

21 JULY 2017 / FREE EVERY FRIDAY

# NME

MUSIC  
FILM  
STYLE

A portrait of Lana Del Rey with long, dark hair, wearing a white top with red floral embroidery. The background is plain white.

**LANA DEL REY**  
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# NME

THE EDITOR IS AWAY...

## Hello...



OVER FIVE YEARS – and five albums – we’ve seen Lana Del Rey blossom into one of modern pop music’s most brilliant talents.

Hers is a world of sadness in the sunshine and blues on the beach – and not since Morrissey has a lyricist captured that precise blend of introspection, insight and pitch-black humour so perfectly.

Given she’s mates with rock ‘n’ roll hellraiser Courtney Love and randy Scouse gadabout Miles Kane, you suspect that, in person, Lana’s humour is closer to the surface – which is exactly what *NME*’s Editor-in-Chief Mike Williams found when he met her in Los Angeles. It’s Lana’s natural stomping ground, a place where – if the promo video for new album ‘Lust For Life’ is to be believed – she resides as a flickering ghost in the H of the Hollywood sign.

The album finds her metaphorically throwing open the curtains, working with the likes of The Weeknd, A\$AP Rocky and Fleetwood Mac ledge Stevie Nicks, and embracing the future. In our exclusive interview, Lana talks about music, LA and why she thinks witchcraft might take Trump down. Spare a little for Theresa, please.

**DAN STUBBS**  
Commissioning Editor

Dizzee Rascal’s  
‘Raskit’  
reviewed **p29**

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The queen of Cali cool talks love and good vibrations

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Your guide to the best of Canada’s kookiest megastars

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# AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

## About time

**Doctor Who gets with the 21st century**

THE 13TH DOCTOR HAS been revealed. Kicking off with the *Doctor Who* Christmas special this December, the lead role will be played by Jodie Whittaker, who is – as escaped the attention of zero people on the internet following the big reveal on July 15 – a woman.

Talking about being the first female lead in the iconic BBC show's 54-year run, Whittaker said: "It feels completely overwhelming; as a feminist, as a woman, as an actor, as a human, as someone who wants to continually push themselves and challenge themselves and not be boxed in by what you're told you can and can't be. It feels incredible."

Although predictably controversial, Whittaker's appointment got a thumbs-up online from *Star Wars* actor John Boyega ("She's going to be awesome"), *X-Files* star Gillian Anderson ("Yes! #breakthemold #13thDoctor") and writer Charlie Brooker, who cast her in his own *Black Mirror* and said she's "great in everything she's done".

Best known for her roles in ITV crime drama *Broadchurch* and sci-fi film *Attack The Block*, Whittaker takes over from Peter Capaldi, who said: "Anyone who has seen Jodie Whittaker's work will know that she is a wonderful actress of great individuality and charm. She has above all the huge heart to play this most special part."

Two hearts, Peter. Two hearts.

**Dan Stubbs**







Declan and a friend

## Savant & Dec

Although he's only just putting out his debut, 18-year-old Declan McKenna gets called the "voice of a generation". His response: "What the f\*\*k?!"

DECLAN MCKENNA IS the kind of high achiever who wonders what he's done wrong when he gets 98 per cent in an exam. As the Hertfordshire lad collected his GCSE music results in 2015, the missing two per cent on his composition paper puzzled him because the song in question was 'Brazil', a complex polemic about corruption in FIFA that had just won Glastonbury Festival's Emerging Talent Competition and was playing on American radio.

"I thought, 'What more do you want?'" he says. "This song just got to Number 16 on the US Alternative Chart!" There's more, though: "Funnily enough," he continues, "for my music GCSE ensemble piece we also did a Mystery Jets cover, and a couple of months later I was supporting them on tour."

Now 18 and on the cusp of releasing his

debut album 'What Do You Think About The Car?', the multi-instrumentalist finds it strange looking back on his impressive rise. Four years ago, he was busking in Harlow, trying to kick-start his career. "I genuinely hated it," he says, "but I thought if I did it long enough, loads of people would be listening to my music."

These days, loads are. McKenna's spent the past year recording new indie anthems with respected industry figures such as Vampire Weekend's Rostam Batmanglij and Arctic Monkeys producer James Ford, and his latest puzzle is figuring out how to upscale his trademark live trick – a balloon release – in the larger venues he's playing. He normally tips them from a couple of bin bags, but he notes, "We're doing some 1,000-capacity

venues now. That's not going to work anymore."

As a teen with a proper platform who's writing about race and LGBT issues, McKenna has made TV appearances and been hailed as both "the voice of a generation" and "the social musical conscience of Gen Z". The first song on his album, 'Humongous', tackles his "what the f\*\*k" response to those labels: "*I'm gonna throw up*," he sings at its climax. If you ask him, he's just one of many young people with a point of view. "People my age are engaged," he insists.

So what big talking points can we expect him to turn his attention to next? "I've always looked to the wider world for what I can analyse or give some substantial comment on from my own perspective," he says, "but there's no writing off what I might do." Watch this space.

**Declan McKenna's 'What Do You Think About The Car?' is out today**

### Three of the best

**Don't know Declan's music? Start with these**

**BRAZIL**  
The guitar ditty about FIFA that kicked off Dec's career.

**ISOMBARD**  
Frenetic track about Fox News's yappy news anchors.

**PARACETAMOL**  
A synth skwering of conversion therapy for transgender people.

SHURA



## Save our spaces

**Music Matters at Selfridges is standing up for UK venues, with some ace acts joining the cause**

WITH SOME OF THE UK'S most iconic music venues under threat of closure, *Music Matters at Selfridges* is taking a stand.

From July 20 until October 18, Selfridges Oxford Street is hosting a series of 'New Music Nights' and 'Selfridges Presents' shows, taking place in its state-of-the-art Ultralounge. And for every ticket purchased, Selfridges will make a donation to the Music Venue Trust.

Several more surprises are to be had online and in the London, Manchester and Birmingham stores, including DJ sets, acoustic shows, a record shop by Rye Wax and a curated collection of music merch. Head to [Selfridges.com/musicmatters](http://Selfridges.com/musicmatters) for tickets.

