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Where there's smoke, there's Liam Gallagher

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NME

Hello...



THERE'S A SCENE HALFWAY through last year's Oasis documentary, *Supersonic*, where you're pulled deep into the souls of the Gallaghers to discover what motivated them to become the biggest British band since The Beatles. Noel, angry and bitter, wanted to say a massive "f**k you" to his abusive dad. Liam, innocent and optimistic, wanted to make his mum proud. It was a reminder of why we all fell in love with Liam in the first place, and why his own angry and bitter days of the past few years didn't suit him.

It's fair to say that Liam has been EVERYWHERE in the past couple of months. Everyone wants to talk to him, everyone wants to hear his unique take on the world, whether that's about making his own tea or entertaining himself on a plane – innocent and optimistic Liam is back and he's just as much of a laugh as he was in his heyday.

With his debut solo album out next week – and given that this is *NME*, of course – he's back in his natural habitat, on our cover, sharing more of his wisdom with you all.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

The NME review of *Blade Runner 2049* p39

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"This album's gonna give you a clip round the ear, or a kick up the arse"

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

RIP Tom Petty

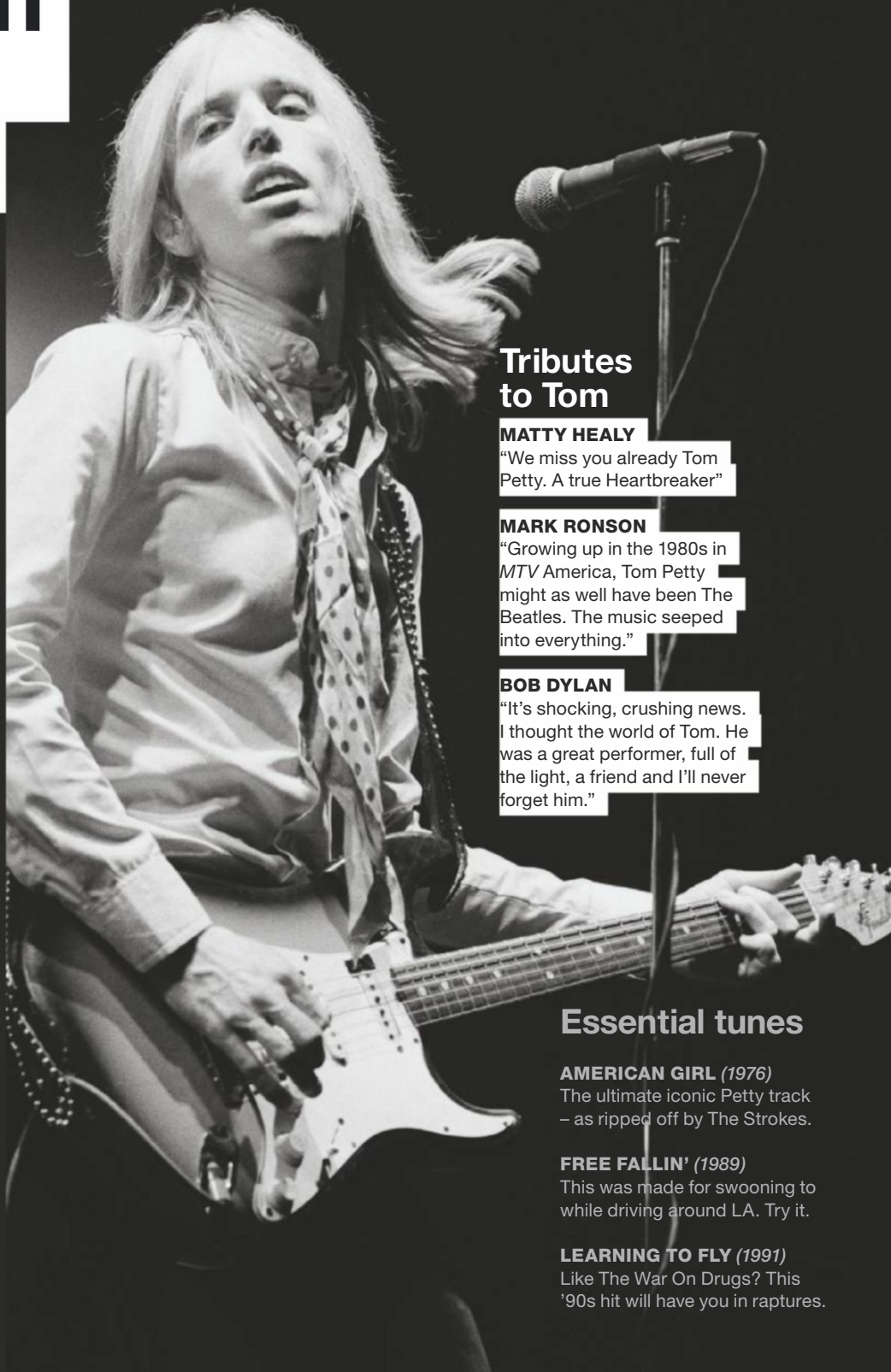
Farewell to the legendary rock'n'roller

TOM PETTY DIED, AGED 66, on October 2 in a Santa Monica hospital. The songs he wrote – ‘Free Fallin’’, ‘American Girl’, ‘Runnin’ Down A Dream’ and many others – will live as long as there are people listening to rock’n’roll.

Petty was born on October 20, 1950 in Gainesville, Florida. His childhood was not a happy one. He would later tell his biographer Warren Zanes that his father Earl “beat the living s**t out of me”. At the age of 10 he shook hands with Elvis after visiting the set of *Follow That Dream*. Petty went home and traded his slingshot for a box of 45-RPM records. At 13 he saw The Beatles’ debut on *The Ed Sullivan Show* and decided to form a band. His first group was The Epics, who evolved into swamp rockers Mudcrutch. They split in 1975.

By now, Petty was living in Los Angeles. Of ‘American Girl’, written in the following years, he said, “The American girl is just one example of this character I wrote about a lot: the small-town kid who knows there’s something more out there, but gets f**ked up trying to find it. I always felt sympathetic with her.” That song closed the 1976 self-titled debut by the recently assembled Tom Petty And The Heartbreakers.

They were known as one of the world’s great live acts. Just a week before Petty died, on September 25, the band played their final gig, bringing to a close their 40th anniversary tour. They finished the show, as usual, with ‘American Girl’. Petty introduced the song with the words, “We’re almost out of time, we’ve got time for this one here.” **Kevin EG Perry**



Tributes to Tom

MATTY HEALY

“We miss you already Tom Petty. A true Heartbreaker”

MARK RONSON

“Growing up in the 1980s in MTV America, Tom Petty might as well have been The Beatles. The music seeped into everything.”

BOB DYLAN

“It’s shocking, crushing news. I thought the world of Tom. He was a great performer, full of the light, a friend and I’ll never forget him.”

Essential tunes

AMERICAN GIRL (1976)

The ultimate iconic Petty track – as ripped off by The Strokes.

FREE FALLIN’ (1989)

This was made for swooning to while driving around LA. Try it.

LEARNING TO FLY (1991)

Like The War On Drugs? This ’90s hit will have you in raptures.

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& World Champion,
Adam Gemili.

Adam Gemili
World Champion
4 x 100m relay
London 2017

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**“Müller Rice tastes nice and creamy
with fruit that’s light and dreamy”**



MADONNA

Did a surprise stand-up set at the New York Comedy Cellar. Good material, girl.



ARCTIC MONKEYS FANS

Alex Turner has a beard. The new album is on its way (out in 2018). Life is good.



RONALD MCDONALD

Burger King Russia want him banned 'cos he looks too much like Pennywise from *It*. True story!



MARILYN MANSON

Injured after two giant pistols fell on him, on stage. Get well soon, brother.



"There is no weakness in admitting you need a hand through the darkness"

Words of wisdom from pop stars for Mental Health Day, on October 10

"CHOOSE YOUR WORDS WISELY"

CONOR MASON

Nothing But Thieves

"The language people use when discussing mental health is very derogatory. It makes someone who's going through it feel small and unimportant. People need to realise how important it is to be listened to and be taken seriously. Saying stuff like, 'It'll be fine, it'll get better, it's all in your head' – it's unassuming and conversational, but very hard to hear when you're going through it."



"EVERYONE IS DIFFERENT"

JORDAN STEPHENS

Rizzle Kicks

"Understanding that each individual is essentially on their own unique journey with their own unique circumstances can bring our world into a deeper understanding of each other and our complexities. Being aware and sensitive to each individual can bring an element of peace and harmony to everyone. With that in mind, I'm fronting the #IAMWHOLE campaign for a second year to bring awareness surrounding language at an early age. I believe that approaching mental health with an open mind is imperative in our current climate."



"IT'S AN ILLNESS LIKE ANY OTHER"

BRIAN MOLKO

Placebo

"Depression is a condition which I suffer from myself. There are various forms of help out there. It's a disease like any other, as recognised by the World Health Organization. If someone had MS or cancer, you would listen to them. There's still a stigma attached to depression, and a lot of men in particular feel it's a sign of weakness to talk about it. We need to remove that."

Placebo are currently auctioning off personal items to raise money for CALM. Nothing But Thieves are heading up the NHS and the YMCA's #IAMWHOLE campaign



"IT'S HARD TO BE YOUNG, AND THAT'S OK"

TEGAN QUIN

Tegan And Sara

"I think we just need to hit home a message that it's normal to struggle, to feel down, to question who you are, where you fit. Being a young person can be very overwhelming. There is a lot happening internally and externally. The window for kids to be kids is getting smaller and smaller. The pressure on young people is getting more extreme. There truly is no weakness in admitting you need a hand through the darkness."

Let's Talk

For more help and advice on mental health, please contact:

CALM

0800 58 58 58
thecalmzone.net

YOUNG MINDS PARENTS' HELPLINE

0808 802 5544
youngminds.org.uk

MIND

0300 123 3393
mind.org.uk

SAMARITANS

116 123
samaritans.org

For more on NME's mental health campaign, visit NME.com/tag/lets-talk





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Carla Gugino as
Jessie Burlingame



Long live the King

Adaptations of Stephen King novels are red-hot. Here's the lowdown on the latest, *Gerald's Game*

FIRST CAME THE KILLER clown blockbuster *It*, and now a whopping 25 adaptations of Stephen King novels are reportedly in progress. The latest is *Gerald's Game*, written 25 years ago, about a woman (played by Carla Gugino) whose husband dies in an accident while she is handcuffed to a bed. Trapped and in a fierce panic, the voices in her head soon drive her crazy. What follows is a brilliantly crafted suspense film. Director and horror legend Mike Flanagan (*Oculus*, *Ouija: Origin Of Evil*) tells us what's what.

Why is Stephen King so popular right now?

"What makes him special is his work is character-focused – he's more than just scares. He's operating in a world that is like our own and the horror is developed through those characters. That doesn't happen very often in the genre. It enables him to peer into the corners of the soul."

What is he like to work with?

"He was very involved in approving the script and the casting. Everything has to go through him."

Did you speak on the phone at all?

