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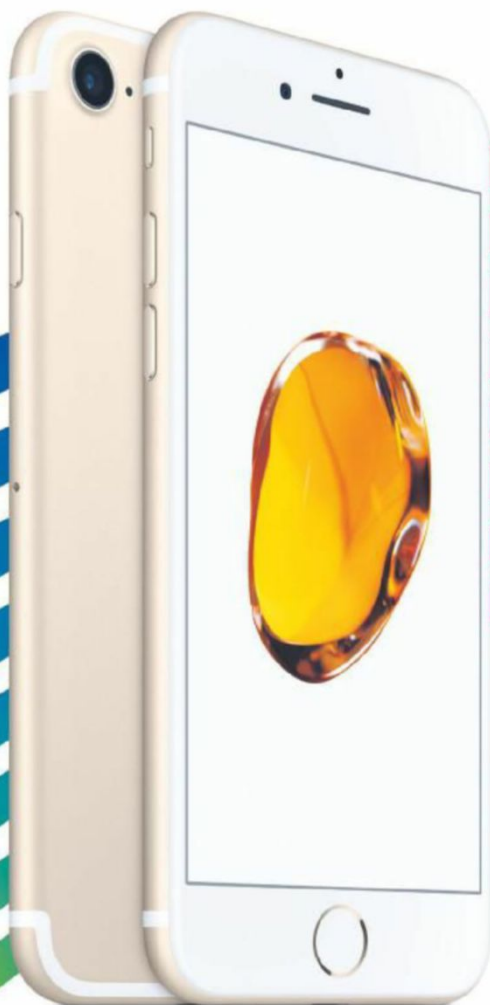
KASABIAN

BORN AGAIN RUFFIANS

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Hello...

IF YOU'RE LOOKING FOR a handy metaphor for this election so far (and fancy a laugh in the process), watch Sky News' video of Theresa May knocking on doors in Aberdeenshire. The Prime Minister is on the campaign trail. She knocks on five different doors. Not one person answers. Her smile is fixed cheerily to her face. Everything is OK.

Hunter S Thompson wrote in 1972, "The main problem in any democracy is that crowd-pleasers are generally brainless swine who can go out on a stage & whup their supporters into an orgiastic frenzy – then go back to the office & sell every one of the poor b****s down the tube for a nickel apiece."

The main problem in this election is that there are arguably no crowd-pleasers. Voter fatigue is real.

A couple of days ago, we surveyed a group of 500 people between 18-34, and 43 per cent of them felt that they'd been asked to vote too many times recently. That's a dangerous stat. More positively, 81 per cent said they planned on voting in the general election.

Registering to vote is easy and it takes a few minutes. Head to gov.uk/register-to-vote and sign up. In the meantime, here are Kasabian to take everyone's minds off it all...

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

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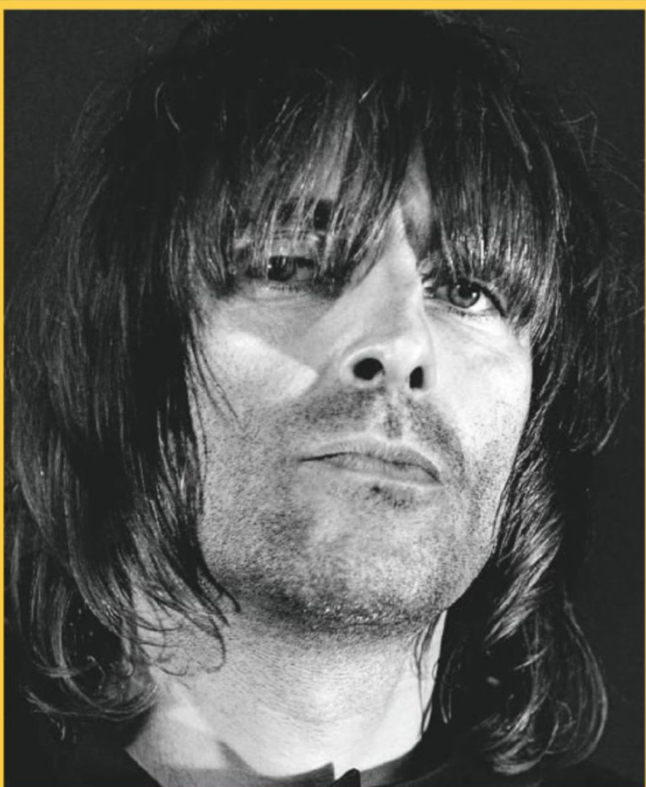


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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK



“The next time I see him, there’s gonna be war”

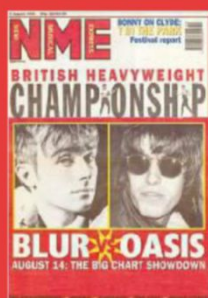
Forget Joshua and Klitschko – Britpop’s biggest feud is back

THINK THE RIVALRY between Britpop giants Oasis and Blur is dead and buried? Not on Liam Gallagher’s watch. His brother, Noel, recently worked with former rival Damon Albarn on Gorillaz collaboration ‘We Got The Power’, and there’s even a hint that the pair might be BFFs. As a result, Liam is fuming, and he’s not mincing his words.

Taking us right back to 1995, Liam

wants to “wage war” on the pair for working together. “Now that d**k out of Blur and the creepy one out of Oasis need to hang their heads in shame as it’s no

‘Dancing In The Streets’ – as you were,” he tweeted. With Liam and Noel both due to release solo albums in 2017, hot on the heels of Gorillaz’ ‘Humanz’, Britpop’s biggest feud has exploded back into life.



LIAM GALLAGHER
on Twitter

“That gobs**te out of blur might have turned Noel Gallagher into a massive girl but believe you me nxt time I see him there’s gonna be war [sic].”

Who said what?

DAMON ALBARN
speaking to *Vulture*

“I thought it might be cute, the idea of us singing about the power to love each other. No one’s asked Liam what he thinks about the song yet. No doubt he’d have a fantastic one-liner about what a bunch of f**king k**bheads we are.”

Bezzies: Damon and Noel

NOEL GALLAGHER
speaking to *Vulture*
“Listen, nobody gives a f**k what Liam thinks about anything.”



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Three questions for Sense8 star Max Riemelt

The epic action-filled sci-fi show about “eight people who have the ability to connect themselves with each other in the way they can feel and sense” is on Netflix right now

Max (below, centre) stars as locksmith Wolfgang

Stormzy: an apology

NME WOULD LIKE TO express our sincere regret at the distress caused to Stormzy by our cover story on mental health issues (issue dated March 17, 2017). While our intentions were wholly positive and our aim was to raise awareness of mental health issues, we recognise that the use of Stormzy's image on the cover without his knowledge was, in this instance, misguided. As an artist who resonates with the readership of NME, our sole motivation was to report on Stormzy's Channel 4 interview within the context of a broader public interest feature on mental health in order to raise positive awareness of a serious issue and how it should not be taboo. The advice offered in the issue was in keeping with that of a number of high-profile mental health charities, and we consulted with them during the production of the issue. By way of apology and to highlight our continued support of mental health issues, NME, with the support of Stormzy, has agreed to make a donation to a mental health charity of Stormzy's choice.

PHOTOS: © STEFAN HEINRICH, GETTY IMAGES

1 When you first got the script, did you think it was completely mad?

“Yes. I had no idea how it was going to look, or if it was even possible to watch. Following eight storylines is pretty intense already, but I also always wondered about the effect of appearing in these different realities. I love the end result – there's so much to see, and the message of it itself is beautiful.”

2 It's made by Lana and Lilly Wachowski, the writers/directors behind The Matrix. What was it like working with them?

“A little bit intimidating. You're working with these geniuses that can always tell if you're shy. You have to be brave and very open, you have to trust a lot, even if you don't understand it right away.”