## Who's playing?

**The Selfridges Presents line-up**

### JULY

**Thu 20** New Gen: 67, Not3s, Renz, IAMDBB  
**Thu 27** Eivor, Charlie Cunningham

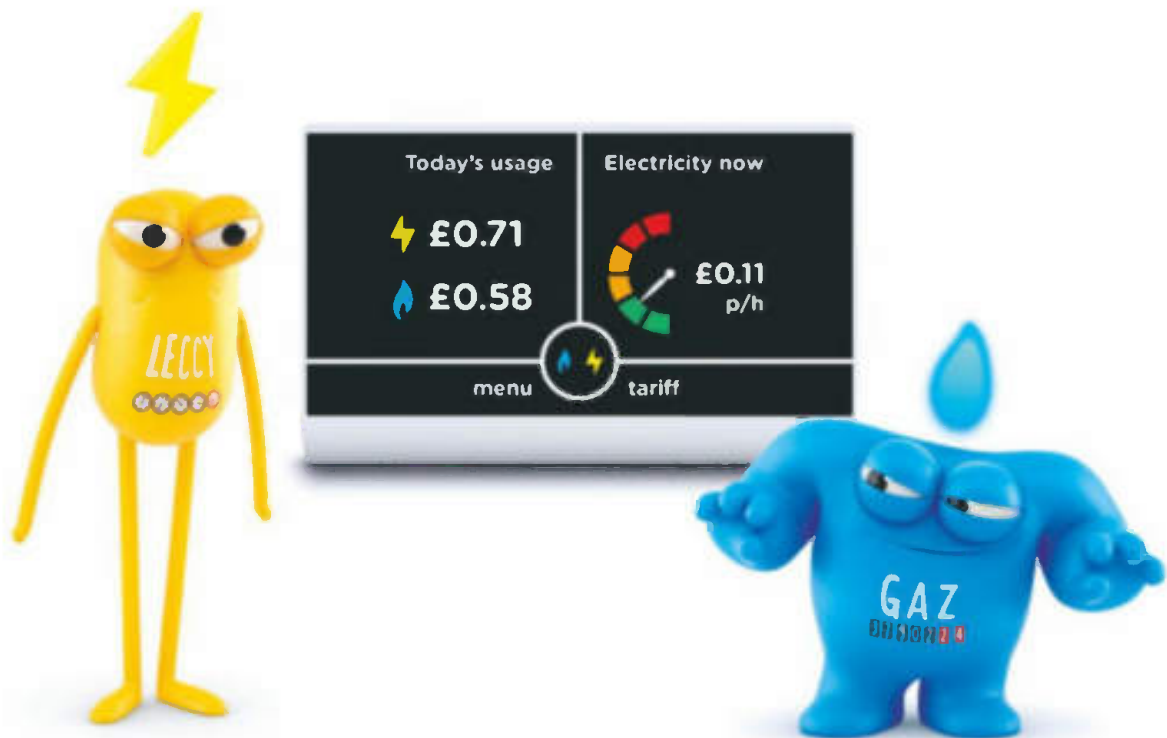
### AUGUST

**Thu 3** UNKLE  
**Thu 10** Raye, Mabel  
**Thu 17** Vessels, Ten Fé  
**Thu 24** Shura, Pixx  
**Thu 31** Joe Goddard, Ama Lou

### SEPTEMBER

**Thu 7** Last Night In Paris, Hare Squead  
**Thu 14** Zuli, El 3ezba

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# WHAT CLOUDY CIDER'S

SUPPOSED TO TASTE LIKE







**SOLANGE**

Told the Lovebox crowd she “broke out” of hospital to perform. All hail the queen.



**ED SHEERAN**

Positively smashed his *Game Of Thrones* cameo, leading a soldier singalong in front of Arya Stark.



**WINNIE THE POOH**

Reportedly blacklisted by the Chinese government.



**JUSTIN BIEBER**

Stopped by the police in LA after using his phone at the wheel. Naughty Biebs.



Aoki 'caking' a crowd



# Having his cake

EDM king Steve Aoki explains why he's gone hip-hop on new album 'Kolony'

**'KOLONY' IS A FEELING**

“In the studio for this album the energy was always 100 per cent on. We worked for 10 hours at a time and there was always a group of people, like it was a colony. People like Lil Yachty, 2 Chainz, Migos and Lil Uzi Vert – he's the rock star of the hip-hop world.”

**MIGOS AND I ARE OLD FRIENDS**

“I've been talking with Quavo about doing a song for a long time. Migos's album 'Culture' is American culture to a T. You can be so big in music that you become culture: Ed Sheeran is culture, Drake is culture, Migos is culture.”

**I HAVEN'T LEFT EDM BEHIND**

“EDM is my world, my bread and butter, but when I'm in the studio with whoever, I'm not going to stick to this rulebook – we're going to change s\*\*t up.”

**LOUIS TOMLINSON IS MY FAVOURITE COLLABORATOR**

“That's because I didn't know what to expect. Our collaboration 'Just Hold On' went Top Five in the UK, which is crazy for me because I'd never even had a Top 20 [UK single] before.”

**MY RIDER IS DEDICATED ENTIRELY TO CAKE**

“My rider [list of demands ahead of a live performance] involves a number of cakes, which are for smashing into people's faces during the show. The cake rider ensures the cakes are a certain density and a certain creamy texture. When you're caked, it has to go *everywhere*. You can't have English cake – English cakes are f\*\*king hard!”

**I ONLY LASTED THREE MONTHS AS M.I.A.'S MANAGER**

“I started the Dim Mak label in the US. In 2003 I signed Bloc Party and a few other British bands. Then in 2004 when M.I.A.'s 'Galang' came out I was like, 'I wanna put you on Dim Mak! I f\*\*king love you!' I wasn't allowed to. So then I was like, 'I wanna manage you. I'll give you 100 per cent of my time!' I'd never managed before. I'm not a manager. I hyped her the f\*\*k up to a bunch of labels and tried to get a better deal – then all of a sudden XL struck a deal directly with Interscope and I had nothing to do with it.”

