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NME

Hello...

THE EDITOR IS AWAY...

ABOUT 12 TIMES A day, on a good day, my 26-month-old daughter will storm into her parents' bedroom, point at the radio on the windowsill and forcefully say, "Music." While one of us arranges this, she will climb onto the bed, stand there looking excited and expectantly say, "Dancing." Once the music is on, she will grab the windowsill and jump up and down directly in front of the radio for as long as the song lasts. She doesn't mind what the music is, as long as it's got some kind of tempo. Laura Marling – no. Chiptune – sure. When the song ends, she'll look at whichever one of us is protecting her from tumbling to a guaranteed broken arm, and angrily say, "More music, more dancing." "Can you say please?" "Please." She gets what she wants, and so it goes on until she's hungry or needs a poo. What's nice about this tale is the thirst for music at the heart of it. Jumping about to tunes is up there with eating mud and wearing four pairs of trousers on her list of things that are Maximum Fun. More music. More dancing. All day. Every day. And in a long-winded, ham-fisted, slightly clunky way, that's kinda what this week's cover story is all about.

TOM HOWARD
Deputy Editor
@tomahoward

Make Eggos with Eleven **p13**

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The 1975 / Pale Waves

"We want to make people cry and dance"

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Reservoir Dogs

Celebrate 25 years since Quentin Tarantino's debut shook the film world

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Beck

"I reached out to Kanye to see if he would make music with me. He was busy"

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NME

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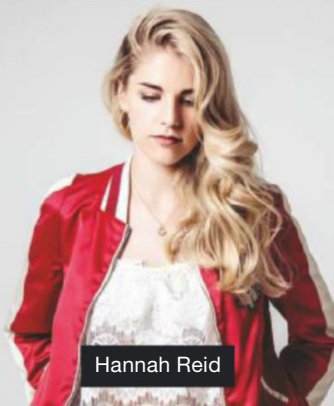
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AGENDA

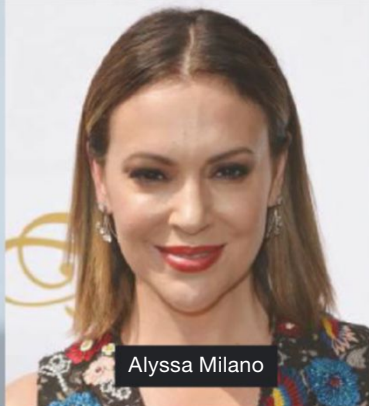
WHAT EVERYONE'S TALKING ABOUT THIS WEEK



Hannah Reid



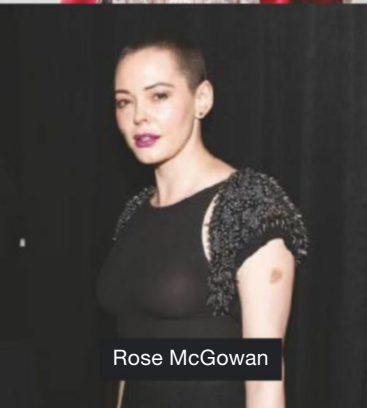
Lady Gaga



Alyssa Milano



Rosario Dawson



Rose McGowan



Debra Messing



Gabrielle Union

#MeToo

In the aftermath of the Harvey Weinstein scandal, hundreds of thousands of women who have experienced sexual harassment say #MeToo

AS THE STORIES ABOUT Harvey Weinstein's behaviour keep coming, the actor, activist and singer Alyssa Milano has spearheaded the #MeToo campaign, encouraging others to share their experiences of sexual harassment and assault. She hopes to raise awareness of how commonplace a problem it is in modern society. "If you've been sexually harassed or assaulted write 'me too' as a reply to this tweet," reads her original Tweet.

Since then, hundreds of thousands of women have shared their experiences, including Lady

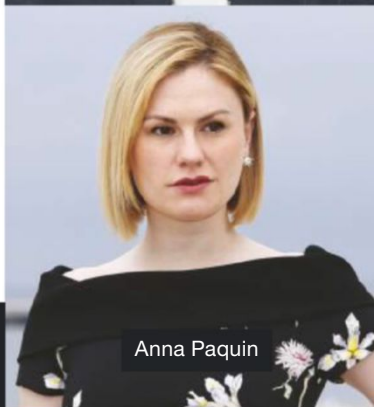
Gaga and Anna Paquin who simply replied with 'me too', and London Grammar singer Hannah Reid who spoke of how catcalling in the streets creates "an atmosphere of intimidation".

Other high-profile women who responded to Milano's tweet included Debra Messing from *Will & Grace*, Laura Dreyfuss from *Glee* and actress, model and musician Evan Rachel Wood.

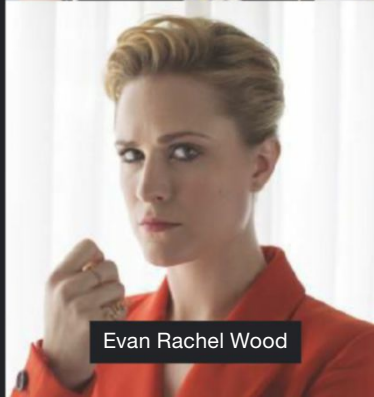
One of Harvey Weinstein's accusers, Rose McGowan, has also joined the conversation after she was temporarily suspended from Twitter after telling actor Ben Affleck to "f**k off" after accusing him of playing down his knowledge of Weinstein's actions.



Laura Dreyfuss



Anna Paquin



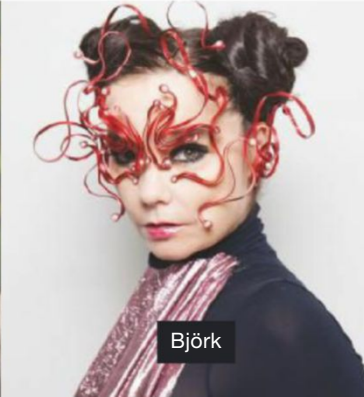
Evan Rachel Wood

If you need help, advice or info

Here are some contacts

- Rape Crisis 0808 802 9999
- Safe Gigs For Women @safegigs4women
- Samaritans 116 123
- Survivors UK survivorsuk.org
- Refuge 0808 2000 247
- Victim Support 0808 1689 111
- National Association Of People Abused In Childhood 0808 801 0331

PHOTOS: GETTY IMAGES, REX FEATURES



Björk



Jonathan Groff
as FBI Agent
Holden Ford

Serial thriller

Magnificent new show *Mindhunter* follows the true story of FBI agents who, in the '70s, interviewed serial killers to suss out how they think. Two of its stars guide us through the grimness

DAVID FINCHER IS largely responsible for Netflix's current dominance. In 2013, the *Fight Club* director kickstarted the on-demand revolution with *House Of Cards*. Now he's back with a new series that's similarly paced, but more spine-tingling. *Mindhunter* – based on Mark Olshaker and John E Douglas' true crime bestseller – follows FBI agents Holden Ford (Jonathan Groff) and Bill Tench (Holt McCallany) as they interview a number of imprisoned serial killers at the dawn of the study of criminal psychology. These interview scenes are as tense as anything you've seen on TV: think *The Wire* with psycho-thriller elements. Groff and McCallany elaborate on the grimness.

The first serial killer we meet in *Mindhunter*, Ed Kemper, is quite terrifying, isn't he?

Holt McCallany: "Oh yeah. Some of the crimes he committed are truly astonishing. Cutting his mother's head off for example. Then putting her voice

box down the garbage disposal. He also buried women's heads in the back yard and placed them looking up at his mother's room, just because his mum said she liked people looking at her. I mean, seriously?"

What was the creepiest story you read about him?

HM: "He used to pull his car up to the kerb and offer rides to people, but once you got in the car there was no way to get out. The handle had been removed from the inside, the window didn't roll down and the door only locked on his side. Then he would take them to the woods, torture them, rape them and mutilate their bodies. There was one story where he accidentally locked himself out of the car while the girl was safe inside. It only took him 20 minutes to sweet-talk her into letting him back in. At which point she was promptly killed. He was a very intelligent guy."

What was it like reading this stuff and then going home to your friends and family?

Jonathan Groff: "Before *Mindhunter* I was doing this show called *Looking* on HBO. It was a gay show so I would go out with my friends and talk about anal douching and butt sex. Then [with this show] I'd be talking about Ed Kemper cutting off some girl's head and f**king her neck. My friends were like, 'What do you do for a living?!'"

Why is David Fincher such a good thriller director?

HM: "Whatever walk of life he'd chosen, he'd have been successful. If he wanted to be the head coach of an NFL football team he would have multiple Super Bowls; if he was a general he'd go from victory to victory. He's also got a very dark sense of humour, which helps."

Will there be a season 2?

HM: "There is a 70-page document written by a gentleman named Joe Penhall. It's five seasons' worth of scripts that gives an overview of what the journey of the central characters will be. So I'm confident."

***Mindhunter* is on Netflix now**



TAYLOR SWIFT

Got to film part of her new music video in a kebab shop in north London, the lucky devil.



SOPHIE TURNER

The *Game Of Thrones* actor is engaged to pop star Joe Jonas. Power couple.



JAMES CORDEN

Made unfunny Harvey Weinstein jokes. Got called a "motherf**king piglet".



ED SHEERAN

Had an accident that "may affect upcoming shows". He kinda needs that arm.



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CILLIAN MURPHY

Star of *The Party* and *Peaky Blinders*

The party in *The Party* is a disaster. What's the best party you've been to in real life?

"Oh man, I've been to a lot. I guess the best parties are spontaneous and all of sudden you're with great people in a great spot. The ones that are overplanned tend to be rubbish. It's better when you end up having a party on a Tuesday night for no reason."

***28 Days Later* is 15 next month. Do you miss working with zombies?**

"It was a brilliant experience, that film. It was a real game-changer for me. I don't really watch zombie stuff but we were the first people to make them run and it changed everything, so it holds a very special place in my heart."

What can you tell us about the new series of *Peaky Blinders*?

"People will be very surprised by the twists and turns. What's always been great about it is brilliant writing. It's our job [as actors] to give the writing the production it deserves. That's always been my impulse, just to do justice to the writing."

***The Party* is in cinemas now**



WALL-E

The bleakest moments in Pixar films

Oh sure, Pixar are responsible for the majority of this century's great animated films. But every now and then things get a bit too real

POST-APOCALYPTIC LONELINESS IN WALL-E

This film focused on loveable robot WALL-E, who amiably carries on his job of tidying up Earth after the humans have left. The tragedy is twofold: first, the little droid is hopelessly alone and keeps himself company with romantic old films; second, and perhaps more serious, is that humanity has destroyed the planet so has to live on a spaceship and eat snacks, and have grown bloated and childlike. Extreme, yet depressingly plausible.



