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MARS

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NME

Hello...



IF YOU LIVE IN THE UK, there's not a lot you can do in the aftermath of Donald Trump lying and bullying his way into the White House, other than hoping and praying he hasn't

started World War III by the time he leaves office. In the meantime, nothing will beat the blissful escapism that pop music is capable of providing. An amazing song/gig/album is currently the best legal and readily available way for human beings to suspend whichever reality it is you're trying to avoid, even if just for a moment.

I guarantee, for example, that if you get the song 'Uptown Funk' into your ears right now, all you'll be able to think about for the next four and a half minutes is where the nearest dancefloor is and where the hell you can read an exclusive interview with the caramel-voiced monster singing all those wild verses. His name is Bruno Mars and, as luck would have it, he's on the cover of NME this week. "The reason music resonates so much for me is it made it cool to dance," he says. "It was cool to be joyous, have fun and wear some flashy s**t." The kind of behaviour that'll cheer you right up.

TOM HOWARD
Deputy Editor
@tomahoward

Connie Constance
p36

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Bruno Mars

"Music is about love. Get people on the dancefloor... That's why I fell in love with it"

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The ballsy Swede lives her life "chasing the next rush". It's working out well for her

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The many faces of the Canadian superstar. Weird Weeknd. Dirty Weeknd. Wet Weeknd. And more!

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

So long, Len

The legendary Leonard Cohen died on November 7, aged 82. Here are extracts from two tributes by **NME** writers

KEVIN EG PERRY

"It will probably be said that Leonard Cohen's death is another tragedy in a year that appears to have been mainly constructed from disasters. I'm not so sure it is a tragedy to die with such grace and wisdom. If there is such a thing as a good death then it appears, at least from a distance, that Cohen found it. Just four weeks ago, on his birthday, Cohen released his 14th record 'You Want It Darker'. It's a remarkable album, full of poetry, black humour and, of course, intimations of mortality. On the title track he uses the word 'Hineni', the Hebrew word meaning 'Here I am'. He sings: *"Hineni, hineni, I'm ready, my lord"*. Cohen's songs were always touched by death but by the end, after a lifetime of contemplation and Zen meditation, he'd achieved a state of humble acceptance when facing the abyss."

BARRY NICOLSON

"As a recording artist, Leonard Cohen didn't simply write songs – he set wisdom to music. It's an old quote from a 1976 interview, reflecting on the death of his friend (and former lover) Janis Joplin, that seems to best sum up Cohen's long, remarkable career. 'There are certain kinds of artist that blaze in a very bright light for a very brief time: the Rimbauds, the Shelleys, Tim Buckley, people like that – and Janis was one of them. Then there's the other kind, like Sartre or Bernard Shaw, who are careful about themselves and what the risks are. You can't get too safe but as you get older you learn something about survival. The game is rough from a lot of points of view, because the prizes are big and the defeats are big too. The life is rigorous, and the invitations to blowing it are numerous and frequent. Me? I'm careful as I can be without it getting too much of a drag.' For many of us, Leonard Cohen's music might have served as the soundtrack to our dark nights of the soul, but it was never, ever a drag."

To read the full versions of these pieces, and for more on Leonard Cohen, head to NME.com

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On board with you

The sound of the Mannequin Challenge

Rae Sremmurd's 'Black Beatles' is the unofficial soundtrack to the craze of people filming themselves motionless holding unsustainable poses. Swae Lee and Slim Jxmmi talk about becoming a viral phenomenon

How did you become part of the Mannequin Challenge meme?

Jxmmi: "We were on Twitter, saw the high school craze videos and retweeted them. Then we decided we were going to do one [at a Denver concert on Nov 3] and it hit the target. It blew it out of the water."

Will it become a regular part of your shows?

Jxmmi: "It already has. Every time we get to the end of a show we say: 'We're about to do the Mannequin Challenge,' and the whole crowd freaks out."

When you were making 'Black Beatles', did you have any idea how popular it would end up?

Swae: "Old people listen to it, young people listen to it, every race – I just thought it was good quality music, but didn't think it would cross over to that level. Never imagined in the world the real Beatles would hear it, though. Shout out to the Mannequin Challenge!"

(L-r) Slim Jxmmi and Swae Lee

"Shout out to Adele!"

Swae and Slim rate the best Mannequin Challenges

ADELE

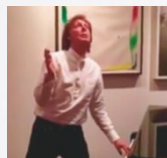


Swae: "You WHAT? Man! I didn't even know Adele did it [on being told hers is

Western-themed]. Wowwww, that's off the scale."

Slim: "That's crazy. Shout out to Adele! What song did she do it to? I want to see that."

PAUL MCCARTNEY



Slim: "Paul's was the best. That was icing on the cake."

Swae: "It was

crazy – like the ultimate co-sign because he was the original Beatle, you know what I'm saying? So that was just a legendary day. It blew my mind!"

HILLARY CLINTON



Swae: "That was epic. When Hillary did it, all those crowds, those people, that

you have no idea how to reach with your songs, heard it. Crazy." **Slim:** "I wish Hillary Clinton would have did it sooner – she might have got a win! For real!"



BRUCE SPRINGSTEEN

The Boss's motorbike broke down in New Jersey, but he was rescued by a gang of lovely local bikers. Hurrah!



KANYE WEST

Has better odds of becoming the next US president than Trump did at the start of his campaign.



DONNIE TRUMPET

Nico Segal was moved to change his stage name due to its similarities to the new president of the US.



KATY PERRY

Cancelled a concert in China. Luckily, David Beckham stepped in. Even luckier, he didn't sing.



COMING DOWN YOUR CHIMNEY

BAD SANTA 2

15
STRONG LANGUAGE
SEX REFERENCES, SEX



IN CINEMAS **NOV 23**

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"I f**king hate Donald Trump"

Three of rock's most outspoken voices respond to the shock result of the US presidential election, and reveal what they think the future holds...



"I HOPE THE PROTESTS CONTINUE"

Billie Joe Armstrong
Green Day

"I f**king hate Donald Trump. He's not my President. He doesn't represent a large part of the country – he doesn't even represent the people who voted for him. There are working class people that wanted change and who were maybe desensitised to all the racist rhetoric. I don't think a lot of them actually are racist people, but the fact is that they voted the guy in. Hopefully, something drastic will happen in the future where he's not in office any more."

"Everything feels brand new right now and pretty raw – but I don't think anybody was prepared and that's why you see so much shock and outrage."

"Nobody thought Trump would win and that's why everybody is scared out of their minds. But I think that's what happens when people get desperate and feel that they're not being heard."

"Already, we're starting to see demonstrations. For example there were 100,000 people in New York and there's a lot more to come. I hope that continues."



"CONVENTIONAL WISDOM HAS GONE UP THE SPOUT"

Frank Turner

"It's quite a year we're having. One of the main takeaways is that whatever conventional wisdom was, it seems to have gone completely up the spout. Who knows what's happening or what's going to happen?"

"It's sort of tedious to constantly refer to the 1930s but here I go. The thing that happened in the 1930s in Europe was the desertion of the centre ground and the division of society into two completely different, irreconcilable camps. Within that context, it seems to me the best thing to try to do at this time is to be aggressively centrist and to try to reach out and understand other people on their own terms. It's hard to do, particularly when you're talking about aggressively racist people who I don't particularly wish to have any association with."

"But the choice is to either have two completely opposed camps or to have some sort of dialogue – I would always take the dialogue option myself."



"IT'S A STRANGE AND FRIGHTENING TIME"

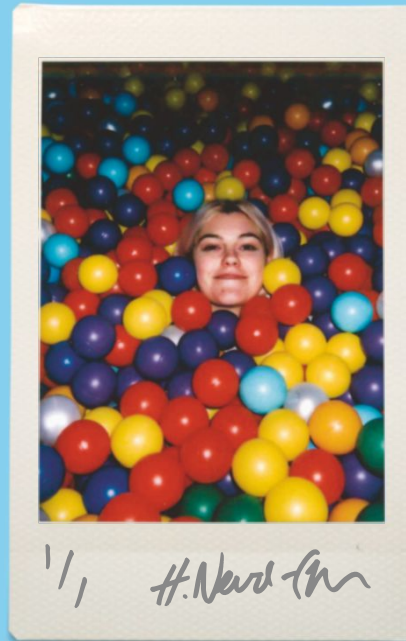
Rou Reynolds
Enter Shikari

"There's an end-of-the-world feel to Trump. There's no light at the end of the tunnel with a happy ending. It's pretty depressing."

"With this and Brexit, it's the domino effect people are scared of. There's the National Front in France, Golden Dawn in Greece. Austria, Germany and beyond all have far right movements on the up."

"Nationalism is becoming more than acceptable again – it's becoming the main thrust of how you build a movement. You have to keep bigging up your nation and anything anti-immigrant is completely in the mainstream now. It's very strange and a very frightening time."





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INTERVIEW: ANDREW TRENDLELL. PHOTOS: ROGER SARGENT, REX FEATURES

It's a Libertines exclusive

As Pete Doherty gears up to drop his new solo album 'Hamburg Demonstrations', partner-in-rhyme Carl Barât talks to *NME* about the fourth Libs album

IT'LL BE MADE IN THEIR NEW HQ

"We're looking to bed in together. We want to get our own place, which is a bit of a long and convoluted project. There's a lot of planning and maybes, which I can't say too much about, but we're looking at getting our own factory."

IT'LL BE 'CLASSIC' LIBERTINES

"I guess that's a nice way of looking at it. The things we write about are kind of lifelong themes – it's part of the vocabulary really. I certainly think it's good to explore new ideas and write about other things but our voices are our voices and that's not changing. We'll just be rolling up our sleeves and the hard work will pay off. Arbeit macht frei [work sets you free]."