3 So yeah, there have been two orgies so far. Is it really awkward afterwards?

“I love the orgies, because if you do something new that you're very afraid of or you can't imagine what it's like, you learn so much about yourself. It gets, not normal, but you just deal with it. If the message behind it is right, it's not about the f**king.”

Win two VIP tix to Reading or Leeds Festival

Plus: watch headliners Kasabian side of stage

MUSE AND EMINEM ARE also headlining, and other legends on the line-up include Bastille, Liam Gallagher, Major Lazer and Haim. It's gonna be sick! Visit NME.com/win.

T&Cs: VIP camping is included. Travel is not included. You must be over 18 to enter



"Who is Gary Barlow?"

Oscar Isaac, star of *X-Men: Apocalypse* and current film *The Promise*, on Syria, Christian Bale and the dude from Take That's role in the new *Star Wars* film

It's over 100 years since the harrowing events of the Armenian genocide portrayed in your new film *The Promise*. Amidst today's chaos, should we do more to heed warnings from history?

"When I read the script the Syrian refugee crisis was getting bad, but I couldn't have imagined it would continue. And that the rhetoric you'd be hearing from the powers that be would be just as aloof and callous as they were back then, on the eve of the First World War. Lessons haven't been learned, with tragic consequences."

The film is an emotional roller-coaster, so what was the hardest scene to shoot?

"We shot in 18 different cities and towns, and spent a week on a mountain for the climactic battle scene. But I chose this role for the emotional challenge. There's a scene where my character Mikael returns to his village and discovers the true horror of the genocide. Arriving in the aftermath of the slaughter of men, women and children by a stream in a quiet forest, it moved me deeply. Preparing for that, I listened to the stories of survivors who saw grandmothers bayoneted, dead babies left under trees, mass

rapes and people being marched out into the desert to their execution. To allow its truth to happen without forcing it too much and treat that moment honestly was key for me. It's a very different experience to shooting *X-Men: Apocalypse*."

What did you learn from your co-star Christian Bale and how did you collaborate with him?

"Although our characters are competitors in a love triangle [with Charlotte Le Bon], we had a lot of fun together, and he taught me the value of maintaining a sense of humour on set even when you're dealing with heavy material."

Like Bale, you've entered the world of film-franchise mega fame. Given your increased profile since *Star Wars: The Force Awakens*, what's the best thing about it?

"It's always fun when kids visit the set of a film like *Star Wars*:



Oscar (left) in *The Promise*

The Last Jedi. Even though it's *Star Wars*, you're still at work. And like any work, it gets boring. But when you see the magic of what you're hoping to create through their eyes, it's very exciting and makes me realise how lucky I am. It's a weird phenomenon where kids who haven't even seen all the films are still obsessed by them."

What can we expect from *The Last Jedi*? Is there a chance your character Poe Dameron could drift to the dark side of the Force?

"The heroes get challenged very specifically. You get to discover their character flaws and those things get tested. Out of that, I think you'll get a much better sense of who Poe, Finn and Rey are because you really get to know somebody in a crisis. *Star Wars* is fixed in my calendar until at least 2020, so watch this space..."

We've learned that Gary Barlow will be in the film... "Who's he?"

He was in a '90s boyband called Take That. Did your paths cross on set?

"Unfortunately, I wasn't part of that scene [laughs]."

***The Promise* is in cinemas now**



TOM HARDY

Shouted "I caught the c**t!" after pursuing a suspected thief on foot in west London and serving sweet justice.



RIHANNA

Stormed the Met Gala red carpet in a futuristic, giant petal-filled Comme des Garçons dress.



THERESA MAY

Went door-knocking in Aberdeen to win votes, but nobody answered. How's that snap election going?



JA RULE

Sued for \$100m after his Fyre Festival became a disaster. "This is NOT MY FAULT", he tweeted.



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THIS WEEK

Give me a Poly Styrene film, not a Madonna one

"NOBODY KNOWS WHAT I know and what I have seen. Only I can tell my story. Anyone else who tries is a charlatan and a fool." So wrote a brilliantly biting Madonna on Instagram after plans for a biopic based on the Queen of Pop's life were revealed. The script for *Blond Ambition* – which apparently focuses on the early years of Madge's career in scuzzy, frantic late 1970s and early 1980s New York – has just been picked up by Universal and she is not best pleased. And if Madonna's not into it, well, then neither are we. Frankly, there's another music-based picture in the pipeline that we're far more interested in. Currently crowdfunding on IndieGoGo is *Poly Styrene: I Am A Cliché*, a documentary about one of punk's most powerful, important players. As a mixed race woman, hers is a story often erased from the history of rock'n'roll, but this film – slated

for release next year – is here to help make sure that everyone knows her name.

On her 19th birthday Marianne Joan Elliott-Said saw the Sex Pistols play on Hastings Pier and things were never the same again. The opera-trained teenager had already released a reggae track, but made a swift sonic detour and quickly took out ads in *NME* and *Melody Maker* asking for "young punx who want to stick it together".

X Ray Spex was formed, a day-glo gang who were unlike any of the punk bands that had come before. With the newly christened Poly Styrene at the helm they replaced the Pistols' filth and fury with taut lyrics about anti-consumerism and furious sax solos from a 15-year-old who went by the

Poly Styrene

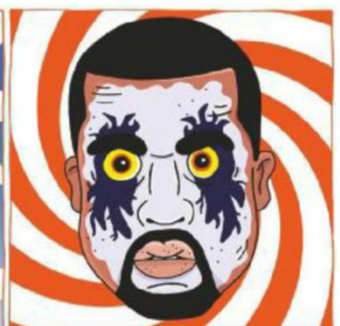
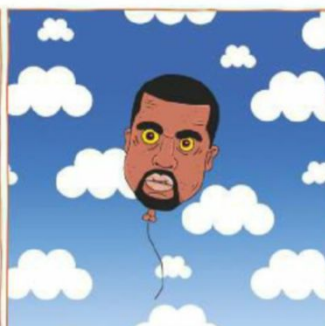
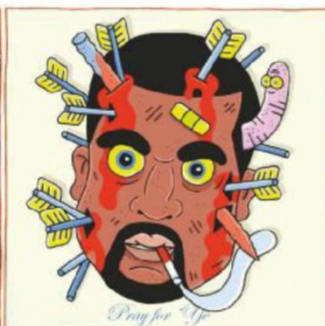
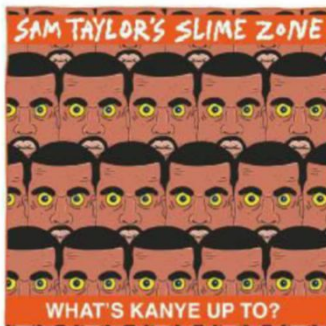


name of Lora Logic. In 'Oh Bondage! Up Yours!' the band made a tune that was not just ferociously feminist but excellent to dance to. While the Clash were wearing battered leather jackets and Johnny Rotten was popping a safety pin through anything he could get his hands on, Poly Styrene – who juggled the band with selling homemade jewellery on a market stall in Chelsea – was rocking 1950s twin sets and granny pearls, single-handedly inventing kitsch vintage style.

I was lucky enough to interview her a couple of times and her desire to be different shone through in every meeting. "Most songs for women then were very romantic and I wanted to write about other things, so I wrote about genetic engineering," she told me once. Legend.

Tragically, Poly Styrene passed away in 2011 at the age of 53, but her work has influenced everyone from riot grrrl acts like Bikini Kill to FKA Twigs, who started out making X Ray Spex-style punk before she started making liquid R&B. Here's hoping *Poly Styrene: I Am A Cliché* will influence many, many more.
@leoniemaycooper

"Ferociously feminist and excellent to dance to"





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Guardian reader
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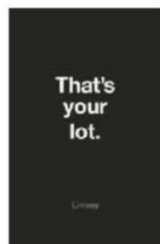
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What's on your Headphones?