THE FINAL MEAL IN A BUG'S LIFE

In which a villainous grasshopper called Hopper has a massive fear of birds. This fear is exploited by our ant protagonist Flik and his buddies, who use a fake bird to trick him. When Hopper next encounters a real bird he believes it to be another fake, only to enrage it, be caught and get fed to the bird's chicks. Gruesome.



THE WINDOW OF DEAD RATS IN RATATOUILLE

Remy is a rat who wants to be a chef, much to the chagrin of his garbage-eating family. When they move to Paris, his dad takes him to the storefront of a pest control company to show him what humans do to rats. In the context of the film, it's like looking at a wall of corpses.

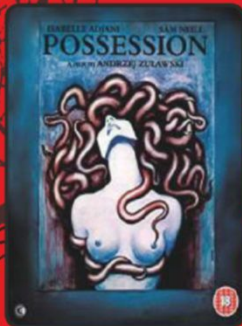
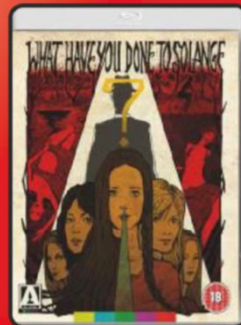
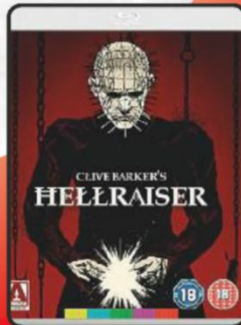


THE INCINERATOR IN TOY STORY 3

Towards the film's end, there's a danger that every single character we know and love will be incinerated in a furnace. They make every effort to leave but it's a no-go, at which point they all hold hands, give up and wait for death. Obviously, they manage to stop the smelting, but it's too late: we've just seen the bleakest Pixar moment that ever did bleak.

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A brief history of Eminem vs the establishment

At the BET Hip Hop Awards, he blasted Donald Trump in a brash, take-no-prisoners freestyle. It was the latest in a long line of politician-bating antics

2002

TEARS THE US CONSTITUTION TO SHREDS

Taken from 2002's 'The Eminem Show', 'White America' directly addresses Marshall Mathers' never-ending fight against censorship. After he rose to fame, huge sections of the anti-rap brigade tried to shut him down. He was even subject to a congressional hearing. This song is the first time he directly took on government ("I musta struck a chord with somebody up in the office / 'Cos Congress keep tellin' me I ain't causin' nothin' but problems") but its accompanying video goes further. A cartoon version of Slim Shady rips up the US constitution, all but confirming his place as an enemy of The Man. Ironically, you can also watch a censored version of the video.

2004

GOES AFTER GEORGE W BUSH

The follow-up to 'The Eminem Show', 2004's 'Encore', arrived just in time for George W Bush's second term, landing three years after 9/11 and Bush's subsequent rights-abusing Patriot Act. The Detroit rapper didn't exactly keep his anti-Iraq War stance under wraps. "Let the president answer on higher anarchy / Strap him with an AK-47, let him go fight his own war," he rapped on 'Mosh'. Bush might have seemed like an easy target at the time, but Eminem had already run into trouble in 2003, when an unreleased song found itself the subject of a Secret Service investigation. The line "I don't rap for dead presidents / I'd rather see the president dead" was perceived as a potential threat, although the probe didn't amount to anything.

2012

BACKS OBAMA

In a 2012 interview he confirmed he'd voted for Barack, and planned to do so again. "Obama's great. Obama is giving people hope. He seems like he's a great f**king guy. He's got a great head on his shoulders. He speaks with authority, with confidence. He's got an aura about him that's just incredible. I'd never followed an election [like 2008's] so much in my life. He's given us a sense of hope." Obama returned the favour in 2016, when he reportedly played 'Lose Yourself' to psyche himself up for a Democratic National Convention speech.

2016

PREDICTS DONALD TRUMP'S ASCENT

On the controversy-stamped 'Campaign Speech', a loose-footed freestyle, he sees a terrifying future. Calling the future President a "f**kin' loose cannon who's blunt with his hand on the button," he notes the danger in electing someone "who doesn't have to answer to no one". The track itself comes across as confused, reflecting the pre-election mania that defined 2016.

2017

STARTS A "F**K TRUMP" CHANT AT READING FESTIVAL

Sporting a T-shirt with "F**K TRUMP" on it, he addressed the Reading crowd directly. "I'm not about to stand up here and use this f**kin' stage for some kind of a platform to be all political and s**t, and I don't want to cause any controversy so I won't say no names," he began, before doing exactly that: "But this motherf**ker Donald Trump I can't stand."

2017

TOLD FANS TO CHOOSE BETWEEN HIM OR TRUMP

In his BET Hip Hop Awards freestyle, he rapped, "Any fan of mine who's a supporter of his / I'm drawing in the sand a line, you're either for or against".



A RICH LIFE IS ONE THAT ENRICHES OTHERS.



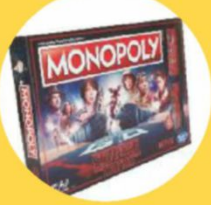
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**EXPLORING
THE
WORLD
SINCE
1890**

Last W33K IN NUMBERS



3

Stranger Things games coming out: Monopoly, an Eggo card game and something called Ouija.



\$100

Price of Kurt Cobain's Blockbuster Video card going on sale at a Julien's Live auction in L.A. Weird.



1

Raves in Greggs last weekend, 'cos Birmingham students asked for one. Rock 'n' (sausage) roll!



451

Times a bride-to-be asked Craig David to sing at her wedding. He agreed. Hope she chilled on Sunday.

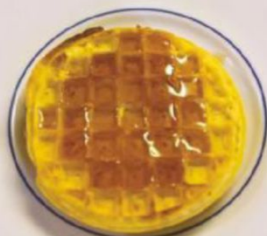
How to make Eleven's Eggos

Stranger Things season two lands next week and you're gonna need some food to eat

IN *STRANGER THINGS*, Eleven (Millie Bobby Brown) is obsessed with a North American frozen waffle brand known as Eggo that you quite simply cannot buy in the UK. You will, therefore, need to make some instead.

YOU WILL NEED:

250g plain flour
4 tsp baking powder
2 tbspcaster sugar
1 tsp salt
2 eggs
375ml warm milk
75g butter
1 tsp vanilla extract
A waffle maker (but you can cheat and use the mixture for pancakes instead)



A successful Eggo

INSTRUCTIONS:

- 1 Preheat your waffle maker to 120°C.
- 2 Mix the flour, baking powder, sugar and salt in a bowl.
- 3 Beat the eggs in a separate bowl. Stir in the milk, butter and vanilla extract.
- 4 Combine the egg mix with the dry ingredients.
- 5 Add the applicable amount of mixture to the waffle maker according to its instructions, or make as pancakes on the hob.
- 6 When cooked, use paper towels to separate waffles.
- 7 Add toppings (butter, syrup, fruit, etc) and serve.

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THIS WEEK

It's time to call out your workplace Weinstein

ANOTHER DAY, ANOTHER stomach-churning Harvey Weinstein accusation. Most people outside of the entertainment industry were barely aware of him until a few weeks ago, but his name is currently inescapable. The 65-year-old film producer has been accused of numerous sexual assaults and rapes by a string of actresses and models including Angelina Jolie, Gwyneth Paltrow and Rose McGowan, while many more have reported unwanted advances made upon them by the Hollywood heavyweight. The scale of his alleged abuse seems overwhelming. And, like Jimmy Savile's lengthy reign of rottenness over here in the UK, it seems that many people were aware of what was happening, but simply shrugged it off or ignored it, hoping it would go away. Even Courtney Love, when asked in 2005 for her advice to young women moving to Hollywood, said on video, "I'll get labelled if I say it... If Harvey



Weinstein with Gwyneth Paltrow in 1998, when she says he sexually harassed her

Weinstein invites you to a private party at the Four Seasons, don't go." People knew, but it still remained a secret outside of the industry. The trouble is, things like this don't go away if you ignore them – they get worse. The *New York Times* has found almost three decades' worth of undisclosed allegations against Weinstein. He has since responded to the allegations with an open letter. "I so respect all women and regret what happened," he wrote, and has "unequivocally denied" any allegations of non-consensual sex. Hmm.

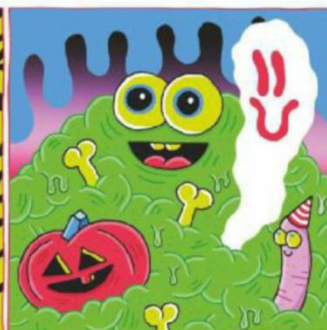
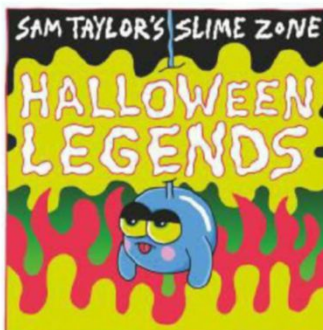
Since its birth, Hollywood

has been a breeding ground for a certain kind of predatory man – from Errol Flynn and Roman Polanski to Woody Allen and Bill Cosby – that seeks to take advantage of women. Yet such behaviour isn't limited to the movies. On a daily basis, women in almost every single kind of industry you can think of are subject to intimidation and attack. Last year, the Trades Union Congress surveyed 1,500 women and found that a massive 52 per cent had been subject to unwanted sexual behaviour at work – everything from 'banter' to groping and assault. Roughly 80 per cent of those women did not report it, either through fear of not being believed, or out of embarrassment or worry that it might cost them their job.

It's a shocking, troubling statistic that needs flipping right now. We need to work on creating an environment in which women can feel safe reporting and speaking out against men who make them feel uncomfortable. If Harvey Weinstein can be publicly shamed, sacked from his own company and expelled from the Academy of Motion Picture Arts and Sciences, then maybe that creep from your office can be too. @leoniemaycooper

"If Weinstein can be publicly shamed, the creep from your office can too"

PHOTO: GETTY IMAGES



COME OUT FOR LGBT.

The fight for equality is far from over. Whatever you do and however you do it, it's time to come out in support of LGBT. Join us. Search #ComeOutForLGBT.



THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE



Moore action

Batman: The Killing Joke is Alan Moore's classic, super-dark graphic novel.
£15.99 in-store at hmv



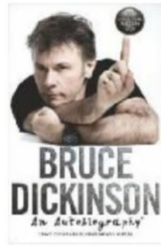
Peri good

Can't be arsed to go to Nando's? Grab their drizzly houmous in the shops instead.
£2 tesco.com



Line of fire

Kat Von D Beauty's Everlasting Lip Liner won't budge, like, ever.
£14.50 debenhams.com



Maiden voyage

What Does This Button Do? is Bruce Dickinson from Iron Maiden's entertaining memoir.
£9.99 amazon.co.uk



Sound system

These multi-room speakers pipe tunes around your house.
From £139
marshallheadphones.com



In the hood

PHEME's high-end hoodie is just what you need in the depths of a chilly autumn.
£130 pheme.london



Animal attraction

You can't go wrong with a bit of leopard print. Layer up with this slinky vest top.
£12 undiz.com



Rock kitchen

Dark Side of the Spoon features recipes such as Fleetwood Mac and Cheese.
£9.99 amazon.co.uk



Face it

The Ventrix jacket is made for climbing mountains – but you can wear it down the pub.
£190 thenorthface.co.uk



Comic potential

Get deep into the DC Comics world with *The Flash: Lightning Strikes Twice*.
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What's ON your Headphones?

THIS WEEK

Brighton



< LIA RIVERA >
21, student

Listening to:
RUNTOWN
For Life
"I'm really into Afrobeat right now. I love the rhythm and it makes me happy."

Wearing: Columbia jacket, H&M jeans, vintage shoes.
Best thing about Brighton: "I'm a carnival junkie. I really love rides and attractions so the pier is my favourite bit."
If you could take an instax of any musician, who would it be? Rihanna

"The live music is really good"



< CALLUM KING >
28, surveyor

Listening to:
WOLF ALICE
Space & Time
"The new album is really good."

Wearing: Cos shirt, Levi's jeans, Urban Outfitters hat.
Best thing about Brighton: "The live music scene here is really good."
If you could take an instax of any musician, who would it be? Johnny Cash

GABRIELLE OATES >
20, student

Listening to:
ANNE MURRAY
Danny's Song
"It's very peaceful, the kind of song that's slow but not sad. It'll put you in a calm mood."

Wearing: Vintage top, Fashion Nova skort, Target tights.
Best thing about Brighton: "I really love the graffiti. It's tasteful and creates a nice energy about the place."
If you could take an instax of any musician, who would it be? Florence Welch



JOHN TUCKER >
24, carpenter

Listening to:
MARGARET GLASPY
Somebody To Anybody
"It's got so much feeling."

Wearing: Jacket from a charity shop, Polar T-shirt.
Best thing about Brighton: "It's a very vibrant city with plenty to do and see all of the time!"
If you could take an instax of any musician, who would it be? Skrillex



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He's Matty Healy of art-pop heroes The 1975. She's Heather Baron-Gracie of pop newcomers Pale Waves. The first time Matty heard Heather's band, he declared he needed to work with them. Two singles, a video and a mega US tour later, Pale Waves are on course to be your new favourite band. Dan Stubbs meets the mentor and mentee in London. Photos by Danny North



THE HUB OF THE 1975's empire is not, as you might expect, an airy, pink neon-lit, minimalist space with Rothkos hanging on the walls. It is, instead, a top-floor unit in a building on a courtyard trading estate in west London. The floor below has a place stocking Christmas supplies, and even on this humid September day, Santa's grotto twinkles back at you through the open door.

Upstairs is the HQ of Dirty Hit, the record label founded by The 1975's manager, Jamie Osborne, as a vehicle for the band he discovered as Cheshire teenagers. Now it's home to some of the UK's most exciting bands, from the established, such as Wolf Alice, to rising stars such as The Japanese House – whose 'Pools To Bathe In' EP was produced by 1975 frontman Matty Healy and drummer George Daniel – and new signing No Rome. There's a particular up-and-coming band that Healy has really taken under his wing, taking them on tour in the States, co-producing their first two singles and directing the video for the second, 'Television Romance' – and that band is Pale Waves.

"I was just so excited to hear a band that was positioned in the left, an alternative band, that was so in tune with pop sensibilities," says Healy, sat in Osborne's office, the pungent smell of marijuana emanating from somewhere about his person. "It kind of reminded me of The Cure or The Primitives or bands like that – it's the happy/sad thing loads of bands have thrived on. I saw them first at Dingwalls, and there was this truth in there. There's a naivety and a purity to them and an honesty to them that kind of comes through in their music."

Frontwoman Heather Baron-Gracie, who receives a warm, brotherly hug from Matty after plonking herself on the sofa next to him, puts it more succinctly: "I just love pop music, and when it makes you feel something, it's even better."

Heather, 22, formed the band four years ago with her best mate Ciara Doran. Joining later were guitarist Hugo Silvani and bassist Charlie Wood. Two women, two men; two goths, two skinny indie boys – it's a look that shouldn't work, but it just does. "People say we're like two sets of twins," says Heather. "You couldn't dress Hugo and Charlie up as goths because it just wouldn't work. Well, we do the make-up sometimes and dress them up in my little skirts and things – but that's just for us."

Matty is at pains to point out the precise extent of his involvement in

Pale Waves. "The songs were there, so my involvement in writing was only editing," he says. "I always have a fear of being overbearing. I know what it's like to be want to be prided on your own merits, and I would hate to be resented by an artist for feeling I'd strong-armed my involvement for my own personal gain."

Mainly, the message is that Pale Waves are perfectly capable of writing songs on their own – Matty's a facilitator, not a svengali. And what songs they are. The group's two singles so far are the near-flawless sugar rush of 2016's 'There's A Honey' and the heart-melting crush of 2017 follow-up 'Television Romance'.

The video for the latter was directed by Matty. What's he like in director mode? "I'm very aggressive, but Heather gives as much as she gets so it's all good," he says. "We don't do miming, we do have the track on at full volume. So I have to shout above the track, 'LOOK SEXY!' That's pretty much the only thing that I shout: 'LOOK AT THE CAMERA! LOOK F**KING SEXY!'"

The video sees Pale Waves performing in an Ashton-under-Lyne council flat in that looks like a hipster's wet dream – all retro furnishings and kitsch collectables. It actually all belongs to the 92-year-old woman who lives there. "She had no clue what was going on but she was loving it,

Pale Waves' singles so far

THERE'S A HONEY (2016)

Jangle-pop meets candy-flavoured '80s production – twinkly keys, slap-snares and all – in the group's debut single.

Key lyric:
"Cos I would give you my body / But am I sure that you want me?"

TELEVISION ROMANCE (2017)

With 1975-like staccato verses, this sees Heather dreaming of meet-cutes and finding her love life lacking.

Key lyric:
"Oh, baby, won't you stop it / You and I haven't got it / Television romance"

watching videos of The 1975 on people's phones," says Matty. "She didn't actually believe it was me in the 'Love Me' video, because I was there with my Spielberg cap on taking it all very seriously."

The first time Heather saw The 1975, it was accompanying her cousin, who'd won tickets to a gig. The last time, it was when Pale Waves were supporting the band on their two-month 2017 tour of huge US venues. "The first night was absolutely mental. I couldn't even look up because I was like, 'Oh my god'. We went from playing to about 10 people in Ireland to 7,000 people in Phoenix. It was a bit unreal." Did Matty have any advice about that? "Yeah," says Heather. "He said, 'Just get on with it!'"

Though they're friends, the tour didn't provide much time to hang out. Matty was frazzled from the months on the road, and trying to get his head around his own band's next album. "I was quite busy and quite down and quite emo – I'd been on tour for so f**king long," he says. "We were pretty much doing a show every day and then when you have a day off you're in your own little hotel and the lights are out. But it was great to watch Pale Waves grow as a band."

Heather often writes songs with US coming-of-age films playing in the background for inspiration – her favourite being *Adventureland*. That sense of the apocalyptic emotion of teenage life lives in her lyrics too. "Those films set you up for going to America, but when I went I was kinda like, it isn't what I expected. Like, we went to Hollywood at midnight and I was so scared because there's a lot of mental people just roaming about. I was going all, 'Take me home!'"

1975 fans have already embraced Pale Waves, and not just on Matty's say-so. The bands share a mentality for finding romance in the everyday, and each group is formed around a creative core based on a tight friendship: Healy and best mate George, Heather and Ciara.

"That's the thing I identify with most, the duality between them reminds me of the relationship between me and George," says Matty, who, post-success, bought a house across the road from his bandmate to make sure he's only ever a short skateboard ride away. "I did notice on tour that they never really did separate, never one without the other."

Heather found Ciara on social media before starting university. "I saw a picture of her in this big group chat and I thought, 'She's the only one who really looks like someone I'll get along



with'. The first day we got there we met up and haven't really been apart since then. I get scared thinking that she might not be a part of my life one day."

Though they formed in Manchester, Heather's home town is Preston, a no-nonsense city where the way she dresses – Robert Smith of The Cure by way of Robert Smith of The Cure – marks her out as someone different. "When I go back home to Preston, they do not take to it very well," she says. Needless to say, her look isn't as big a deal to her as it is to other people. "Everyone who meets me thinks I'm in a heavy metal band," she says. "I never really call myself a goth, but others do. I'm like, maybe I *am* a goth?"

Matty – who adopted his own take on Heather and Ciara's style for *NME*'s cameras – says their commitment to it is a mark of their authenticity. "The make-up, the hair, the whole thing, it's not a set-up for the band. I can see those two girls being like that and needing to be in a band to express that, needing to find each other."

Though she stands out, Heather says her teenage years were about "keeping a low profile. I didn't really find people that I got along with," she explains. "At school I would go to a room to play piano when everybody else was talking in the cafeteria. I'm not really into that – I'm not really a massive social person. Ciara's always telling me off for being socially awkward but I'm just like, 'I *can't*.'"

Heather has been writing songs since the age of 11. As a teen, she would write "kind of Avril Lavigne pop"; more recently it was "folksy, emotional and stripped-back acoustic stuff like Ben Howard – not very cool music." It

changed when she met Ciara. "She said, 'Let's try something different, because I want to make people dance at our shows and not kinda just cry: they can cry *and* dance.'"

Right from that first week at university, Pale Waves became Heather and Ciara's sole focus. The band rehearse daily, and dedicate every minute of spare time to music. University was a slog she had to get through. Jobs were another unwelcome distraction. "My parents tried to get me into this job entering numbers into a computer-based system for the NHS in St Helens, and I was just not doing it," she says. "I went to the interview looking like this, but they offered me the job anyway. It was Monday to Friday with some weekends and my brain would just be fried."

Heather's days of keeping a low profile may soon be over. Even now, and particularly in Manchester, she's

recognised on the street by a growing band of obsessed fans. "They always call me 'queen'. It's dead cute. Or 'mum', I get 'mum' a lot," she says. "I keep seeing girls dressed like me. They ask me about make-up – I'm not even that good at make-up! It's quite scary having people look up to you. I don't want to mess anyone up."

The adulation looks set to grow as Pale Waves make their careful, precise steps forward. Later today, Heather's back with the rest of the band in the studio recording an EP. An album will follow, but not for at least a year. "With the album, I think we're just going to show another side to us which is a lot more emotional and not as – I don't know how to put it... Just, like, a bit more intense."

Matty perks up. "You mean like emotionally intense?"