**Larry Bartleet**

**Steve Aoki's 'Kolony' is released today**

They've been Aoki'd



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◀ ANTEROS

**From:** LONDON

**What they sound like:** Inspired by classic new-wave pop bands like Blondie and The Pretenders, singer Laura Hayden put the band together after moving to London from Madrid, where she worked as an MTV presenter. Their alt-disco strut is an ultra-modern

update of classic indie pop.

**They say:** "We like to make people dance, basically. We just want to be groovy!"

**Next gig:** Anteros play at the Secret Garden Party this weekend (July 21-23) and several more festivals before embarking on a UK tour in September.

# Back to the future

**Hot new acts Age Of L.U.N.A and Anteros play NME Under The Radar with Starling Bank**

AS 300 LUCKY MUSIC FANS CRAMMED INTO London's Omeara for the first NME Under The Radar gig last Wednesday, two of the hottest rising acts, Anteros and Age Of L.U.N.A, proved the underground scene is thriving – and throwing out new stars faster than George Osborne can print CVs. Headliners Age Of L.U.N.A are the sleek future of British hip-hop, merging vital beats with slices of vintage soul and R&B, while Anteros bring Blondie and Britpop bang up to date in head-spinning tunes like 'Drunk'. 2018, your champions have arrived.



▶ AGE OF L.U.N.A

**From:** LONDON

**What they sound like:** A laid-back antidote to grime, Age Of L.U.N.A plug into the classic soul grooves of A Tribe Called Quest and the Fugees to create a honeyed, glitch-friendly new form of Brit hip-hop. When singer Daniella Thomas isn't

rapping alongside Butch and Kyote, she's breaking out her saxophone.

**They say:** "We put our life into the music, and people gravitate to us because of it."

**Next gig:** Age Of L.U.N.A play at Tramlines festival this weekend (July 21-23) and tour this autumn.

NME PROMOTION

## A word from our supporter, Starling Bank...

WHEN IT COMES TO passions, we know a thing or two. Some people, like our founder, build banks. That's their thing. Others prefer a wild crowd scream-singing their crooked hearts out and dancing like the world is about to cherry drop. Passions are what make each of us individuals – the thing that puts fire in our bellies, gets

us out of bed in the morning and moving long into the night. And at Starling Bank, we believe everyone should be able to do more of what they love (and that money should be a help not a hindrance). That's why we're supporting NME Under The Radar – giving a stage to bands turning their passion into their work, and helping people who

love music discover hot new acts. If you'd like to explore more with Starling Bank, you can download the app today.

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# ON THE RECORD

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THIS WEEK

## Raving past 37? I can't wait

A NEW STUDY – AND BY 'study', we of course mean 'press release by a brand that wants to sell you stuff by making you feel bad about yourself' – has revealed that 37 is the age at which most people think you should hang up your glow sticks and quit clubbing. As someone who wants to be laying waste to a dancefloor well into her sixties, I say b\*\*\*\*\*s to this.

I also feel like ultimate disco diva Grace Jones, 69 – a woman who once flashed me her pants in long-gone-but-not-forgotten London nightlife nirvana Trash – might have something to say about the matter. Not to mention the fact that many of the biggest DJs in the world are on the wrong side of the survey's suggested endpoint to partying. Unlucky, Major Lazer man Diplo, 38; techno titan Ellen Allien, 48; Radio 1's Annie Mac, 39; big beat daddy Fatboy Slim, 53; LCD Soundsystem's James Murphy, 47; and the inexplicably popular David Guetta, 49. Even producer of the moment,

shouty Jet Ski aficionado DJ Khaled, is 41 and must apparently retire from the club with immediate effect.

Ridiculous, no? One of the many great things about clubs is that they're places for people to find out about themselves and work out who they really are – something that happens through interaction with new people. Clubs are places to meet folk from different walks of life: different classes, different cultures and, yes, different ages. A club is a mini society, a community built around repetitive beats, talking nonsense and wearing silly clothes. How boring would that society be if everyone was 23 years old?

Going out is one of life's simple pleasures – after all, there's only so much joy one can derive from sitting on the sofa and nose-diving into

**"At 41, DJ Khaled must retire, apparently"**



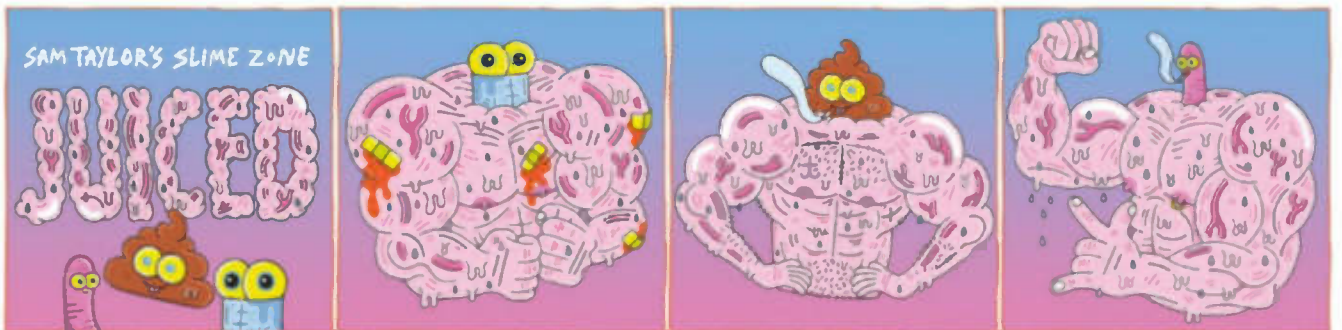
Jarvis Cocker, 53, in the mix

Netflix every night with only a takeaway pizza and the occasional Twitter notification for company. Everyone should be able to shake off the stresses and strains of the working week at a nightclub, no matter what their age.