THIS WEEK

Piccadilly Records, Manchester

RECORD
STORE
DAY 2017

ABIGAIL GILLIBRAND > 21, student

Listening to:
DAVID BOWIE
Lady Grinning Soul
"It's not your average song about sex, drugs and rock'n'roll. There's more depth to it."

Wearing: Denim jacket from a charity shop, Topshop jeans.
What she bought:
IGGY POP
Post Pop Depression: Live At The Royal Albert Hall
"A birthday gift to myself!"



< JACK MCCLELLAND 18, student

Listening to:
CABBAGE
Indispensable Pencil
"No one knows what they're saying but it's great!"

Wearing: Barbour jacket, Fred Perry T-shirt, Levi's jeans, Dr Martens shoes.
What he bought:
BLOSSOMS
Blossoms
"They're such a good band."



< EMILY INGRAM 20, student

Listening to:
KENDRICK LAMAR
FEAR.
"He's opened up hip-hop for me as a genre."

Wearing: Denim jacket from a charity shop, Primark dress, Dr Martens boots.
What she bought:
ARCHY MARSHALL
A New Place 2 Drown
"I've never heard it before but thought I'd dive straight in with the vinyl."



JOEL LINDQVIST > 22, student

Listening to:
JUSTICE
Waters Of Nazareth
"I first heard them five years ago and have loved them ever since."

Wearing: Jacket from a charity shop, vintage jumper.
What he bought:
GRETA COTTAGE WORKSHOP
Grimes Adhesif/Clovelly EP
"I love how different it is to my collection."





IT'S THEIR PARTY

Kasabian's Meighan,
left, and Pizzorno

Kasabian's new album 'For Crying Out Loud' is a euphoric blast of primal guitar rock. It's a party record for our troubled times, and their own troubled times. "We normally don't talk about our feelings," Serge Pizzorno and Tom Meighan tell Andrew Trendell, "but this one's about us"

B RITAIN, 2017: a nation divided by anxiety about the future. But not in one particular area of the Midlands, where four friends just want to have a good time. Kasabian's upcoming 'For Crying Out Loud' is driven by a pure lust for life and it came easily to its creator, guitarist and songwriter Serge Pizzorno, who wrote it in just six weeks. "I didn't want to use any of this," he says, gesturing at the synthesizers and samplers that line the walls of his vast home studio called The Surgery. "I fell in love with the guitar again, it's all I wanted to use."

It's a beautiful spring day, and the 36-year-old is lounging around his house in the countryside outside Leicester. A break-neck tour of intimate venues is looming, and then who knows? Things have a habit of getting out of hand for Kasabian. Since their last album, 2014's '48:13', the band have experienced some huge highs. It was their fourth Number One, and led to the surreal rock rave that was their Glastonbury headline set that same year. Then, in spring 2016, Leicester City miraculously won the Premier League title and

Kasabian were the ringleaders of a giant celebration in Victoria Park in their hometown. Serge also got married. "It was the best year of my life," he says.

A week later, Serge's bandmate Tom Meighan is bristling with energy as he bounces around a London hotel room. He's wide-eyed, speaking at 100mph, only pausing to mute a fight on *The Jeremy Kyle Show*. "I like Jez, he's alright." You get the sense he hasn't come down from the previous night's performance on *Later... With Jools Holland*. "We played new one 'Ill Ray (The King)'" he says. "It feels so amazing to shout 'Take all you f**kers and blow you away!' It's pure rock'n'roll anarchy."

Tom, also 36, didn't have it quite as good as Serge last year. He split with his girlfriend and mother of his child, leaving him "in a haze". He needed the euphoric songs Serge had written for 'For Crying Out Loud' to bring him back from the brink. "This album probably saved my life," he says.

Fast forward to April 18 at The O2 Forum Kentish Town, and the band play 17 of their most charged bangers – the only relent comes in the pause before the encore. As 'Comeback Kid' roars into the sweet release of 'Eez-eh', the glam-rock stomp of 'Shoot The Runner' and the already firm favourite of 'You're In Love With A Psycho', the band and crowd become a tribe. No gimmicks, no machines – just one almighty human celebration. That's what Kasabian are for.

PHOTOS BY DEAN CHALKLEY

"I'm calling out everyone"

SERGE PIZZORNO

GUITARIST, SONGWRITER, RINGLEADER

Six albums into your career, do people still get Kasabian wrong?

"Nah – the 'lad rock' thing was always funny, especially after the first album. There wasn't any Tangerine Dream or Silver Apples in there. You sort of learn to buzz off it and see the funny side of it. What is quite good is that you're underestimated and that helps. It makes your surprising moves more powerful. If people really aren't expecting you to have any depth, when you do something people are like, 'Oh, I didn't know they were capable of that'."

'Put Your Life On It' feels like that kind of song. A proper love song.

"I'm actually saying exactly how I feel about my wife on a song. You do feel exposed in a way, but it just feels good. I heard a John Lennon interview about him making [1980 double album] 'Double Fantasy' and going, 'I'm going to say exactly how I feel'. It thought I'd give that a go. It's just another way of writing ideas and making a song that I've not done before."

Tom's had a rough year, with his break-up. Was the feel-good nature of the album a gift to him?

"I don't know how it would have been to be in the studio and make a really low, painful record. It would have been hard. I didn't think, 'Oh, what can I do to help', it was just an escape for Tom to go, 'This is my band and these tunes are exciting'."

The opener, 'Ill Ray (The King)', feels like the manifesto for the record.

"It reminds me of if Daft Punk were in Nirvana. It's got the power of a full-throttle rock band, but then it twists you into euphoria. You could be at a rave in a field in Coventry in 1992. It sums our band up perfectly."

It also feels like a call to arms...

"It does, it does. It's a pure call-out tune. It's got the line 'What's your band called, mate?' It came from my best pal and every time I played him a new song I'd just whisper in his ear, 'What's your band called, mate?' It always made us laugh so I just wanted to use that. It's so ridiculously cocky, and it would make a great T-shirt as well."

Rock music doesn't really have much cockiness these days, does it?

"There's something I love about hip-hop where they just call people out. That Kendrick Lamar verse in 'Control' where he just says 'I'm coming for you', calling them out name by name. It's never really done in rock music, but we've done it so much. There's something amazing about being on stage in front of people and saying the line, 'What's your band called mate?' and 'You smell of hotel soap'."

Are you calling out guitar music at large?

"I'm calling out everyone. Not just bands, I'm calling out actors and anyone with a problem. 'What's your band called mate?' You can see me laughing, mate – it's all part of the entertainment."

'For Crying Out Loud' track-by-track with Serge Pizzorno

ILL RAY (THE KING)

"I imagine this man in a leather jacket and slicked back hair in a ponytail, slonked at the bar – that's Ill Ray The King."

YOU'RE IN LOVE WITH A PSYCHO

"It was written really quickly and it's got a really irresistible groove. It's a dancefloor filler."

TWENTYFOUR-SEVEN

"It comes from the bombardment of information, feeling like you can't escape. My phone sends me news alerts – I don't want 'em!"

GOOD FIGHT

"It's just a simple love song, really. We were trying to capture that feeling of people in a room, making noise from whatever was laying around."

WASTED

"A tune about falling in love in the summer. I was listening to Fleetwood Mac, and there's a bit of Nile Rodgers in there."

COMEBACK KID

"It's all about the lyrics. 'Sasquatch in a bin bag' is one of my favourites. 'Kingpin on a cutback' is another beauty. It's a good T-shirt song, that."

TOM MEIGHAN

SINGER, RABBLE ROUSER

You've already spoken about how you've had one of the worst years of your life. Did these songs bring you back from the brink?

"I said to Serge, 'Why couldn't we have made this record years ago?' Everyone is in such a good space."

So the music came when you needed it most?

"It feels like being reborn. I say it on every album but I think this is our best record, bar none. I think Serge is with me on that too. I just said to him, 'Let's write a f**king rock'n'roll album with big songs.'"

It must have meant a lot to have that kind of energy. Kasabian have always very much seemed like a gang.