IT'LL BE THEIR BEST YET

"The pressure is on just to make the best record we can. I'm confident we've got something to say and write about and all that chemistry can come out true to form."

IT COULD BE OUT IN 2017

"If we don't have something by next year, then my name's not Donald Clinton."

Carl Barât plays the charity gig Ed Harcourt & Friends: A Benefit for Child Refugees at London's Union Chapel on Friday December 2

(L-r:) Carl Barât, Pete Doherty, John Hassall and Gary Powell



2

Number of Spice Girls currently in the studio working on new material. (Ginger and Baby, FYI.)



£33m

David Bowie's personal art collection sold for a whopping sum at a recent two-day auction.



1

Leonard Cohen songs Coldplay covered at their London Palladium gig – it was 'Suzanne' by the way.



5

Number of hours Skepta revealed he stared out of a window, alone, after he won the Mercury Prize. :(

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ON THE RECORD



BIG OPINIONS. NO FILTER.

THIS WEEK

I'll always fancy Leonard Cohen

I HONESTLY THOUGHT I'd run out of tears for 2016. My emotions began taking a battering back in early January, when I sobbed at the bus stop on the way to work after hearing about the death of David Bowie. Then there was the sneaky office bathroom weep when Prince sashayed off this mortal coil, the hungover tent wait after finding out about Brexit on the rainy Friday morning of Glastonbury, and the 3am howl as I sat in my pyjamas on the sofa eating Quavers and watching Donald Trump sail to victory just last week.

The final, soggy straw, however, came when I received a text in the middle of the night from my mum a week ago on Friday telling me that Leonard Cohen was dead. Reader, I am not too proud to admit that



I bawled my eyes out for a good 10 minutes. Then I put on some of his saddest songs and cried some more as I scrolled through Instagram looking at endless pics of the dapper pensioner posted by heartbroken friends and the strangers whose lunch photos I've become far too invested in to stop following anytime soon.

"Here was a serious man but one with a definite twinkle in his eye"

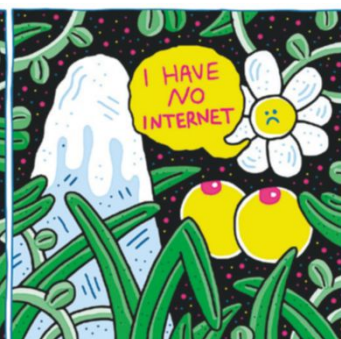
Despite the fact that Leonard Cohen would have been well into his sixties when I first discovered his majestic moroseness, there was something about him that I – a teenager with little to no experience of, well, anything apart from rudimentary shoplifting at River Island and overzealous lip gloss application – immediately connected with. Here was a serious, impeccably dressed man, but one with a definite twinkle in his eye. He might have looked like an off-duty university professor, but he sang about blow jobs in

hotel rooms, going to New York jazz bars in the middle of the night and the kind of love that sweeps you off your feet before spitting you out, leaving you cold, alone and confused. At that point my only experience of love was an all-consuming crush on Blur's Damon Albarn, but I was sold. There was a new moody babe in town.

Sex, death and decadence ran deeply throughout Leonard Cohen's work, huge swathes of which were typified by a graceful sleaze and almost stately eroticism. Leonard Cohen was sexual in the way an Egon Schiele painting is sexual, rather than the way a quick scroll through Pornhub is sexual. He was dirty yet dignified. He was almost definitely not the kind of man a 15-year-old should be having daydreams about, and yet...

When, years later I finally got to meet the man himself at a press conference for his 2012 album 'Old Ideas', it was an overwhelming experience. He might have been frail, but his presence was powerful, as was his mischievous grin when my mate and I went in for a hug. Here's to Leonard Cohen, always and forever the ultimate ladies man. @leoniemaycooper

PHOTOS: GETTY IMAGES



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THIS WEEK

Lady Gaga's cocktail menu

HEAD TO JOANNE TRATTORIA ON WEST 68TH Street, NYC, and you could be served a Sexxx Dreams Sangria cocktail by an A-list superfreak in a dress made entirely of glacé cherries. For this is the Germanotta family restaurant, and daughter Lady Gaga often works the bar when she's in town. According to dad Joe's new recipe book *Joanne Trattoria Cookbook*, these are her signature mixes...



THE CYNTHIA

Named after Gaga's mum, The Cynthia consists of half a shaker of Gordon's Gin, a splash of St Germain and two ounces of grapefruit juice shaken and served in a chilled martini glass. That's if, unlike Gaga, you can keep it off the floor. "Whenever she comes in it's always slammed because word gets out that Lady Gaga is mixing drinks," says bar manager Ana Coste. "She sure is messy, but she's actually a pretty good bartender."



NUT CAPPUCINO

For this boozy caffeine jolt, Gaga will pour in a shot of espresso, add Frangelico, Nocello and Amaretto, and top it off with steamed milk and foam. But please don't tip your waitress. "Typically, if you have a busy night you'll have a bartender and a bar-back to assist," says bartender Patrick Taylor. "He or she will get a portion of the tips – it's called tipping out. So Gaga's making drinks and the bartender, Josh, joked: 'I'll tip you out,' and she said: 'No, no. Don't tip me out.' She was worried he was really going to give her a portion of his tips."



GAGA'S RESTAURANT



THE MONSTER

Expect a bad romance with half a shaker of mandarin vodka, two ounces of pineapple juice and a splash of granadine, garnished with an orange slice and maraschino cherry. Just watch out that the in-house ghost doesn't tip it down you. "I call him Gulpy," says bar manager Ana Coste. "Maybe 40 years ago, when it was liquor store, a Dominican kid tried to rob the place. The manager shot and killed him. The front door will open and shut, glasses will go flying off the wall, doors will lock from the inside... Stefani [Gaga] came in with her assistant, something went whoosh and pushed her assistant into the table. I said: 'That is not nice, Gulpy. These are good people.'"

LITTLE MONSTER MOCKTAIL

One for Gaga's underage fans, mixing orange, pineapple and apple juice with ice, with two splashes of grenadine and an orange slice to garnish. Adults can add vodka or prosecco for a kick, and you might need it to deal with weeping Little Monsters making pilgrimages to Joanne. "A lot of fans drop off gifts for Stefani," says Joe. "One fan did a portrait of her made entirely out of beads. Chef Art's husband, Jesus Salgueiro, has done a series of Gaga-inspired, hand-painted dinner plates. Each one depicts one of her looks." "This place is like a Mecca for Gaga fans," adds waiter Alex Dolan. "People will tell us their life stories – they'll cry because she's changed their lives."



GAGA



GAGA'S DAD

It's all gravy

Gaga's dad Joe Germanotta on how Sunday gravy is the secret to family culinary harmony

"Where I come from, Italian-Americans use the word 'gravy' to refer to that big pot of sauce that simmers for hours on the stove every Sunday. To us, Sunday gravy is more than a meal – it's a way of life. The long simmering ensures families spend time together. When preparing the menu at Joanne, I wanted that spirit of family, food and love at the heart of every dish, so returned to childhood memories of Sunday gravy and my mother's recipes for inspiration."

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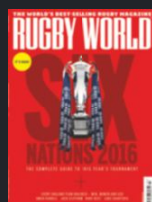
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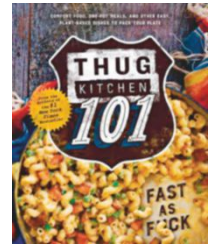
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THIS WEEK'S OBJECTS OF DESIRE



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£11.89 amazon.co.uk



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£249.95 beatsbydre.com



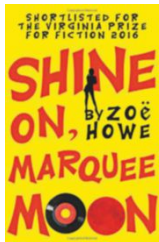
Gin palace
Slingsby's Rhubarb Gin is a tart take on a classic.
£39.99 wslingsby.co.uk



Demonic discs
'Black Sabbath: The Ultimate Collection' is best listened to on this satanic cruciform vinyl.
£42.99 hmv.com



Totes amaze
This Nirvana-inspired bag is perfect for carrying vinyl. It's what Kurt would have wanted.
£8 goodgoodpins.com



Rock reading
Shine On, Marquee Moon is rock biographer Zoë Howe's first novel.
£8.99 amazon.co.uk



Animal attraction
Dr Martens and Stussy's capsule collab features these ace leopard creepers.
£130 drmartens.com



Bar snacks
Rhythm 108's dessert bars are all natural and rather yummy.
£1.50 rhythm108.com



Enter the dragon
Wu-Tang man RZA is behind the new 36 Chambers line, including this neat dragon pin.
£4 36chambers.com



Loved up
A tribute to Amy Winehouse, this necklace references the late singer's heart tattoos.
£80 fredperry.com



Beer of the year
Camden Town Brewery's Beer 2016 has been aged in cognac and tequila barrels.
£9.99 beerhawk.co.uk



Brotherly love
The awesome Oasis film *Supersonic* is out now on DVD. A must-watch.
£9.99 amazon.co.uk



Disco days
Life And Death On The New York Dance Floor details the '80s party scene.
£22.99 soundsoftheuniverse.com

Want to see Disney's *Moana* first?

Read on...

FROM THE DIRECTORS OF classic Disney animations *Aladdin* and *The Little Mermaid*, *Moana* is this year's most stirring CG-animated feature film.

Set on a mystic island in Oceania, it follows 16-year-old Moana (played by newcomer Auli'i Cravalho) as she persuades legendary demigod Maui (Dwayne Johnson, AKA The Rock) to join her on an epic and potentially dangerous voyage across the Pacific Ocean. It's a journey of self-discovery for Moana, a spirited teenager who has always been inexplicably drawn to the ocean – but also a high-stakes mission that could help secure her people's future.