"Yeah."

"Good. That's what I'm hoping for."

NME

"We want to make people cry *and* dance"

HEATHER BARON-GRACIE



I like it when you leak information

Matty tells us about the next 1975 album

IT'S THE THIRD PART OF A TRILOGY

"Our first three albums are the story of a person; it's always kind of been my story. It spanned adolescence to maturity, success and trying to mediate the two, and the third one is where we are now. I haven't really decided the statement of where we are now yet. It's sort of difficult to understand the present."

MATTY'S "NOT REALLY IN A GOOD HEADSPACE" WRITING IT

"But I wasn't in the last one and I wasn't in the one before it. My creative pursuit doesn't elicit much happiness because a lot of the time it's about the darker side of me. That's the way it should be, if you're really challenging yourself. But yeah, it's f**king torture."

THE EXPECTATIONS ARE HIGH

"It has to be the best thing we've done."

THEY'VE BEEN WORKING AT HOME, AND IN LA

"Me and George have been producing it, and it's been mainly produced at my house. We're going to LA next week to do some 'creative soundscaping'."

IT'S CALLED 'MUSIC FOR CARS'

"'Music For Cars' was an EP named for our love for Brian Eno. We're using it as the album title now because of how meta and self-referential everything has become in the world of The 1975, and 'Music For Cars' was always my favourite title of everything we'd ever done, so it kinda made sense to wrap it up that way."

IT'S GOING TO BE A LONG ALBUM

"There's an insane amount of ideas on the table, but that's just kind of how we work. We've always been like magpies. We're millennials – we don't have the attention span."

Clockwise from top: Heather, Charlie, Ciara, Hugo

10 THINGS YOU PROBABLY DON'T KNOW ABOUT *RESE*

Twenty-five years ago this week, Quentin Tarantino shocked the world with his ultra-violent directorial debut *Reservoir Dogs*. To celebrate, Alex Flood digs up 10 little-known stories from the ultimate cult movie

TOM WAITS AUDITIONED FOR IT

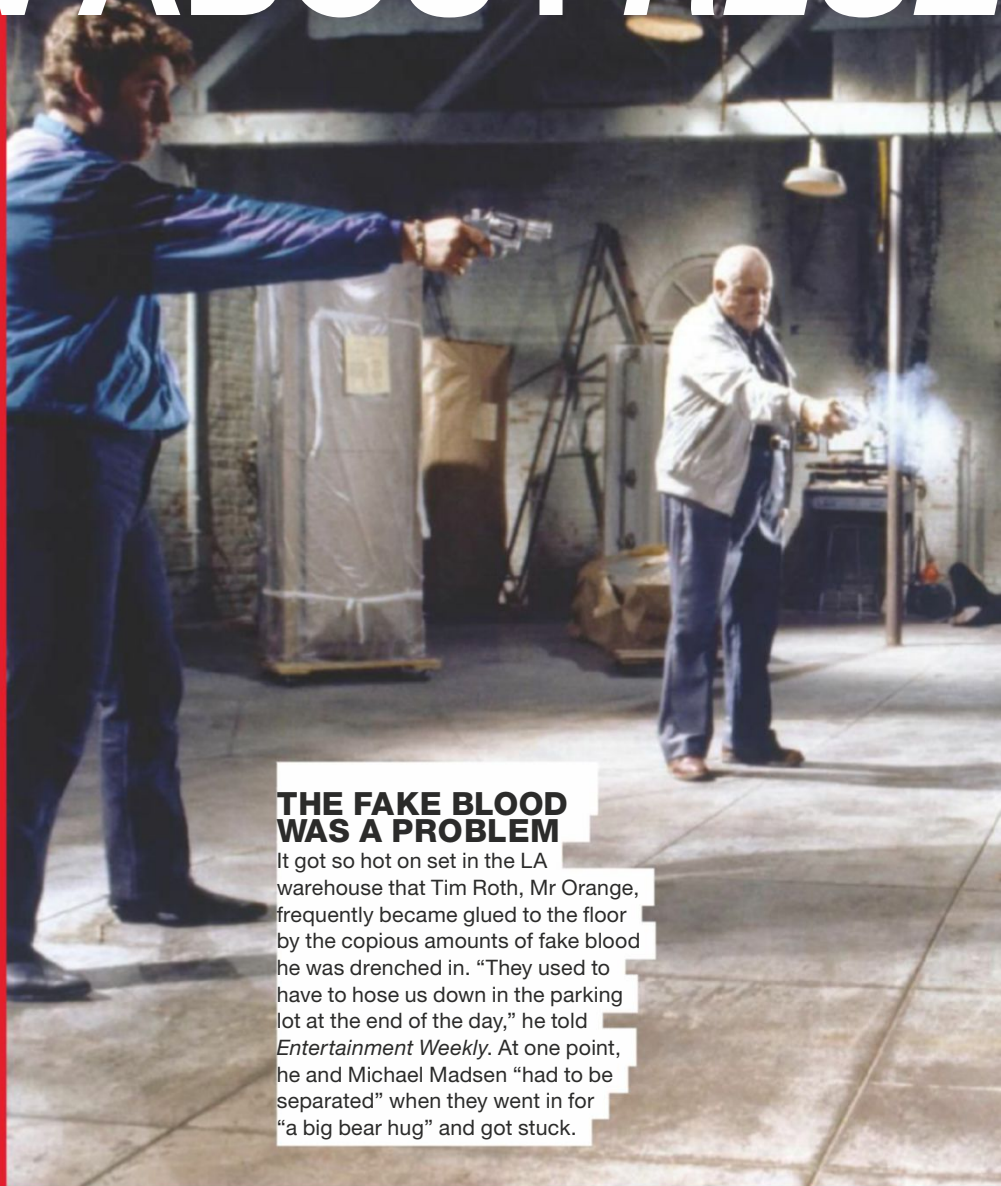
"A lot of really wild people came in," Tarantino revealed during a special cast reunion at Tribeca Film Festival this year. "I had [singer-songwriter] Tom Waits read the Madonna speech, just so I could hear Tom Waits say those lines." Luckily for QT, the gravel-voiced legend didn't mind wasting his time. "He gave me one of the first profound compliments on the script," he added. "He said, 'That script's great. It's like poetry.' Nobody had ever called my work poetic before, and by a poet no less. That felt pretty good."

IT GOT MICHAEL FASSBENDER INTO ACTING

The Irish-German heartthrob was only a fledgling thespian when *Reservoir Dogs* hit cinemas back in 1992. But that didn't stop him, three years later and at the tender age of 18, from staging his own version in Killarney – with all profits going to charity. Tarantino's response? "So long as nobody was making money out of my s***!"

WES CRAVEN COULDN'T HANDLE IT

Tarantino's love of gore can be overbearing at the best of times, but you'd expect horror legends to cope. Not so with Wes Craven. The director led a mass walkout of a *Reservoir Dogs* screening at Sitges Film Festival in 1992. "The f***ing guy who did *Last House On The Left* walked out! My movie's too tough for him?" boggled Tarantino at Tribeca.



THE FAKE BLOOD WAS A PROBLEM

It got so hot on set in the LA warehouse that Tim Roth, Mr Orange, frequently became glued to the floor by the copious amounts of fake blood he was drenched in. "They used to have to hose us down in the parking lot at the end of the day," he told *Entertainment Weekly*. At one point, he and Michael Madsen "had to be separated" when they went in for "a big bear hug" and got stuck.

TARANTINO GOT TIM ROTH PISSED FOR HIS AUDITION

"I can't audition. I'm crap at it," Roth told *People* magazine earlier this month. And 25 years ago, he refused to read for the part of Mr Orange. Until Tarantino got him totally pissed, that is. "He started to write the script out on beer mats," says Roth. "Then we went back to my flat, got more beer and proceeded to read the entire script... every part about 10 times because we were hammered by then. That's how I got the job. Basically, he got me drunk."

What makes *Reservoir Dogs* a classic

WORD-PERFECT DIALOGUE

Reservoir Dogs is a heist movie with no heist. Tarantino only gets away with ditching the crucial action scene because of his razor-sharp script. Clever, stuffed with references and ultra-sweary – 252 f***k's in 99 minutes – it set a new benchmark in screenwriting.

TOTAL ORIGINALITY

Just like all true pioneers, *Reservoir Dogs* was crucified by the critics. They couldn't handle its gratuitous violence and back-to-front narrative. Now, Tarantino's debut has achieved cult status and won over those who'd never seen anything like it.

ALL-STAR CAST

Harvey Keitel. Steve Buscemi. Michael Madsen. Tim Roth. Chris Penn. Need we go on?

SMASHING SOUNDTRACK

'Stuck In The Middle With You' wasn't the only banger up Tarantino's sleeve. Folk-poet Harry Nilsson, '60s rocker Joe Tex and Blue Swede all make an appearance.

BABLY DIDN'T RVOIR DOGS



JOE CABOT PUNCHED TARANTINO ON SET

Tough-guy Lawrence Tierney, who played Joe Cabot, was well known in Hollywood as a difficult actor to work with. But he took things to a whole new level on *Reservoir Dogs*. "He was a complete lunatic. He just needed to be sedated," Tarantino told the *Guardian* in 2010. "By the end of the week everybody on set hated Tierney — it wasn't just me," he added. "In the last 20 minutes of the first week we had a blowout and got into a fist fight. I fired him, and the whole crew burst into applause."

PHOTO: ALAMY

NO HARVEY KEITEL, NO RESERVOIR DOGS

If it weren't for Harvey Keitel, *Reservoir Dogs* probably wouldn't have been made. It's well known that he discovered Tarantino's script, liked it and agreed to sign as co-producer so the big studios would take notice. But he also paid for a quickie casting trip to NYC. "We had one weekend and Harvey paid for me and Lawrence [Bender, producer] to fly to New York. Harvey was in first class, we were in coach," revealed Tarantino at Tribeca. "Baggage was full," grinned Keitel.

MR BLONDE'S DANCE WAS SPONTANEOUS...

The moment when Michael Madsen's character slices off a cop's lug is soundtracked by Stealers Wheel's catchy 1972 track 'Stuck In The Middle With You'. But the iconic scene could have turned out very differently. "I didn't know what to do. In the script it said, 'Mr Blonde maniacally dances around.' And I kept thinking, 'What the f**k does that mean? Like Mick Jagger, or what? What the f**k am I gonna do?'" recalled Madsen at Tribeca. "I remembered this crazy little dance that Jimmy Cagney did in a movie that I saw. It just popped into my head at the last second. That's where it came from."

...AND HE REALLY DID KIDNAP THE COP

Poor Kirk Baltz got more than he bargained for when he asked Madsen for some "research" help ahead of their big scene together. "He woke me up and said, 'I wanna get in your trunk,'" revealed Madsen in an interview for the 2003 DVD release. Long story short: Madsen tore off around bumpy downtown Los Angeles making a pit stop at Taco Bell along the way. By the time he made it back to set and opened the boot Baltz was "very sweaty and very pissed off".