"Not while I was writing the script. We turned it in and crossed our fingers, but he

loved it. Then he wanted to wait to see the finished movie. So we sent him a rough cut as soon as we finished and I didn't sleep that night."

What did he think?

"Loved it. He emailed me after he saw it and I'm not exaggerating when I say I printed that email, framed it and hung it up in my living room."

Why *Gerald's Game*?

"It's been my total dream project for years. I used to carry a hard copy to writer's meetings in LA, just in case anyone asked me what my ideal job would be. I first read it in college 19 years ago. I put the book down and had two thoughts. One was that it was brilliant, and the other was that it was unfilmable. It's taken me 19 years just to come up with a mechanism to make it cinematic."

Carla Gugino's performance is amazing. Did you expect that kind of response?

"I knew that the role would either be too intimidating for an actor to play, or it could turn into the performance of their career. I think Carla did the latter."

There's one very gory scene that will make people wince. How was that to film?

"It was brutal on Carla. I told her I would never ask her to do

something that I wouldn't do myself. So I tried to get into those handcuffs and I lasted less than five minutes. Carla was in them for three weeks. She was already pretty beat-up and exhausted by the time we got to the scene you're talking about. It was harrowing."

What techniques do you use to make a scene as scary as possible?

"What you don't see is always scarier than what you do. There's nothing scarier than silence. A lot of horror movies lean on hits and score to create tension, which does the opposite. The best scares come from a desire to see the character overcome what they're dealing with. If you care about the character, you'll care about the scare."

What's the scariest thing you've seen in real life?

"When I was a kid I woke up and saw a little boy looking into my window. He was very pale and he was smiling. I lived in a neighbourhood full of other little kids so this might not have been weird. But we were on the second floor and I saw him every night for about a week. That has stayed with me all my life."

***Gerald's Game* is on Netflix now**

Carla Gugino as
Jessie and Bruce
Greenwood as Gerald



A RICH LIFE IS ONE THAT ENRICHES OTHERS.



As the creators of hundreds of extraordinary treehouses deep in the Japanese forests, Takashi Kobayashi and his team of Treehouse Masters believe that connecting to nature is the most empowering experience. For them, true wealth is found by creating structures that blend the boundaries between man and the natural world.

San Miguel have been exploring the world since 1890. Throughout our journey we have discovered more legacy makers like Takashi who share our thirst for exploration, creativity and new experiences. This unique collection of inspirational people form the San Miguel Rich List, revealed 12th October.



**EXPLORING
THE
WORLD
SINCE
1890**

Bring all the boys to your yard

Fourteen years after her tune 'Milkshake', Kelis has revealed the secret recipe for a drink that, damn right, is better than yours

THE NME VERDICT

"Bloody scrumptious. We'll have another, please and thank you."

1 Combine 90ml Baileys, 250ml ginger beer, four scoops of chocolate ice cream, five pieces of candied ginger and half a teaspoon of cayenne pepper in a blender with ice.

2 Blend until smooth.

3 Dip the rim of a glass in honey, then in chilli and cinnamon sugar.

4 Pour concoction into glass, top with ginger-infused whipped cream and a piece of candied ginger.

5 Go to yard. Await all the boys.

Mitchell and Webb's foolproof guide to making the right friends at uni

Even if you're weird!

LOOK OUT FOR CHRISTIANS

David Mitchell: "They're very friendly and will ask you out of your room for tea. I went along with it because I was desperate to have someone to talk to and not be isolated. They were quite secretive about it. They didn't tell me they were the Christian Union. They just suddenly mentioned, 'Oh, you going to church this weekend?' like it was the most natural thing in

the world. I remember thinking 'Ooh, maybe everyone is still basically a Christian?' It took me a while to realise they were just conning me."

BE CLEAN

Robert Webb: "I was pretty lazy. There were a couple of flatmates who were more attentive to the general hygiene of the place and I wish I'd been better at helping out. They were so nice that everyone else got away with not doing it. Morally that wasn't brilliant."

STEER CLEAR OF ROWERS

David Mitchell: "What they want you to do is to sign up, then get up at six in the morning to practise rowing. More people fall for that than the church which is odd because the rowing is four days a week at 6am. So I reckon you're better off with the church, actually."

Mitchell and Webb's new sitcom 'Back' airs every Wednesday at 10pm on Channel 4



L-r: David Mitchell and Robert Webb

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Foo Fighters

Rock legends Dave Grohl and Pat Smear

Was *Carpool Karaoke* fun?

Pat: "By hour three in dude's car it got less fun. It kinda went on. When we stopped at Guitar Center, that felt like we were done, but it was like, 'This is halfway.'"

Dave: "It was a little uncomfortable."

Flea from Red Hot Chili Peppers says James Corden is a true music lover. Did you feel that?

Dave: "Oh, he definitely is. And he's a very nice guy. But, y'know, I don't mind singing my own songs at Glastonbury or The O2 but if I had to sing you a song right now I'd be too embarrassed."

Pat: "Other people's songs might have been easier."

Dave: "I could do that all day. We did the Ramones, and Rick Astley, but they didn't use it. I don't know why."

James seemed surprised that the last time you were all in a car together was just six days ago.

Dave: "We're always in the f**king van together! That's where we go from here, separate private jets. One for us and one for Taylor."

Is he the diva of the band?

Pat: "No, he just kinda has his own dressing room now. One in every 10 shows, when there's space, he'll get his own and say, 'Stay out my f**king room, you guys.'"

New York state of mind

Three ace new bands doing the business in the Big Apple

MIKE

MIKE

Who: Teenage MC who moved to the Big Apple in 2014.

Sounds like: Downbeat and direct raps over hazy beats and typically underground New York-style lounge piano. An eclectic mix of his London and New York upbringing.

For fans of: Earl Sweatshirt, Wiki, Isaiah Rashad

Best track: 'God's With Me'

Check 'em all out on NME.com



PROMISELAND

Who: The "Future Prince of Anarchy", says The Strokes' Julian Casablancas, who's put his money where his mouth is and signed Johann Rashid to his Cult Records.

Sounds like: Edgy punk-driven angst on top of heavy drum'n'bass beats. He's only released one track so far, but it is packed with ferocious youthful angst.

For fans of: The Prodigy, Show Me The Body

Best track: 'Take Down The House'



QTY

Who: Born and bred New Yorkers Dan Lardner and Alex Niemetz.

Sound like: The perfect combination of the best bands the city has produced, with a modern Kurt Vile-like twist. Their dual vocals and uplifting choruses make them quintessential NYC indie.

For fans of: The Velvet Underground, The Strokes

Best track: 'Rodeo'



Last W33K IN NUMBERS

\$2,250

Minimum price of shares in Eminem songs. Snap 'em up, Stans.

14

Years since Wiley and Dizzee fell out. Their beef's kicked off again on Twitter.

69

Baby girls named 'Khaleesi' last year. Tricky if they all claim the Iron Throne.



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ON THE RECORD

BIG OPINIONS. NO FILTER.



I don't believe in God – but I do believe in Nick Cave

FORGIVE THE EXTREME hyperbole, but I've just come back from watching Nick Cave & The Bad Seeds put on the show of their lives at London's O2 arena and I don't think I'll ever be the same again. I've seen the lanky Lothario play a handful of times before and he's always been nothing short of amazing – let's never forget the time he basically hypnotised a fair maiden in the crowd at Glastonbury 2013 while singing 'Stagger Lee' – but this was something else entirely. From the moment he sauntered out onto the huge stage in his immaculately tailored 1970s suit he had 20,000 people rapt, thrusting his hips and twisting his torso into the front few rows before grabbing the hands of fans and placing them directly

onto his chest, as he seductively whispered, "Can you feel my heart beat?". Now I was sitting a fair distance from the stage and wasn't one of the lucky ones that got to press Cave's actual flesh but I'm pretty certain that I could feel it too. And you know what? It felt good. For two and a half hours I couldn't take my eyes off him, even when a topless bro bounded onto the stage and did some funky air bass guitar, mistakenly thinking he was at a Red Hot Chili Peppers gig.

It's no mean feat making a cavernous venue like The O2 feel as intimate as a visit to the lady doctor, but Cave's spellbinding performance felt deeply personal and was all the more powerful for it. As such, I am now fully ready to join the



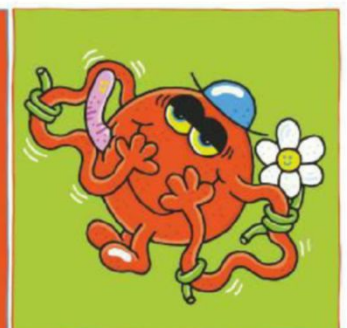
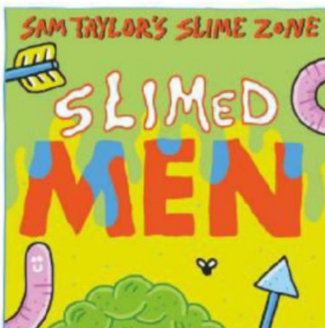
Nick Cave at The O2, September 30

cult of Cave. I've already had a thorough search on eBay for flowing white gowns and I'm prepared to not get all weird about sharing him with all of his other wifelets.

I've always had a bit of a thing for cults – in fact, my parents dabbled with one around the time I was born – but that's another story for another time. There's something fascinating about the likes of Father Yod, the white-haired wizard who headed up the

Source Family in 1970s Los Angeles, running a vegetarian restaurant and fronting a psych-rock band before perishing in a hang gliding accident. Nick Cave has all the makings of a perfect cult leader: he's outrageously charismatic, has piercing eyes and looks super-good in black. Going by the number of reverential tweets by people who went to the UK shows he also wouldn't be short of a follower or three. Join us, won't you? @leoniemaycooper

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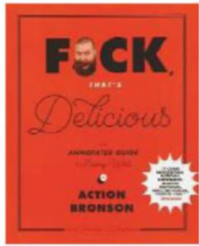
THIS WEEK'S OBJECTS OF DESIRE



Superhero style
Get your Dark Knight fix with the *Batman: I Am Gotham* graphic novel.
£14.99 in-store at [hmv](#)



Sound quality
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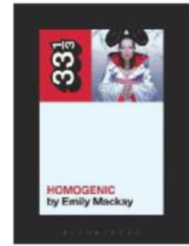
Rap snack
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What's ON your Headphones?

THIS WEEK

Lancaster



< MARTHA BINNS

21, barista

Listening to:
DEVENDRA BANHART
Fancy Man
"He's just so good."

Wearing: Top from a charity shop, Topshop jeans, Dr. Martens boots.
Best thing about Lancaster: "Atkinson's. They roast all their own coffee and there's loads of different blends."

ZAC BARFOOT >

21, barista

Listening to:
CHRIS COHEN
Yesterday's On My Mind
"It's like The Beach Boys but more melancholic."

Wearing: Carhartt jacket, Lee shirt, Levi's jeans, Clarks shoes.
Best thing about Lancaster: "There's a cool gallery/art studio called Supermarché."



< MILDA BAGINSKAITE

26, filmmaker

Listening to:
GIRL RAY
Stupid Things
"It's getting dark, so it's nice to listen to something cheery."