With dazzling Walt Disney Animation Studios visuals, songs co-written by *Hamilton* creator Lin-Manuel Miranda and a voice cast that includes *Flight Of The Conchords*' Jemaine Clement and *The X Factor*'s Nicole Scherzinger, *Moana* is a funny, thrilling and touching adventure that's set to become one of 2016's most talked about movies.

HOW DO I CLAIM TICKETS?

Moana sails into cinemas on Friday December 2, but over 1,000 NME readers can see it first and for free at special preview screenings taking place at 10 venues across the country on Tuesday November 29. For a list of locations and to claim free preview tickets, visit showfilmfirst.com and enter the code OCEANIA.

Disney
MOANA

IN CINEMAS DECEMBER 2

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What's ON your Headphones?

THIS WEEK

Boxpark Croydon



< SEAN XIMINES 18, works in Topman

Listening to:
BIG SEAN FEAT. KANYE WEST
All Your Fault
"He's lyrical. He doesn't just rap about mainstream things."

Wearing: H&M jacket, Topman trousers, Nike trainers.
Best thing about Croydon: "Everything is close by, which is really useful."

"An amazing place to eat, drink and hang out"

ELIZABETH KALOZOIS > 20, talent scout

Listening to:
MISSY ELLIOTT
The Rain
"I miss the old flow. We need more of that."

Wearing: Jack & Jones jacket, H&M top and jeans, Vans trainers.
Best thing about Croydon: "It's up and coming. Boxpark will help."



< SASHA GREEN 26, visual merchandiser

Listening to:
PRESIDENT T FEAT. JME
House & Pop
"I was in the video!"

Wearing: Disney x Lazy Oaf jumper.
Best thing about Croydon: "Boxpark is an amazing place to eat, drink, hang out and meet new people."

RORY BOWEN > 27, broker

Listening to:
KINGS OF LEON
Milk
"It's one of those songs you can listen to all the time and not get bored of."

Wearing: ASOS T-shirt, Zara jeans, UNIQLO jacket.
Best thing about Croydon: "It seems pretty safe, and there's a great atmosphere. Croydon's on the way up."





MARS LANDING

How the hell will **Bruno Mars** go about following up the Mark Ronson-led monster of 'Uptown Funk'? By going back to the music of his childhood, he tells **Hamish MacBain**



“So...?!”

I haven't even sat down and Bruno Mars, quiff now replaced by curls under a baseball cap, is already quizzing me about what I think of his third album. He wants to know where I listened to it, what kind of sound system it was played through, which songs I liked best, if the mixes were sounding good and so on.

This is partly because, at this point, very few people have heard '24K Magic'. There's one copy in the world, on an iPod touch that was whisked straight back to a safe in the head of his record company's office as soon as I'd finished with it. But it's mainly because Mars is a both a perfectionist and a consummate people pleaser. He's excited that the album is finally out there in the world and *really* wants people to love it, having spent weeks obsessing over every last detail on it.

"It's stupid things I obsess over, like, 'Are people going to get off the dancefloor because I said something stupid about a dragon?'" he says.

"For me, this album, I can't do better. Right now, sitting here talking in 2016, I can't do better. Do I hope that we're sitting here in a year and saying that my next album is the best ever? Yeah! But for now, this is it – this is the best I got."

There is of course an added weight of expectation with this particular record, due to the fact that it arrives in the wake of a song featuring Bruno Mars that still will not die. Although it's been four years since his second album 'Unorthodox Jukebox' came out, it certainly doesn't feel like he's been away that long – or even at all. 'Uptown Funk' arrived in November 2014, did what it did, and consequently its guest singer has been everywhere. There were the Grammys in January last year. There was a second Super Bowl appearance this summer, where he stole the show from both headliners Coldplay and Beyoncé. Most recently, there've been news stories about a court case brought by '80s band Collage alleging plagiarism on 'Uptown Funk' (which, for obvious reasons, he's not allowed to talk about). Inevitably, all of this has to a certain extent coloured his own music.

"We wrote '24K Magic' [the title track and lead single] when Uptown Funk was Number One," he notes. "So if you hear the same spirit in that song, that's why. I'd say that it was always in the back of my mind when we were doing it. It was to get me to this record. It's a bridge."

It's true that the spirit of 'Uptown Funk' has definitely been carried forward



(From top:) Winning a Grammy; with Coldplay and Beyoncé at the Super Bowl; with Mark Ronson and pals; and on the latest series of The X Factor

into '24k Magic'. A couple of ballads aside ('Versace On The Floor', which you will have heard, and 'Too Good To Say Goodbye'), it's a full-on party album. At just 35 minutes and nine songs long ("If I can't pull you in with nine songs, I'm not gonna pull you in with 19!" reasons its creator), it's also an album that's quite clearly influenced by the music that soundtracked Mars' youth – namely '90s R&B. And in keeping with this influence, all of its songs are about... sex, sex and sex. It's everywhere, on 'Chunky' ("Looking for them girls with the big old hoops"), on 'That's What I Like' ("Sex by the fire at night", apparently), on 'Straight Up And Down' ("Your booty deserves a celebration"), on 'Calling All My Ladies' (obviously) and on 'Finesse' (ditto).

"Damn right!" he smiles, when I bring this up. "For me, 95 per cent of music is about love. That's why cavemen were hitting stones to get everybody around the

fire and get them feeling sexy. It's exactly the same principle, the same thing: just get people on the dancefloor, get the girls smiling.

"That was my childhood; that's why I fell in love with music," he continues. "Those '90s songs are what I was singing to get the girls in school, the songs that the girls like, what we were dancing to as children. New Edition. Boys II Men. Blackstreet. Mint Condition. Babyface. Jimmy Jam. Terry Lewis. Teddy Riley. I think that the reason why that music resonates so much for me is that it made it OK to dance – it was cool to dance. It was cool to be joyous, to have fun and wear some flashy s**t. It was cool to fall in love and smile and flirt on the dancefloor."

He talks, too, about a story collaborator James Fauntleroy told him. "He said he was at an after-party – it was the Grammys or something – and everybody's hugged up against the wall, everyone's being too cool, everyone's being tough. The girls are taking pictures of themselves and posting them up. The vibe is a little, you know, tight. But the DJ drops The Gap Band's 'Outstanding', and James says all of sudden he'd never seen anything like it: everybody's just rushed to the dancefloor, guys are holding girls' hands, singing to them.... And that story just kind of inspired me and reminded me of what I want to do and the kind of music I want to write."

Mars is, it has to be said, not your average kind of pop star. In a manner not dissimilar to Kanye West, he had to work hard on other people's music to get his start (among many, many others, he co-wrote Cee-Lo Green's 'F**k You').

By 2010, he'd appeared as a guest vocalist on a couple of gigantic hit singles – B.O.B's 'Nothin' On You', Travie McCoy's 'Billionaire' – and in their slipstream immediately launched his solo career with 'Just The Way You Are', then 'Grenade', then debut album 'Doo-Wops & Hoologans'. Since then, he's been pretty much unstoppable, with 'Uptown Funk' merely the latest in a long line of mega hits.

But what's unique about him in comparison to other modern-day pop phenomena is both his Prince-style multi-instrument musicianship ("That's me playing guitar on 'Locked Out Of Heaven'; that's me playing the piano on 'When I Was Your Man'; that's me on drums on 'Uptown Funk'") and his old-school, James Brown-inspired perfectionist streak ("He's the reason I'm sitting here now").

He was badly hurt, for example, by accusations levelled at him after his recent performance on *The X Factor*.

"I was reading something about us miming," he says. "Which is... well, you can say anything you want about me or my music, or make any kind of joke you want, but that to me is like, well, I'm going to get extremely insulted. Because you have no idea how hard we rehearse. Just seeing that, it blew me away. Like, 'What are they seeing? What do you mean!?' Never! I've never lip-synced. I could have a 150-degree fever and I'll still be up there, singing live. That's our profession. That's what we do."

It's maybe why the new album is, Mars says, "all me". There was talk of Skrillex helping out on some songs ("I do want to do a record with Skrillex, because I think that he's got the sounds of doom in his computer,") and then a picture Missy Elliott posted up from his studio ("She just came to hang out: we were just kicking it,") but in the end it had to be just him and his band ("The guys I've been working with for 10 years"). This is also why it takes longer for his songs to come to fruition.

"I don't even know how to work a f**king computer!" he laughs of his own laborious process. "There are producers who can just create fire. But for me there's a process that I have to go through with each song. I have to touch an instrument or it won't come out. If I'm not touching the guitar or touching the drum machine or playing the piano, the song just won't come out. I have to be in it, all the way."

This organic-rather-than electronic approach is most evident on one of the album's best songs, 'Perm', which is as good an appropriation of a James Brown revue that you'll hear in 2016. It sounds very much like a band – a great band – live in the room. But Mars insists that all the songs on the album – even the most electronic, R&B-indebted ones, had to pass 'the test'.

"I made sure that there was a whole set-up where we could pick up the instruments and make sure that it was gripping and locking," he says. "Every single song went through the test. '24k Magic', that was the hardest one, but it's

gotta pass the live room test. And it did. Me and the guys, as soon as we hit that one, you know what's gonna happen."

Another line, on 'Perm' – which commands you to "*forget your Instagram and your Twitter*" – again marks Mars out as almost an old-world entertainer operating against a tide of low attention spans. There's that attitude to recording and having a well-drilled live band. There's the fact that, in a world that's often only interested in singles, he "wanted to make this album like a movie".

There is also, rather brilliantly, the printing on the actual CD of his album (remember CDs?) which, as he proudly shows me on his iPhone, has been designed to look like a '90s album, with just the track titles in a basic font.