Take, for instance, the Dancefloor Meditations night hosted by Jarvis Cocker, 53, at Kings Cross's Spiritland venue earlier this year. The evening was a tribute to the 808 drum machine, as well as a potted

history of the discotheque. In total darkness, the former Pulp frontman poetically purred into a microphone over the Bee Gees' 'Staying Alive' as he beckoned the audience to join him on the floor. Through the smoke I could see young, old and been-raving-so-long-it's-kind-of-hard-to-tell. And it was beautiful. Stop clubbing at 37? You must be joking, right? @leoniemaycooper

PHOTO: BEN BENTLEY





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# THINGS WE LIKE

## THIS WEEK'S OBJECTS OF DESIRE



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YOUR TOWN. YOUR MUSIC. YOUR STYLE

# What's ON your Headphones?

THIS WEEK

## Oxted



**< SOPHIA  
ATHENE**  
18, student

Listening to:  
**JACK WHITE**  
*Love Is Blindness*  
"He looks rough around the edges, but what he's saying is quite deep."

**Wearing:** Topshop top and skirt.  
**Best thing about Oxted:** "Cucina serves really nice Italian cuisine."



**AMBER  
KELSEY >**  
18, student

Listening to:  
**YOU ME AT SIX**  
*Reckless*  
"It's so happy and jolly. When they play it live, the whole crowd sings along."

**Wearing:** New Look vest top and jeans.  
**Best thing about Oxted:** "The community is very close-knit."



**< JOSH FRIEND**  
21, filmmaker

Listening to:  
**ZERO 7**  
*Don't Call It Love*  
"I'm always in my most productive mood when I'm listening to this song."

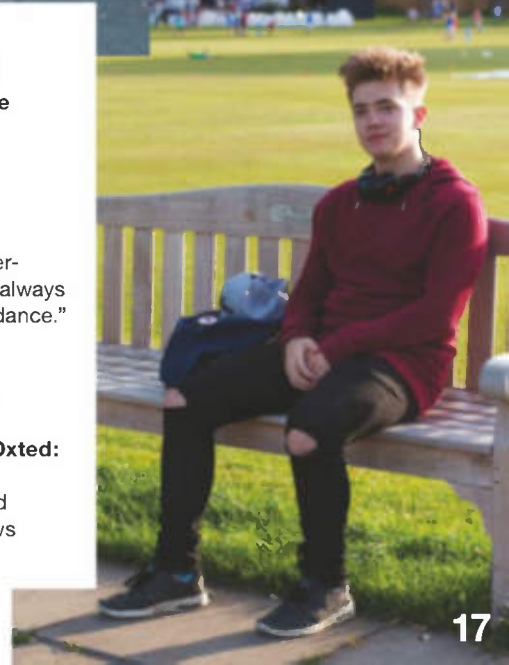
**Wearing:** ASOS jacket, Next jeans.  
**Best thing about Oxted:** "There are loads of traditional, family-owned businesses."

PHOTOS: CHESKA LOTHERINGTON

**MATT  
BARNETT >**  
18, musical theatre performer

Listening to:  
**BRUNO MARS**  
*Chunky*  
"It's one of his lesser-known songs but it always makes me want to dance."

**Wearing:** Topman hoodie, Next jeans, Nike trainers.  
**Best thing about Oxted:** "There's a great community vibe and everyone here knows each other."





PHOTOGRAPHED BY NEIL KRUG



Lana Del Rey's new album 'Lust For Life' is her most ambitious yet. Mike Williams meets her in the city that inspires her the most, Los Angeles – a place, she says, that “enhances something in me that’s already cooking” – to talk about music, happiness and witchcraft





# CONFIDENTIAL

IT WILL SURPRISE NO ONE TO learn that Dr Dre has very good speakers in his studio. And when I say very good, I don't mean very good in a pricey and popular headphones kind of way. I mean very good in a "holy s\*\*t, I can hear every individual speck of space dust in this galactic wall of sound" kind of way. It's how we would all listen to music if we were billionaire music industry moguls.

Dre has given us permission to use his Santa Monica studio – across the road from the legendary Interscope Records – to hear 'Lust For Life', the latest Lana Del Rey album, for the first time. The inside of the studio is clad with expensive-looking wood. The lights are seductively

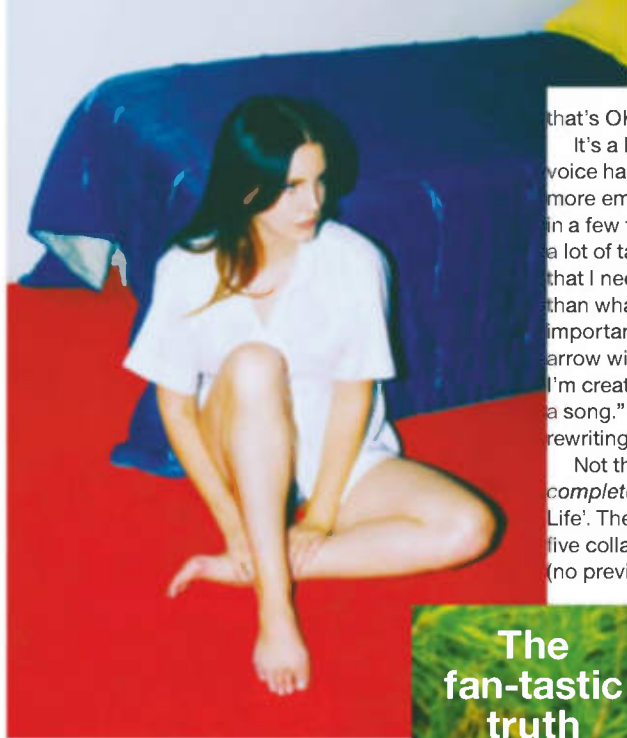


dimmed. It looks both like Don Draper's office and the cockpit of the Millennium Falcon. There's a bubbling lava lamp next to a Bruce Lee lampshade on top of the main desk. The drinking water is perfectly cool. It's totally LA.

It's a fitting place to listen to Del Rey's coming-of-age record. Huge in scale in every sense – sonically, vocally, thematically – it's the culmination of two years of relentless work. Writing, editing, discarding, rewriting, tinkering, erasing, rebuilding. As she'll tell me the following day: "I kind of felt when I started I was going to be in this whole new zone when I was done, a whole new space. I'm really proud that there's a shift in tone, a shift in perspective. There's a bit of reflectiveness on what I'm seeing and it's integrated with how I'm feeling. Normally I'm just, 'Let me just put this all out there,' and then I'm really surprised when people are like, 'You're f\*\*king crazy.'"