Wearing: American Apparel turtleneck, Topshop dungarees, Urban Outfitters socks, Clarks shoes.
Best thing about Lancaster: "The Ashton Memorial is the second largest building built for love."

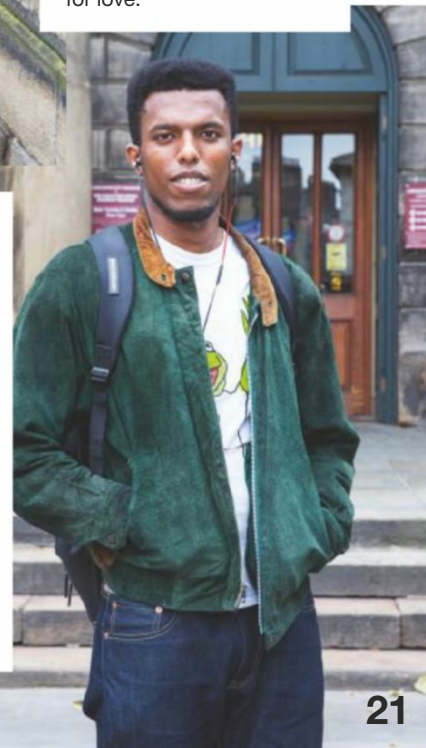


KIRUBELE GETACHEW >

22, student

Listening to:
INDO
R U Sleeping
"It's such a banging tune!"

Wearing: Vintage jacket, Supreme T-shirt, UNIQLO jeans.
Best thing about Lancaster: "Fresh air. It makes a change from [my hometown] London."







WORN DIFFERENT

**Dr. AirWair
Martens**
WITH Bouncing SOLES



"I'M ACTUALLY VERY F**KING ZEN"

PHOTOS BY DEAN CHALKLEY

He said he'd never do it, but after months of barbs and build-up Liam Gallagher's debut solo album is finally here. It's for "every little s**tbag wannabe rock star who thinks they're doing this rock'n'roll business a service," the chilled-out entertainer tells Mark Beaumont



IN A SPLIT SECOND, THE empty upstairs room of a Kentish Town pub is transformed into the Liam Gallagher Improv Masterclass. Midway through lambasting his brother Noel – off Twitter and decidedly unhacked – for claiming he “wasn’t invited” to play at Ariana Grande’s One Love show in June to honour the victims of the Manchester Arena attack, the recently turned 45-year-old is on his feet, launching into a quick-fire comedy skit entitled *Noel Gallagher Turning Up Unexpectedly At The One Love Concert*, in which he plays all the parts.

Noel: (sauntering up to the stage door) “Alright mate, Noel Gallagher.”

Bouncer: (conferring with his supervisor) “We’ve got this Noel Gallagher here at the door with an acoustic guitar, he’s talking about playing ‘Don’t Look Back In Anger’.”

Supervisor: “His name’s not f**kin’ down though, mate.”

Bouncer: “Well, you go and tell him that.”

Supervisor: “Alright, listen, I’m sorry Noel but you’re not really invited...”

“F**k off mate!” Liam snorts, breaking the fourth wall and plonking back down without a curtain call. Bravo! You see, Liam Gallagher – all fired up and action-movie handsome in his new buzzcut – no longer needs a supporting cast; he’s now a blockbuster one-man show. Emerging from a three-year wilderness of boredom, booze and musical inactivity in the wake of his sporadically inspired Beady Eye project – three years in which he was “living in lawyer world” while he divorced Nicole Appleton to the reported tune of £800,000 having fathered a child with a US journalist, and settled into life as Noel’s most dedicated Twitter troll – Liam’s debut solo album ‘As You Were’ finds him freshly independent, *truly* centre stage.

Written with Greg Kurstin and Andrew Wyatt in LA, it’s a proud and personal return to his roots: classic guitar rock bangers designed to get arenas full of the Oasis faithful slaving like a whiff of magic pie, served live with a side of ‘Rock ‘N’ Roll Star’ and ‘Wonderwall’. So as he becomes, once again, as ubiquitous as the Trivago lady, it’s time to get the lowdown on his very own ‘4:44’...

You’ve said ‘For What It’s Worth’ might be apologising to people you’ve hurt and that ‘Wall Of Glass’ is about how fragile your own life has proved – is this your big personal, confessional record?

“Yeah, but not intentionally. I’ve not sat there and gone, ‘Right, I’ve gotta write a song about my divorce,’ or ‘I’ve gotta write a song about Oasis splitting up,’ or ‘I’ve gotta write a song about getting ID’d for cigarettes the



other day in New York'. I don't sit there and go, 'Right, I'm gonna write about my love for my mother or my kids', you sit there and play it, hum something on my phone, listen to it back and go, 'I think that's what I'm f**kin' saying from afar'. You try to navigate it into summat that's not just a load of f**kin' nonsense. You make a storyline out of it."

And you find that you are writing about Oasis and divorce?

"Yeah, I think so. 'Greedy Soul' is a pretty angry little number – subconsciously it comes out."

There's some religious imagery on there: "She's got a 666 / I've got my crucifix" on 'Greedy Soul'; "God told me / Live a life of luxury" on 'Chinatown'. Are you a God-fearing man?

"I believe in everything and nothing. I don't believe in a guy or a woman in the sky, and I wouldn't say I am a f**king God-head, but I'm more intrigued by it than the science of it. The Big f**king Bang just sounds a bit boring to me. There's bangs every day, isn't there."

Is your mum religious?

"She used to be but then she got divorced and wasn't allowed to take, like, the f**king body of Christ. So at that time I was like, 'I'm not sure about this f**king religion business – you go to church all the time, your geezer's a d**khead who beat you up, but now you're divorced you can't go and take the body of Christ', so I went off it. But I come and go with it. I respect people that are into it, I respect that people ain't into it. I don't wake up in the morning and go, 'I must do f**king right'. But it's the best topic if you want to f**king write about stuff."

On tracks like 'I've All I Need' and 'Bold', you seem to be coming to peace with things.

"With 'Bold', *'I'm gonna take you off my list of to-dos'*, it's like, 'You can f**k off, I'm not arsed with you anymore'. Sometimes you've got to take a step back and give yourself less of a hard time. The more you're like [*fighting face*] all the time, nothing gets done. You've gotta just let it be."

On 'Come Back To Me' you're entreating someone to stop being so wild. Ironic, much?

"Oh yeah. I'm still wild – give me a couple of coffees and I'm f**kin' on fire – but every now and again you've gotta calm down. I think I've got it sorted on that front. I've never had a habit; there's been a couple of days I've knocked on the pub at five to 11 but we've all been there. I'm glad I've stood on the edge and f**kin' had it a bit, and I'm still here."

Back in the day Noel called you "the angriest man you'll ever meet"...

"I'm not the angriest man, no way. I'm sure I come across like that in the press but you ask anyone that's with me 24/7, I'm a chilled-out motherf**ker. I'm f**kin' very, very zen. But then I'm passionate about s**t and I don't ever wanna lose that."

What made you so angry back then?

"Just life, I guess. I'm not gonna sit here and go, 'I've had a hard life' – there's loads of kids that've had it harder than me. In the scheme of things, 45 years on the planet, I've had a f**king absolute belter of a life. It's only the early years, growing up when your f**kin' dad weren't there, but you can't keep using that as an excuse. It

was only for a short period. The last 25 years have been absolutely f**kin' biblical. I'm passionate about music, I'm passionate about when there's a song to be sung you sing it as good as you can, and when it's there to be f**kin' spat out – that's the angry bit, I guess."

What were your worst mistakes?

"Taking too much drugs, drinking too much, getting myself into situations with certain women, I guess that's my main mistake. Other than that I've played a blinder."

What do you tell your kids about drugs?

"Lennon's 18 now, he's smoking a bit of weed and that. I'm just saying, 'Listen, if you're gonna do it, come and talk to me about it because I've been there and I've done it'. I'm proud that I've not got a f**king habit. Drugs are alright, they're not as bad as what people think. If you say 'No', they're gonna f**kin' do it, mate. The world is full of drugs and some are good and some are bad. Done in the right circumstances, certain drugs can be beneficial."

'You Better Run' sounds like a challenge to the rock pretenders.

"That's to every little s**tbag wannabe rock star who thinks they're doing this rock'n'roll business a service, because there's a lot of them out there that ain't. I look at the likes of U2... Even years ago they were going, 'We're coming back to claim f**kin' rock'n'roll' and all that nonsense. For me, they haven't wrote any masterpieces – for a band that f**kin' big, with all the f**kin' stuff they've got at their disposal they should be writing masterpieces. They're certainly no Beatles. It's like *'You'd better run, you'd better hide'* because this album's gonna give you a f**kin' clip round the ear or a kick up the arse."

Kasabian claimed their new album was saving rock'n'roll.

"I like Kasabian, but it's not, is it? There's a lot of people who look the part but rock'n'roll's not just about the music and a look, it's about what you say. A lot of these bands, you read their interviews and you slip into a coma. Everyone seems to be wrapped up in cotton wool and not prepared to make mistakes because if they step out of line they think their little career will go. Everyone's hanging on to their career by their nails, and I find that very sad, because if that's what you've come into it for you're gonna fall flat on your face. You should come into it to kick open the f**kin'



Liam ranks his albums



OASIS
Heathen Chemistry (2002)

"I can't even remember that one. I didn't like the title either. 'Heathen Chemistry'? F**k off."

LIAM'S RATING: 5/10



OASIS
Standing On The Shoulder

Of Giants (2000)

"That was when the band went a bit t**s-up so I'm not fond of that really. We lost good members; I can't say I'm arsed about it. I'm sure I'm great on it but whatever – I'll leave that up to you, mate."

LIAM'S RATING: 5/10



OASIS
Don't Believe The Truth (2005)

"Half decent. I might have a couple of songs on that. We were kind of finding our feet again, I think."

LIAM'S RATING: 7/10



OASIS
Dig Out Your Soul (2008)

"A return to form. There were a few backward things on it and that, but I don't think we ever got that experimental really. There was a few bits of s**t on it but I think the f**king Beady Eye album was more experimental than any of them Oasis records."

LIAM'S RATING: 8/10



BEADY EYE
Different Gear, Still Speeding (2011)

"Top album, I'm fond of that. Some good little rock'n'roll numbers on it. No big f**kin' classic anthems, but it's not all about that."

LIAM'S RATING: 8/10



BEADY EYE
BE (2013)

"We were pushing it out a little bit with Dave Sitek. I really like him as a producer, thought he was good. There's some good songs there."

LIAM'S RATING: 8/10



OASIS
Definitely Maybe (1994)

"Mega. Absolutely biblical. I don't remember much about it, but obviously it's stood the test of time. I f**king love that record; I still play some of the songs. A f**king mega album, that was. That's exactly what made us. For a lot of the kids, it means a lot to their generation."

LIAM'S RATING: 10/10



OASIS
(What's The Story) Morning Glory? (1995)

"Another big album. I loved it. A lot of great songs on there. That turned us into proper, like, global, worldwide f**king idiots or whatever."