"We are a gang. We've been together 20 years. That in itself is amazing. Me and Serge always wanted to be in a rock band. It wasn't like, 'Oh, if this doesn't work we'll go find another career'. You get those bands that don't give it their all, they'll go to university and pursue something different. We were a gang and we're still here 20 years later, sat in the Landmark Hotel in London talking to the *NME* about our sixth album."

THE PARTY NEVER ENDS

"This is about stories of winding Hollywood hills and getting lost in them for days."

The story behind the sleeve



Serge: "It's a our roadie, Rick Graham He's been with us about 12 or 13 years. He says 'for crying out loud' a lot.

He's an old, cantankerous man But the most beautiful man you'll ever meet. He's seen it all and been round the world more times than anyone.

I watched this Francis Bacon interview And he said he only drew people he knew because he knew their faces. This is our way of letting people into our world.

I love that there's a 70-year-old man on our record There's something beautiful about it. He said, 'It'll never happen because the label won't allow it'. As soon as the label are like, 'We're not sure', you know it's great and it's going to work."

Do you feel like the survivors?

"There's only us and the [Arctic] Monkeys left on that level. They're great. Kaiser Chiefs too, probably. When we came out in 2004, you had Franz Ferdinand, Razorlight, Kings Of Leon, The Holloways, The Paddingtons,

The Maccabees, Libertines had just finished. It was just a f**king good time. We were 22 and there was so much good music. Bands were back, there were loads of rock magazines, indie and rock'n'roll were cool. We survived it."

So this album is basically a big 'fk you, we're still here, let's have it' to the world?**

"Basically mate, you've just taken the words out of my mouth – that's what it is. It's very emotional and autobiographical too. We normally don't let people into our world. We normally don't let people into that side of us. We normally sing about raptors that are going to eat you, or 'John was a scientist, he was hooked

on LSD', or 'Ooosh, tell me I want you'. We don't talk about our feelings, but this one is all about us. It's a window into our personal lives. The album is so human, whereas [2014 album] '48:13' is a f**king cyborg record."

NME

"This album saved my life"



BLESS THIS ACID HOUSE

"It's a T. Rex or Ramones-y number, a real uplifting tune."

PUT YOUR LIFE ON IT

"I've never written anything so honest. I've always hidden behind something. This is laying it out there."

SIXTEEN BLOCKS

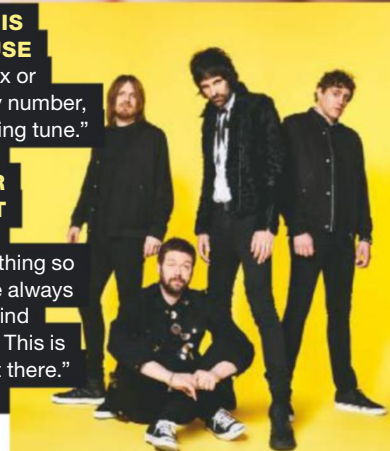
"I was always interested in making music that used samples. I imagined moving the needle and finding these little gems – that's where this song's at."

ALL THROUGH THE NIGHT

"A really folky tune. It's thinking about the woman you love, and not being able to sleep because of it."

ARE YOU LOOKING FOR ACTION?

"This was a really concise pop song [at first] but I couldn't stop. I think it's my favourite on the album."



Wake-up call

On May 11, the unique ibis Lates on Tour kicks off. Don't be late to the party

MULTITASKERS, REJOICE! There's a brand-new way to a) see the best young talent on earth b) check out a local hotel and c) give money to charity – all at the same time. It's thanks to the partnership between ibis Hotels and London's Roundhouse, who this summer will be showcasing new musicians all over the country.

ibis Hotels provide everyone with access to great experiences across the UK, and over the

next few months they'll be transforming hotel lobbies in Birmingham, Manchester, Bristol and Scotland into music venues for one night only, as part of ibis Lates on Tour.

At these events, ibis Hotels will present young, up-and-coming musicians from the local area, supported by acts from the Roundhouse Resident Artist programme, which offers backing and opportunities for emerging artistic talent.

Tickets cost just £5 per person, and all profits will go to a truly excellent charity: Teenage Cancer Trust.

The first of these unique gigs takes place on May 11 at ibis Birmingham New Street Station Hotel, headlined by disco-pop duo Ekkah. Warming up the crowd will be Malunga, Kenan Kian, followed by a funky soul set from DJ Nikita.

Stay tuned for more in the series over the coming months.

IN PARTNERSHIP WITH

ROUNDHOUSE

For more information, please visit ibis.com. Further dates and acts will be announced shortly. Follow all the action on the night at #ibislates

Meet the first headliner

EKKAH

Rebekah Pennington and Rebecca Wilson met in a maths class, aged 15. That day, a creative bond was born: these days the pair are better known as Ekkah, a disco-pop duo named after most of the shared syllables in their first names. The Brummie band are obsessed with the dancefloor – they say their music is inspired by “our shared love of disco, funk and '80s pop” – and their mantra is PMA, which stands for Positive Mental Attitude. To get a sense of their vibe, look at the artists they've supported in the past: Peace, Mystery Jets, Jess Glynne and Kylie. Part-indie, part-pop, their fun-loving music is dedicated to showing their audiences the best time ever.

PHOTOS: REX FEATURES

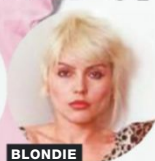
Best track FOR FANS OF

'LAST CHANCE TO DANCE'

A laid-back, late-night jam whose grooving bassline will persuade you to stay out for one more, every single time.



MADONNA



BLONDIE

DETAILS

Where: ibis New Street Station Hotel, Birmingham
When: May 11
Tickets: £5, skiddle.com

skiddle

IN AID OF
TEENAGE
CANCER
TRUST

TEENAGE CANCER TRUST IS A REGISTERED CHARITY: 1062559 (ENGLAND & WALES), SC039757 (SCOTLAND)

HEARD IT ON A GREAT VINE

Shawn Mendes found fame when his six-second cover versions of Ed Sheeran, Justin Bieber and One Direction racked up hundreds of millions of views on the now-defunct Vine. He turned social media ubiquity into real-world success with 2015 debut 'Handwritten' and last year's 'Illuminate', and is now on a world tour. He tells Barry Nicolson about his thoroughly modern rise to world domination

Are you sad Vine is no more? "Yeah, but everything has a life. That was the most wonderful way of starting a career off, making these six-second videos that were quite easy to create. It was a good jumpstart. Now I'm in the real world of music, where you're working a lot of hours, a lot of thrills, playing big arenas. I don't really look into the past too much."

Is there still a stigma about being a social media star?

"Definitely. A lot of people who are 'social media' stars aren't considered to be 'real' stars, and people underestimate the amount of work it takes to edit and upload

a video every single day, and document your life like that. I give big ups to people who are very big on social media, whether they're doing vlogs or whatever. It takes a lot of effort."

Your fans are famously obsessive.

Were you prepared for that level of intensity?

"It's something a lot of people who see it from

the outside don't understand very well. Sometimes you see people screaming and running and crying hysterically, and that looks crazy, but you don't see the times I'm sitting in the lobby having a conversation with them about music, life and what they think. People underestimate how creative and intelligent they can be."

What's the strangest thing a fan has ever given you?

"I once got a package delivered to my house that had a book in it. The book was describing how they'd used videos from Vine and Instagram to route from the house in front of my house that they saw in the video and pinpoint where my house was. They were from Norway or somewhere

– these girls had figured out my address to send me this book. It was very harmless, but a little scary."

What's the best piece of advice you've ever been given?

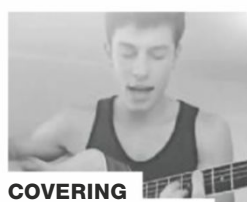
"Taylor Swift said to me, 'Don't worry so much about messing up, because the people in the arena aren't critics – you're not on a singing show and they're not here to judge you. They came tonight strictly to have fun and because they love to listen to the music, so if your voice cracks or if you mess up something on the guitar, it's not going to bug them, it's only going to bug you.' That's something I think about every night."