Del Rey has been Interscope labelmates with Dre since October 2011, when she bought herself out of her contract with 5 Points Records, where she'd toyed with different identities and different sounds. Six months earlier, she'd become an overnight star when her aesthetic clicked and she released her debut single proper, 'Video Games'. In the space of three acclaimed albums (2012's 'Born To Die', 2014's 'Ultraviolence' and 2015's 'Honeymoon') she's gone from lo-fi internet queen to fully formed Hollywood superstar. And now she doesn't just have the songs – they've been there since the first day Lizzy Grant looked in the mirror and Lana Del Rey winked back – but also the production, the ambition, the pulling power and the brass balls to make 'Lust For Life'.

I hear nine tracks through the big speakers – 'Love', 'Lust For Life' (Ft. The Weeknd), '13 Beaches', 'Cherry', 'White Mustang', 'Groupie Love' (Ft. A\$AP Rocky), 'Coachella – Woodstock In My Mind', 'Beautiful People Beautiful Problems' (Ft. Stevie Nicks) and 'Tomorrow Never Came' (Ft. Sean Ono Lennon) – before driving up to a rooftop bar in Hollywood to order drinks from wannabe film stars and looking up towards the hills to meditate on what I've just heard. Shoo-wops, doo-wops, wall of sound production; tender moments, angry moments; sex, cars, uncertainties; opulent LA life. If you squint, you can see the famous Hollywood sign in the distance. If you close your eyes you can see Del Rey looking out from her window right inside the middle of the H.



The next day we're in a different studio in a different part of town, this one belonging to Del Rey's longtime collaborator and producer Rick Nowels. He greets us at the door with a massive grin and ushers us into the main room where the album was recorded. It's untidy, in a warm and homely way. He wants to know what we think of the record. He's excited to talk about it. Nowels is a 57-year-old music industry legend who's worked with Madonna, Tupac, Stevie Nicks and more, but it's obvious that there's a particular space in his head and his heart reserved for Del Rey, who he repeatedly describes as "special" and "remarkable".

**D**el Rey arrives. She's wearing a crocheted T-shirt and jeans. We sit down in a side room and both press record on our phones. There's a book about Manson Family victim Sharon Tate on the table that neither of us notices until after the interview is over. I ask her if she's as happy as she looks on the cover of the new album. "Yeah..." she says. "That was my goal, you know, to get to that place of feeling like in my daily life I had a lot of momentum. Like a moving-on-ness from wherever that other place was that 'Honeymoon' and 'Ultraviolence' came from. I loved those records, but I felt a little stuck in the same spot."

How did she move on? "I just felt a little more present. Writing a song like '13 Beaches' – it's a little bit of an abstract notion, but for me it took stopping at 13 beaches one hot day to find one that nobody was at. And I just thought, you know, the concept of needing to find 13 beaches might seem like a luxury problem for someone, but

that's OK, I'm going to go with that."

It's a key song on the album. Her voice has never sounded bigger or more emotional. "I usually do things in a few takes," she says, "but I took a lot of takes to do that. The mood that I needed to convey was better than what I was doing. I knew it was important that I came in straight as an arrow with that one. I always feel like I'm creating a new path when I'm doing a song." Writing, editing, discarding, rewriting, tinkering, erasing, rebuilding.

Not that Lana Del Rey has been *completely* reinvented on 'Lust For Life'. The title track, the first of five collaborations on the album (no previous LDR album had ever

featured a guest artist), may not come from the melancholic cool world of 'Video Games' or 'Terrence Loves You', but it's just as nostalgic. Nostalgia can be sad and nostalgia can be happy, and at her best – and let me put it out there, I think this song could be her absolute best ever – Del Rey taps both at once. Does she agree?

"I'm thinking about that. It goes in line with how I thought I was going to be in this more grown-up zone [writing this record], but actually I'm still somewhere right in the middle. When I think of that song I think of nighttime and this idea of, I don't know, breaking into somewhere and carving up and kissing. That's fun for me; like the place where I'm not 100 per cent in something really solid relationship-wise, where you're still going out and meeting new people and all that stuff. And also, this Hollywood-centric environment is still an important thing that gives me life, being in town and the characters and the constant heatwave. It's a little bit of a cliché – I totally get it; but I still feel like it enhances something in me that's already cooking."

## The fan-tastic truth

The LDR-obsessed internet sleuths were right...

**NME:** There's a fan theory that claims a story is being told on all of your different album covers; that the green truck is the same green truck, and the convertible car is the same convertible car, and that we're watching the evolution of the person on the cover, their happy times and their sad times. Is it true?

**LANA DEL REY:** "That's all true. That truck [on the cover of 'Lust For Life'] is the same make and model as 'Born to Die'. The Mercedes [on the cover of 'Ultraviolence'] is my own. Being on the road or having a destination was a big part of the songs. I was once banned from singing about cars – 'We get it, you like them.' I love a narrative in a track listing, and I love continuity with a discography. It's a growth story."

Hollywood and the sunshine can be quite an intoxicating cocktail really, can't it? "It can. I'm naturally a careful



person, so I like that the ambience... I wouldn't go out and take a cocktail of pills or whatever, you know, but there's something about the vibe of just being around that gives me a heightened feeling."

The biggest deal collaboration on the album is the duet with Fleetwood Mac legend Stevie Nicks. Del Rey says hearing her vocal takes made her re-evaluate her own tone. She was convinced Nicks would turn her down. She still speaks about it with a look of happy disbelief that it actually happened. But the most interesting duet is actually with the person who is, in their own personal right, the least famous and accomplished of everyone on the record, but by virtue of his surname, the most fascinating.

"I'm a huge, huge John Lennon fan," she says. "I didn't know [his son] Sean. I got his number from my manager, who called his manager. I kind of was nervous about what he was going to say. I FaceTimed him – he was amazing. He was very excited."

The result is the sweetest song on the album, a tender folky ballad that gently taps through the fourth wall as they reference John and Yoko, then Del Rey sings, "*Isn't life crazy now that I'm singing with Sean*".