LIAM'S RATING: 10/10



OASIS
Be Here Now (1997)

"I love [it]."

The only problem is our kid thought he'd be a bit of a producer, whereas Owen Morris – who is a producer – would have gone, 'Leave it out with them Slash guitars, mate', 'This song's a bit long'. That's how it got long, and that's why Noel hasn't got fond memories of it. But I think it's f**king class."

LIAM'S RATING: 10/10



LIAM GALLAGHER
As You Were (2017)

"F**king 10 mate. Take it to 11 if you want."

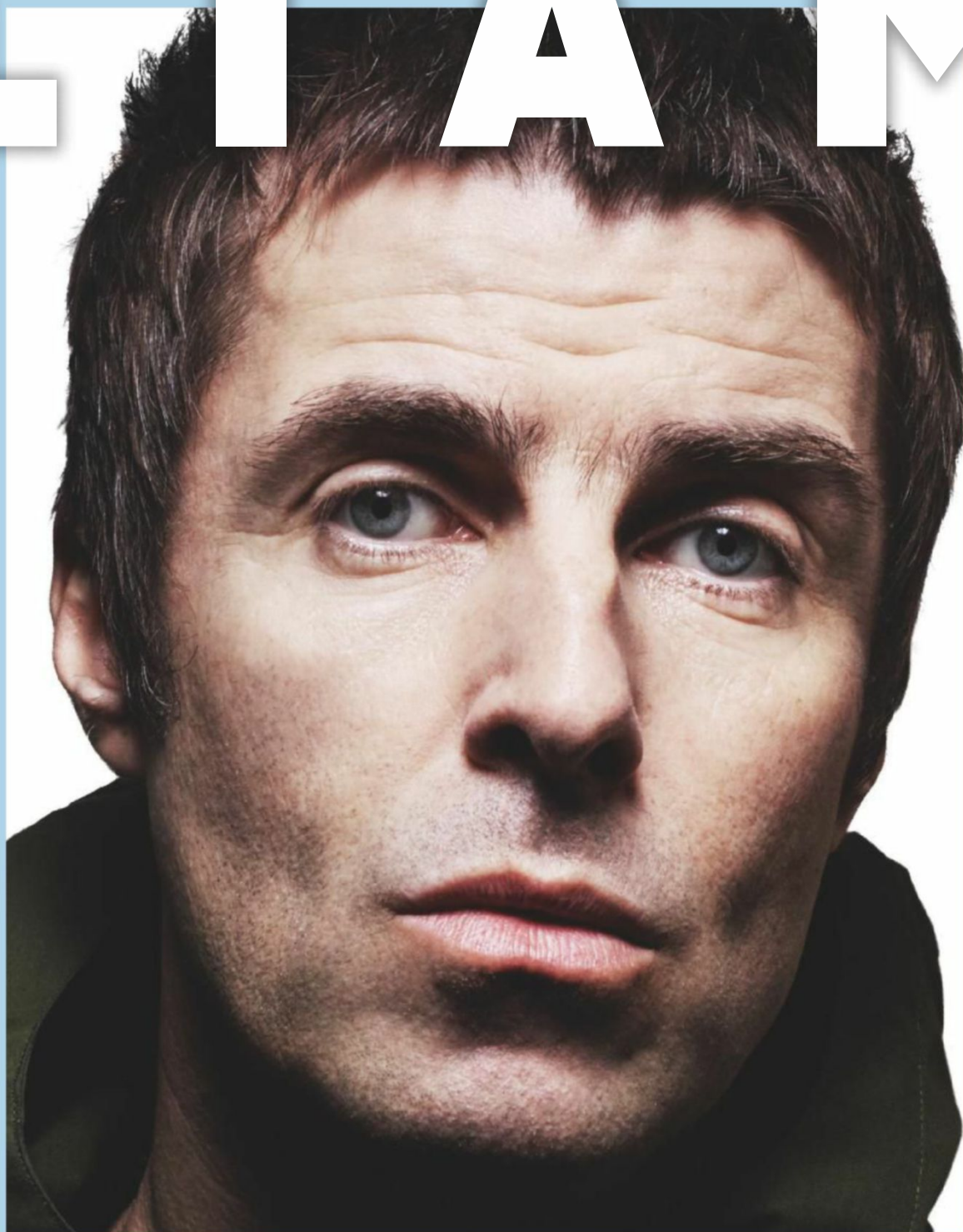
LIAM'S RATING: 11/10

"I've had a f**king absolute belter of a life"

NME **GOLD**

**VOLUME 1 EDITED
BY LIAM GALLAGHER**

LIAM



HIS HEROES. HIS HISTORY. HIS LIFE IN MUSIC.

AVAILABLE TO BUY OCTOBER 27

doors. The s***t that's on the radio shouldn't be on the radio. There's a lot of crap out there."

How do you feel about bands like Blossoms and Bastille turning rock more pop to get on the radio?

"I've not heard much about them but you're totally f***kin' right. All these guitar bands... Put your f***kin' flag in the ground, man, and live by it and die by it. In the '90s we had bands like Cast, Pulp and all that, and we were all on the radio, selling records – we were every-f***kin'-where. All of a sudden you'd see these record companies going, 'Tell you what, we'll get these young, good-looking lads, sling a couple of guitars around their necks, we'll make a poppy record but with a little bit of guitar in there'. They're all like Take That but a little guitar band. It was horrible watered-down guitar music with no edge, no nothing, just f***kin' eurgh. Now these so-called heavyweights of guitar music – I won't name them but there's a lot of them out there – they're making that exact same f***kin' music as what these kids were trying to do in the '90s. They should be f***kin' ashamed of themselves."

Talking of which – you suggested Noel was crying crocodile tears at his Manchester Arena gig...

"Yeah, I just felt he was. I felt like it was a little bit too f***kin' late, mate. I felt... he'd been masterminding that. He's probably rang 'em up and gone, 'If you do open it up...' He should've been there and he should've played it when it actually really f***kin' mattered."

At the One Love show, which you played?

"Without a doubt. I'm just embarrassed for the c***t more than anything. He was two hours away on a boat sipping champagne. Maybe I was a bit harsh on them Twitters and all that tackle, maybe I was a bit insensitive,

I apologise for that – but that's me, I'm an impulsive f***kin' guy and sometimes that s***t gets the better of me."

How big are the Oasis reunion offers getting?

"I've never, ever, ever, ever in my f***kin' life had one offer to get Oasis back. That would go through [ex-Oasis manager] Marcus Russell. That would all go through him, so whenever it's right for Noel I'm sure I'll get a call. Now if this album goes well, I might have a bit of leverage, some people might go, 'He's got a bit of clout now', whereas I'm sure all their plans are like [on his feet] 'He's on his arse, he's going through a divorce, Beady Eye's not happening, we'll have him by the f***king balls by 2020' or whenever they come round to their senses to get back together. 'So he'll do it for nish, he'll be desperate to do it, and here's the angle, when Noel's solo career starts dipping or when it gets a bit stale' – and he's not lighting up the f***king world, I don't give a f***k what anyone's saying – 'we'll turn round and go, "Y'know what, I've gotta get Oasis back together, our kid's on his f***kin' arse, look. He's selling *The Big Issue*, he's still wearing that orange jacket from One Love", and I'll be coming on cap in hand. Well it's f***kin' not happening. [sits down] I'd like to thank the fans who bought all them tickets for that arena tour and making me feel good again. You're gonna get a proper, proper f***kin' show, mate."

How's your relationship with Paul McCartney since you called him "too nice"?

"I've met him a few times he's been absolutely a dream. The last time was at the Royal Albert Hall... He goes, 'Why are you always in a rush? Sit down, sit down'. I sit down and he goes, 'Do you like margaritas?' I said, 'Yeah, but I had something before I come out, I don't eat at this time of night'. He said, 'They're f***kin' drinks, you stupid p***k'. I thought he was offering me a pizza."

Are you still "not bothered" about politics?

"I've got kids in the world and I'm in the world, I watch what's going down. I take it with a pinch of salt though, because you don't know who to trust. Just can't come to a conclusion without thinking they're all c***ts and I wouldn't f***kin' trust any of them as far as I could throw them. I find them all lying b*****ds."

What are your thoughts on Brexit?

"No thoughts on it, man. I love Europe. I guess the borders have got to be tightened but all that stuff about going 'This is my country', I don't get that. We all live under one sky. I certainly don't sit there and go, 'This is my f***kin' England, stay out', but I think we should definitely keep an eye on who's coming in and out of the country. That just makes common sense because you don't want a load of loony c***ts coming in. But good people should be allowed to move and groove wherever they want."

Trump?

"He's a d***k. They're all d***ks. Kim Jong-fuckin'-whatever-he's-called, they're all off their f***kin' tits. I'm here to take people away from all that. You certainly ain't gonna get me stomping around like Bono."

NME

Liam's album '*As You Were*' is out now. Read the **NME** review on page 36

"I'm still wild – give me coffee and I'm f*kin' on fire"**

HOW BOJACK HORSEMAN BECAME THE BEST ANIMATION ON TV

Four seasons in it is, says Larry Bartleet, funny, woke and consistently devastating



IT TRICKS YOU WITH AN ADORABLY SILLY PREMISE

BoJack Horseman is set in a world where anthropomorphised animals and humans live in harmony. BoJack is a heavy-drinking horse; there are also deer, owls, cats, dogs, sheep and seals, and the resultantly bizarre visual humour constantly pops off the screen. Take the sardines cramming into cars in season three's underwater episode; or Mr Peanutbutter's bed being a dog bed; or Vincent Adultman probably being three kids in trench coat – there are innumerable examples of *BoJack* being silly for silliness' sake, which generates an atmosphere of levity for the heavy tales that it tells. Creator Raphael Bob-Waksberg recalls seeing director/writer Shane Black (*Lethal Weapon*) give a talk about how many of his films were set at Christmas time “even though they have nothing to do with Christmas”. In an interview with *Vox*, Bob-Waksberg explained, “If you have lights in the air and snow and people in Santa suits, everything feels more fun and joyous, and you can get away with more f**ked-up s**t. People's fingers can get cut off and it seems like a fun movie. That was, to me, a big part of this show too. We're going to have these fun cartoon animals and then we're going to go to darker places than you ever could in live action.”

IT TACKLES THINGS THAT MATTER

Whether through the actions of socially righteous characters such as Diane Nguyen, or through idiotic panderers such as Princess Carolyn, *BoJack Horseman* proves time after time that it's a woke show unafraid to talk about important issues. Season two's explosive ‘Hank After Dark’ found Diane trying and failing to hold a powerful male media personality to

account over allegations about improper behaviour towards female assistants.

Three more essential cartoons for adults



RICK AND MORTY

Originally a *Back To The Future* spoof, *Rick And Morty* has evolved into an explosively imaginative series. Genius Rick and his dolt grandson Morty travel the multiverse encountering all the surreal creatures and crushing nihilism it can muster.

Watch for: Dark humour, crude visuals, loveable characters – including Mr Poopybutthole and Bird Person.