Three of Shawn's biggest Vines

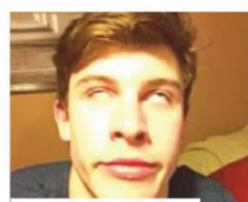
All still available, if you've got six seconds to spare



WAVING AT A JEEP
Loops: 4.2 million



COVERING ADELE'S 'HELLO'
Loops: 4.2 million



SAYING "HALU"
Loops: 2.1 million



THE WORLD ACCORDING TO SHAUN RYDER WITH MARK BEAUMONT

Tired of getting your head round Brexit, snap elections and the threat of nuclear war? Shaun Ryder – longtime Happy Monday, one-time Gorillaz collaborator, current Black Grape leader – explains it all to Mark Beaumont

BREXIT

"Personally, I'm into us building and getting closer and being part of one f**king thing all working together, so to me that's just took us a step backwards. If you look at a lot of the young 'uns, they're gutted about Brexit. We're going through a formula that has never worked before. It's gonna get worse before it gets better."

SCOTTISH INDEPENDENCE

"The ball game's changed now because we've come out of the EU. I've got no problem with it – if they want it they can have it. It's all them other little things, borders in Northern Ireland, there's all sorts of wacky b*****s gonna go on."

PRESIDENT TRUMP

"He's f**king horrible. At the end of the day, the guy's a businessman. That's fine, but all the people that voted for Trump, they're gonna be the first people that get f**ked over. It's the same again with Brexit; the people that voted for it, they're the first ones when they go to the supermarket, they're not gonna be able to f**king fill up their bags. Trump's a businessman and, no matter what he says or thinks, he's only ever gonna go how it is with the business. But I don't get political. The first time I ever voted was last year or the year before."

DRUGS

"Get rid of gangsters. People who drink whiskey or just have a pint of bitter don't go in the pub so they can then go and drink gin or whatever. I'm sure people might have a taste, but you've gotta treat us as adults. Prohibition doesn't work. The popular press has got a big responsibility on that. That's what causes all sorts of the bulls**t and they've got no responsibility."

"ALL SORTS OF WACKY B***KS IS GONNA GO ON"**



Ed Sheeran

ED SHEERAN'S CHART DOMINATION

"I'm fine with how Ed did it, I have no problems with that. The charts have been irrelevant for quite a long time. Kids now, they're not willing to pay for music and movies. The only thing they seem to be willing to pay for is concert tickets. My lad thinks I'm f**king bonkers if I download anything off iTunes or go on Amazon and get a movie."

RUSSIA

"Me growing up as a kid from the '60s, all I've ever come across is the Americans being f**king paranoid about the Russians. All of a sudden you've got [Trump] who's running for president going on about how great their f**king president is and all these people are going with it. [Trump's] missile strikes, where's that come from? Is it to say, 'I'm not up Putin's arse?' At the end of the day, we need to do something about Syria and I can't see how much talking or anything else is going to change that situation. And what do you do with [North] Korea? They're building f**king nuclear missiles and that silly f**king fat f**k, I strongly think that d**khead [Kim Jong-un] would use a nuclear weapon, so what do we do?"

SOCIAL MEDIA

"With social media, everyone's become their own deluded superstar living in their own film world of what they think they are. The internet has opened up the world but it's also, at the same time, narrowed it, because whatever kids are putting out in their own little thing, they're only getting back in their own little thing. I'm not addicted to it, but I know people that, every f**king thing that they wouldn't have dreamed of telling people, they'll go and tell the world. They're on there all the time making all their own drama. It's almost like they're directing and producing their own f**king soap opera."

UNITED AIRLINES

"The boss [Oscar Munoz], he's just an arrogant t**t. I've only gotta look in that guy's eyes and know that what he said first, trying to put it on the guy who was 'belligerent' and everything else, he knew what the score was when he said that and he didn't give a f**k. He

was standing just like the cops in the States who'll stand by their cop buddies, no matter how f**king outrageously wrong in what they've just done, they'll stand by them so it doesn't crumble their little f**king world. That guy's an a**hole and the only reason he's come out with what he has, it's just because the shares went f**king t**s up and he's looked an absolute c**t."

If Shaun Ryder was PM, who could be in his cabinet?

We're just some tactical voting away from living this dream



JASON WILLIAMSON

Nobody's more willing to screw the rich than the Sleaford Mods frontman, AKA our future Chancellor. His revolutionary taxes on chinos and yurts will set things right.



LIAM GALLAGHER

Putting the solo album on hold, Liam can devote his career to Environment, Food and Rural Affairs – he's a specialist in potatoes, after all.



PJ HARVEY

Last year's song 'The Ministry Of Social Affairs' was one giant hint that Peej wants in. She'd make the perfect Culture Secretary.



BEZ

His 2015 quest to be the MP for Salford & Eccles was temporarily halted when the electoral watchdog made him change the name of his Reality Party. With Shaun in charge, a position as Health Secretary awaits.

AUSTERITY

"I can see where they're coming from with certain things, but they haven't got a f**king clue of how people live. It's almost like everybody who gets any dole, or whatever you call it now, is an a**hole. But I was watching Benefits Street the other night and one guy, he's got a kid and he was gonna get moved out, but he wouldn't give up his £40 a week for his fags and booze. You're right to spend 40 quid on fags and booze if you want, but when it comes to your children, the first thing you do, that goes out of the f**king window."

SECONDARY TICKET SITES

"Are artists getting involved on that to make the money up? I know back in the day we was bootlegging our own albums and all sorts, having a laminate to make backstage passes and selling them. The pay-off is, just because you've got a record at Number One, you're probably not gonna get any money for about three f**king years."

RADAR

THIS WEEK'S ESSENTIAL NEW RELEASES

BEST FOR DAYDREAMING

BEDOUNE

Dusty Eyes

From the Spacebomb studio comes this laid-back, soulful offering.

BEST FOR GOOD VIBES

FRANK OCEAN

Lens

Frank's been lowkey sharing tracks on Beats 1. The stripped-back 'Lens' is the best.

BEST FOR EMBRACING THE SUN

TOVE STYRKE

Say My Name

The Swedish electropop star melds fizzing dancehall with fresh synth sounds to create an early summer anthem.

Best NEW tracks

And when to drop them

BEST FOR FLIRTING

DUA LIPA

Lost In Your Light

The divine Dua gets lovey-dovey with Miguel.

BEST FOR DISHING UP

KATY PERRY

FEAT. MIGOS

Bon Appétit

Katy gets saucy with trap dons Migos.

BEST FOR HITTING THE TOWN

MØ

Nights With You

With her as yet untitled second album just around the corner, MØ is prepping herself for a huge summer. This skyscraping tune is Rihanna meets Sia and totally epic.

BEST FOR LOLZ

RICHARD

THORNCROFT

You Can't Handcuff

The Wind

New comedy *Mindhorn* sees *The Mighty Boosh*'s Julian Barratt as deadbeat actor Richard Thorncroft. This is his hilarious '80s-style anthem.

BEST FOR HONKY-TONKING

JUSTIN TOWNES

EARLE

Faded Valentine

Alt-country crooner goes for an old-school finger-picking vibe on this slow-burning shuffle of a song.

BEST FOR HITTING THE ROAD

WAR ON DRUGS

Thinking Of A Place

The alt-drivetime heroes return with their first song in three years – it's an 11-minute long laid-back sunset stunner, of course.

BEST FOR BUILDING EXCITEMENT

HAIM

Right Now

The LA dream team are back with this atmospheric soft rocker. We've missed you, ladies.