There's a story that goes with the song, where Del Rey calls up Lennon to tell him that she thought his part was perfect, and he says that he's so happy because no one's ever said that to him before. He's John Lennon's son, he's lived his entire life in his father's shadow, and Lana Del Rey has just given him his greatest ever compliment. There's a tragedy in that, don't you think?

"Absolutely. It's why I think it's more than just a song for him – for both of us. He's sensitive, you know. I assume that's from his father and I think he would probably say that it's been... some of his reviews have been difficult. I thought that was one of those moments on the record where it was a little bit of a 'bigger than us' moment. I told him, 'I'm the one who's honoured, I'm the lucky one; so I just want you to remember that, Sean, I'm singing with you.'"

The interview goes off in lots of different directions. We talk about hanging in LA with Alex Turner and Miles Kane ("I randomly see Alex. I've been working with Miles"); about her deep friendship with Courtney Love ("I can call, and probably just 'cause she's done so much crazy s\*\*t, I can tell her something very weird and she'll be like, 'Been there, done that'"); her love of Kurt Cobain ("top influence other than

Bob Dylan"); people watching ("I'm a weird observer"); detective novelist Raymond Chandler ("I'm a big fan, I love *The Big Sleep*"); and Californian independence ("I'm a proponent of keeping the country together, but it's so its own zone it may as well be a different country.")

We end by talking about magic and the power of words. Firstly, Donald Trump. He's still the president, which means that the hex Del Rey asked her Twitter followers to cast on February 24 hasn't worked (yet). So did she get involved and do it herself? "Yeah, I did it. Why not? Look, I do a lot of s\*\*t." Do you cast other spells at home? "I'm in line with Yoko and John and the belief that there's a power to the vibration of a thought. Your thoughts are very powerful things and they become words, and words become actions, and actions lead to physical changes."

The quirky video trailer that you did for the album (a magical Lana looking down on LA from her home in the Hollywood H, ruminating on the world and the space it takes to make a record) – it's more than a trailer; it's a personal manifesto, isn't it?

"There is a message. I really do believe that words are one of the last forms of magic and I'm a bit of a mystic at heart. And I've seen how I feel about changing those people's lives and I've been on the other side of that as well – on the other side of well-wishes and on the other side of malintent. And I've realised how strong you have to be to be; bigger than all of it, even bigger than your own vibrations.

"I like that trailer because I talk about my contribution, which is something you start to think about. I've got good intentions. It's not always going to come out right – it hasn't come out right a lot of the time – but at the core my intentions have always been so good. With the music or when I get into a relationship, it's always just because I really want to. That's what's at the root of this really cute, witchy B-movie."

You make a point in the trailer of saying "in these dark times". Is there more pressure to contribute something positive right now? "I didn't like hearing that come out of my mouth. I have a song, 'When The World Was At War We Kept Dancing', and I went back and forth so many times about putting it on the record because I didn't feel comfortable with what I was saying.

**"I believe that words are one of the last forms of magic"**



I don't like hearing myself say, 'In error it's the end of America', 'cause it's a troubling sentiment. I didn't like saying, 'In these dark times' either..."

**W**e both stop recording but keep talking about the state of the world we live in. I tell her that I can see more and more artists starting to come to terms with the fact that they need to be more outspoken and opinionated. She agrees and says people need to be bold because there are consequences. For the next hour, she makes silly videos on my phone, eats a messy sandwich and helps me choose photos to send to the NME art desk. She couldn't be less like the idea of Lana Del Rey that most people subscribe to.

There's a confidence in her that perhaps she didn't have before, a confidence that comes, maybe, from knowing that she's about to release her most complete album, but knowing too that there are tweaks she could have made, things she should have done differently, things she'll make right on the next record, ideas she'll try when she's next in the studio with Rick. Writing, editing, discarding, rewriting, tinkering, erasing, rebuilding.

**NME**

Lana Del Rey's new album 'Lust For Life' is out today. Read the review on [NME.COM](https://www.nme.com)

# P R I D E & P R E J U D I C E



As frontman of Years & Years, Olly Alexander is known for championing LGBT+ issues, but his first experiences of his sexuality were marred by bullying and shame. In a powerful BBC3 documentary, *Olly Alexander: Growing Up Gay*, the 26-year-old explores why the queer community is more vulnerable to mental health issues – and candidly addresses his own depression. He tells Gary Ryan it's time to stop sweeping the lasting impact of shame under a rainbow flag



**Why did you decide to make this documentary, Olly?**

"Many of my queer friends struggle with their mental health or aren't here anymore, and I want to encourage conversation around a topic that's difficult to tackle. As queer people, we're used to the narrative that you're in the dark in the closet, then you come out – which can be a traumatic process. Once that's over, there's a pressure to prove to everybody how happy and successful you can be and that you aren't scarred and damaged. No one's saying being gay gives you mental health issues – it's growing up in a world that makes you feel like you're wrong, disgusting or perverted."

**Like half of all LGBT teens, you suffered homophobic bullying at school. You self-harmed and developed an eating disorder. When did you realise you needed to get help?**

"When I was going through bulimia, I was throwing up multiple times and getting sick because of the stress I was putting on my body. I had to go to hospital and have my heart monitored. That was a scary moment because I thought I'd done irreparable damage to my body – and I was only 15. In the documentary, I was lucky enough to attend a male-only eating disorder group. It's a taboo subject for men to talk about."

**In the documentary you visit a school as a Diversity Role Model. What difference would LGBT-inclusive sex and relationship education have made to you?**

"A huge one. At school, it was as if LGBT people didn't exist. They definitely weren't talked about by teachers. Just having somebody LGBT come into a classroom talking about their experiences – or simply introducing LGBT-inclusive sex and relationship education – is an obvious way to help young kids who are struggling with their identity."