Available on: Netflix

Season four's sobering ‘Thoughts And Prayers’ acted as a scathing look at both Californian gun laws and women's rights. On a larger scale, the entire show acts as an exploration of depression, and BoJack's progress from viewing happiness as an achievable ‘goal’ to something less easily defined.

EVERYONE WANTS TO BE IN IT

BoJack loves to take the piss out of Hollywood – and that's struck a chord with a lot of famous faces. Jessica Biel had a large role in season four – she brings out a double-entendre range of perfume, ‘Bielest’, and when offered salvation from a sinkhole she says, “No, please! I'm important down here!” In fact, creator Bob-Waksberg has revealed Biel asked the show to roast her. “She felt like we were pulling punches,” he told *Slash Film*. “She said, ‘I want you to get the writers in the room and really go to town on me.’ So we did.”

IT CRAFTS MOMENTS THAT STAY WITH YOU

While the number of A-listers guesting in the show is a visible mark of its quality, ultimately this pales into insignificance when compared to *BoJack*'s storytelling. “Traditionally in animation,” says Bob-Waksberg, “there is a hard reset after every episode. We work against that.” The bingeable nature of the show means it's allowed to construct a long-form narrative with killer



ARCHER

Creator Adam Reed pitched this whip-smart spy parody as “*James Bond* meets *Arrested Development*”, and that largely holds true – particularly with the casting of Jessica Walter (*AD*'s Lucille Bluth) as matriarch Malory. The show follows the travails of the deplorable spy Sterling Archer and all his deplorable colleagues.

Watch for: The farcical storylines and the unparalleled joke rate.

Available on: Netflix

Three A-list guest stars



PAUL MCCARTNEY

Season: Two, ‘After The Party’
Plays: Himself, jumping out of Diane's 35th birthday cake.



WIZ KHALIFA

Season: Three, ‘That's Too Much, Man!’
Plays: Himself, presenting the Oscar for Best Original Song.



LISA KUDROW

Season: Two, ‘Yesterdayland’
Plays: An owl called Wanda, who becomes BoJack's girlfriend.

gut-punches, and season four has provided some of the show's most beautiful and heartrending moments to date. Episode six, ‘Stupid Piece Of S**t’, lets the audience hear BoJack's horrifyingly depressive interior monologue for a full 20 minutes before Hollyhock, his presumed daughter, describes the same thing in herself and

asks if it's just a teenage phase. “Yeah,” he tells her. In episode nine, ‘Ruthie’, one of Princess Carolyn's descendants is telling a story about her ancestor in a futuristic classroom. The day she's talking about is terrible – Princess Carolyn has a miscarriage, her family heirloom is revealed to be a valueless trinket, she's fired by a client and she splits up with her boyfriend. But we know everything is going to be OK, because Ruthie is telling her story, right? No: in the episode's final moments, Princess Carolyn reveals Ruthie is a figment of her imagination to make her feel better. It's brutal.

But the series standout is episode 11, the masterful ‘Time's Arrow’, which uses animation techniques to depict the dementia BoJack's mother is suffering in a way that's probably never been seen on television before. It's tragic and beautiful. The entire series, full as it is of moments like these, is consistently devastating – but that's what makes it so essential. Roll on season five.

NME

Watch every episode of *BoJack Horseman* on Netflix, right now



ADVENTURE TIME

Finn the Human and Jake the Dog are best buds in this stoner-nip gem. Anything can happen in the Land of Ooo: Finn entering a car-shaped Finn via its ‘anus’; Lady Rainicorn's parents eating human flesh. It constantly switches between lighthearted quests and dark themes such as suicide.

Watch for: The constant surprises, visual frippery and unabashed weirdness.

Available on: Cartoon Network

MICHAEL CERA ISN'T WHO YOU THINK HE IS

For his latest surprising career move, indie-film icon **Michael Cera** has teamed up with indie-music icon **Sharon Van Etten** on a new song. The 29-year-old talks **Luke Morgan Britton** through his ongoing reinvention

YOU PROBABLY FEEL like you know Michael Cera by now, but the person you're most likely thinking of is the *old* Michael Cera.

The one from the indie-film holy trinity of *Juno*, *Superbad* and *Scott Pilgrim vs The World*. The one with the Charlie Brown walk whose name became shorthand for likeable, post-pubescent world-weariness.

But that was a decade or so ago, and since then the 29-year-old actor and sometime musician has been low-key reinventing himself. The new Michael Cera isn't an artiste of James Franco or Shia LaBeouf proportions, but his roll call of recent film roles and extracurricular activities has been unexpected. He travelled around Chile taking mescaline for 2013's *Crystal Fairy & The Magical Cactus*, got slapped by Rihanna in *This Is The End*, voiced a deformed phallic wiener in *Sausage Party* and delivered a so-bad-it's-kind-a-good impression of Marlon Brando in the new *Twin Peaks*. He also wrote a piece for *The New Yorker* about a man called Michael Cera who befriends a stranger only to hook up with his girlfriend. OK, so that last one is Franco-esque.

He's also found time to release an album, 2014's 'True That', a collection of lo-fi piano ballads that sounds like Daniel Johnston for the Bandcamp era. He followed this by touring Europe with The Unicorns' Alden Penner in 2015. Now he's teamed up with Sharon Van Etten on 'Best I Can', a one-off Casio-pop track penned for new documentary film *Dina*. Another thing you might not know about Michael Cera is he does his own PR, and recently got in touch with *NME* to talk about his Van Etten collaboration, *Arrested Development*, *Twin Peaks* and drumming like no one's watching at 4am...

Michael's most nerdy roles

The old Cera

SUPERBAD (2007)

The ultimate nerd flick, in which Cera plays a high school senior who, in noble nerd fashion, spectacularly fails to get laid.

JUNO (2007)

Cera's Paulie faces becoming the world's dorkiest dad in the Ellen Page-starring teen preggo comedy drama.

SCOTT PILGRIM VS THE WORLD (2010)

Cera plays the bassist in the garage band Sex Bob-omb, who has to defeat his crush Ramona's seven evil exes if he wants to date her.





Cera in
Twin Peaks

How did the Sharon Van Etten collaboration come about?

"Sharon and I share a music rehearsal space in New York. I met her one night and she mentioned that she was looking for someone to split the rent. It's the kind of place where you can go and play music all night. There's no noise concerns. It's great to have a place where you can play drums really loudly at 4am and not care at all."

The song was written for a film soundtrack. How did you approach that?

"I knew I wanted a female vocal for the song so I asked Sharon. There was this one part in the movie where they had 'Only You' by Yazoo but didn't know if they were going to be able to clear it. So I basically tried to go after that sound. That song was my compass and then it kind of found its own way. They ended up clearing the rights but I like that the song was born because of that."

How did being a touring musician compare to the life of an actor?

"The hardest thing about it was that you only spend one per cent of the time actually performing. The rest of the time is feeling anxious about it, just waiting and anticipating. That can be wearing in a weird way. I've always found the downtime to be the strangest thing of being on set as an actor. How do you stay mentally sharp in that time and not exhaust yourself?"

Should we expect another Michael Cera album?

"I'm always working on music but it's more of a hobby. I don't have any ambition to have a 'music career'. There's

no pressure behind it. But hopefully it will yield another collection that I feel is good enough to share."

Arrested Development started filming season five recently. Is it like a family reunion?

"We're in the middle of it actually. It's strange to be around everyone again because we first met when I was 14. Then years go by and we get back together again. It's confusing but fun. There's a lot of moments when we're all just laughing and having a good time."

Have things changed since you've been apart?

"I had a one-on-one scene with Jason Bateman again recently and it was strange how comfortable it was. We know each other's rhythms. There's a common approach between us. I've definitely learned a lot from Jason. Since being a kid, I've developed my acting based on him."

Michael's least nerdy roles

The new Cera

THIS IS THE END (2013)

This apocalyptic black comedy starred Cera as a coke-snorting, Rihanna-spanking playboy version of himself who gets, um, stabbed to death by a streetlamp.

HOW TO BE A LATIN LOVER (2017)

Cera plays a sleazebag car salesman who steals the 80-year-old wife of a retired gigolo. Not exactly *Juno*.

MOLLY'S GAME (2017)

This forthcoming high-stakes gambling flick features Cera as a pro poker player called Player X. Mysterious...

Do you think season five will be the last one?

"I really don't know. Netflix seem to be behind the show so I'd imagine they'd be open to doing more. I think everyone else would be game."

Will we ever see that long-rumoured movie?

"I haven't heard any discussions. When the show was first cancelled, there was talk. But I think the problem was that so much time had gone by that the first 40 minutes would be catching up on where the characters had been."

How did your *Twin Peaks* cameo come about?

"I don't really know. I had met David Lynch once before but I have no idea if he specifically thought of me for the part. I was – and still am – an enormous fan. My agent just told me about it and it was something that I wouldn't have missed for anything. Whatever I needed to move around or do to make that happen, I would have. It was just a few hours of work but it was a great experience."

Your recent roles have been quite against type – is this intentional?

"I think it's more of a natural thing. I'm 29 now so obviously the roles I'm suited for now are going to change."

How was it filming your slap scene with Rihanna in *This Is The End*?

"It was a very brutal hit but I encouraged her to slap me as hard as she could. I hate watching fake slaps and having to pretend to get hit. So I kept encouraging her to go harder and harder. She hit me right on the ear. It really made my head spin."

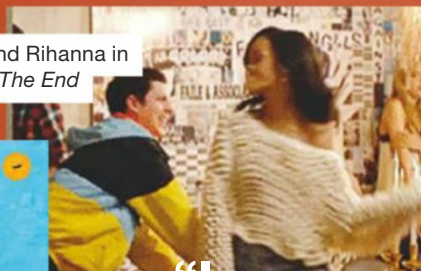
Your *New Yorker* piece, 'My Man Jeremy' – was that real or fictionalised?

"It was fiction, but it's funny because a lot of people ask me that. My mother even asked me. I don't understand how she can ask me that but I love that it's even questionable."

NME

'Best I Can' by Michael Cera, featuring Sharon Van Etten, is out now

Cera and Rihanna in
This Is The End



The 'Best I Can' sleeve

"I encouraged Rihanna to slap me as hard as she could. It was brutal"

Estrella Galicia



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NME
BAR



Estrella Galicia  recommends responsible drinking



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/estrellagaliciauk



Estrella Galicia UK

RADAR

THIS WEEK'S ESSENTIAL NEW RELEASES

BEST FOR DOING YOUR BIT

**J BALVIN AND
WILLY WILLIAM
FEAT. BEYONCÉ**
Mi Gente

Beyoncé sings in Spanish on the banging remix of the moombahton tune, which is raising money for the Caribbean islands affected by recent hurricane damage.

BEST FOR KICKING OFF RUN THE JEWELS

Mean Demeanor
Taken from the new *FIFA 18* soundtrack, this beefy tune will have you shooting to win – and scoring.

BEST FOR THINKING OUT LOUD

**CHANCE THE
RAPPER**
Untitled

Debuted on *The Late Show With Stephen Colbert*, this is Chance at his most emotional – and insightful – while rapping about injustice and ignorance.