HAIM

FOR MORE NEW MUSIC,
GO TO NME.COM

It's bangers o'clock

KASABIAN

For Crying Out Loud



FUN BOOGIE-WOOGIE OOOSH

Kasabian's fun and easy-to-love sixth album is packed with big tunes and simple pleasures

KASABIAN



"FOR CRYING OUT LOUD" (2017)

ALBUM
OF THE
WEEK

GUITARIST AND primary songwriter Serge Pizzorno has described Kasabian's album as more "simple" than their previous work. It's hard to imagine a pleasure more simple than 'Club Foot', a 2004 student union anthem that centred around the word "Ooosh!" being chanted over and over, or a set of songs less lyrically complex than 2014 single 'Eez-eh' ("Everyone's on bugle / Now we're being watched by Google").

PHOTO: PHIL KNOTT

Yet 'For Crying Out Loud' is chockablock with massive tunes that make an instant impact. Pizzorno wrote the whole thing in just six weeks, in a bid to imbue the album with a sense of urgency. And it's taken him to the songwriters' Holy Grail: insistent new melodies that already sound weirdly familiar. See romantic banger 'Wasted' ("Summer is here once again... But you won't catch me in my shorts") and the glorious disco stomp of 'Are You Looking For Action?'. These songs are the sound of joy, canned and compressed for your aural pleasure.

First track 'Ill Ray (The King)' encapsulates the massive knees-up the Leicester lads have billed the entire record as. A pulverising juggernaut, it stutters and jolts through a booming chorus, roared backing vocals engineered

for a festival near you (you can almost hear "What's your band called, mate?" being chanted back at the stage). Best of all is the fabulously corny 'Bless This Acid House', with its lovably naff call-and-response pre-chorus. The greatest song Status Quo never wrote, it's dumb, fun and guaranteed to bring a smile to your face.

The relentlessly jaunty 'Good Fight' boasts a little boogie-woogie piano, a reminder that Kasabian were never too concerned with being cool. 'Put Your Life On It' is a sprawling campfire singalong, while 'You're In Love With A Psycho' is an ode to the arbitrary nature of attraction – you can't choose who you love; it just happens. And it would take a hard heart indeed to spurn 'For Crying Out Loud'. **Jordan Bassett**



FORMATION

Look At The Powerful People
The south Londoners' debut

album has a similar dancey-rocky thing going on.

(L-r:) Tom Meighan, Ian Matthews, Serge Pizzorno, Chris Edwards

MUSIC

Barking mad

Canadian songwriter swaps his goofy, fun-guy reputation for some intense soul-searching

FROM THE outside, Mac DeMarco has always been nothing but a baseball cap-donning, gap-toothed prankster. Prone to fart jokes and wacky, ironic Coldplay covers in the middle of one of his shows, the 27-year-old seems like someone who'd rather poke fun at himself than take life seriously. This first impression, however, ignores the sweet, sentimental side of his records, a side that threatens to swallow whole his third album 'This Old Dog'.

Moving from the outskirts of New York to the bustle of LA in 2016, DeMarco had his first serious chunk of time off since the whirlwind success and subsequent non-stop tour of 2012 album '2'. This led to a bout of reflection, a chance to take stock of his place in the world and what was happening around him. Two things emerged from the much-needed self-absorption: a deep appreciation of his friends and family, and a realisation that he'd near enough 'made it', career-wise, and that he was at a loose end.

The latter springs up in the

MAC DEMARCO

This Old Dog



DEEP REFLECTIVE TIMELESS



record's ghoulish, seven-minute penultimate track 'Moonlight On The River', which captures the unease and suspicion of being comfortable in your mid-twenties. What starts as a mesh of lovely, lush chords morphs into a mad echo chamber. DeMarco sends shrill screams through his effects pedals, like he's climbing up the walls. 'This Old Dog' is mostly a gorgeous, perfectly paced record for lazy days outside. But every so often a moment of madness slips in, and this gives the Canadian an edge over his peers.

Sweet, short-lived songs 'Sister' and 'Watching Him Fade Away' end each side of the record. The first is a simple tribute to DeMarco's half-sister; the second is a diary entry as he watches his absent father struggle with illness. It's clear by now that DeMarco can conquer two different forms. He can be the good-time, goofy guy with a reputation that precedes him, or he can be an earnest songwriter with serious bite. 'This Old Dog' sees him conquering this more mature side, without even a shade of boring. **Jamie Milton**

I AM PROUD TO BE
ITALIAN

FINAL FANTASY VI

Best track

'MY OLD MAN'

A starkly honest account of how DeMarco sees himself in the drug-abusing, absent dad who failed to raise him.

Back in the fast lane

Five years after they reunited, the post-hardcore legends have thrillingly rediscovered their fire

AT THE DRIVE IN

in•ter a•li•a



COMEBACK FURY

BANDS REUNITE

for all sorts of reasons, but At The Drive In's has never really been clear. Their much-ballyhooed Coachella comeback in 2012 was bloodless enough to be upstaged by a Tupac hologram, but even before that, lead guitarist Omar Rodríguez-López had likened the reformed ATDI to "an old T-shirt that doesn't fit me anymore". Four years of

infighting and inactivity later, and for reasons as arcane and inscrutable as one of Cedric Bixler-Zavala's lyrics, they announced they'd be recording a new album – but without Jim

Ward, who's been replaced by his Sparta bandmate Keeley Davis. This station is now operational, but history suggests it may not take much to blow up in everyone's faces.

In spite of all that, the big surprise of *'in•ter a•li•a'* is not the fact of its existence, but how seamlessly it picks up where 2000's *'Relationship Of Command'* left off. Lead single *'Governed By Contagions'* finds ATDI at their splenetic, take-no-prisoners best, an omnidirectional explosion of sound and fury that feels like 17 months, not 17 years, has

gone by. The same could be said of *'Holtzclaw'*, on which an increasingly manic Bixler-Zavala sounds like he might leap through the speakers and smash up your living room unless you "*put the snakes back in the bag!*" Forget any suggestion that their hearts aren't in this; *'in•ter a•li•a'* is the opposite of being phoned in.

Likewise, anyone concerned that Ward's absence might result in Rodríguez-López's proggy, Mars Volta-esque impulses going unchecked can rest easy. Aside from the gothic industrial churn of *'Ghost-Tape No. 9'*, everything here is as visceral and immediate as a leg-break, even when the subject matter goes to dark places. Perhaps most significantly, *'in•ter a•li•a'* feels like an ATDI album, which is no small achievement – just ask The Stone Roses, who've thus far struggled to rediscover their mojo after a similar length of time away. All of a sudden, At The Drive In's reason for being has become thrillingly self-evident: they're back to finish what they started.

Barry Nicolson

(Top row, l-r): Cedric Bixler-Zavala, Paul Hinojos
(Bottom row, l-r): Omar Rodríguez-López, Tony Hajjar, Keeley Davis



STRANGE & TRUE

'Inter alia' is Latin for 'among other things'. Cedric explains it as "a snapshot of life right now. It reminds me of Jack Nicholson [being] told *'It's Chinatown'* as an explanation for the f**ked-up nature of things."

"AN EXCEPTIONALLY FUNNY BRITISH COMEDY"

Little White Lies

"HYSTERICALLY FUNNY" "BLOODY FANTASTIC"

IGN

Loaded



The Guardian



Total Film



Loaded



Little White Lies

"HILARIOUS"

Shortlist

"HILARIOUS"

The Skinny

"HILARIOUS"

Total Film

"HILARIOUS"

Culture Trip

"HILARIOUS"

"HILARIOUS"

Entertainment Focus

"HILARIOUS"

The List

"HILARIOUS"

"HILARIOUS"

Muncie



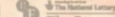
JULIAN BARRATT IS
RICHARD THORNCROFT WHO WAS

MINDHORN

IT'S TRUTH TIME!
IN CINEMAS NOW

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FILM4 FILMS



Brilliantly silly

Julian Barratt from *The Mighty Boosh* is inexhaustibly great as a past-it actor-cum-detective

MINDHORN

15 Julian Barratt, Essie Davis, Russell Tovey



DAFT SERIAL KILLER

IT'S VERY RARE THAT A film can sustain silliness over feature length. Usually, a silly idea will run out of steam and become stupid. Stupid is rarely funny for anyone other than those on-screen. For the vast majority of its running time, *Mindhorn* is brilliantly silly. It's *Alan Partridge* spliced with *The Wicker Man*, then bunged through a mincer with *The League Of Gentlemen*.

