any space for myself. I just felt like it was a necessary step for me and maybe it was an inner-subconscious thing. I didn't win, though."

Did dealing with anxiety and insomnia affect your music?

"It's something I still wrestle with constantly. But at the same time it makes you see things in quite a unique way. If what I have to go through feeds my creativity, then ultimately I'm going to be giving more to the world doing that rather than having loads of fun."

What's your EP 'Blue' about?

"Collectively it's a homage to feeling s**t, really. All the songs are about not being able to find peace in relationships. They're never easy and it's like holding a mirror up to yourself. Nothing questions your relationship with yourself more than your relationship with someone else."

The EP is big on both ambience and intimacy – was there any point where you tried something different?

"If you just want to go out and have a great time and write bangers, then fine. Everything has its place. But if you describe heartache, everyone understands it. People say they often feel very moved by my music and that's the intention. I'm all about trying to tug on the heartstrings."

Why is now your time?

"There are a few girls in pop who are just being completely blasé about the whole system and the industry. I was obsessing over how I wanted to look or who I wanted to cite as inspiration. Eventually I just went, 'I don't care any more.' I think Lorde was one of the first people in pop to do that, and it'd be cool to further that movement."

Thomas Smith





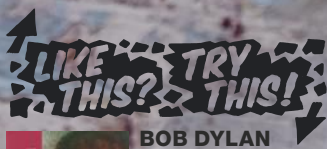
Stevie wears:

Jacket, £670, Off-White at Harvey Nichols
Top (worn underneath), £18, Topshop
Jeans, £45, BDG at Urban Outfitters

Opposite:

Coat, £39.99, New Look
Jumper, £95, Calvin Klein
Jeans, £45, BDG at Urban Outfitters

FOR FANS OF *Best track*



STRANGE & TRUE



THE XX



LAPSLEY

'THE CURE'

Set to a subtle blend of R&B and electro, the lyrics show Stevie at her most vulnerable and honest. Will have you reaching for the tissues in no time.



BOB DYLAN

'Blood On The Tracks'

Penned just after his first divorce in the mid-'70s, this album is a blend of regret, anger and love. An essential for all jilted lovers.

Despite only just getting round to releasing her first EP, she's already recorded and completed her debut album with producer Jimmy Hogarth (Sia, Amy Winehouse).





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SUN 30 GLASGOW THE GARAGE

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TUE 02 NOTTINGHAM RESCUE ROOMS
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FRI 05 BRIGHTON CONCORDE 2
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21 DUBLIN Academy 2
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SUNDAY 5th FEBRUARY LONDON O₂ ACADEMY ISLINGTON

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SAT 19 NOV	MANCHESTER O ₂ RITZ
THU 24 NOV	LEICESTER O ₂ ACADEMY
FRI 25 NOV	OXFORD O ₂ ACADEMY
SAT 26 NOV	LEEDS O ₂ ACADEMY
FRI 02 DEC	BRISTOL O ₂ ACADEMY
SAT 03 DEC	LONDON O ₂ ACADEMY
SAT 10 DEC	SHEPHERDS BUSH EMPIRE GLASGOW O ₂ ABC

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live

THE MOST IMPORTANT
GIGS THIS WEEK

Rock your face off

Biffy Clyro and
more have been
announced for the
2017 Download Festival

DOWNLOAD FESTIVAL 2016 was soggy, gaining it the nickname 'Drownload' on social media. Fingers crossed the spiritual home of rock will keep the clouds at bay for 2017's edition, because a big 'n' brilliant chunk of the line-up was announced last week. Top of the agenda are Scottish rock trio Biffy Clyro, who will headline the Leicestershire fest for the first time on Saturday June 10. Others on the line-up include Slayer, Five Finger Death Punch and Rob Zombie, and other first-timers Prophets Of Rage and Of Mice & Men. Then there are the other two headliners. Friday's System Of A Down have headlined twice before and reckon "the energy and atmosphere there is always electric". Sunday headliners Aerosmith – who've also topped the bill twice – are even fonder of the festival, with guitarist Joe Perry saying it's "always one of the ones I circle" when he's perusing the band's upcoming tour dates. "Donington is like home to us," he says. "I have great memories playing there. I can't wait to make some more."

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DOWNLOAD FESTIVAL

WHEN: June 9-11 2017

WHERE: Donington Park,
Leicestershire

TICKETS: £205 for three
nights' camping



**ON SALE
NOW**

MAC DEMARCO

Canadian slacker-rock dude and all-round funny guy

MAY 2017

Tue 30 & Wed 31 O2
Academy Brixton, London

TELL ME MORE: Mac's first UK date in almost a year – at this 5,000-capacity London venue – sold out in just a few hours, so a second date (Wednesday) has been added to satisfy demand. If you go for his tunes ('Ode To Viceroy', 'Salad Days') you should also be aware that he might also strip down to his birthday suit, as he's wont to do.