"I worked hard on those titles, and that's what you're gonna get!" It's hard to imagine, say, Justin Bieber or Rihanna giving much of a toss about such minor details.

And yes, he'd very much like for people to forget about their Instagram and their Twitter in his company. "I say it in my shows after the first song," he says. "I try to tell people, like, 'Put your cameras down!' It's just, why I wanted to do music my whole life is because I fell in love with holding a microphone and being the Master of Ceremonies. And with that, seeing the reaction... that's the art! That is the art – to feel the room. That's what we get addicted to, this unexplainable feeling where you have the power to give people a night that they'll never forget."

"But the phone thing created this wall, where I'm going, 'Man, I can't see no faces. I don't know if you're smiling, and you can't dance because you're worried about the shot so you're not moving.' And it's a weird battle because you can't complain about it because you have people at your show. But I promise you that if you put your phone down, then I'm gonna give you something."

Still, while these may all be old-school principles, it would be hard to argue that they're not working out for Mars in the modern world.

As we come to the end of our



The story behind THAT sleeve

Bruno on the most striking album cover of 2016

"You like that, huh? That was inspired by a lot of things. I wanted it to feel like a cologne ad. But like a musky cologne ad, you know? Also there's a car that I drove in the video for '24k Magic' and it's a 1995 Cadillac Allanté convertible. And in the '90s, it was as if Cadillac was trying to figure out how to compete with foreign cars – Lamborghini, Ferrari, whatever, – so they started to change the shape a little bit. And I don't wanna say it but they didn't quite figure it out, they didn't crack the code. But it did give it this vibe, there's some kind of vibe. It's like bootleg luxury. And there's something about that I find beautiful. So coming up with the packaging, it was like, 'What's the guy who drives this wearing? He's wearing the best silk s***t he owns! And he thinks he's doing something extra-fancy in shorts!' That's who's driving it. I bought that car, by the way. I had to have it."

interview together, he starts to get ready for a TV show of some kind and I ask him whether he minds doing this sort of thing: the talking about himself and his music, all the attention, the cameras – and his answer pretty sums him up.

"For me it's just... play the record!" he says with a smile. "Don't get me wrong, the fact that people want to talk about me or my music is incredible. But to me it's just, 'Play the record and you'll get everything!' That's me."

"That's where I'm at in life right now."

And I don't know if I can

explain it any better than that." **NME**

"I can't use a computer. If I'm not touching the guitar, the drums or playing the piano, the song just won't come out"



LO AND BEHOLD

Leonie Cooper meets Tove Lo, the ballsy pop sensation who won't be happy until "women can be naked the way men can"

IN A SWEATY EAST LONDON basement lined with paintings of kinky Care Bears and Mickey Mouse with a hard-on, Tove Lo has taken to the stage. The Swedish dark-wave-pop-icon-in-the-making gleefully yells out tracks from her recently released second album 'Lady Wood' – an uncompromising whirlwind of emotion, sex and massive bangers (think The Weeknd meets early '90s Madonna). Suddenly Tove pulls down her top to reveal stick-on marijuana leaves covering her nipples. Drag queens gyrate and pout in the front row and everyone is simply having a wonderful time (even MailOnline, which posts a typically salacious blog about Lo's "steamy display"). However, a few thousand miles away a megalomaniac reality TV star in a sandy toupee is about to be named the leader of the most populous country in the Western World. It's a night of mixed emotions.

The next day *NME* meets Lo in her hotel. Real name Ebba Tove Elsa Nilsson – the 'Lo' means lynx, a creature she recently had tattooed on her hand – this time she's covered up but still as open and frank as ever.

It's hard not to immediately discuss Donald Trump's election, especially considering the deep-seated feminism that runs through Lo's music and her entire creative process. Plus the fact she's already been actively anti-Trump on social media ("My fuel for tonight's gig was #trump rage. Grab em by the p**y, I'll kick you in the face. And balls," she wrote in October).

"It's unbelievable people can think a man who speaks that way about women and minorities is fit to run a country so big," sighs Tove, who currently splits her time between New York and her native Sweden. "Maybe he'll run it into the ground over the next four years and then we can start over with something more humane. I'm hoping things won't turn into chaos – but I'm prepared to see it happen."

After spending her late teens and early twenties with goth rockers Tremblebee – complete with dyed black hair and emo sulk – Tove branched out on her own in 2011. She co-wrote songs for other artists including Ellie Goulding, Cher Lloyd, The Saturdays and Zara Larsson before releasing her own solo debut 'Queen Of The Clouds' in 2014. A concept album about falling madly in love and just as madly out of it, it melded her two major influences, Robyn and Courtney Love, finessing the heady blend with classic Swede-pop panache.

Its successor follows a similarly passionate path and is accompanied by a short film that was recently banned from YouTube for being too explicit. Lo premiered *Fairy Dust* at famous

Hollywood movie palace the Egyptian Theatre and (spoiler!) the 30-minute film, um, climaxes with Tove sprawled on a bed, hands in her knickers, enjoying some serious 'me' time. It's an explosively sexual moment, but raw and real at the same time. We can't quite see Little Mix following her lead any time soon.

"It could have been shot a million different ways," she explains of the scene she's warned her parents not to watch. "I could have been arching my back or looking more appealing, but it's not about that. I'm here on my own and getting myself off. People might think it's not that sexy, but you don't see that much with women."

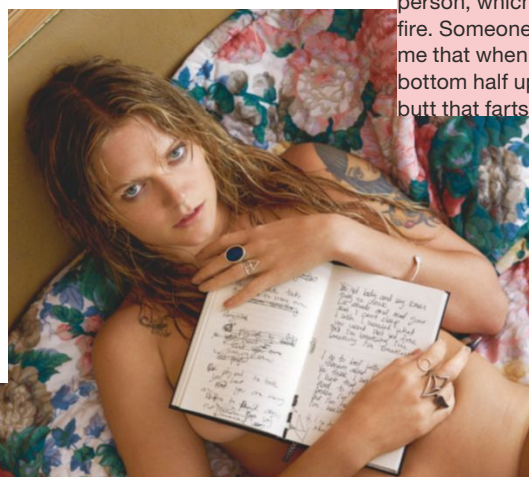
Sex runs through everything Tove does, but she's doing it on her terms – this isn't sexiness and nakedness for laddish Babestation viewers. This is sexiness for herself.

She hasn't always been this confident, and in fact used to have serious issues with body image. "I haven't talked about it a lot, but in my early teens, when my body started to develop I hated everything about it," she says. "I was very uncomfortable."

Yet around the time she joined her first band she started to become happier with who she was and what she looked like. "It's a liberating and amazing thing to be comfortable with my body. I'm healthy and it works and for the most part it does what it's supposed to."

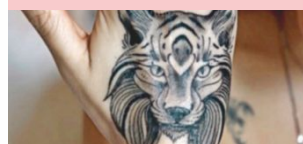
All this feeds into Lo's frustration with the emphasis on women's looks, not just in mainstream media but in our day-to-day lives. "It's not that important," she says, throwing her hands up. "We put so much pressure and emphasis on looks. People think it's what they should be focusing on, but it's really not. It's OK not to be

"I live my life chasing the next rush"



Tove's tats

Tove's got lots of ink – she gives us the 'lo' down



THE LYNX

"'Lo' means lynx in Swedish. It's my spirit animal. I got it in New York two months ago with this great tattoo artist, Alex at Three Kings. He did his best not to make it too painful on the knuckles, which is the worst."



THE GIRL ON A BEE

"It's from a painting by Mark Ryden of a girl on a bee. It reminds me of my first band Tremblebee. I didn't want to get the name tattooed, but I associate this picture so much with them."



THE SCORPION

"It was my first tattoo, I got it when I was 17. It's not as pretty as the others, but it's part of me now. I'm a Scorpio – that's why I did it."



EYE IN A HEART

"It's also from a Mark Ryden painting. It's the way I feel – I see everything through my heart and don't use logic a lot. Also I'm a very emotional person, which is why it's on fire. Someone pointed out to me that when you cover the bottom half up it looks like a butt that farts fire."

beautiful!" Such an attitude is surely a hell of a lot easier when you're as slim, blonde and conventionally attractive as Lo, but her attitude is a step in the right direction.

Fairy Dust co-stars Lina Esco, the actress and activist who founded the Free The Nipple movement after directing a 2012 film about the legality of women baring their breasts in public.

"In the media, whenever you see a naked woman it's always sexualised, or to please someone else's eyes," explains Lo. "I want to get to a place where women can be naked the same way that men can – funny naked or naked just to be naked."

Lo's obsession with getting her kit off also extends to her logo, which is basically a designer vagina adorning her music and merch. When we meet she's wearing a ring and necklace, both in the shape of a vulva. "I like it," she says with a coy smile.

The cover of 'Lady Wood' features the logo too, as well as a close-up image of Tove's hand in her shorts. Like 'Queen Of The Clouds' before it, the album deals with love lost and found.

"The relationship was amazing and unreal but then there was a very brutal break-up," she explains. "But I write about every single piece of it and I appreciate all of it."

The record takes you on the same journey as Lo, all the madness and mayhem

included. "The whole album is about chasing rushes," she admits. "I love to live like that because it gives me a lot of amazing moments and experiences, but I do realise it's probably not a long-term solution to life."

Probably not in the long term, but it's certainly working out well for her right now.