Best NEW tracks

And when to drop them

BEST FOR SPACING OUT YAK

**All I Need Is Some
Sunshine In My Life**
An intense, swirling psych-jam produced by Tame Impala. The Londoners even went to Australia to record it.

BEST FOR GETTING OVER IT FIRST AID KIT

It's A Shame
Sisters Klara and Johanna Söderberg are surprisingly perky on this post break-up country-folk blues song.

BEST FOR HITTING THE ROAD

EZRA FURMAN
Driving Down To LA
Chicago's finest fuses the idiosyncrasies of Tom Waits and David Bowie on this spooky, kooky soundtrack to one hell of a road trip.

BEST FOR RIFFING IN YOUR ROOM

SONS OF RAPHAEL
Eating People
Rough-and-ready DIY garage-pop from this new band to keep your eyes on.

BEST FOR GETTING WEIRD

**MICHAEL CERA FEAT.
SHARON VAN ETTEN**
Best I Can
The *Superbad* actor teams up with New York indie vocalist Van Etten on a twinkly, oh-so-very-cutesy electro-pop number.

BEST FOR GROOVING

JOE FOX FEAT. NAS
What's The Word
Hip-hop royalty drops a seriously decent verse on the London soul singer's simmering vintage soul smash.

BEST FOR SAYING GOODBYE

WILD BEASTS
Punk Drunk and Trembling
They've recently announced their split, so bid farewell to the saucy rockers by way of their woozy, lush parting song.

PHOTO: ZOE RAIN

FOR MORE NEW MUSIC,
GO TO NME.COM

MUSIC

Here he is

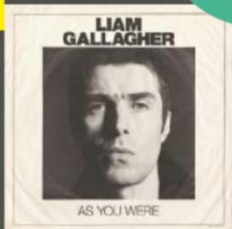
At long last, it's the Liam Gallagher solo album

LIAM GALLAGHER
As You Were



HUGE F**KING TUNES

ALBUM
OF THE
WEEK



STOP EVERYTHING GUYS, because it's *finally* here. Liam Gallagher's album might be the most eagerly awaited solo debut of the year, but is it any good? The answer, thankfully, is a big, fat 'hell yes'.

This is in no small part down to the fact that the brother-bothering Britpop hero and wise-cracking lad about town has done the sensible thing and roped in a hit list of Los Angeles music industry heavyweights to avoid a Beady Eye situation. Steering clear of weak Oasis imitations, producers Greg Kurstin (Adele, Lily Allen and the most recent Foo Fighters album) and Florence + The Machine collaborator Andrew Wyatt have bought pop gloss and slickness to Liam's serious swagger, diluting his rough and ready rasp but never diminishing what makes him so great – his beautifully ballsy attitude.

'As You Were' is an album that has more in common with Primal Scream at their most flamboyantly fun and Spiritualized at their most dreamily epic rather than a dodgy rehash of 'Definitely Maybe'; it's plugging into the 1990s, for sure, but not the bits you'd expect. "I didn't want to

be reinventing anything or going off on a space-jazz odyssey," says the man himself of the album's influences. "It's the Lennon 'Cold Turkey' vibe, The Stones, the classics. But done my way, now." Certainly there's a lot of The Beatles and The Rolling Stones here too, but the glammy, foot-stomping country bounce of tracks like 'Greedy Soul' make sure this isn't a hoary dad-rock indulgence, but a totally 2017 rock record with its sights set high.

Big, beefy tunes like gospel groover 'Wall Of Glass' and sassy Primrose Hill hoedown 'You Better Run' are more than capable of blowing the roof off your local arena and slaying next summer's festival season. The record shines a light on Liam's softer side too, with lilting love songs 'When I'm In Need' and 'I've All I Need' as fragile and open as they are bold. Welcome back Liam – never leave us again.
Leonie Cooper

Best track

WALL OF GLASS

Go to the dictionary. Look up 'total f**king banger'. There you will find the name of this song.

Complicated love

Super-modern and massively inventive electro-R&B

KELELA
Take Me Apart



BREAK-UPS **BOOTY CALLS** **SEX**



"IT'S NOT A BREAK-UP, it's just a breakdown / We're spinning around," sings Kelela on this long-awaited debut

album. Concise and candid, it's typical of 'Take Me Apart', a 14-track collection of super-modern electro-R&B which Kelela calls "an honest vision of how we navigate dissolving ties with each other and yet remain sanguine for the next chance at love." In short: don't come here for basic love songs.

Washington, D.C.-born singer-songwriter Kelela Mizanekristos has been hot since she dropped her brilliant 2013 mixtape 'Cut 4 Me', a consistently inventive set in which she kept bending '90s dance and R&B sounds in exciting new directions.

Solange included Kelela's track 'Go All Night (Let Me Roll)' on her 'Saint Heron' compilation album; Gorillaz tapped her to co-write and sing on 'Submission', a track from last year's 'HUMANZ'. 'Take Me Apart' fully explains what the fuss is about. Aided by co-writers and producers including Björk/Kanye cohort Arca and Zayn collaborator Sam Dew, Kelela has crafted a cool and sensual album which feels cohesive without slipping into sameyness.

In fact, her music never really makes a wrong move. 'Frontline' has glorious R&B hooks that recall Destiny's Child, while the skittering electronica of 'Enough' and 'Take Me Apart' contain welcome echoes of Björk. The disarmingly stark 'Better', on which Kelela's vocals are accompanied only by low-key keyboards, sees her tell a soon-to-be-ex: *"I care enough not to keep you around"*. Whether she's

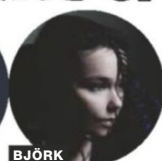
singing about a complicated romantic entanglement or something more primal, she's never afraid to lay herself on the line. *"I could touch myself, babe / But it's not the same,"* Kelela purrs on 'S.O.S.', a straight-up booty call.

The only gripes are minor. 'Take Me Apart' could be a track or two too long, and the album's purest pop rush, 'LMK', is such a triumph that it's hard not to wish she'd try something similar again. Then again, nothing about this lush and accomplished album suggests Kelela is an artist who wants to repeat herself. **Nick Levine**

FOR FANS OF



FKA TWIGS



BJÖRK

MUSIC

Public enemy

Two decades into his career, the God of F**k is still upsetting people in self-aggrandising fashion

MARILYN MANSON

Heaven Upside Down



SEX SATAN SHOCK

FOR MORE than 20 years Marilyn Manson has been the snake in pop and rock's Garden of Eden. Modern music's most famous Satanist has thrived there, hissing at any cherubic newcomers, warming his cold blood near his beloved fires of Hell.

These days Brian Warner's antics are cheeky rather than outrageous; he recently flicked a journalist's testicles mid-interview and berated Justin Bieber over a T-shirt design. But back in the mid-'90s he was a genuinely disruptive cultural force. The pale-faced, bondage-obsessed industrial-metal-playing antagonist was everything conservative, Christian America feared and despised. Album covers were censored, gigs were boycotted. At its peak, he was erroneously associated with the Columbine High School massacre in 1999. For an artist who feeds on outrage, even he admits that was a difficult moment.

But this is a guy who calls himself The God of F**k, brags about collecting human bones and appears on his album covers depicted as Christ – he's not afraid of any backlash. He welcomes it.

Now, as he approaches 50, the schtick of playing Public Enemy No. 1 is well rehearsed. His 10th LP is no different. It's the regular Manson themes – sex, religion, guns, violence, drugs. Sometimes all in one song, as on the full-blooded

'Je\$u\$ Cri\$i\$'. But mostly, it's about himself. More specifically, the perpetuation of the Manson Myth. "I'm not a showhorse / I can't be bridled," he slithers on 'Tattooed In Reverse', adding "I'm a legend / I'm not a fable" on 'Say10'. Even the police sirens on opener 'Revelation #12' suggest he's still somehow 'wanted'.

And in the rare moments he's not self-aggrandising, he's writing electro-pop murder-ballads like 'Kill4Me' – which could be a Charli XCX song, if it didn't reference shooting someone in a garden shed.

For Manson fans this is familiar territory: the same mechanical riffs, same whisper/scream vocals heard on his regular stream of albums. Here, most songs are entertaining rather than groundbreaking. Occasionally they're neither, as on the meandering 'Saturnalia' and 'Blood Honey'.

In recent years he's successfully crossed over into acting with parts in *Sons Of Anarchy* and *Salem*. No surprise. He has, after all, had two decades' practice playing the villain. He remains tremendously good at it.

Greg Cochrane

STRANGE & TRUE

Marilyn Manson and Johnny Depp have matching tattoos on their backs – and on their wrists, which say 'No reason'.



Ryan Gosling as Officer K

A sci-fi landmark

A new chapter. A triumph. A cinematic miracle

BLADE RUNNER 2049

15 Ryan Gosling, Harrison Ford, Ana de Armas



SEQUEL SCI-FI JAW-DROPPING

TO MAKE A SEQUEL, 35 years on, to one of the most important sci-fi movies is an act of incredible hubris. That Denis Villeneuve has made a *Blade Runner* movie that doesn't sully Ridley Scott's original is extraordinary. That he's made a follow-up that perhaps even surpasses its parent is something close to a cinematic miracle.

If you have never watched the first, don't book your tickets until you have. You will be confused. You need to know who Rick Deckard (Harrison Ford) is and what he did, because this is very much a continuation. It's not just in the same world; it is a much later chapter in the same story. We pick up 30 years on with an entirely new character – Ryan Gosling's K – who, like Deckard, hunts replicants (synthetic humans) who have escaped

their owners and are considered dangerous. Where that story goes, we'll let you find out on screen, but it reaches back frequently to part one.

Like the first, this is a philosophical drama in blockbuster clothing. While 160 minutes is a luxurious running time, it's used to properly chew over huge ideas and to build a world so detailed you can imagine its existence far beyond the edges of the screen. The story by Hampton Fancher, writer of the original, goes much deeper into the theme of what it means to be alive and of humanity as obsolete hardware. This isn't an action-packed movie. Neither was the first. It leaves you more shaken than most action movies do by plunging you into a world so fascinating and enveloping that to be ripped from it and thrust back into reality brings on something like the bends.

Oof, what a world. Villeneuve has no intention of its being the ugly sibling to one of the most beautiful films ever made. It's all jaw-dropping, a world of smog and neon, where impossible skyscrapers carry the rich above the filth and tangle of cities built so densely that from above they look like a single block. It's a triumph.

Following *Sicario* and *Arrival* with this, Villeneuve has confirmed himself as the best director currently working in Hollywood. His sequel to a sci-fi landmark is itself a sci-fi landmark.
Olly Richards

STRANGE & TRUE

Villeneuve wanted to cast David Bowie in a key role, but Bowie died before production. The part went to Jared Leto.

PHOTOS: PEROU, WARNER BROS.