TICKETS: £26.67

LITTLE MIX

Pop group off *The X Factor*

OCTOBER 2017

Sat 28 Arena, Sheffield

Mon 30 & Tue 31 Motorpoint
Arena, Cardiff

NOVEMBER 2017

Wed 1 Echo Arena, Liverpool

Sat 4 Metro Radio Arena,
Newcastle

Tue 7 SSE Arena, Belfast

Sat 11 SSE Hydro, Glasgow

Mon 13 First Direct Arena,
Leeds

Wed 15 Motorpoint Arena,
Nottingham

Sat 18 Genting Arena,
Birmingham

Tue 21 & Wed 22 Arena,
Manchester

Sat 25 The O2, London

TELL ME MORE: The four-piece pop outfit tour their upcoming fourth album 'Glory Days'.

TICKETS: £28-£44





METRONOMY

Synthy group from Devon, fronted by producer Joe Mount

MAY 2017

Tue 16 The O2 ABC, Glasgow

Wed 17 Albert Hall, Manchester

Fri 19 O2 Academy Brixton, London

TELL ME MORE:

Metronomy's recent fifth album 'Summer 08' was the first recorded alone by frontman Mount since their debut. Outside of festival appearances, this will be its first live outing in the UK – and just in time for summer.

TICKETS: £19.50-£21.50

FOR MORE LIVE MUSIC,
GO TO NME.COM



GALLANT

Alternative R'n'B singer from Washington DC, loved by Seal, Elton John and Sufjan Stevens

DECEMBER

Sun 11 Deaf Institute, Manchester

Mon 12 Islington Assembly Hall, London

TELL ME MORE:

Christopher Gallant isn't even 25 yet, but he's already got a load of stars onside with his forward-thinking R'n'B. His undeniable 'Weight In Gold' shows his talents off best, but onstage he's also a hive of falsettoing energy.

TICKETS: £13.75-£16.50

TEGAN AND SARA

Twin sisters and aces of pop

FEBRUARY 2017

Mon 13 Roundhouse, London

Tue 14 Albert Hall, Manchester

Wed 15 O2 Academy, Bristol

Fri 17 O2 ABC, Glasgow

Sat 18 O2 Institute, Birmingham

TELL ME MORE:

The Canadian duo released their poppiest album yet in June, a lean 32 minutes of brilliant bangers like 'U-Turn' and 'Stop Desire', which suggest this tour should be loads of fun.

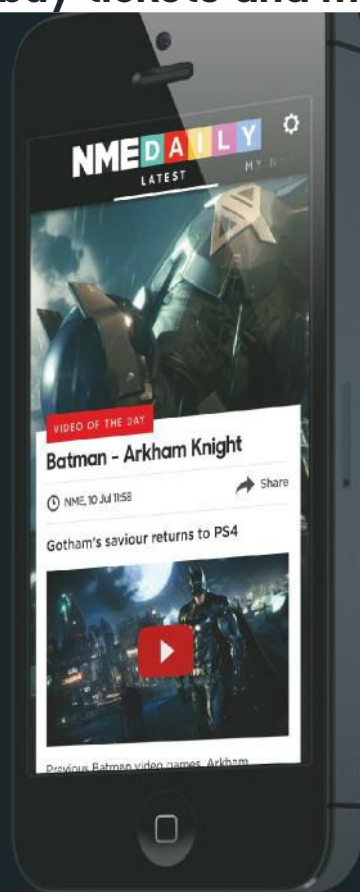
TICKETS: £23.10-£31.45



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ARDYN

Fri 11 Castle Hotel, Manchester
Thu 17 The Green Door Store, Brighton

ARISTOPHANES

Wed 16 Headrow House, Leeds
Thu 17 Birthdays, London

BASTILLE

Sat 12 SSE Hydro, Glasgow
Sun 13 Metro Radio Arena, Newcastle

BETSY

Tue 15 Courtyard Theatre, London

BUGZY MALONE

Fri 11 Albert Hall, Manchester
Sat 12 The Plug, Sheffield
Sun 13 O2 Academy, Newcastle

CABBAGE

Fri 11 The Green Door Store, Brighton
Sat 12 Underground, Plymouth
Thu 17 Stereo, Glasgow

COURTEENERS

Fri 11 O2 Guildhall, Southampton
Sat 12 O2 Academy Brixton, London
Tue 14 UEA, Norwich
Thu 17 O2 Academy, Birmingham

CRYSTAL CASTLES

Sat 12 Motion & The Marble Factory, Bristol
Tue 15 Electric Ballroom, London
Thu 17 Concorde 2, Brighton

CRYSTAL FIGHTERS

Fri 11 O2 Academy Brixton, London
Mon 14 Dome, Brighton
Tue 15 O2 Academy, Bristol
Thu 17 Albert Hall, Manchester

DANNY BROWN

Sat 12 O2 ABC, Glasgow
Tue 15 University Union, Leeds
Wed 16 The Rainbow Complex, Birmingham
Thu 17 The Old Market, Hove