NME



GET

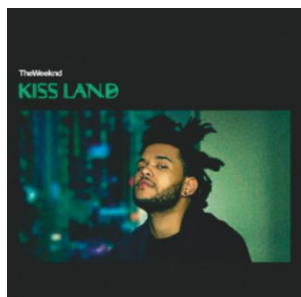
READY

FOR

THE

WEEKND

Next week sees the release of Canadian superstar **The Weeknd's** third album, 'Starboy'. But what's he all about? Nick Levine explains it all



WEIRD WEEKND

When The Weeknd uploaded his first batch of dark and brooding R&B tunes to YouTube in December 2010, he kept his identity secret. After being championed online by Drake, the enigmatic new artist played his first live show in Toronto the following July. By this stage, we'd gleaned that The Weeknd was Abél Tesfaye, the son of Ethiopian parents who relocated to Canada in the '80s. We also knew he'd made ends meet by working at a branch of hipster clothing store American Apparel. But he remained a mysterious figure who was difficult to pin down: he wouldn't give his first press interview until he started promoting debut album 'Kiss Land' two years later.

DIRTY WEEKND

Before we'd even seen a picture of his face, The Weeknd had established himself as a sex symbol. "Blue-ball queen, take your f**king seat, baby / Ride it out, now I know you wanna scream, baby," he sings on early song 'The Loft'. And when he released 'Kiss Land' two years later, he made no attempt to tone down the Lothario act. "But I'm sure I'll make you c*m / Do it three times in a row," he purrs purposefully on an album track called 'Love In The Sky'. The fact he's dating supermodel Bella Hadid only adds to his sexy reputation, especially since she starred as a stripper assassin in his 'In The Night' video last year.

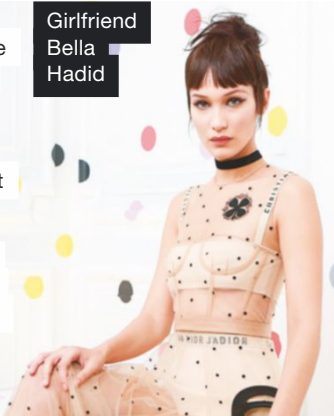
VAMPIRE WEEKND

The Weeknd's early mixtapes were branded 'alternative R&B' because they sounded grittier and more grown-up than most chart fodder. But he also built indie credibility with his choice of samples: 'House Of Balloons' borrowed elements from Scottish innovators Cocteau Twins and '80s goth-punks Siouxsie And The Banshees. In 2012, he reached peak indie by sampling The Smiths' 'Please, Please, Please Let Me Get What I Want' on the song 'Enemy'.

WEEKND PAPERS

Although The Weeknd began his career avoiding interviews, this wasn't part of a masterplan. "The whole 'enigmatic artist' thing, I just ran with it," he told *Complex* in 2013, adding: "I felt like I had nothing to say. I still feel I have nothing to say. I'm the most boring person to talk to." But now that he's accustomed to the spotlight, Tesfaye's damning assessment of his personality feels a bit harsh. He's gamely taken part in *Saturday Night Live* skits and has shown an intriguing bloody-minded streak. Discussing his trademark hairdo with the *Wall Street Journal* last month, he said: "I told everybody I was getting rid of it, and everybody – literally, unannounced – they were like, 'No, don't do it! That's your whole thing, that's you.' And the way they said that, I was like, 'Oh, I'm definitely cutting it now.'"

Girlfriend
Bella
Hadid



WEEKND BREAK

Debut album 'Kiss Land' charted at number two in the US in 2013, but The Weeknd really crossed over into the mainstream the following year. On paper, a collaboration with pop singer Ariana Grande looked like a mistake, but actually it was a stroke of marketing genius. Their throbbing electro gem 'Love Me Harder' introduced The Weeknd to a mainstream audience and helped Grande to shake off her squeaky-clean teen idol image. From this moment on, The Weeknd was unstoppable: his *Fifty Shades Of Grey* song 'Earned It' won him an Oscar nomination, he teamed up with super-producer Max Martin to craft global smash 'Can't Feel My Face', and 2015's follow-up album 'Beauty Behind The Madness' went on to sell millions worldwide.

WET WEEKND

Now he's a chart-topping pop star, millions of listeners are being seduced by The Weeknd. "I feel like his music is really sexy, and I like that," Swedish rising star Tove Lo said recently. But others have mocked the often despondent way he writes about sex and relationships. In 2013, music mag *Spin* described his songs as "mope 'n' grope jams", and notorious American blog Gawker wrote last year: "The Weeknd sings about sex a lot, and it almost always sounds like a miserable experience." He's definitely got a dark side: one of his favourite songs is 'Dirty Diana', Michael Jackson's famously unflattering portrait of a rock groupie.

WEEKND WARRIOR

As his profile and fortune have grown, The Weeknd has also become a bit of a philanthropist. He keeps his charity work typically low-key, but we know he donated \$50,000 to an Ethiopian studies course at the University of Toronto in 2014, and gave \$250,000 to Black Lives Matter earlier this year. He tweeted in support of the racial equality movement in July, writing: "Enough is enough. It's time to stand up for this. We can either sit and watch, or do something about it. The time is now #blacklivesmatter".



Abél, with
his old hairdo

LOST WEEKND

However, The Weeknd's reputation isn't entirely blemish-free. On January 10 2015, he was arrested in the early hours of the morning after allegedly punching a police officer during an altercation at a Las Vegas hotel. According to TMZ, he later pleaded "no contest" and was sentenced to 50 hours of community service.

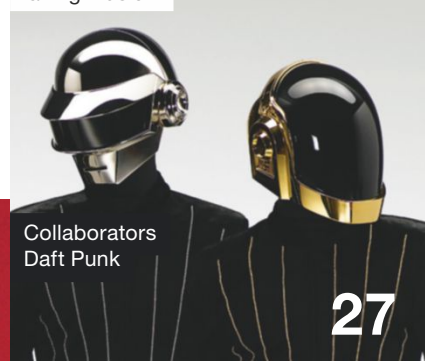
LONG WEEKND

Dropping on November 25, 'Starboy' is the album that will shape The Weeknd's future. The title is partly a nod to David Bowie, and it was set to feature Prince, who passed away before the pair could work together. He's also named his 2017 tour 'Legend Of The Fall', so there's no denying The Weeknd is now shooting sky-high. At this stage, he's in it for the long haul.

LE WEEKND

Though he's already worked with Drake, Kanye West, Beyoncé, Sia and Lana Del Rey, The Weeknd's latest collaboration could be his biggest coup yet. 'Starboy', the lead single and title track from his new album, was co-written and produced by notoriously reclusive French duo Daft Punk. Recalling this once-in-a-lifetime experience, The Weeknd told the *Wall Street Journal*: "Their studio is like a spaceship, there's a lot of gear. But the way they make music, the way they explain it, is very cinematic. It's like they're reading a page out of a novel – 'We want to make sure that at the end, it feels like the sun's coming up, and maybe there's a car chase.' They can get technical, but it was interesting how they visualise making music."

NME



Collaborators
Daft Punk



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RADAR

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

Best NEW tracks

And when to drop them

THE XX

BEST FOR FEELING FEELINGS

THE XX

On Hold

Finally The xx are back in our lives. This comeback track sees the trio bringing some sweet emotion to a downplayed disco beat. Blissful.

BEST FOR HEADBANGING

PULLED APART BY HORSES

The Big What If

Leeds' most brutal rockers return with a massively meaty tune. An instant mosh-pit maker.

BEST FOR SLAM DANCING

Drag

Riot grrrl clatter comes face to face with '90s alt.indie melodies in this fast and furious guitar tune from the London-based trio.

BEST FOR MAKING FIRST CONTACT

KATE NASH

My Little Alien

Nash returns to her twee balladry roots with this sweet Motown-inflected love song – ideal for getting spaced out.

BEST FOR SILLY MOVES

SYLVAN ESSO

Kick Jump Twist

The North Carolina duo retain their titles as king and queen of lush, lovely and a little bit bonkers synthpop with this squelchy banger.

BEST FOR POSING

EKKAH

Can't Give It Up

Ekkah make like the best '80s pop act you've never heard of with this impossibly funky dancefloor filler.

BEST FOR GOING GRUNGE

IN HEAVEN

Treats

Kurt Cobain's spirit lives on in the grubby grunge of 'Treats'. Gorgeously heavy but with a sneaky pop heart.



FICKLE FRIENDS

BEST FOR DAYDREAMING

FICKLE FRIENDS

Brooklyn

Brighton cuddle-pop champs are back with yet another slice of loveliness in the shape of an electro smash hit that's as tasty and bouncy as candyfloss.

BEST FOR LOSING YOUR RELIGION

THE MENZINGERS

Bad Catholics

The Philly punks do their heartland rock thing to perfection on this Springsteen-goes-to-the-hardcore-show belter.

BEST FOR PEACING OUT

MONDO COZMO

Shine

Mondo Cozmo is LA musician Joshua Ostrander, who fuses the gospel groove of Spiritualized to his Bob Dylan-ish twang. Heady stuff.

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MUSIC

Total destruction

The long-awaited Metallica record is heavier than hell

METALLICA

Hardwired...
To Self-Destruct



ROCK | DEFIANT | SHOUTY



EIGHT YEARS IS A LONG time to wait for a record. During that time most bands would fret about their relevance and torture themselves with the complexities of a rapidly changing musical landscape. Most bands would worry. Metallica, the ultimate hard rock survivors, give zero f**ks.

There are several indicators of this. Firstly, they've drip-dropped the first three singles – three of the best tracks on

the album – over the last few months. Next, this double record, their 10th, totals nearly 80 minutes (not unheard of in Metallica-world, but still).

Finally, aside from first single and opener 'Hardwired', which uses its three minutes to grab you by the throat with James Hetfield's frenetic 'Master Of Puppets'-era thrash barks, the average track comes in at a lengthy six to seven minutes. They play by their own rules.