**You also talk to someone whose hedonism has tipped over into addiction. You say you partied too much when you first went on the gay scene aged 18. What made you stop?**

"I just realised I wasn't happy. I was going out every weekend and didn't feel like I was connecting with anybody. I was gradually feeling worse. Then I hit my head – I was sober – and got concussion before Christmas one year, which sent me into a spiral of major anxiety where I thought if I touched a drink or anything, my brain would explode. I think it retriggered



Olly with his mum Vicki Thornton

**"At school, it was as if LGBT people didn't exist"**

my anxiety, so I stopped going out. I know lots of people going through a darker and darker spiral of drugs, sex and partying. I don't know specifically why this is happening, but it needs to be addressed. For me, personally, I just don't want to have any more friends dying."

**Do you worry that the language people like Piers Morgan uses around trans people [he's called them "a fad" and "contagion"] will affect young people?**

"I struggle to describe how horrified I feel about people like Piers Morgan and the damage they're doing. They hide behind 'it's free speech, I can say what I like'. No, we have a responsibility to try to help people and encourage better forms of discussion. Young trans people are some of the most at-risk in our society and for Piers Morgan to say some of the things he does is wildly irresponsible. I don't know how he sleeps at night."

**Facebook is now offering 72 different gender identity options. Are young people more willing to embrace experimenting with their gender and sexuality?**

"What I see is a lot of Years & Years fans are more fluid with gender identity and sexuality, which is great. The media sometimes present it narrowly as 'Gender's over and everything's fine now.' There are more young people who accept and understand different identities and sexualities, but we have a long way to go to ensure they aren't suffering abuse and discrimination."

**The documentary forms part of a season marking 50 years since the partial decriminalisation of homosexuality. What advances still need to be made?**

"Legally, we can feel good about how far we've come – but for trans people it's fallen short. They're not protected in many places, like the workplace, and that's something we should all fight for. But it's also about changing people's attitudes, which is a tougher battle."

**How do you feel about Theresa May's parliamentary deal with the anti-gay-marriage Democratic Unionist party?**

"Don't get me started on our human rights-hating government. I can't even begin! We have to be vigilant and make sure they don't try to rip up our rights – because they might."

**NME**

• *Olly Alexander: Growing Up Gay* is available on iPlayer now

• The Samaritans can be contacted free from any phone on 116 123. Call the LGBT Switchboard on 0300 330 0630

**Missed London Pride? There are always these...****BRIGHTON**

**When:** Aug 4-6

Years & Years join reigning *NME* Godlikes Pet Shop Boys and Louisa Johnson on stage in the unofficial gay capital of the UK – while the dog show always proves a big draw.

**BERLIN**

**When:** July 20-23

As German MPs vote to legalise equal marriage, Berlin will be in the mood to party – as if it never needs an excuse – at over 200 events.

**STOCKPORT**

**When:** July 30

Stockport hosts its first ever Pride – featuring a stage named in tribute of Martyn Hett, one of the 22 people killed in the Manchester Arena terror attack on May 22.

**MANCHESTER**

**When:** August 25

Get ready to toss your mortar boards as the theme of this Pride is The Graduation, with the bank holiday weekend featuring a parade through the city and Clean Bandit taking to the main stage, culminating in an emotional candlelit vigil to remember those lost to AIDS.

# EVERYTHING YOU NEED TO KNOW ABOUT ARCADE FIRE

As Win Butler and the gang return with new album 'Everything Now', out next Friday, Jordan Bassett looks back at the Canadian group's incredible career so far

## THE ALBUMS

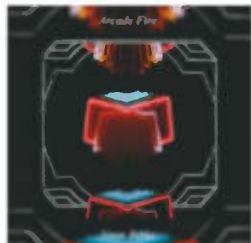


### FUNERAL

2004

**What it did:** Introduced the band as a family-and-friends gang-cum-cult. So titled because several of the band's family members died while it was being made, 'Funeral' is a towering and life-affirming work about dancing through the darkness.

**Fun fact:** 'Wake Up' was played at the start of Manchester City home games in 2006.



### NEON BIBLE

2007

**What it did:** Saw the group convey the dread of post-9/11 America. One line on 'Windowsill' has aged grimly well in the age of Donald Trump: "*I don't wanna live in America no more*". Same, TBH.

**Fun fact:** 'Neon Bible' was recorded in an old Montreal church they bought then abandoned in 2013 when the roof started to collapse.



### THE SUBURBS

2010

**What it did:** Stripped the sound back to something altogether more immediate – from the jaunty title track to the raw punk power of 'Month Of May' – and touched on the fear of growing up. Poor old Win – it comes to us all.

**Fun fact:** The album was inspired by a letter Win received from a childhood friend back home in Houston, Texas.



### REFLEKTOR

2013

**What it did:** Further mined the disco territory explored on the previous album's 'Sprawl II (Mountains Beyond Mountains)'. If 'Funeral' danced through the dark, 'Reflektor' partied with a heavy heart.

**Fun fact:** That's David Bowie doing the backing vocals on the title track, and LCD Soundsystem's James Murphy on production.

(L-r:) Jeremy Gara, Richard Reed Parry, Will Butler, Régine Chassagne, Tim Kingsbury, Win Butler



PHOTOS: ANTON CORBUJIN, GETTY IMAGES, REX FEATURES

## THE TRACKS

### 'NEIGHBOURHOOD #1 (TUNNELS)' 2004

**Why it's great:** Have you ever heard a lyric more yearning or romantic than "*I'll dig a tunnel from my window to yours*"? You have not, except from, obviously, "*I like big butts and I cannot lie*".

### 'KEEP THE CAR RUNNING' 2007

**Why it's great:** Rollicking acoustic guitar & companies stomping & percussion on this 2007 single. If you're changing things, moving on, doing something new – this is your soundtrack.

### 'AFTERLIFE' 2013

**Why it's great:** It's a bloody death disco! Lyrically, this track mourns the end of a relationship, likening its aftermath to an afterlife, a half-life in which the narrator is a shadow of his former self. Bummer.

### 'EVERYTHING NOW' 2017

**Why it's great:** It literally sounds like 'The Winner Takes It All' by ABBA. With an interlude that goes a bit Avicii, it's a barmy and bizarre pop masterclass. Win Takes It All?



# THE STUNTS

## GIVING JONATHAN ROSS WHAT FOR

**Where and when:** *The Jonathan Ross Show*, 2007  
Win ended a particularly frenzied performance by smashing his guitar into a camera, reportedly annoyed that the band was forced to share a green room with other guests. Keep the car running – taxi for Butler!