NOBODY SHOT NICE GUY EDDIE

At the film's climax, Joe Cabot (Lawrence Tierney), Nice Guy Eddie (Chris Penn, Sean's younger brother, who died in 2006) and Mr White (Harvey Keitel) blow each other away in a Mexican standoff. Or did they? "It was a mistake," Penn later explained to *Empire*. "Harvey Keitel was supposed to shoot Lawrence Tierney, then shoot me, then get squibbed. But what happened was the squib [a mini explosive device used to simulate gunfire] on Harvey went right off after he shot Lawrence, so he went down, but my squib went off anyway, so I went down. Basically nobody shot Nice Guy Eddie. Quentin said, 'You know what? It'll be the biggest controversy of the film. We're leaving it.' He was definitely right."

BECK FROM THE BRINK

Beck's new album 'Colors' marks the jubilant rebirth of a musician who not long ago found himself thinking, "Is it time to go away?" He's back to his shapeshifting best, he tells Mark Beaumont

YOU CAN SEE THE doorman's logic. Some goofy longhair, a baby-faced man-child and what must be their granddad turn up at the door of an exclusive post-Grammys party asking for some guy called Mark Ronson. Of course you're gonna tell them to sling their hook before anyone famous comes along – you don't want any crazed weirdo fans hassling major talents like Kylie Jenner.

"How VIP do we gotta get?" Sir Paul McCartney asks Foo Fighters' Taylor Hawkins as the door is slammed in his face. He pokes his finger at Beck. "We need another hit! Work on it!"

Beck – the slacker prince of alternative hip-pop, the breakdancing Prince of indie funktronica, introspective psych-folk journeyman and so much more besides – can laugh about it now but at the time he, Macca and Taylor being turned away from Tyga's 2016 Grammys after-party was viral. "We were trying to find Mark Ronson's party and somebody had given us the wrong address," he says, "so we were literally just walking the streets looking for anything that looked like a party. Paul went, 'Oh, that looks like a party,' and just went up, no ceremony. It turned out we were in completely the wrong part of town."

Behind the wry chuckles, you sense there's a little bit of Beck that lived out his greatest fear in that moment: the fear that, after almost 25 years of chameleonic creativity, it was all over.

It's all there in the grooves. His new album 'Colors' is, by and large, a joyous howl of emancipation, the modernist dancefloor roar of a new lease of life unleashed. Singles like 'Up All Night' and 'Dreams' pulse with a rejuvenated, otherworldly party euphoria, a characteristic left-turn from his more sombre country-folk 2014 album 'Morning Phase'. Beck's music has often reflected his state of mind – witness 2002's downbeat 'Sea Change' in the wake of his split from ex-fiancée Leigh Limon – so what

brought on such a flamboyant pop shirt-flinger as 'Colors'?

"If I turned on pop radio right now, I wouldn't say this was a pop record," Beck argues. "There's a lot of music out there, so we thought, 'Let's try to make something that's not just going to be ephemeral, something that disappears once somebody gets halfway through it'... There was a very strong positive feeling that was happening while we were making this record, this renewed appreciation and affection for playing music and the relationship with the audience, the joy of being together..."

But the record also hints that this sonic jump for joy follows a period of darkness to make *mother!* look like *Sausage Party*. The funky MGMT title track talks of "lost years". 'I'm So Free' is about emerging from a time of psychological constriction, affliction and a "panic cycle". 'Dear Life' is a Beatles-like cry for help: "Dear life, I'm holding on". When pressed, Beck talks around the topic. "I did have some challenges and some struggles, just like anybody has," he admits. "The challenges of life." But he settles on one raw nerve that might have been prodded that night outside Tyga's party.

"When you make music for a lot of years," he says, "there's sort of an expectation that you're going to go away. In popular music it's built in for people to come and go. There are points where you wonder if you're overstaying your welcome. It's not even insecurity; it's trying to be real with yourself. Maybe it's a common thing for musicians – at some point you wonder, do you get out of the way? When's the point when somebody taps you on the shoulder and goes, 'It's time to go home?'"

During the six-year gap between 'Sea Change' and 2008's 'Modern Guilt', when he turned to producing and collaborating with the likes of Jack White, Childish Gambino and Philip Glass and making entire covers albums of The Velvet Underground and Leonard Cohen records in a single day

as the mastermind of the Record Club project, Beck stared down the fact that his days as a performer might be over. "This was the first time I didn't have a record deal, so I was wondering if that chapter was ending and making peace with it."

Then he signed to Capitol, 'Morning Phase' was hailed a masterpiece, a planned six-month tour stretched on for years (delaying 'Colors'; Beck's been releasing teaser tracks from the record since 2015) and he found himself utterly reinvigorated, both in the studio with producer Greg Kurstin and on the road with the band he reformed from his '90s tours.

"It was a special, very intense and emotional thing to come back together with people that you spent such a formative time with," he says. "You have so many great memories. Once we started playing the shows we had a few moments that really felt like something was revealing itself to me. It felt like coming back to life."

Beck from the brink, if you will, 'Colors' marks the jubilant rebirth of Beck: the leftfield disco king, once more brilliantly indulging that rare, restless, shapeshifting urge that has made him one of art-pop's natural successors to Bowie's envelope-pushing legacy ("Well, I would never proclaim..."). No wonder Kanye West wanted to burst his bubble by hopping onstage during his Grammys acceptance speech in 2015. Has Beck seen him since?

"I haven't, no," Beck laughs. "I've never met him. I've actually reached out to him to see if he would work on music with me. Even when I started this record, which was two years before the Grammys happened, I asked him to work on it. He was busy or not interested, I don't know, I never got a direct answer from him."

Shunned by someone who should know better again, but Beck didn't need Kanye's help to complete McCartney's orders for another hit. His face, once more, is his pass.

“I reached out to Kanye to see if he would work on music with me. He was busy”

Beck's best personas



THE SLACKER-POP PIONEER

(1993-97)

Back in the time of chimpanzees, Beck emerged as the surrealist king of eclectic '90s slackerdom with 'Loser', before consolidating his reputation as a chop-up master of rock, hip-hop, folk, country and electronica on 1996's sublime 'Odelay'.

THE AMERICANA ALCHEMIST

(1998-99)

Beck bent traditional Americana styles such as country, folk, psychedelia and blues to his own wicked ends on '98's accurately titled 'Mutations'.

THE FUNK SOUL BROTHER

(1999-2001)

Though solicitors are still attempting to untangle the logic of Beck's 'Sexx Laws', his transformation into a James Brown-style future soulman on 'Midnite Vultures' was a brazen success.

THE MAUDLIN BALLADEER

(2002-2005)

His fiancée's affair with a member of LA band Whiskey Biscuit broke Beck's heart, but inspired one of his most acclaimed records in 2002's 'Sea Change'.

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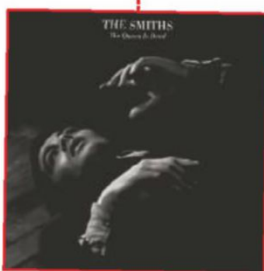
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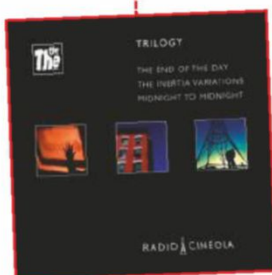
robert plant
carry fire
out now



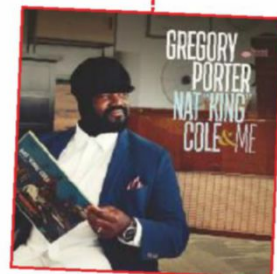
the smiths
the queen is dead:
deluxe edition
out now



the the
radio cineola: trilogy
out now



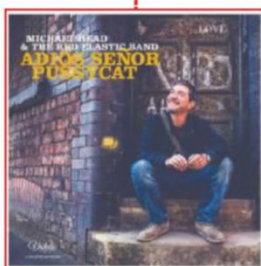
gregory porter
nat "king" cole & me
27/10/2017



wretch 32
fr32
out now



michael head & the
red elastic band
adios senior pussycat
out now



john carpenter
anthology (movie
themes 1974-1998)
out now



lindström
it's alright between
us as it is
out now



squeeze
the knowledge
out now

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RADAR

THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks And when to drop them

BEST FOR BEING IN LOVE REX ORANGE COUNTY

Loving Is Easy

Like a millennial Michael Bublé, the Hampshire teenager celebrates the gooey glue of true love with rolling keys and sweeping strings.

BEST FOR PISSING OFF YOUR PARENTS

ECCA VANDAL

Price Of Living

Alt-legends Refused and Letlive team up with Australia's Ecce Vandal on this punishing electro-punk sucker punch.

BEST FOR STOKING THE FLAMES

ANNA ST LOUIS

Fire

Released on chamber-pop hero Kevin Morby's label, Mare Records, this is minimalist but moving folk that's as warm as a campfire.

BEST FOR BEATING IT NAUGHTY BOY FEAT.

JOE JONAS

One Chance To Dance

Propelled by an insistent sitar loop, this future floorfiller was co-written by Emeli Sandé and shouts out Michael Jackson. Shamone!

BEST FOR GETTING RIGHTEOUS

DAVE

Question Time

The rising London rapper tackles a dizzying number of social issues on this bleak, brilliant state-of-the-nation address.

BEST FOR LOVING BOWIE CATHOLIC ACTION

Black & White

Singer Chris McCrory wrote this off-kilter pop song after his hero's death and it features lilting chords like those on 'Where Are We Now?'.

BEST FOR PURE COMEDY

MATT MALTESE

Comic Life

The man dubbed the UK's answer to Father John Misty contemplates life, death and sex on this lush ballad.

BEST FOR ROCKING OUT YONAKA

Bubblegum

Can you imagine what it would sound like if Karen O fronted Royal Blood? Imagine no longer, my friends.

BEST FOR SELF- IMPROVEMENT

MALLRAT

Better

She's been compared to Lorde and this uplifting, synth-driven track marks the 19-year-old as a contender for the 'Royals' singer's crown.

BEST FOR GOING "WTF?"

NOEL GALLAGHER

Holy Mountain

Noel's new single sounds like Tony Christie doing Slade with The Vaccines as his backing band.



MUSIC

Decent days and nights

Have your fill with two mixtapes, one rap (for the daytime) and one R&B (for the nighttime)

KREPT & KONAN
7 Days / 7 Nights



ASKED IN THEIR RECENT *NME* interview why he and collaborator Casyo 'Krept' Johnson chose to release two mixtapes – one daytime-themed rap record ('7 Days') and one slinky R&B collection best enjoyed after dark ('7 Nights') – simultaneously, Karl 'Konan' Wilson replied, "We have two different major vibes, so we wanted to represent them. Nighttime is for going out to pick up your partner; daytime is just gassed."