The rest of the tracks – due to their length – are less puncturing. Most recent single 'Atlas, Rise!' is more formulaic in an Iron Maiden kind of way, while second single 'Moth Into Flame' slows down to allow Hetfield and Kirk Hammett's dual lead guitars to truly soar.

After that, it's a mixed bag of killers and still-epic fillers. 'Dream No More' is swaggergy dirge-metal brilliance, taking part of your soul as it rings to a close. Then 'Murder One', a more chilling affair, descends into widely guitar madness which makes you wonder *how* you can buy Metallica tees in Topshop and who signed off that abysmal joint record with Lou Reed in 2011. Ending on 'Spit Out The Bone', with crisp and defiant pummelling by drummer Lars Ulrich, makes them sound as hungry as they were back in the 'Kill 'Em All' era of 1983.

In the four decades since their inception they've managed to transcend time and keep fans guessing. And while 'Hardwired... To Self-Destruct' isn't dissimilar in delivery to their last record, 2008's 'Death Magnetic', Metallica still – in their fifties – remain both vital and innovative. And nobody in rock has earned those plaudits more. Anita Bhagwandas

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

ALBUM
OF THE
WEEK

Best track

'NOW THAT WE'RE DEAD'

Full of big, brash, pummelling drums, this is classic Metallica goodness, with a side order of Hetfield's primal-sounding vocals.

PHOTOS: ROSS HALFIN

Not your average Joe

The middle Jonas brother isn't sweet any more, and he wants you to know it

DNCE
DNCE



MANGA POP BONERS

AROUND A DECADE ago, the Jonas Brothers were the squeakiest of the squeaky-clean pop brigade, their rictus grins, Disney Club membership cards and purity rings all present and correct. And if we're honest, there was something sinister about the neutered New Jersey trio, running around the world spreading gooey pop muck like Care Bears jizzed up on cupcakes.

The brothers went their separate ways three years ago, and it's middle one Joe Jonas – now aged 27 – who's had the most surprising reinvention.

Following a stint as a songwriter for other acts, he returned last year with a new band, DNCE, and a song, 'Cake By The Ocean', that's about as

pleasingly weird a sexual metaphor as the "d**k bicycle" in Ariana Grande's 'Side To Side'.

Two things were instantly notable: Jonas now swears

("Let's lose our minds and go f**king crazy") and his band look like one brought out to mime to a disco-pop track on 1990s TV smutfest *Eurotrash*. Much of that is thanks to bassist Cole Whittle, whose Mohawk haircut emerges not from the centre of his head, but artfully off from one side, and whose outfits could out-weird Lady Gaga.

DNCE kick off their debut album with a theme song named 'DNCE', a Justin Timberlake-alike track named 'Body Moves' and

global hit 'Cake By The Ocean' itself. It's safe to say if you like the latter, you'll like what follows – a groove of quirky, fizzy, funk-influenced pop with oversexed lyrics is quickly established. 'Toothbrush', for example, talks of someone "standing there in your underwear and my T-shirt from the night before", and frenetic naturist anthem 'Naked' describes the pursuit as being, "Natural, natural, there's nothing dirty about it".

Closing track 'Unsweet', clearly influenced by the strummy stool-based pop of Bieber's 'Love Yourself', seems to sum up Jonas's intentions: he's not that sweet Jonas Brother any more, and he wants you to know it. But his reincarnation is postcard saucy, not filthy, his new friends look like *Power Rangers* villains and his debut album is fun to listen to. Between Jonas and Miley Cyrus, the Disney Channel somehow churned out some of the most interesting pop stars of a generation. As Mickey Mouse himself might say, that sure is swell.

Dan Stubbs

FOR FANS OF



(L-r.) JinJoo Lee, Cole Whittle, Joe Jonas and Jack Lawless



(L-r:) Gaspard Augé
and Xavier De Rosnay

They are your friends

After a five-year break, everyone's second favourite French dance duo return with a near-perfect disco album

JUSTICE

Woman



DISCO HOPE SLAP BASS

THE THIRD ALBUM FROM French dance duo Justice – they're sort of Daft Punk with tighter jeans – is a tour-de-force that more than justifies the five-year break since their last outing, 2011's progastic 'Audio, Video, Disco'. These are cold, pounding disco tunes with bursts of soul and swirling psychedelia. It's hard to think of a 2016 album that's more compact or crafted with such attention to detail. And too few are as much of an absolute bloody laugh as these 10 tracks.

Gaspard Augé and Xavier de Rosnay first found success almost 10 years ago, with 2007's '†' (pronounced 'Cross'), a collection of electro-pop bangers that boasted the killer single 'D.A.N.C.E.',

which remains a stone-cold classic. The 2011 follow-up was made with similarly minute precision, but was more complex and seemed less likely to be played in the kitchen at the best house party you've ever been to.

Here, then, the duo are back to doing what they do best. Only 'Heavy Metal', with its spindly keyboard riff, creeps back into prog territory. For the most part, though, 'Woman' sees Justice on a mission to move your feet. Opening track 'Safe And Sound' starts with floating female vocals, before a ludicrous wallop of slap bass ushers in a buoyant funk verse. It sounds expensive and confident, summing up the record.

'Alakazam!' follows a similar template with a more menacing tone, while 'Randy' demonstrates the album's pop persuasion, combining a falsetto vocal with shimmering keyboard notes. The latter, a standout, wouldn't sound out

of place on the soundtrack to Baz Luhrmann's excellent Netflix drama *The Get Down*.

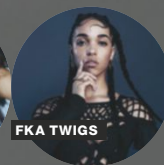
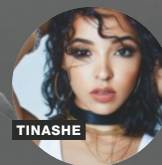
In 2008 Justice released *A Cross The Universe*, a documentary about their three-week US tour, complete with arrests, a drunken quickie wedding (Augé is still technically married in the state of Nevada) and a gun-toting manager. It looked like they were driving themselves slowly insane. Watching it, you might not have guessed that they'd release a collection of perfectly formed disco bangers in 2016, yet 'Woman' is a joyous album of hope and optimism. Good on 'em. **Jordan Bassett**



STRANGE & TRUE

Augé once showed a journalist some fan-made manga of him and de Rosnay doing the nasty.

FOR FANS OF



A new Dawn

The one-time P. Diddy affiliate has become a pop star who dares to be a little bit different

DAWN
Redemption



ELECTRO R&B EXPERIMENTAL

ALTHOUGH DAWN Richard has never been a household name, she's definitely had a taste of mainstream success. As a member of R&B girl band Danity Kane, she scored a pair of US Number One albums in 2006 and 2008. She then joined P. Diddy's project Diddy – Dirty Money and sang on the huge 2010 hit 'Coming Home'. But since going solo a year later, the New Orleans-born singer-songwriter (whose surname is pronounced "Ri-shard") has pursued a more experimental and intriguing path.

'Redemption', the final part in an album trilogy that includes 2013's 'Goldenheart' and 2015's 'Blackheart' makes no attempt to hide its ambition: most pop-R&B stars don't write songs with titles like 'Valhalla', 'Lazarus' and 'The Louvre'. At times, her music flirts with EDM, but Dawn and main collaborator Machinedrum (who's previously worked with Azealia Banks) avoid that genre's predictability with unconventional song structures and unexpected production flourishes. Noisy rock guitars meet skittish electro blips on 'LA'; 'Vines' is a psychedelic R&B jam



REDEMPTION
D A W N
THE NEW ONE

on which Dawn asks her lover to "expand my mind"; the pretty but unsettling 'Lilies' sounds like a twisted electro lullaby. Throughout, Dawn makes almost as much

use of Auto-Tune as '808s & Heartbreaks'-era Kanye West.

Although 'Redemption' is an album that will reward repeat listens, it's far from inaccessible. 'Love Under Lights' is an instantly infectious club cut about "looking for some temporary lovin'" on the dancefloor; the horn-fuelled R&B blast of 'Renegades' sounds like a skewed take on a Rihanna hit. Dawn's lyrics are sometimes a bit cryptic but she nearly always delivers an ear-snagging turn-of-phrase. "We're doing time, we're sentenced to life," she sings affectingly on 'Black Crimes', a song inspired by the US police brutality that has fuelled the Black Lives Matter movement.

Dense, detailed and idiosyncratic, 'Redemption' doesn't slot in neatly next to the tropical beats and minimal pop hits that are currently dominating the charts. But there will always be a place for music as rich as this that dares to be a little different. **Nick Levine**

Initially a drummer, Iggy says he switched to singing because he "got tired of looking at other people's butts all the time".

Raw power

A loving tribute to one of America's most influential bands

GIMME DANGER

15 Iggy Pop, Ron Asheton, Scott Asheton, James Williamson



DOC DEBAUCHERY PUNK

WE'RE LIVING IN THE golden age of the music documentary. From the red carpet ideals of *Supersonic* and *Montage Of Heck* to the smart lure of stirring masterpieces like *Amy* and Nick Cave's *One More Time With Feeling*, the format now stands shoulder-to-shoulder with the album as an art form.

So it's entirely natural that in 2016, Iggy Pop – aged 69 and at the commercial peak of his career thanks to recent collaboration with Josh Homme – should be given the big screen treatment. Let's get one thing straight, though: *Gimme Danger* is about The Stooges, rather than Iggy solo. Key to it all is

how tight that band, perhaps America's most influential ever, and the key players around them always were.

Director Jim Jarmusch is an Iggy cohort first and director second (the duo became blood brothers in hedonistic '90s New York). Here, rather than revelling in the surreal nature of The Stooges' mainstream successes, Jarmusch brings a delicate touch to the band's story, letting old rock 'n' roll warlords reconnect through iconic tales of debauchery.