EDEN

Tue 15 King Tut's, Glasgow
Wed 16 Academy, Manchester
Thu 17 Dingwalls, London

GENGAHR

Wed 16 The Old Fire Station, Sheffield
Thu 17 Buyers Club, Liverpool

GIGGS

Fri 11 O2 Forum Kentish Town, London

HONEYBLOOD

Wed 16 The Cluny, Newcastle
Thu 17 The Wardrobe, Leeds

HOOTON TENNIS CLUB

Sat 12 The Horn, St Albans
Sun 13 The Joiners, Southampton
Mon 14 Clwb Ifor Bach, Cardiff
Tue 15 Bodega, Nottingham
Wed 16 The Garage, London



PEACHES

PEACHES

Fri 11 The Invisible Wind Factory, Liverpool
Sat 12 Trinity, Bristol

PHANTOGRAM

Mon 14 Patterns, Brighton
Wed 16 Heaven, London
Thu 17 The Deaf Institute, Manchester

JAMIE T

Tue 15 O2 Academy, Bournemouth
Wed 16 O2 Academy Brixton, London
Thu 17 Olympia, Liverpool

JULIA HOLTER

Mon 14 O2 Shepherd's Bush Empire, London
Tue 15 Cathedral, Manchester
Wed 16 Sage, Gateshead
Thu 17 The Art School, Glasgow

KATY B

Sat 12 Motion & The Marble Factory, Bristol

LAURA MVULA

Mon 14 Sage, Gateshead
Tue 15 Old Fruitmarket, Glasgow
Wed 16 Albert Hall, Manchester
Thu 17 Rock City, Nottingham

LITTLE CUB

Tue 15 Electrowerkz, London

NIMMO

Sun 13 Hare & Hounds, Birmingham

PUBLIC IMAGE LTD

Tue 15 City Hall, Salisbury
Wed 16 The Assembly, Leamington Spa

SAVOY MOTEL

Wed 16 Shacklewell Arms, London

SHAME

Wed 16 Westgarth Social Club, Middlesbrough

SLAVES

Fri 11 The Great Hall, Exeter
Sun 13 University SU, Cardiff
Mon 14 Corn Exchange, Cambridge
Tue 15 O2 Academy & Underground, Leeds
Thu 17 O2 Academy, Newcastle

TRAAMS

Fri 11 Brudenell Social Club, Leeds
Wed 16 Picture House Social Club, Sheffield
Thu 17 Aatma, Manchester



GENGAHR

SOUNDTRACK OF MY LIFE

Prof. Brian Cox

TV's top physicist, ex-member of D:Ream

THE SONG I CAN'T GET OUT OF MY HEAD

ERIC IDLE

*Theme For The Infinite
Monkey Cage*

"I don't know why [Eric] decided to write the theme song for it, but he just kind of came up with this George Formby riff and I loved it. So Jeff Lynne then said: 'Well, I'll produce it.' Jeff also played ukulele and sang backing vocals. It's still in my head because we're writing a musical called *The Entire Universe* (Based On A True Story) as a BBC Christmas special and the song is in that. I'm in rehearsals for it at the moment and it's still going round and round in my head. He writes catchy songs."



ERIC IDLE

THE SONG I WANT PLAYED AT MY FUNERAL

ALIEN SEX FIEND

Dead And Buried

"I want my funeral to be sort of gothic-themed. I'd just go through the back catalogue of Bauhaus and a bit of Sisters Of Mercy."



THE SONG THAT MAKES ME WANT TO DANCE

ALIEN SEX FIEND

Dead And Buried

"By the time I got to the age of about 16 or 17, I started going to clubs. I was a goth by that point, so I'd gone through my New Romantic phase. There was a great, great place called Affleck's Palace in Manchester. You basically walked backwards and forwards in second-hand overcoats and black boots, feeling alienated."

THE FIRST SONG I REMEMBER HEARING

PINKY AND PERKY

Yellow Submarine

"My grandad had a radiogram, which is one of those big wooden kind of things that was a record player but also had a radio. We always used to play seven-inch and 12-inch records on it, so they would've bought me it as a seven-inch single. It would've been at my grandparents [where I first heard it]."

MY FAVOURITE SONG ABOUT SCIENCE

DINAH WASHINGTON

Destination Moon

"I love those songs, from the early '60s mainly, when the Apollo moon landing is being talked about. There are so many songs like that – 'Fly Me To The Moon' by Frank Sinatra and after that there was 'Rocket Man' by Elton John and 'Space Oddity' by David Bowie. It was in the culture for about 10 years, all the way through that transition from '50s American music. It was about exploration, going to the moon and going into space, but I love it because it's so of its time. Dinah Washington is a brilliant singer, but it's just got that '60s swing to it as well. I think it's a great, optimistic song."



DINAH WASHINGTON

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THE FIRST SONG I FELL IN LOVE WITH

RODGERS AND
HAMMERSTEIN

Oklahoma!

"I spent a lot of time at my grandparents' down the road. [My grandad] liked musicals, so he had big, weighty vinyl recordings of mainly Rodgers and Hammerstein. I don't know what it was about 'Oklahoma' that appealed to me. I think it's just one of those things that really appeals to kids."



The wisdom of
the NME archives

THIS WEEK

U-GOD

Wu-Tang Clan

November 11, 2011

"A lotta people got misconceptions about Wu-Tang. Sometimes we do wreck s**t, though."



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