The frenetic '7 Days' courses with restless energy; it's a relentless party from tracks one to 11. Take the deceptively simple 'Wo Wo Wo', which is underpinned by trap beats and

ice-cold synths as Krept & Konan pout through such fabulously luxurious lines as "20 bottles bring me more / Wo

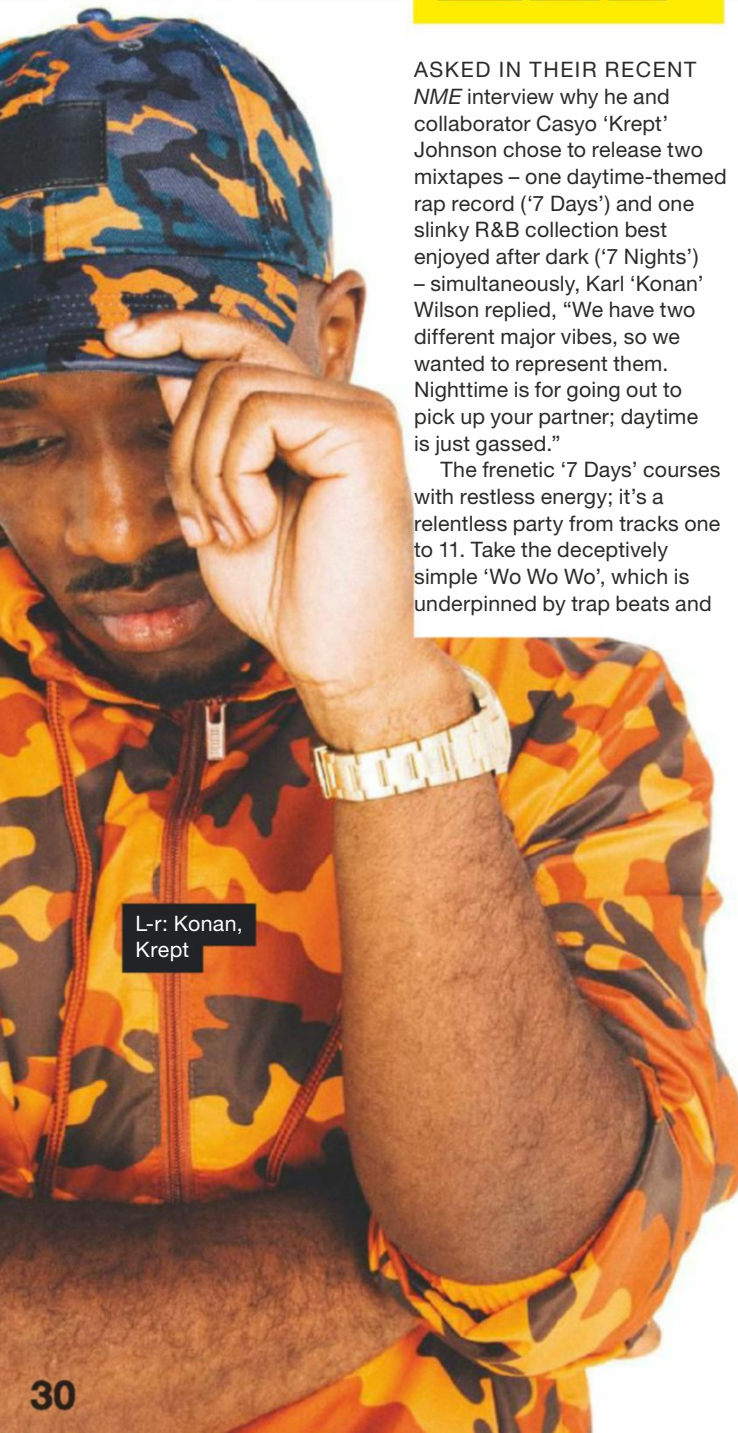
wo wo! / You nearly stepped on my Diors".

Stormzy puffs his chest out on 'Ask Flipz', having re-recorded his verse to account for the success of

his album 'Gang Signs And Prayer' ("I went gold in two weeks"), while Skepta is at his brooding best on the doomy, organ-laced 'On My Life', purring, "Multicultural gang / A million races / F**k Brexit – them n****rs racist". No wonder Krept & Konan released '7 Nights' separately – it's hard to imagine these pounding tracks sitting comfortably alongside that record's romantic R&B.

Because – make no mistake – '7 Nights' is an unparalleled saucyfest. 'Wrongs' sees Cali neo-soul singer Jhené Aiko croon sassy come-ons over lilting keys and the woozy 'So Lit' calculates the mathematical possibilities of a party with only two people on the guestlist. Canadian rapper Tory Lanez makes a smooth appearance on 'Same S**t', proving there's nothing like a little autotune to leave a prospective lover weak at the knees.

The talented pair perhaps spread themselves a little thinly over 21 tracks; there's not, for instance, a great deal to differentiate 'Same S**t' from the equally laconic 'One More Time'. There's much to be said for playing to your strengths, though, and they've honed their contrasting, distinctive sounds with this impressive double release. Krept & Konan have plenty of days and nights ahead of them. **Jordan Bassett**



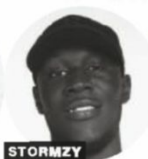
L-r: Konan, Krept



FOR FANS OF



SKEPTA



STORMZY

Honky tonk woman

Margo Price channels country music greats to have a pop at inequality, boozing and hipsters

MARGO PRICE
All American Made



TWANG VINTAGE SOUL

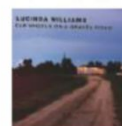
ALBUM
OF THE
WEEK



IT'S ONLY BEEN 18 months since Margo Price released her debut solo album, but the Nashville-based singer-songwriter still has a lifetime of experience to draw on for the upbeat, vintage groove of 'All American Made'. 2016's 'Midwest Farmer's Daughter' saw her recount tales both tragic and true and its follow-up is equally open – with inequality in the workplace, drinking too much and annoying

hipsters all finding themselves in Price's lyrical firing line. Channelling confessional country music's greats – Loretta Lynn, Dolly Parton and Tammy Wynette – this is an album that ignores the past 40 years and the rise of stadium country, preferring to hark back to the genre's more authentic beginnings. It's a pretty solid base to build on, but weaving in the soulful swagger of the iconic Muscle Shoals Sound Studio – where everyone from Aretha Franklin to The Rolling Stones got their groove on – she adds a warmth that it's impossible not to want to snuggle up next to. The hard-boozing 'Weakness' is a case in point, with boogie-woogie piano, twanging guitar and some fired-up fiddle all contributing to the rowdy hoedown. Blessed by a country great in

the shape of Willie Nelson, who lends his tender croon to the soft, sad shuffle of 'Learning To Lose' – as well as being co-signed by Jack White, who's releasing the album on his Third Man Records label – 'All American Made' finds itself firmly plugged in to Nashville tradition. It's not a direct missive from 1971, though: the fiercely feminist 'Pay Gap' tackles the disparity between male and female pay cheques ("You say that we live in the land of the free / Sometimes that bell don't ring true") like Patsy Cline after taking a short course in Gloria Steinem while the sashaying 'Cocaine Cowboys' disses spurs-sporting dudes moving from LA to Nashville who've never even ridden a horse. Nelson's spirit is strong in the outlaw country bounce and message of 'Wild Women' with its stories of "Jack Daniel's and speed". By adding a decent dose of 2017 into her classic sound, Price creates something truly great. **Leonie Cooper**



LUCINDA WILLIAMS
Car Wheels On A Gravel Road
(1998)

Hard-living country with a vintage twist from one of Americana's modern legends.

FILM

Power, corruption and loads of swearing

Deliciously clever satire from the creator of *The Thick Of It*

THE DEATH OF STALIN

15 Steve Buscemi, Jeffrey Tambor, Simon Russell Beale



POLITICS COMEDY SWEARING

IN THE WORKS OF Armando Iannucci, nobody in charge has any idea what they're doing. People responsible for the welfare of millions, but only concerned with their own, mess up repeatedly and pass the blame

around like a time bomb, hoping it goes off in somebody else's face rather than their own. *The Thick Of It* boggled at the absolute disaster of UK politicians. *Veep* did the same with America. *The Death Of Stalin* moves him on to Russia and also does something Iannucci has never done before: depict real people.

'Real' is used in a loose sense. The names belong to people who actually existed, but their depictions are probably not very accurate. In Iannucci's version of events, Stalin is a tiny, foul-mouthed cockney and the men around him have accents that travel the globe from Brooklyn to Burnley.

Set in the Soviet Union in 1953, in the final days of the fearsome dictator, *The Death Of Stalin* makes a dark farce of the fight to fill the power vacuum left by Stalin. It's rich ground for Iannucci because the level of paranoia under Stalin's rule was so high that everybody feared they were being watched at all times and could at any moment be marked for murder. Paranoid people do ridiculous things and someone with Iannucci's talents can turn that into belly-laugh comedy.

The line he's walking is so delicate. His backdrop is a country experiencing immense suffering and his characters are doing monstrous things – we see prisoners shoved down stairs and women kidnapped for sex slavery – but it works

because the jokes are always at the expense of the men in power. He's assembled an exceptional cast – Jeffrey Tambor, Michael Palin, Paddy Considine, Steve Buscemi, Jason Isaacs, Simon Russell Beale – to play silly boys bickering over a prize that won't last long for whoever gets it. There is, of course, majestically creative swearing and absolutely killer putdowns, delivered by people who know how to play the situation rather than the joke. It's as mind-bendingly clever as it is completely silly. **Olly Richards**

FOR FANS OF



THE THICK OF IT



DR STRANGELOVE



L-r: Vyacheslav Molotov (Michael Palin), Georgy Malenkov (Jeffrey Tambor), Vasily Stalin (Rupert Friend), Nikita Khrushchev (Steve Buscemi), Lavrentiy Beria (Simon Russell Beale)

PHOTOS: ALAMY, REX FEATURES



Brutal and beautiful

Vince Vaughn is a savage with a strict moral code in the best role of his career

BRAWL IN CELL BLOCK 99

18 Vince Vaughn, Don Johnson



DRUGS PRISON BRUTALITY

IF YOU SAW *BONE Tomahawk*, S Craig Zahler's first movie, then you may just about be prepared for the level of brutality in his second. That film memorably included a scene in which a naked man is flipped upside down and split with an axe, by a deformed cannibal, right down the middle. *Brawl In Cell Block 99* has moments just as shocking, but like its predecessor, it's much more than just violence.