While the aforementioned films all feature a treasure trove of rare or unseen archive footage, history has been less generous to The Stooges. Jarmusch is forced to rely on incredible but well-known TV and Super 8 clips. So we get Iggy smearing himself with peanut butter in the crowd in 1970, alongside reams of iconic photographs and (of course) blistering music. It's left to the new interviews to give it the edge: Iggy gets deep on his

early life, from growing up in a trailer park to doing heroin aged 24, while guitarist James Williamson chuckles about the irony of his post-Stooges career as a suit and tie tech exec. Footage of the now sadly departed brothers Ron and Scott Asheton feels genuinely touching, and reinforces the notion that every Stooge was equal. While *Gimme Danger* isn't too likely to win any Grammys (it doesn't reveal anything hardcore fans won't already know) it is a loving tribute to a band that genuinely changed things for the better. Like their frontman, they fully deserve all the praise they can get.

Matt Wilkinson

Iggy Pop on stage with The Stooges



Life in the fast lane

A documentary that answers the question: what's it like to be the fastest human being who's ever lived?

I AM BOLT

PG Usain Bolt, Serena Williams, Pele, Neymar



SMILING DOCUMENTARY

USAIN BOLT HAS BEEN THE fastest man in the world for so many years that it's hard to really remember a time before him. He turned sprinting from a deathly serious pursuit for triangular people into a personality parade. He made athletics fun. We'll soon be in a time *after* Bolt, with his retirement expected after the 2017 Athletics World Championships. He'll retire, a few days shy of 31, as the fastest man in history and the

only sprinter to win gold in the 100m and 200m in three consecutive Olympics. So what's it like to be *that* good?

That's the question this documentary looks to answer. It starts as pure hagiography, trumpeting Bolt's achievements and trying to drum up some kind of tension over whether he'll be victorious at the Rio Olympics – no apologies for the spoiler in this case – but where it gets really interesting is when we come to the moments we never usually see. We're used to Bolt grinning for the cameras and palling around with the crowds. Directors Benjamin and Gabe Turner, who made the excellent 2007 football documentary *In The Hands Of The Gods*, home in on the nervy moments Bolt hides, when he wonders if he's past his best or struggles with motivation. What do you aim for when you're already the best in history? It shouldn't be surprising to see someone so close to superhuman being so nakedly, breakably human, but it is.

In some ways, Bolt's a tough documentary subject. He's always on an upward trajectory. There aren't really any lows to come back from, aside from that disqualifying false start at the 2011 World Championships. It's hard to shape an interesting narrative. On the other hand, he's the perfect subject, enough personality for his entire sport packed into one wiry frame. Even scenes of him alone, bored, in hotel rooms are entertaining, thanks to his eagerness to entertain. Is that true of any other sportsperson in the world? As Serena Williams, who knows more than a little about being the best of the best, says, even when you feel you should be rooting for your own country, you want him to win. Just as he is on the track, on film he's gold.

Olly Richards

PHOTOS: MIKE BARICH, REX FEATURES

FOR FANS OF



Under THE RADAR

YOU HEARD IT HERE FIRST

Connie Constance

Jazz-infused R&B from a 21-year-old Londoner

WHETHER IT'S OLD-SCHOOL jazz, poetry, punk, the Spice Girls or her own bats**t dreams, the inspiration for Connie Constance's music is pleasingly diverse. It's how she likes it.

PHOTOS BY ZOE MCCONNELL

STYLED BY KOULLA SERGI

HAIR AND MAKE-UP BY JOHANNA DALEMO USING MAC COSMETICS

What is it you love so much about the Spice Girls?

"For one, they had Scary Spice, who was someone in the limelight to look up to. Now you don't really have anyone who straight up embraces their African or Caribbean features. They were also totally owning being a female in the '90s, and became so influential to younger people."

You got into the prestigious Urdang Dance Academy, but dropped out. Why?

"When you're learning dance routines there, you don't put any kind of style on it – it's just so rigid. I just knew I loved singing and writing, so I said, 'F**k this, I'm just gonna go do that.' I perhaps wouldn't trust my instincts straight away, leaving a school like that again, although that naivety kind of saved me."

I've read that writing poetry at a young age helped your songwriting...

"Yeah, a hundred per cent. I had somewhere to release, and sometimes I've based a whole song on my poems. I really want to encourage kids to write down how they feel or express how they feel somehow."

Tell us about your new single 'Clouds'.

"It's based on a lucid dream I had. I was flying and when I was moving my hand I could feel the wind going through them. It was f**king crazy. It was like 'Woah, what is going on in my mind?' So when I woke up I just put it straight down. You don't really forget [dreams like that]."

Being a massive punk fan, how do you incorporate that into your music?

"For me punk is the most British sound and I take that into my music, especially the vocal delivery. I feel the punk movement will come back in a different way with people like King Krule, who don't necessarily sound punk but are punk in attitude."

Thomas Smith





Connie wears:

Coat, £75, ASOS. Top, £29, Pins and Needle at Urban Outfitters. Trousers, £290, MM6 at Urban Outfitters. Boots, £42, Schuh. Gold ring, £80, Maria Francesca Pepe x Caitlin Price. Pink stone ring, POR, Buja London.

FOR FANS OF

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AMY WINEHOUSE



JANELLE MONAE



SOLANGE

A Seat At The Table

The younger Knowles sister tackles race, femininity and love on her intensely personal and diverse third album.

STRANGE & TRUE

During her formative stage, Connie would create melodies by freestyling over Miles Davis jazz instrumentals.



Connie wears:

Jacket, £720, G.Y Kimchoe.
Top, £19.99, Zara. Trousers, £55,
Topshop. Shoes, £45, Converse
at Schuh. Gold ring, £80, Maria
Francesca Pepe x Caitlin Price.
Pink stone ring, POR, Buja
London. Earrings, £65, Maria
Francesca Pepe.



Connie wears:

Top, £28, Topshop. Jeans, £40,
ASOS. Shoes, £52, Vans at
Schuh. Earrings, £230, Uribe.
Gold ring, £80, Maria Francesca
Pepe x Caitlin Price. Pink stone
ring, POR, Buja London

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THE MOST IMPORTANT
GIGS THIS WEEK

Punk up your life

Global politics is fked and, just in time, Slaves are on an ear-shattering UK tour. Jump on board**

IT WAS ONLY A FEW months ago that Slaves did a full circuit of the UK for their Back In The Van tour. It took them to lesser-rocked UK venues like St Albans' The Horn, where they played to 100 or so fans at a time, often for prices as low as £1.99. What an excellent idea.

This time around the duo – drummer/singer Isaac Holman and guitarist Laurie Vincent – are playing a series of much larger venues to introduce the world to their second album 'Take Control'. On it they amp up their political side, making it the perfect antidote to all this post-Brexit and Trump gloom.

Support comes from brilliant Brixton punk five-piece Shame, who run a south London night called Chimney S**tters and who like to lick fans when performing their song 'The Lick'.

Consider yourselves warned.

PHOTO: JORDAN CURTIS HUGHES

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Sun 27 Albert Hall, Manchester
Tue 29 & Wed 30 O2 Shepherds
Bush Empire, London
TICKETS: £17.60-£20.35

**ON SALE
NOW**

THE PRETTY RECKLESS

New York rock band who sound like bad drivers

JANUARY 2017

Thu 19 Rock City, Nottingham

Fri 20 O2 Institute, Birmingham

Sat 21 O2 Forum, London

TELL ME MORE: Taylor Momsen – who was once in teen drama *Gossip Girl* – fronts this band, who recently put out third album 'Who You Selling For'.

TICKETS: £22-£25.30



KEHLANI

Rising R&B star from Oakland, California

NOVEMBER

Tue 29 Village Underground, London

TELL ME MORE: Once a member of *America's Got Talent* teen hopefuls Poplyfe, now a collaborator with Zayn Malik and Chance The Rapper.

TICKETS: £19.25





FORMATION

Punky electro London duo

MARCH 2017

Mon 20 The Green Store Door, Brighton **Tue 21** XOYO, London **Wed 22** Exchange, Bristol **Fri 24** Night & Day Café, Manchester **Sat 25** Brudenell Social Club, Leeds

TELL ME MORE: Their debut album 'Look At The Powerful People' is out March 3. The title track's video is directed by The Streets' Mike Skinner.

TICKETS: £8-£11



YOU ME AT SIX

Surrey rock five-piece

APRIL 2017

Mon 3 O2 Academy, Newcastle **Wed 5** Pavilions, Plymouth **Thu 6** King George's Hall, Blackburn **Fri 7** Dome, Doncaster **Mon 10** O2 Academy, Birmingham **Tue 11** The BIC, Bournemouth **Thu 13** SECC, Glasgow **Fri 14** Motorpoint Arena, Cardiff **Sat 15** Alexandra Palace, London

TELL ME MORE: Flying screens and topless crowds are promised for this show.

TICKETS: £31.35-£33.40

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MARGO PRICE

Like Dolly Parton, but with a record deal with Jack White

JANUARY 2017

Thu 19 Islington Assembly Hall, London **Sat 21** Leaf On Bold Street, Liverpool **Wed 25** Brudenell Social Club, Leeds

TELL ME MORE: Feisty US country star, signed to Jack White's Third Man label, who shot to fame with the brilliant 'Midwest Farmer's Daughter'.

TICKETS: £13.75-£18.48

CABBAGE

Gobby Manchester five-piece with a sense of humour

FEBRUARY 2017

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TELL ME MORE: Cabbage say being in a band is "a great way to have a sense of humour and be topical", and songs so far cover *Making A Murderer's* Steven Avery, the NHS – and w**king into a quiche.