Mindhorn's star is Julian Barratt, most famous for *The Mighty Boosh*, a surreal comedy series that frequently flirted with stupid. Here, he plays Richard Thorncroft, an actor who gained brief notoriety as the star of *Mindhorn*, a detective show with all the glamour and production-value of an NHS training video, in which he solves crimes with the aid of his bionic 'truth-seeing eye'. Years later, he's clinging to his meagre past glories like a post-tumble-dry sock to a pair of nylon slacks. Balding and paunchy, he's virtually unemployable yet still diva-ish. A career resurrection looks possible, in his eyes at least, when he's recruited by the Isle of Man police. A suspected serial killer is convinced that *Mindhorn* is real and will only speak to him. Thorncroft grabs his best toupée and sets off to reclaim his glory days (which only he thought he ever had).

Barratt is inexhaustible as Thorncroft, perfectly hitting the mark between pomposity and tragedy. Thorncroft only works if, despite his self-aggrandisement and delusion, you feel sympathy for him. That's always the case as he clatters pathetically through publicity stunts and tries to seduce his ex-girlfriend (Essie Davis). There are plenty of big, hearty jokes, which Barratt lands with light feet, but even as the daftness of the conceit feels the strain – any concept this ludicrous will lose its novelty after a while – his commitment to it never falters. *Mindhorn* deserves much more than fleeting fame. **Olly Richards**

FOR FANS OF



ALPHA PAPA



THE WICKER MAN

Sigrid

Norwegian pop provocateur with tunes to inspire a revolution

IN 2017, MORE THAN ever, we need pop stars like Sigrid. With tumultuous times seemingly around every corner and a need for young people to find their voice and use it, the 20-year-old's majestic debut single 'Don't Kill My Vibe' is an anthem for those ready to fight back.

Built around a bombastic chorus, the song features stinging ripostes to those who belittle others, and several self-celebratory calls-to-arms ("I'm young / I don't care / I won't quit"). "It was inspired by a previous writing session I'd been in where I was degraded by an older producer and not even wanted in the room," she says. "I was so p**sed off at myself for not speaking up at the time, so that experience triggered this outpouring." The song became a viral hit when it was released in February, racking up millions of streams and even getting the nod of approval from '70s-legend-turned-new-music-tastemaker Elton John.

Her upcoming debut EP – which features slices of vibrant MØ-esque synthpop ('Plot Twist') and a heartrending ballad ('Dynamite') that Adele would probably weep at – is similarly upfront. Like on the brutally honest 'Fake Friends', where she calls out two-faced pals. But she doesn't consider 'confrontational' a personality trait just yet. "I definitely think I'm a lot harsher and meaner as a singer and a songwriter," she

says. "I've not always been that fond of arguments in person, so I prefer to write about those feelings rather than screaming in someone's face. For now..."

A few years ago, though, Sigrid Raabe wasn't even fond of songwriting. She grew up in the small town of Ålesund, Norway, merely dabbling in theatre at school and hellbent on becoming a doctor or a lawyer, not a performer. It wasn't until she was 16 that her older brother unlocked her pop star potential. "He's a musician too and was playing a show in town the next day, where I was going to be doing backing vocals with him. He wanted to perform a new original song and said I had to write him one in 24 hours! I'd studied poetry for a bit, so I thought I might be OK, but this was on another level."

She got the hang of it sharpish and, just over a year later, in 2013, her demo 'Sun' found its way onto Norwegian national radio. "It was at that point I really fell in love with the whole process of making music, and was like, 'Uh-oh, I want to do this a lot more.'"

With the passion unearthed and the stage for stardom set, Sigrid is ready to keep calling things as she sees them – and not just for her own benefit. "It can be so hard for young girls and boys to speak up sometimes," she says. "But if you do it from the heart and stand for what you believe is right, that's all that matters." If her contemporaries start taking their cues from pop stars like Sigrid, we might just be alright. **Thomas Smith**

PHOTOS: FRANCESCA ALLEN

DETAILS

FROM: Ålesund, Norway

SOCIAL: @thisissigrid

BUY: Single 'Don't Kill My Vibe' is out now

LIVE: The Deaf Institute, Manchester (May 15), The Great Escape, Brighton (May 18-20), Latitude Festival, Suffolk (July 14-16)

Best track

'DON'T KILL MY VIBE'

What else? Sigrid's belting pop banger was a debut like few others.

FOR FANS OF



LORDE



AURORA

STRANGE & TRUE

At age 17, Sigrid started a musical project with her sister and named it after their dead cat, Sala.



TOVE LO

Lady Wood
The Swedish provocateur's second album

showcased banging pop tunes aplenty, making her a cult star in the process.

**“Stand for
what you
believe
is right”**

DON'T KILL MY VIBE



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live

THIS WEEK'S BEST TICKETS AND GIGS



Be here NAO

July's much-anticipated Afropunk Festival has just unveiled its lush line-up

AFROPUNK FESTIVAL HAS been going for 14 years in America, and the *New York Times* described it as "the most multicultural festival in the US". This is its second year running in the UK, and its line-up shines a spotlight on the brilliant talent Britain has to offer. Take NAO for example: the London 'wonky-funk' practitioner has

a BA in jazz and recently collaborated with Bon Iver live at Coachella last month. Then there's grime lord Jme, younger brother of Skepta, who's been away from UK stages for more than a year – or the multi-instrumentalist Lianne La Havas, who mixed folk and soul on her 2015 album 'Blood'. Prolific 23-year-old rapper Little

Simz is there too – Compton MC Kendrick Lamar says she "might be the illest doing it right now". Then there's all the great American talent, from Detroit rap king Danny Brown to LA bassist Thundercat and even 16-year-old superstar Willow Smith. It's held at east London's newest superclub, a former printing press called Printworks.

FESTIVAL

AFROPUNK FESTIVAL

Printworks, London
July 22-23

LINE-UP HIGHLIGHTS:

NAO, Danny Brown, Little Simz, Jme, Thundercat, Willow Smith, Lianne La Havas, Kojey Radical, Sade

TICKETS: Day tickets £50, weekend tickets £90

**ON SALE
NOW**



THE STONE ROSES

Manchester legends

JUNE

Tue 13 SSE Arena, Belfast
Sat 17 Wembley Stadium, London
Tue 20 & Wed 21 First Direct Arena, Leeds
Sat 24 Hampden Park, Glasgow

TELL ME MORE: The lemon-loving crew reformed last year to release two new singles and play a set of shows – and they're doing the same this year.
TICKETS: £38.50-£60.50



GHOSTPOET

Electronic experimentalist from London

OCTOBER

Wed 25 Invisible Wind Factory, Liverpool **Thu 26** Riverside, Newcastle
Sat 28 Stereo, Glasgow
Sun 29 The Plug, Sheffield
Mon 30 Brudenell Social Club, Leeds **Tue 31** The Rainbow Complex, Birmingham

NOVEMBER

Thu 2 Junction, Cambridge **Fri 3** O2 Academy, Oxford **Mon 6** O2 Academy, Leicester
Tue 7 Rescue Rooms, Nottingham **Wed 8** Concorde 2, Brighton
Fri 10 Printworks, London
Sat 11 Academy 2, Manchester **Sun 12** Arts Centre, Norwich
Mon 13 Wedgewood Rooms, Portsmouth
Tue 14 Motion & The Marble Factory, Bristol

TELL ME MORE: This genre-straddling wordsmith has just released new single 'Immigrant Boogie', his first since 2015's 'Shedding Skin'.
TICKETS: £16.50-£21.40