In probably the best role of his career, Vince Vaughn

plays Bradley Thomas, a man who loses his job and decides his only financial option is to become a drug runner. He does this successfully, providing for his pregnant wife, but a bungled job with another gang lands him in jail. This is only the start of his problems. As repayment for the failed deal, a drug kingpin wants Bradley to kill another prisoner, or he'll kill his unborn baby. Unfortunately, this prisoner is in a maximum security prison and Bradley is not. The only way to get sent

there is for Bradley to do some very bad things.

The burn is slow – we won't get to Cell Block 99 for over an hour – but Bradley is fascinating to watch. He doesn't say a lot but he's always planning, and you can see it in Vaughn's face. He watches quietly then carries out his schemes explosively, snapping a guard's arm or stamping an inmate's head to mush. Zahler's violence is graphic and horrible, but it's also stylish and imaginative. It's not just brutality for brutality's sake. The whole film is, in its own hellish way, oddly beautiful.

Bradley isn't a character you'd call likeable, but he's driven by a strict moral code.

If his wife and child are OK, then the rest of the world can go burn. As monstrous as he is, this drive puts you on his side. As he descends into hell, laying waste to everyone in his way, you want Bradley to succeed – you just wouldn't want to be alone in a room with him.

Olly Richards

FOR FANS OF



JOHN WICK



BONE TOMAHAWK

NME PROMOTION

Five great facts about *House Of Cards*

Bring home the best political thriller on TV

1 FRANK UNDERWOOD IS NAMED AFTER A HISTORIC POLITICIAN

Kevin Spacey's character takes his first name from Francis Urquhart, the protagonist of the 1989 novel and 1990 BBC series that inspired the show. His surname is from the first ever Democratic whip, Oscar Wilder Underwood.

2 SPACEY WEARS FRANK'S RING IN REAL LIFE

He's tweeted about wearing it to US horse race Preakness, and he's been spotted wearing it many times – including while playing tennis.

3 IT'S NOT ACTUALLY SHOT IN WASHINGTON, DC

Most exterior shots in the show are filmed in Baltimore, Maryland, where the show is given tax credit. Interior scenes are created in a warehouse in nearby Joppa.

4 TWO OF ITS ACTORS ARE MARRIED IN REAL LIFE – BUT NOT IN THE SHOW

Jayne Atkinson and Michel Gill auditioned for Secretary of State Catherine Durant and President Garrett Walker respectively without telling the producers they were married. When they got to set, none of the cast knew.

5 BARACK OBAMA WATCHES IT

Ahead of season two in 2014, he tweeted, "No spoilers, please".



HOUSE OF CARDS SEASONS 1-5 ARE OUT ON BLU-RAY AND DVD NOW

Under THE RADAR

YOU HEARD IT HERE FIRST

Yonaka

One of the UK's wildest live rock bands

YONAKA'S LIVE SHOWS are a biblical experience. Juggernaut riffs are thrown about with ease, and limbs flail everywhere as lead singer Theresa Jarvis whips up a storm like few can compete with. But if you saw them the evening just after the Brighton group signed to a major label in mid-2016, well, it wasn't quite like that at all. "They got us there at 10.30am in the morning drinking champagne and, surprise surprise, we played dreadful that same night," says drummer Rob Mason. "I was lifting my top up and just screaming in the wrong key. It was awful," admits Theresa. Not quite the vintage Yonaka

experience fans up and down the country have become accustomed to.

Now the celebrations are over, and the group are back to the grit and grind that got them in that position. To kick things up a gear they've just dropped their debut EP 'Heavy' which, as the name suggests, is a thumping rock odyssey that blends the head-banging pop sensibilities of No Doubt and Queens Of The Stone Age's

swaggering riffs. 'Bubblegum', the riot-inducing opener is the pick of the bunch, but the thundering 'Run' isn't far behind. "The EP is like a buffet," guitarist George Edwards says. "There's just a little something for everyone."

Much of their success lies in their insistence not to conform to any rigid boundaries, and that's what drew them together in late 2014, having gigged in various different bands around Brighton. Three singles – 2016's 'Ignorance' and 'Drongo', then this year's 'Wouldn't Wanna Be Ya' – swiftly followed, each sounding wildly different, yet utterly thrilling. But that's just the way they like it. "As soon as you try and label yourself, you bat yourself into a corner a little bit, and you're gonna wind someone up when you try something different," Rob asserts.

That attitude is obvious, and the band are all the better for it. "Heavy's got both the light and the shade of Yonaka," explains bassist Alex Crosby. But it doesn't matter which side of Yonaka you're into, because there's no doubt about it – they're going to smash it out of the park. Providing they don't get too pissed before taking the plate, that is. **Thomas Smith**

STRANGE & TRUE

Theresa and George were briefly in a band together during school, called The Golden Owls.

FOR FANS OF



Best track

'BUBBLEGUM'

The four-piece fuse fiery riffs with slick hip-hop beats on this volcanic new track.

DETAILS

From: Brighton

Social: @weareyonaka

Buy: Debut EP 'Heavy' is out now

Live: Riverside, Newcastle (Oct 21), Patterns, Brighton (Oct 25), The Loft, Southampton (Oct 26)

L-r: George Edwards, Alex Crosby, Theresa Jarvis, Rob Mason

PHOTOS: HOLLIE FERNANDO



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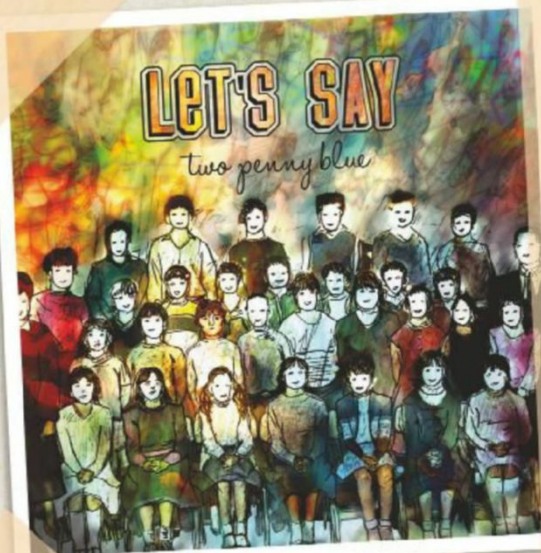
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Fighting fit

Dave Grohl's rock crew are returning to the UK for round two of their 'Concrete And Gold' tour

TWO YEARS AGO, FOO Fighters frontman Dave Grohl broke his leg after falling off the stage just weeks before their Glastonbury headline set, forcing him to delay their appearance at the festival until this year. As Grohl proved then – and later at their UK shows last month – he's back in fighting form.

The whole band's stamina is so high these days that, during their September show at London's O2, they voluntarily incurred a hefty fine for breaking curfew in order to satisfy their fans. "I'm trying to grow up," Grohl told us then, "but I don't know if it's working." Maybe growing up is overrated, Dave.

After taking their ninth album 'Concrete And Gold' to Number One in the UK, they're hungry for more. They've announced a second set of UK shows in support of the album next summer – by which time they'll potentially be doing four-hour discography dives. Buckle up.



FOO FIGHTERS

Rock giants

JUNE 2018

Tue 19 Etihad Stadium, Manchester
Fri 22 & Sat 23 Olympic Stadium, London

TICKETS: £39.50

ON SALE NOW

JUNGLE

Tropical funk troupe

NOVEMBER

Wed 1 The Invisible Wind Factory, Liverpool. **Thu 2** Canal Mills, Leeds. **Wed 15** Electric Brixton, London.

TELL ME MORE: After a post-debut silence, the London seven-piece are back for round two. **TICKETS:** £19.25-£22.50

BELLE AND SEBASTIAN

Scottish indie kings

MARCH 2018

Tue 6 Truro Hall, Cornwall. **Thu 8** Millennium Centre, Cardiff. **Fri 9** Arts Centre, Aberystwyth. **Sat 10** Rock City, Nottingham. **Mon 12** Bridgewater Hall, Manchester. **Tue 13** Corn Exchange, Cambridge. **Thu 15** Dome, Brighton. **Fri 16 & Sat 17** Troxy, London. **Mon 19** Philharmonic, Liverpool. **Tue 20** Grand Opera House, York. **Thu 22** Sage, Gateshead. **Fri 23** Concert Hall, Perth. **Sat 24** Usher Hall, Edinburgh.

TELL ME MORE: The mellow Glasgow veterans recently released new single 'We Were Beautiful'. **TICKETS:** £29.50-£41.50

REJJIE SNOW

Dublin rap don

FEBRUARY 2018

Fri 23 University Union, Leeds. **Sat 24** Albert Hall, Manchester.

MARCH 2018

Thu 1 Waterfront, Norwich. **Sat 3** O2 Institute, Birmingham. **Tue 6** O2 Academy, Oxford. **Wed 7** Junction, Cambridge. **Fri 9** Motion, Bristol. **Wed 14** Roundhouse, London.

TELL ME MORE: On his recent mixtape 'The Moon & You', Rejjie worked with New York rapper Joey Bada\$\$.

TICKETS: £22-£24.75

THE WEEK'S BEST GIGS

AJ TRACEY

Sat 21 Liquid Rooms, Edinburgh. **Sun 22** SWG3, Glasgow. **Wed 25** Motion & The Marble Factory, Bristol. **Thu 26** University Union, Leeds.

BANKS

Sun 22 O2 Institute, Birmingham. **Tue 24** Academy, Manchester. **Wed 25** Eventim Apollo, London.

BAYWAVES

Mon 23 The Victoria, London. **Tue 24** The Hug & Pint, Glasgow. **Wed 25** Northumbria University SU, Newcastle.

BICEP

Thu 26 Old Fire Station, Bournemouth.

THE BIG MOON

Fri 20 KOKO, London.

BUGZY MALONE

Sun 22 The Limelight, Belfast. **Wed 25** O2 Academy, Newcastle. **Thu 26** Waterfront, Norwich.

CARO

Fri 20 Heartbreakers, Southampton.

DECLAN MCKENNA

Fri 20 Concorde 2, Brighton. **Sat 21** O2 Academy, Leicester. **Mon 23** O2 Ritz, Manchester. **Tue 24** University Union, Leeds. **Thu 26** O2 ABC, Glasgow.

DIZZEE RASCAL

Fri 20 O2 Academy, Birmingham. **Sat 21** Dome, Brighton.

DREAM WIFE

Fri 20 Esquires, Bedford. **Sat 21** The Haunt, Brighton. **Sun 22** The Louisiana, Bristol. **Tue 24** Sixty Million Postcards, Bournemouth. **Wed 25** Scala, London.

DUA LIPA

Thu 26 SSE Arena Wembley, London.

FAKE LAUGH

Fri 20 The Joker, Brighton. **Sun 22** The Crofters Rights, Bristol. **Wed 25** Sebright Arms, London.