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GIGS

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THE WEEK'S BEST GIGS

ALLUSONDRUGS

Fri 18 No 52, Newquay
Sat 19 Cobblestones, Bridgwater
Sun 20 Sanctuary, Basingstoke

ANNE-MARIE

Sun 20 O2 ABC, Glasgow
Mon 21 Wardrobe, Leeds
Tue 22 Rescue Rooms, Nottingham
Thu 24 O2 Academy, Newcastle

BONDAX

Sat 19 Oval Space, London
Mon 21 Digital, Newcastle
Thu 24 Rock City, Nottingham

CHANCE THE RAPPER

Sat 19 Academy, Manchester
Sun 20 & Tue 22 O2 Academy Brixton, London

COURTEENERS

Fri 18 Echo Arena, Liverpool
Sat 19 SSE Hydro, Glasgow
Mon 21 O2 Academy, Newcastle
Tue 22 Rock City, Nottingham
Thu 24 Sands Centre, Cardiff

DANNY BROWN

Fri 18 Motion & The Marble Factory, Bristol

DUSKY

Fri 18 Digital, Newcastle

EDEN

Sun 20 Oh Yeah Music Centre, Belfast

ELLIE GOULDING

Mon 21 Royal Albert Hall, London

FRANK TURNER & THE SLEEPING SOULS

Fri 18 City Hall, Salisbury
Sat 19 Princess Pavilion, Falmouth
Mon 21 Guild of Students, Liverpool
Tue 22 Sands Centre, Carlisle
Wed 23 Dome, Doncaster

FUTURE OF THE LEFT

Wed 23 Sound Control, Manchester
Thu 24 Nice N Sleazy, Glasgow

GENGAHR

Fri 18 Bodega, Nottingham
Sat 19 Esquires, Bedford
Mon 21 The Green Door Store, Brighton
Wed 23 The Louisiana, Bristol
Thu 24 Music Hall, Ramsgate

HONEYBLOOD

Fri 18 O2 Academy, Liverpool
Sat 19 Mama Roux's, Birmingham
Mon 21 Sugarmill, Stoke-on-Trent
Tue 22 Bodega, Nottingham
Wed 23 The Fleece, Bristol

JAWS

Wed 23 Thekla, Bristol
Thu 24 Dome, London

JESS GLYNNE

Fri 18 Genting Arena, Birmingham
Sun 20 Echo Arena, Liverpool
Mon 21 SSE Hydro, Glasgow
Thu 24 First Direct Arena, Leeds

JOAN AS POLICE WOMAN

Fri 18 Haunt, Brighton
Sat 19 Wedgewood Rooms, Portsmouth
Sun 20 Thekla, Bristol
Mon 21 Heaven, London

LUNACRE

Fri 18 The Water Rats, London

M83

Wed 23 O2 Academy Brixton, London

PUBLIC SERVICE BROADCASTING

Wed 23 Islington Assembly Hall, London

SAMPHA

Mon 21 Electric Brixton, London
Tue 22 Motion & The Marble Factory, Bristol
Wed 23 Academy, Manchester

SAVAGES

Wed 23 UEA, Norwich

SLAVES

Fri 18 Barrowlands, Glasgow
Sat 19 O2 Academy, Birmingham
Mon 21 O2 Academy, Bristol
Tue 22 O2 Academy, Leicester
Wed 23 Rock City, Nottingham

SWET SHOP BOYS

Mon 21 Birthdays, London
Wed 23 The Hug and Pint, Glasgow
Thu 24 O2 Academy, Sheffield

TOM MISCH

Sat 19 Gorilla, Manchester
Sun 20 King Tut's, Glasgow
Tue 22 The Haunt, Brighton
Wed 23 Village Underground, London

TOY

Fri 18 Exchange, Bristol
Sat 19 Haunt, Brighton
Sun 20 Engine Rooms, Southampton
Tue 22 Rainbow Complex, Birmingham
Wed 23 King Tut's, Glasgow
Thu 24 The Magnet, Liverpool

TRAAMS

Thu 24 Parr Street Studios, Liverpool

VANT

Fri 18 Moles, Bath
Sun 20 O2 Academy, Leicester
Mon 21 Fibbers, York
Wed 23 Electric Circus, Edinburgh
Thu 24 King Tut's, Glasgow

WILCO

Fri 18 Albert Hall, Manchester
Sat 19 O2 Academy Brixton, London



Vant

SOUNDTRACK OF MY LIFE

Louis Michael

He's in *Gogglebox*, isn't he!



KATE BUSH

THE SONG I DO AT KARAOKE

KATE BUSH

Wuthering Heights

"Undoubtedly 'Wuthering Heights'. I've got a bunch of siblings and they're never at home because we're always scattered across the country. We were all back for Christmas and we went to a karaoke place in Brighton and we did 'Wuthering Heights' as a family, all six of us. It was jokes."

THE SONG I WANT PLAYED AT MY FUNERAL

CAMILLE SAINT-SAËNS

The Swan

"Can I be a little bit pretentious here and go classical? My mum introduced me to classical music when I was quite young. At first I hated it, like everyone, but then you do your own exploring. 'The Swan' is just gorgeous. When I listen to it I can't help feeling really calm and at peace, and that's the feeling I want to leave people with at my funeral."

THE SONG THAT MAKES ME WANT TO DANCE

BACARRA

Yes Sir, I Can Boogie

"Recently I've been getting into disco. I'm not a good dancer, though. There's a lot of hand gestures."

THE FIRST SONG I REMEMBER HEARING

ELVIS PRESLEY

Can't Help Falling In Love

"My mum loves Elvis, so all my earliest memories are of Elvis. I remember her being in the kitchen and listening to Elvis. She would always sing when she cooked and I would sit on the counter top and try to learn every Elvis song off by heart."

THE SONG I CAN NO LONGER LISTEN TO

ADELE

Make You Feel My Love

"When I was quite young I had a crazy 'young love' crush. It was always unrequited. One time I was coming home from school and I was on my own on the bus. It was raining and I had my head against the window. I did the classic 'I'm in a music video' thing and I was like 'I'm such a wounded soul!' I can't listen to that song now without being thrown back to that time and it makes me cringe."

THE FIRST SONG I FELL IN LOVE WITH

FRANK OCEAN

Bad Religion

"I was at my friend's house and we'd all fallen asleep and he'd left Frank Ocean's 'Channel Orange' album on. I woke up at 3am and ended up just sitting there listening to the whole album. 'Bad Religion' was the first song where I really started to take notice of music and develop my own personal taste. I remember thinking his lyrics were like poetry. Frank Ocean's voice is iconic."

THE SONG I ASSOCIATE WITH GOGGLEBOX

NINA SIMONE

Feeling Good

"Whenever we start filming on a new day, we'll sing the 'It's a new dawn / It's a new day' line at the beginning. It started off as a kind of joke, but now it's become more of a ritual."



NINA SIMONE



THE SONG I CAN'T GET OUT OF MY HEAD

FLORENCE AND THE MACHINE

Ship To Wreck

"'Ship To Wreck' is so catchy. I haven't been able to stop singing that for two weeks. I have so much love for Florence. Her music makes my soul move."

THE FIRST GIG I WENT TO

BOMBAY BICYCLE CLUB

Brighton Dome

"I was 14 – it was like a social event at my school. Everyone was going. I remember thinking I was so grown-up. There were mosh pits – I think all the kids were just trying to get hyped up. But mosh pits aren't really appropriate at Bombay Bicycle Club, are they?"

Gogglebox is on Channel 4 at 9pm on Fridays at 9pm

GO TO NME.COM FOR MORE SOUNDTRACKS



The wisdom of the NME archives

THIS WEEK

MIKE DIRNT

Green Day

November 20, 2004

"We're very passionate about whatever it is we're doing, even if years ago we were passionate about masturbating and smoking weed."



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MAIL ON SUNDAY

★★★★★
THE GUARDIAN

★★★★★
THE TIMES

“EVERY BIT AS GOOD AS POTTER,
QUITE POSSIBLY EVEN BETTER”

MATTHEW BOND, MAIL ON SUNDAY

“QUITE SIMPLY BREATHTAKING”

HELEN BOWNASS, STYLIST

“THE MOVIE WE HAVE ALL BEEN WAITING FOR”

DAVE EDWARDS, SUNDAY MIRROR

★★★★★
DAILY MAIL

★★★★★
SUNDAY MIRROR

★★★★★
NME

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NOW

★★★★★
TIME OUT

★★★★★
HEAT

★★★★★
NEW!

★★★★★
THE INDEPENDENT

★★★★★
CLOSER



FROM J.K. ROWLING'S WIZARDING WORLD

FANTASTIC BEASTS

AND WHERE
TO FIND THEM

WARNER BROS. PICTURES PRESENTS

HEYDAY FILMS PRODUCTION A DAVID YATES FILM “FANTASTIC BEASTS AND WHERE TO FIND THEM”
EDDIE REDMAYNE KATHERINE WATERSTON DAN FOGLER ALISON SUDOL EZRA MILLER
SAMANTHA MORTON JON VOIGHT CARMEN EJOGO AND COLIN FARRELL

MUSIC BY JAMES NEWTON HOWARD COSTUME DESIGNER COLLEEN ATWOOD EDITED BY MARK DAY PRODUCTION DESIGNER STUART CRAIG
DIRECTOR OF PHOTOGRAPHY PHILIPPE ROUSSELOT EXECUTIVE PRODUCERS TIM LEWIS NEIL BLAIR RICK SENAT WRITTEN BY J.K. ROWLING
PRODUCED BY DAVID HEYMAN J.K. ROWLING STEVE KLOVES LIONEL WIGRAM DIRECTED BY DAVID YATES

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