NAS

Creator of the classic 'Illmatic'

JULY

Mon 10 Guild of Students, Liverpool **Tue 11** O2 Academy, Glasgow **Wed 12** O2 Academy, Leeds

TELL ME MORE: The Brooklyn rap don's first new album in five years is coming this year.
TICKETS: £38.05-£40.90

live



THE JAPANESE HOUSE

AKA 21-year-old synth-pop pro Amber Bain

MAY

Tue 9 O2 Academy, Oxford **Wed 10** Liquid Rooms, Edinburgh **Thu 11** Gorilla, Manchester **Fri 12** O2 Academy, Leicester
Sat 13 O2 Institute, Birmingham **Mon 15** Think Tank?, Newcastle
Tue 16 Rescue Rooms, Nottingham **Wed 17** KOKO, London

TELL ME MORE: Last year, Bain toured extensively with labelmates The 1975.
TICKETS: £11-£13.75



SONGHOY BLUES

Desert-blues groovers from Mali

NOVEMBER

Mon 27 The Old Market, Hove **Tue 28** Church, Leeds **Wed 29** Academy 2, Manchester

DECEMBER

Fri 1 Anson Rooms, Bristol

TELL ME MORE: On their forthcoming second album they've worked with Iggy Pop and grime star Elf Kid.
TICKETS: £14.50



HMLTD

THE WEEK'S BEST GIGS

ASTROID BOYS

Sat 6 The Parish, Huddersfield
Mon 8 Ku Bar, Stockton-on-Tees
Tue 9 The Tunnels, Aberdeen
Wed 10 The Alma Inn, Bolton
Thu 11 Central Station, Wrexham

BIG NARSTIE

Fri 5 The Arch, Brighton
Sat 6 O2 Institute, Birmingham
Sun 7 O2 Academy 2, Leicester
Mon 8 Gorilla, Manchester
Tue 9 O2 Academy, Liverpool

C DUNCAN

Mon 8 Hare & Hounds, Birmingham
Tue 9 Clwb Ifor Bach, Cardiff
Wed 10 Islington Assembly Hall, London

THE COMET IS COMING

Fri 5 Soup Kitchen, Manchester
Sat 6 The Tin At The Coal Vaults
Mon 8 Arts Centre, Norwich
Tue 9 The Haunt, Brighton

DUCKTAILS

Mon 8 Soup Kitchen, Manchester
Tue 9 Broadcast, Glasgow
Thu 11 Brudenell Social Club, Leeds

FATIMA

Thu 11 Battersea Arts Centre, London

GLASS PEAKS

Thu 11 Dingwalls, London

HMLTD

Fri 5 The Louisiana, Bristol
Sat 6 Chameleon Arts Café, Nottingham

HOOPS

Sun 7 Hare & Hounds, Birmingham
Mon 8 The Louisiana, Bristol
Tue 9 The Green Door Store, Brighton

J HUS

Fri 5 The Rescue Rooms, Nottingham
Sat 6 The Forum & The Attic, Hatfield
Mon 8 O2 Institute, Birmingham
Tue 9 O2 Academy, Oxford
Wed 10 Motion & The Marble Factory, Bristol

JAPANDROIDS

Fri 5 Concorde 2, Brighton
Sat 6 O2 Shepherd's Bush Empire, London

THE JAPANESE HOUSE

Tue 9 O2 Academy, Oxford
Wed 10 Liquid Rooms, Edinburgh
Thu 11 Gorilla, Manchester

JAX JONES

Fri 5 O2 Academy, Bristol
Sat 6 The Arch, Brighton

KATE TEMPEST

Sat 6 & Thu 11 Dome, Brighton

HONEYBLOOD

Sat 6 Museum of Wigan Life, Wigan

LITTLE CUB

Tue 9 The Lexington, London

LOS CAMPESINOS!

Fri 5 The Haunt, Brighton
Sat 6 Arts Centre, Norwich
Sun 7 Hare & Hounds, Birmingham

THE MAGIC GANG

Fri 5 O2 Academy, Birmingham
Sat 6 Waterfront, Norwich
Mon 8 The Portland Arms, Cambridge
Tue 9 Rescue Rooms, Nottingham
Wed 10 O2 Academy, Oxford
Thu 11 The Horn, St Albans

THE PARROTS

Sat 6 Soup Kitchen, Manchester
Mon 8 Hare & Hounds, Birmingham
Tue 9 The Crofters Rights, Bristol
Wed 10 Oslo, London

RAT BOY

Fri 5 Academy, Manchester
Sat 6 Roundhouse, London

RAYE

Tue 9 Heaven, London

REX ORANGE COUNTY

Thu 11 The Peckham Liberal Club, London

SHAME

Sat 6 Clwb Ifor Bach, Cardiff
Sun 7 Phoenix, Exeter
Mon 8 The Crofters Rights, Bristol
Tue 9 The Boileroom, Guildford
Wed 10 The Joiners, Southampton
Thu 11 The Dome, London

SIVU

Fri 5 Unitarian Church Hall, Cambridge
Wed 10 The Eagle Inn, Manchester
Thu 11 ORT Arts Café, Birmingham

TALL SHIPS

Fri 5 Bush Hall, London
Sat 6 The Haunt, Brighton

THEME PARK

Tue 9 Oslo, London
Wed 10 Soup Kitchen, Manchester
Thu 11 The Hug & Pint, Glasgow

TLC

Tue 9 KOKO, London

THE VIEW

Fri 5 & Sat 6 The Garage, Aberdeen
Sun 7 & Mon 8 The Ruby Lounge, Manchester
Wed 10 The Garage, London

WILL JOSEPH COOK

Fri 5 O2 Institute, Birmingham
Sat 6 Parr Street Studios, Liverpool
Mon 8 The Globe, Cardiff
Tue 9 Thekla, Bristol
Thu 11 Heaven, London

WIRE

Fri 5 The Garage, London

YONAKA

Fri 5 Esquires, Bedford
Sat 6 The Cellar, Oxford
Mon 8 The Boileroom, Guildford
Tue 9 Underground, Plymouth
Thu 11 The Rainbow Complex, Birmingham

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Debbie Harry

Blondie singer – we are not worthy

THE FIRST ALBUM I BOUGHT

CAL TJADER
Latin Kick

"The first album I ever bought was Cal Tjader, or Paul Desmond, something like that. I was into jazz then. It would give me a solitude and privacy that I really liked."

THE FIRST GIG I WENT TO

SUN RA
*Tompkins Square Park,
New York*

"I'm thinking that the first gig I stumbled on was in Tompkins Square Park with Sun Ra, which just blew me away. The Blues Project and Paul Butterfield I guess, too. Those kind of guys were around a lot."

THE SONG I WISH I'D WRITTEN

ANYTHING BY MUSE

"Thousands, ha! Anything by Muse, I guess. They have a marvellous sound, it's so distinctive and beautiful."



MUSE

THE SONG THAT MAKES ME DANCE

**ANYTHING BY
BLONDIE**

"I sort of wanted to hop up when we were playing some of our stuff with other people! Sometimes a song will come on, you know, that was from part of my past, or something like that, and it will get me hopping, you know?"

THE MUSIC THAT REMINDS ME OF NEW YORK

JOHNNY THUNDERS

"Oh, I guess something from The Young Rascals or Lou Reed. Yeah, Johnny Thunders. I mean, any of the bands that came up with us! Talking Heads songs..."

THE SONG I WANT PLAYED AT MY FUNERAL

QUEEN
*Who Wants To Live
Forever*

"The one we used to put on to drive everybody out of a party!"

Blondie's new album 'Pollinator' is out now. They play Barclaycard presents British Summer Time at Hyde Park on June 30

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The wisdom
of the NME
archives

THIS WEEK
PAUL WELLER
The Jam
May 7, 1977

"This 'change the world' thing is becoming a bit too trendy. Chaos is not really a positive thought, is it?"