Wolf Alice (l-r): George Barlett, Ellie Rowsell, Theo Ellis, Joff Oddie



Screen wolf

A sort-of-documentary about the power of love and music, starring excellent rock band Wolf Alice

ON THE ROAD

Wolf Alice, Leah Harvey, James McArdle



REAL NOT REAL INTRIGUING

MICHAEL WINTERBOTTOM has always been one for experimentation. With *9 Songs* he attempted to make a romantic porno. With the TV series *The Trip*, he got three very funny series out of two unscripted middle-aged men just having lunch. With *A Cock And Bull Story* he adapted the 'unfilmable' novel *Tristram Shandy* by showing the impossibility of adapting it. He's made plenty of other more straightforward movies – *24 Hour Party People*, *The Look Of Love* – but *On The Road* definitely belongs in the experimental pile.

It's a mostly-documentary account of life on the road with the band Wolf Alice. The band are real, obviously, as

are most of the people they encounter (including *NME*'s own Mark Beaumont, surely in contention for a BAFTA as 'briefly appearing music journalist'), but among their crew are two actors, playing out a slow romance in this strange little traveling community. Leah Harvey is Estelle, a young representative of the band's label. James McArdle is Joe, a 20-something roadie who always looks in need of another two hours of sleep.

McArdle and Harvey are so natural that you wouldn't know they were actors, if not for the fact we quite frequently see them having sex. Their story isn't unusual – they're just two

people finding affection in an isolated situation – but it adds a new dimension to the music documentary format. Winterbottom gives us a full sense of what it's like to be touring for months – the buzz of performing to elated capacity crowds; the boredom of doing radio interviews for hosts who only engage you until it's time for the next ad break; the nonsense conversations you have to pass the time with people you see almost 24/7. Then the dramatised moments give us more of a sense of why people tour and what music means to fans. When a live performance is intercut with Estelle and Joe in bed, it becomes a soundtrack to people's lives. The film stops being about the band and becomes about what their work means. Not all Winterbottom's experiments pay off, but this one absolutely does.

Olly Richards

FOR FANS OF



MICHAEL WINTERBOTTOM
Director

Out of all the bands in the world, why did you pick Wolf Alice to make a film about?

"Cos they're the best band in the world. There were lots of little coincidences too. I like Angela Carter and they're named after an Angela Carter short story. Theo used to live next door to me and he was in the same class at school as my daughter. Their manager used to work with the band Ash who were the starting point for this idea. Then we met them and they were really up for it."

Were they aware of your work?

"I think they pretended to be but they probably weren't, their manager probably told them to just nod [laughs]."

24 Hour Party People is probably your most famous film. Is there anything about Wolf Alice that reminds you of those iconic Factory Records bands like Joy Division and Happy Mondays?

"They have that same organic quality. They formed when they were really young, they know each other really well and they have an intense intimacy. I think that's probably true of those Factory bands and certainly true of Wolf Alice. On the other hand, that time was very chaotic and messy, whereas Wolf Alice are very experienced and hard-working and not at all messy."

Should've gone straight to DVD

Good cast, limp film, sad face

THE GLASS CASTLE

Brie Larson, Woody Harrelson, Naomi Watts



DREAMS NIGHTMARES POVERTY

THERE'S THE CHEESY whiff of TV movie about this based-on-fact drama, lent more prestige than it deserves by an excellent cast. It opens in 1980s New York, where journalist Jeannette Walls (Brie Larson) is having dinner with her executive husband and two of his clients. She looks expensive: hair piled high, lightly jewelled, shoulders padded to linebacker

proportions. Asked about her family, Jeannette's face twitches and she says something vague about her father being a scientist and her mother an artist. Minutes later we see the truth as Jeannette drives past her parents. They're scrabbling through a bin and screaming at traffic.

Cutting between time periods, *The Glass Castle* tells us the story of Jeannette's upbringing. Her father (Woody Harrelson) doesn't believe in a conventional life and whisks his wife (Naomi Watts) and four children from one town to another whenever he loses his job, falls foul of the local authorities or just fancies a change. They make homes in abandoned houses. Rex dreams of building the titular glass castle. When the kids are small this all seems like a game, but the cold reality of poverty reveals itself as they age.

Destin Daniel Cretton, who directed Larson in the much better *Short Term 12*, doesn't get beneath the skin of this story. The early scenes don't catch the sense of adventure his characters feel and a flat mood sets in. There's a dull inevitability to everything that happens. Characters you know won't leave don't. Plans you know will fail do. For a crazy true story it's really lacking in surprise, but what really screws it is emotional dishonesty. A last-minute swerve into a happy ending doesn't work at all. It's a conclusion that tries to throw a soft veil over everything we've just watched, so that suddenly it looks warmer and fuzzier. It tries to reframe neglect and monumental selfishness as naïve eccentricity, to see Rex as well-meaning but misguided. The evidence does not support the case, your honour. Like Rex, the film won't see itself for what it is. **Olly Richards**

STRANGE & TRUE

Jennifer Lawrence was originally in talks to play Jeannette, back in 2012.

Brie Larson as Jeannette Walls



The Walls family (l-r): Naomi Watts (Rose Mary), Woody Harrelson (Rex), Chandler Head (Youngest Jeannette), Iain Armitage (Youngest Brian), Olivia Kate Rice (Youngest Lori)



Under THE RADAR

YOU HEARD IT HERE FIRST

Yungen

Razor-sharp rap with a vibey pop edge

LONDON MC YUNGEN IS going for gold. Quite literally – he wants next album to top the charts and sell at least 100,000 copies to make that grade. “I am definitely going for it. You should care about doing well and selling records,” the rapper says. So far, so good. His Afrobeat-infused pop slinker ‘Bestie’ is currently lingering around the Top 10 at Number 12 – but it’s not enough. “That’s what keeps me going, that’s the fire in me,” he adds.

It’s no real surprise the 25-year-old has that ambition, though. Growing up in south London, he adored fellow rappers from the city who’ve

made it to the big time, like Wretch 32 and Giggs. “Seeing someone like Giggs get a record deal and be on TV, you realise, ‘Wow, you can do it,’” he recalls. “When I think about when me and my friends all started rapping, it was mainly because of people like him.”

That influence was well felt on 2014’s ‘Project Black & Red’, a cocktail of hip-hop, R&B, pop and beyond. The boy can do it all, and that’s how he wants people to see it. “I think you can do everything on records now,” he says. “I hate it when you get pigeonholed.”

It was a modest beginning, but when his feud with fellow London rapper Chip blew up in February 2016, the mainstream started paying attention. Barbs were sent both ways and diss tracks mocking each other dropped online – it even ended up being discussed by Krishnan Guru-Murthy on Channel 4’s evening news. “When it kicked off I knew it was going to be massive, but that was never my intention,” he admits. Now he’s keen to promote a more positive atmosphere in the scene. “I want to see everyone that is my brother win. We’ve all seen how hard it is to do well – I don’t want to shoot someone’s career down.”

Now, he’s got his head down and is focusing on what he does best: aiming for the charts and preparing to hit the road on a lengthy UK tour next month. “I’m not here to be just another rapper in the country,” he asserts. “I am here to be biggest and that’s the god’s honest truth.” You’d be a fool to second-guess him.

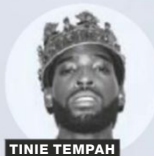
Thomas Smith



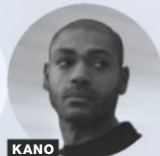
Best track FOR FANS OF STRANGE & TRUE DETAILS

‘BESTIE’

Yungen’s biggest hit is smashing it for a reason – it’s a gigantic anthem that showcases his pop credentials with ease.



TINIE TEMPAH



KANO

Making a video for ‘Bestie’ was a last-minute decision during a lads’ holiday in Dubai. They shot and edited it in a matter of days.

From: Brixton, London
Social: @YungenPlayDirty
Buy: ‘Bestie’ is out now
Live: The ABC, Glasgow (Nov 16), Academy, Manchester (Nov 17), O2 Shepherd’s Bush Empire, London (Nov 21)

PHOTO: SONY

live

THIS WEEK'S BEST TICKETS AND GIGS

ON SALE
NOW

It's always sunny in melancholia

After producing one of 2017's best albums, lovelorn Canadians Alvveys are hitting up the UK for their biggest show yet

FROM THE NAME OF Alvveys' triumphant second album 'Antisocialites', you might have them down as shy, retiring types. Not so. The Canadian indie-pop crew have marked its release with the announcement of their biggest show yet: next February they'll play to a throng of 1,700 fans at London's Roundhouse to cap off their UK-wide tour.

Album two is a flowering of Alvveys' early promise. They continue to balance intricate

guitar melodies and sunny surf-pop atmospherics with lyrics as cutting and covert as a Stanley knife: "Let me state delicately," vocalist Molly Rankin beams on garage-rock rush 'Your Type', "you're an O and I'm AB".

Their back catalogue is chock-a-block with breezily anthemic tunes. 'Plimsoll Punks' gives a sly nod to '70s British post-punks Television Personalities as it storms along; 'Dreams Tonite' elevates the moody shower thought to torch-song status; and 'Archie, Marry Me', the classic tune from their 2014 self-titled debut, is sure to inspire devoted singalongs. Get involved.

ALVVAYS

Canadian alt-rock dons

FEBRUARY 2018

Fri 16 Trinity, Bristol

Sun 18 O2 ABC, Glasgow

Mon 19 Academy 2, Manchester

Wed 21 Church, Leeds

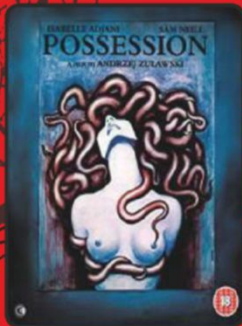
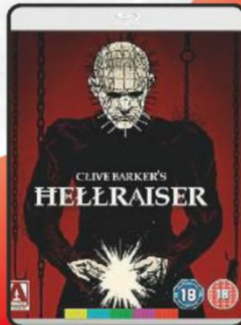
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KATY PERRY

Once attempted to trademark 'left shark'

JUNE 2018

Thu 14 & Fri 15 The O2, London **Mon 18** Arena, Birmingham **Tue 19** Arena, Sheffield **Thu 21** Echo Arena, Liverpool **Fri 22** Arena, Manchester **Sun 24** SSE Hydro, Glasgow **Mon 25** Metro Radio Arena, Newcastle

TELL ME MORE: The lol-heavy star is sure to turn new album 'Witness' into a surreal mix of props, colour and choreography.

TICKETS: £55-£58.75

TOM GRENNAN

Indie-soul chart-botherer

MARCH 2018

Fri 16 SWX, Bristol **Sat 17** O2 Institute, Birmingham **Sun 18** Waterfront, Norwich **Thu 22** O2 Ritz, Manchester **Sat 24** Rock City, Nottingham **Sun 25** Leadmill, Sheffield

TELL ME MORE:

The Chase & Status collaborator discovered his singing talent when he "got pissed up for the first time at a party".

TICKETS: TBC

AT THE DRIVE-IN

Texan post-hardcore legends

MARCH 2018

Fri 9 O2 Academy Brixton, London **Sat 10** O2 Academy, Newcastle, **Mon 12** O2 Academy, Birmingham **Tue 13** O2 Apollo, Manchester **Thu 15** O2 Academy, Glasgow

TELL ME MORE: The five-piece are touring with Canadian rock duo Death From Above.