FICKLE FRIENDS

Fri 20 The Plug, Sheffield. **Sat 21** O2 Institute, Birmingham. **Sun 22** Old Fire Station, Bournemouth. **Tue 24** Gorilla, Manchester. **Wed 25** The Rescue Rooms, Nottingham. **Thu 26** O2 Forum, London.

FUTURE

Fri 20 Academy, Manchester. **Sun 22** O2 Academy, Birmingham. **Mon 23** The O2, London.

HMLTD

Fri 20 Patterns, Brighton. **Tue 24** Electric Ballroom, London.

THE HORRORS

Fri 20 University SU, Newcastle. **Sat 21** Leeds Beckett SU, Leeds. **Sun 22** O2 Academy, Liverpool. **Tue 24** O2 Academy, Birmingham. **Wed 25** Bierkeller, Bristol. **Thu 26** Junction, Cambridge.

IBEYI

Fri 20 Band on the Wall, Manchester.

J COLE

Fri 20 Motorpoint Arena, Cardiff. **Sat 21** Arena, Manchester. **Sun 22** First Direct Arena, Leeds.

J HUS

Tue 24 O2 Academy & Underground, Leeds.

JOEY BADASS

Sat 21 Motion & The Marble Factory, Bristol. **Tue 24** O2 Forum, London. **Wed 25** O2 Institute, Birmingham. **Thu 26** Albert Hall, Manchester.

KOJEY RADICAL

Wed 25 Village Underground, London. **Thu 26** Exchange, Bristol.

LETHAL BIZZLE

Fri 20 O2 Forum, London.

LIV DAWSON

Fri 20 Fallow, Manchester. **Tue 24** Bush Hall, London. **Wed 25** The Borderline, London. **Thu 26** Oslo, London.

LOW ISLAND

Sat 21 The Bullingdon, Oxford.

PALE WAVES

Fri 20 The Garage, Glasgow. **Sat 21** Northumbria University SU, Newcastle. **Mon 23** The Joiners, Southampton. **Tue 24** Camden Assembly, London. **Wed 25** Waterfront, Norwich. **Thu 26** Komedija, Brighton.

PEACE

Fri 20 Tramshed, Cardiff.

SÅLEN

Sat 21 Patterns, Brighton. **Wed 25** Oslo, London.

SLØTFACE

Fri 20 The Louisiana, Bristol. **Sat 21** Purple Turtle, Reading. **Tue 24** The Hope & Ruin, Brighton. **Wed 25** Camden Assembly, London. **Thu 26** The Cellar, Oxford.

TOM TRIPP

Wed 25 Hoxton Square Bar & Kitchen, London.

TRAAMS

Fri 20 Moth Club, London.

TRASH

Sat 21 The Leadmill, Sheffield.

VANT

Fri 20 Watling Hole, Perranporth. **Sat 21** The Cavern, Exeter. **Thu 26** Hobos, Bridgend.

THE VRYLL SOCIETY

Mon 23 Hoxton Square Bar & Kitchen, London.

WILL JOSEPH COOK

Sat 21 Electric Ballroom, London. **Sun 22** The Mash House, Edinburgh. **Mon 23** Brudenell Social Club, Leeds. **Tue 24** Dryden Street Social, Leicester.

YONAKA

Fri 20 Think Tank?, Sunderland. **Sat 21** Riverside, Newcastle. **Tue 24** Purple Turtle, Reading. **Tue 25** Patterns, Brighton.

ZARA LARSSON

Sat 21 O2 Apollo, Manchester. **Sun 22** O2 Academy & Underground, Leeds. **Tue 24** Eventim Apollo, London. **Wed 25** O2 Academy, Birmingham.

SOUNDTRACK OF MY LIFE

Richard Branson

Super-rich dude and founder of Virgin Records

THE FIRST SONG I REMEMBER HEARING

ELVIS PRESLEY
Love Me Tender

"I was brought up in the countryside, near Guildford. We weren't allowed to watch television, but we were allowed to borrow friends' scratchy records – and this was most definitely a scratchy old single. I just loved his music; Elvis was the man. I was under 10 and he was someone people my age identified with."

THE SONG I WISH I HAD WRITTEN

PETER TOSH
Legalize It

"This is a very beautifully written, beautifully crafted song. Peter Tosh wrote some of The Wailers' songs and I remember going to Jamaica many years ago and sitting outside his house, trying to persuade him to sign to Virgin. After a couple of days, he took me inside and the house was filled with enormous boxes of ganja. He would roll spliffs that were about 2ft long and I had to suffer a whole day of initiation, a baptism of fire. I had to smoke with him to keep up. I don't actually smoke, so I was laid flat on the floor when he finally agreed to sign with us."

THE SONG I DO AT KARAOKE

MADONNA
Like A Virgin

"I do it at the work dos – it always gets a laugh. I've done it on the wings of planes and I've even done it when Madonna's been in the room; I serenaded her."

THE BEST GIG I WENT TO

SEX PISTOLS
The 100 Club

"Having seen them live, I was determined to sign them even though they had already signed with EMI. I called the company's president and said, 'If you want to get rid of the Sex Pistols, I'm happy to step in.' He said, 'No, I'm very happy with them.' Anyway, that night they went on *The Bill Grundy Show* [where the band caused a national scandal by swearing on-air] and he called my home number and said, 'We'll hand over the contract at 6am tomorrow.' Malcolm McLaren, being very Machiavellian, signed the band with A&M the next day and got more money. But Sid Vicious threw up all over the A&M office [so the company changed its mind] and we finally got them in the afternoon. The Sex Pistols gave Virgin an edge."

THE SONG THAT REMINDS ME OF LOSING MY VIRGINITY

NO SONG

"I didn't actually need a soundtrack because the lady's orgasms were so great. I was feeling really fully of myself – I was about 16 – until she whispered the words, 'Asthma attack! Asthma attack!' and I realised it had nothing to do with me whatsoever. I had to get an ambulance to take her to hospital."

THE ALBUM THAT CHANGED MY LIFE

MIKE OLDFIELD
Tubular Bells

"This was the first piece of music that Virgin Records put out. [Oldfield] was 19 years old and had recorded every single instrument on the album. I went to eight different record companies and nobody would put it out, so we decided to create our own record company and put it out. It literally sold millions of copies ['Tubular Bells' has sold more than 15 million copies to date]. That led on to us signing people like Peter Gabriel, Janet Jackson and the Spice Girls. Virgin Atlantic and Virgin Galactic may not be here today without 'Tubular Bells.'"



THE SONG I WANT PLAYED AT MY FUNERAL

BOB MARLEY

No Woman, No Cry

"I live in the Caribbean [on Necker Island] and any Bob Marley song would be delightful. I'd have a Caribbean funeral with lots of good reggae bands. I've been living here since my 20s, when I found this lovely island. I bought it for just under £100,000 and we've been offered over £100m – but it's priceless."

Richard Branson's second autobiography, *Finding My Virginity*, is out now

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**The wisdom
of the NME
archives**

THIS WEEK
PETE DOHERTY
The Libertines
20 October, 2002

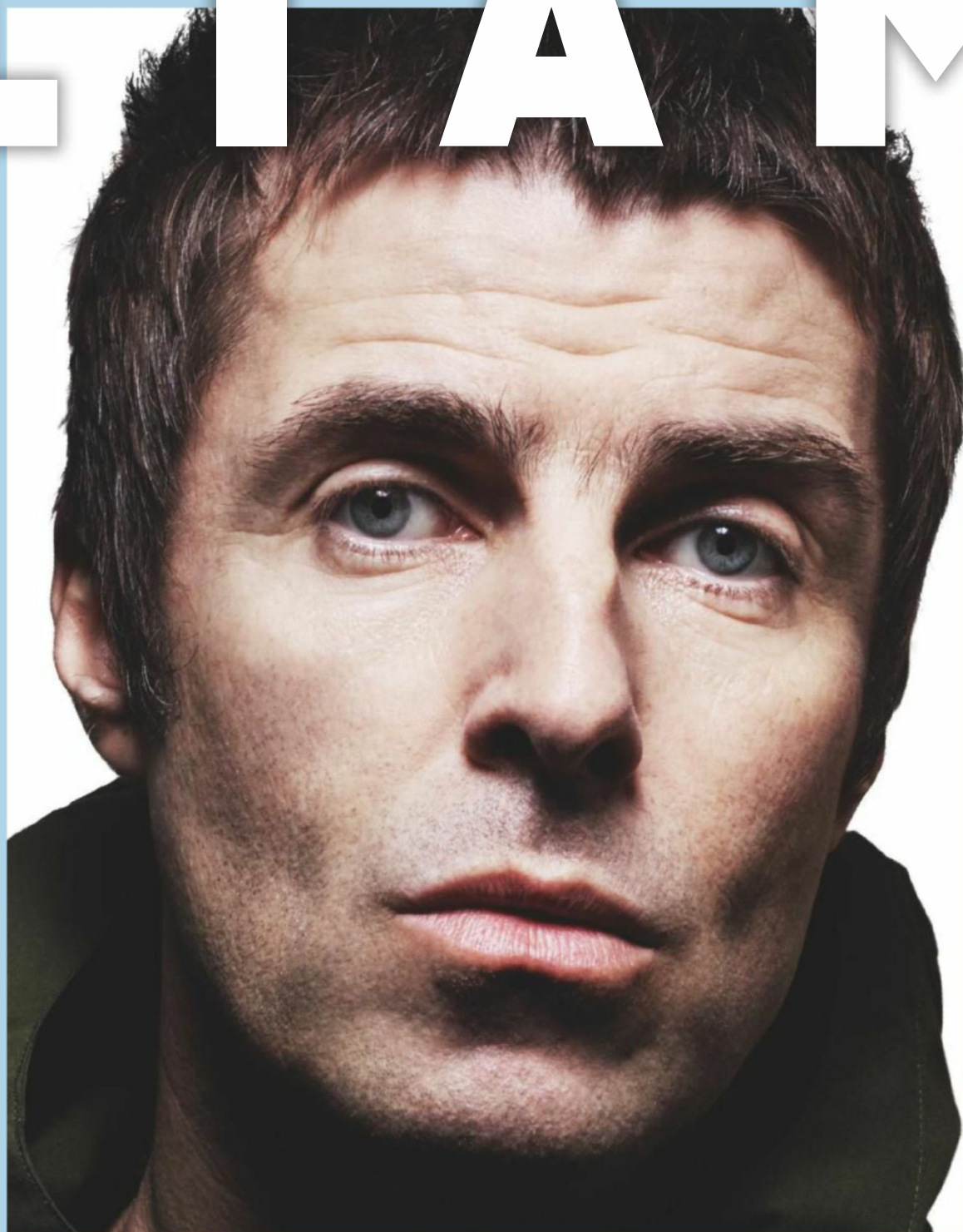
"Ask anyone about
The Libertines
and they'll tell
you we're fame-
hungry chancers."



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LIAM



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