TICKETS: £42.30-£46.75

LIV DAWSON

London pop-poet

OCTOBER

Thu 19 Church, Leeds **Fri 20** Fallow Café, Manchester **Tue 24** Bush Hall, London **Wed 25** Borderline, London **Thu 26** Oslo, London

TELL ME MORE: This 19-year-old worked with Disclosure's Lawrence brothers on her banging single 'Searching'.

TICKETS: £8.80-£10



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THE WEEK'S BEST GIGS

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Sun 8 Riverside, Newcastle
Mon 9 Tramshed, Cardiff
Wed 11 Phoenix, Exeter

ASTRID S

Mon 9 Gorilla, Manchester
Tue 10 Heaven, London

THE BIG MOON

Fri 6 The Magnet, Liverpool
Mon 9 The Sugarmill, Stoke-on-Trent
Tue 10 The Boilerroom, Guildford
Wed 11 Music Hall, Ramsgate

CARO

Thu 12 Think Tank? Underground, Newcastle

DECLAN MCKENNA

Fri 6 The Welly Club, Hull

DIZZEE RASCAL

Fri 6 O2 Academy, Sheffield
Sat 7 O2 Academy & Underground, Leeds
Mon 9 UEA, Norwich
Tue 10 O2 Academy, Leicester

DREAM WIFE

Thu 12 The Magnet, Liverpool

THE DRUMS

Sat 7 O2 Shepherd's Bush Empire, London

EMA

Fri 6 Broadcast, Glasgow
Sat 7 The Cookie, Leicester

EMANATIVE & BEN HAUKE

Sat 7 Som Saa, London

ESTRONS

Fri 6 Sunflower Lounge, Birmingham

FLYTE

Fri 6 The Fulford Arms, York
Mon 9 Bodega, Nottingham
Tue 10 O2 Academy, Birmingham
Wed 11 The Buyers Club, Liverpool

HIPPO CAMPUS

Mon 9 The Fleece, Bristol
Tue 10 The Rescue Rooms, Nottingham

HMLTD

Wed 11 Brudenell Social Club, Leeds

INHEAVEN

Fri 6 The Buyers Club, Liverpool
Mon 9 The Rainbow Complex, Birmingham
Tue 10 The Cookie, Leicester
Wed 11 The Fleece, Bristol

ISAAC GRACIE

Mon 9 The Cellar, Oxford
Tue 10 Hare & Hounds, Birmingham
Wed 11 Omeara, London

J. COLE

Thu 12 Motorpoint Arena, Nottingham

JENNY HVAL

Sat 7 The Black Box, Belfast

JERKCURB

Wed 11 The Lexington, London

LADY GAGA

Mon 9 & Wed 11 The O2, London

LETHAL BIZZLE

Thu 12 University Union, Sheffield

LOYLE CARNER

Fri 6 O2 Academy Brixton, London
Sat 7 The Wedgewood Rooms, Portsmouth
Sun 8 UEA, Norwich
Mon 9 Phoenix, Exeter
Wed 11 Rescue Rooms, Nottingham

MABEL

Fri 6 Thekla, Bristol
Wed 11 Heaven, London

NADINE SHAH

Tue 10 Sage, Gateshead
Wed 11 Oran Mor, Glasgow

NICK MULVEY

Fri 6 Leadmill, Sheffield
Sat 7 Church, Leeds
Mon 9 O2 Institute, Birmingham
Tue 10 Wylam Brewery, Newcastle
Wed 11 Liquid Rooms, Edinburgh

NOT3S

Sun 8 O2 ABC, Glasgow
Mon 9 The Bongo Club, Edinburgh

SHAME

Mon 9 The Louisiana, Bristol
Tue 10 The Library, Leeds
Wed 11 Soup Kitchen, Manchester

SLØTFACE

Fri 6 Picture House Social, Sheffield
Sat 7 Think Tank?, Newcastle
Mon 9 Sneaky Pete's, Edinburgh
Tue 10 Broadcast, Glasgow

STEVIE PARKER

Fri 6 Brudenell Social Club, Leeds
Mon 9 Moth Club, London
Tue 10 The Crofters Rights, Bristol
Wed 11 The Joiners, Southampton

SUPERFOOD

Fri 6 The Garage, London
Mon 9 Think Tank?, Newcastle
Tue 10 King Tut's, Glasgow
Wed 11 Rainbow Complex, Birmingham

TOUTS

Fri 6 Church, Leeds
Mon 9 The Cookie, Leicester
Tue 10 Sunflower Lounge, Birmingham
Wed 11 The Sugarmill, Stoke-on-Trent

YAK

Fri 6 The Cookie, Leicester
Sat 7 John Peel Centre for Creative Arts, Stowmarket
Mon 9 The Bullingdon

YELLOW DAYS

Sun 8 Soup Kitchen, Manchester
Mon 9 Brudenell Social Club, Leeds
Tue 10 The Louisiana, Bristol
Wed 11 Oslo, London

SOUNDTRACK OF MY LIFE

Mick Fleetwood

Fleetwood Mac's mighty drum lord

THE SONG THAT CHANGED MY LIFE

FLEETWOOD MAC
Albatross

"It was a Number One hit and I was in a band called Fleetwood Mac and that pretty much started the whirlwind of what happened to us."

THE FIRST SONG I FELL IN LOVE WITH

BUDDY HOLLY
Peggy Sue

"I loved Buddy Holly. In those days you didn't realise how young he was, [then there was] the tragedy of losing him and then later on you realised how important he was to the likes of... You mention Buddy Holly to Paul McCartney! He was very modern and connected in the way he approached his music, and unique."

THE SONG THAT MAKES ME DANCE

SLY AND THE FAMILY STONE
Family Affair

"I'm not big on the old dancing thing, but Sly And The Family Stone, 'Family Affair' – the groove on that is supreme. For me it's a good moving one."



THE EVERLY BROTHERS

THE FIRST SONG I REMEMBER HEARING

THE EVERLY BROTHERS

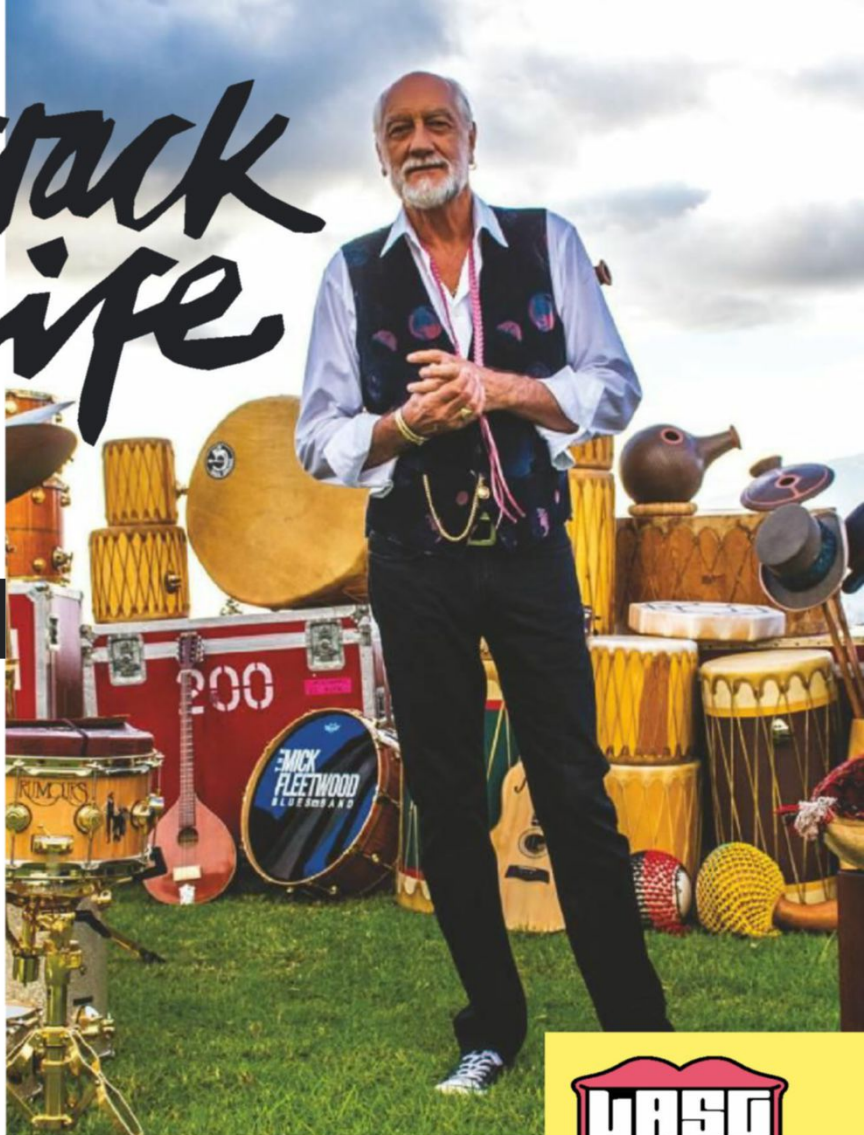
Wake Up Little Susie

"At boarding school I started listening to music on a crystal radio – they don't have batteries, they're crystal energy. You make them and they're totally illegal at boarding school. I remember hearing 'Wake Up Little Susie' and I became, and still am, a huge fan."

THE FIRST GIG I WENT TO

THE SCHOOL DANCE

"Oh my god! I'm going to have to take a shot – well, the first gig I went to was a gig at my school. I was already fantasising about being a drummer and I plucked up enough courage to get up with the band that was playing at the school dance. That was a big moment; I'd never played drums with a band."



THE SONG THAT REMINDS ME OF HOME

FLEETWOOD MAC
Albatross

"It's very Hawaii. I've lived in Hawaii for about 14 years and prior to that, 10 years on and off. It's home, it's my only home."

THE FIRST ALBUM I BOUGHT

CLIFF RICHARD AND THE SHADOWS

Me And My Shadows

"We lived just outside Gloucester and we used to buy singles, but the first album was Cliff Richard And The Shadows. They were the ultimate heroes."

THE SONG I WANT PLAYED AT MY FUNERAL

FLEETWOOD MAC
Songbird

"The song at my funeral, which will be in five minutes! Wow, that is maudlin. I'd probably pick 'Songbird' by Christine McVie, to send me off fluttering."

THE SONG I WISH I'D WRITTEN

JOHN LENNON
Imagine

"It sounds a bit corny, but I wish I'd written 'Imagine'. It pretty much says it all!"

Love That Burns – A Chronicle of Fleetwood Mac: Volume One 1967-1974 is out now via Genesis Publications



The wisdom of the **NME** archives

THIS WEEK
KYLIE MINOGUE

Pop queen
October 7, 1995

"I love the colour of blood. I go to get my blood and other people are freaking out and fainting, but I love it. It's such a beautiful colour."

INTERVIEW: LEONIE COOPER, PHOTOS: ALAMY

GO TO NME.COM FOR MORE SOUNDTRACKS