## BEING HUMAN PEZ DISPENSERS

**Where and when:** Reflektor tour, 2013  
An enormous papier-mâché bobblehead of band member Richard Parry was stolen in Connecticut and the group pleaded for its safe return.

## KEEPING UP WITH THE KARDASHIANS

**Where and when:** York Hall, London, 2017  
Kardashian krew members Kendall and Kylie Jenner released T-shirts of themselves superimposed over icons such as Ozzy Osbourne, so Arcade Fire sold T-shirts with the 'Everything Now' logo superimposed over the Jenners. Talk about kourting kontroversy.

# THE VIDEOS

## GETTING SURREAL WITH CEREAL

**Where and when:** Dublin, 2017  
An online preview video for recent single 'Creature Comfort' took the form of a parody of a cereal advert. The band then distributed boxes of said 'Creature Comfort' cereal around shops and bars in Dublin. Cereasily?

## BLACK MIRROR

**2007**  
**What happens:** The song's ominous tone is reflected in its black-and-white video, which mimics the form of a German expressionist movie. And to think some say Arcade Fire are pretentious.

## WE USED TO WAIT

**2010**  
**What happens:** You enter the postcode of your childhood home and using Google Street View the site mashes up images of your former hood with the band's nostalgic music video. Bit creepy, bit genius.

## REFLEKTOR 2013

**What happens:** A glitzy mirrored coffin, that's what! In addition, the band shine a torch on a man made of mirrors and drive a 4x4 with a mirrorball on the windscreen. The song's called 'Reflektor', geddit?

## EVERYTHING NOW

**2017**  
**What happens:** Desert landscapes! Win Butler in the aforementioned cowboy hat! Régine Chassagne mercilessly beating up a piano! We've seen everything now.

# THE OUTFITS



## THE EARLY DAYS: DAD'S OLD WEDDING SUIT

The band spent this period in baggy trousers and waistcoats, looking like that gamer kid who borrowed his dad's suit for prom.



## PRE-SUPERSTARDOM: PLUMBERS

2010-era Arcade Fire dressed in blue boiler suits, ready to do your plumbing if the whole music thing didn't work out.



## BECOMING ROCK STARS: GLAM SPARKLE

But it *did* work out! In 2013, 'Reflektor' saw them don monochrome suits and sparkly blazers. The egos had landed.



## HAVING EVERYTHING NOW: CRYSTAL MAZE OUTFITS

Think bespoke bomber jackets teamed with cowboy hats. Arty and a bit self-involved, it's Arcade Fire in a nutshell.

# THE SHOWS

## RADIO CITY MUSIC HALL, 2005

Performing 'Wake Up' at this Fashion Rocks show, the band were joined by none other than David Bowie, who lent his vocals to a euphoric rendition of the song. As famous fans go, that's not bad.

## COACHELLA, 2007

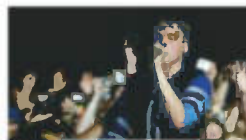
A show so incendiary it has its own Reddit thread. By this time the band had amassed two albums' worth of euphoric singalongs and this legendary set established them as a force with serious longevity.

## GLASTONBURY, 2014

Having turned Earls Court into a carnival of mirror balls, the band gave the Pyramid Stage a disco makeover, replete with dancers from clubbing mecca Block9. Worthy Farm became an entrancing voodoo Studio 54.

## SCUNTHORPE BATHS HALL, 2017

The band performed in the round at this low-key 1,000-capacity venue in the north of England, about 8 billion light-years from Coachella. *The Scunthorpe Telegraph* called the set "frenetic but incredible".





# Alive and kicking

NME headed to Lisbon's NOS Alive (July 6-8), one of Europe's liveliest, latest and loudest summer festivals – here's what went down



Taking place on the edge of capital city Lisbon, right by the Tagus river, NOS Alive is Portugal's biggest party weekend. Who better to kick it off, then, than Friday's headliner The Weeknd, who joined Foo Fighters and Depeche Mode plus a host of other acts for the sunny summer festival that goes on all night



Saturday headliners Foo Fighters play an epic 150-minute set



Blossoms come prepared for the sun

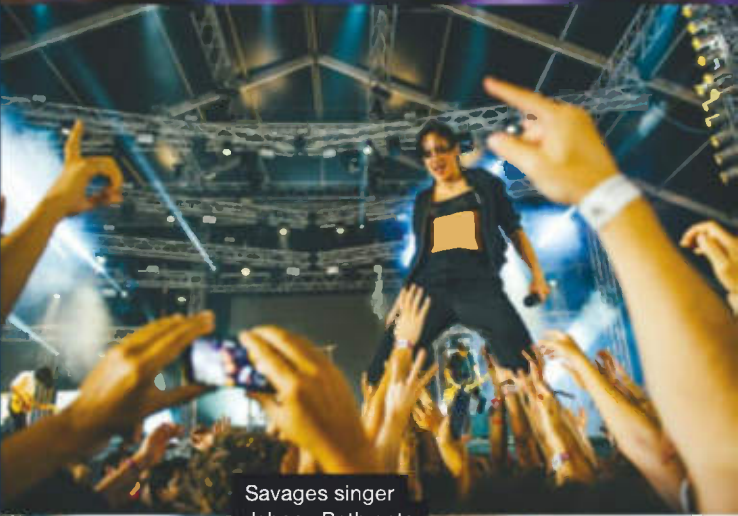




Cage The Elephant give it everything



Warpaint mesmerise the Heineken Stage



Savages singer Jehnny Beth gets stuck in



The Avalanches bring the party



Kills singer and Foos friend Alison Mosshart



The xx go deep



Ryan Adams rails against Trump





# RADAR

THIS WEEK'S ESSENTIAL NEW RELEASES

## BEST FOR TAKING ON THE WORLD

**TOM GRENNAN**

*Found What I've Been Looking For*

This 21-year-old dabbles in epic sounds. Think a badass James Bay and you're halfway there.

## BEST FOR LAZY SUNDAYS

**JOE FOX**

*What's The Word*

The homegrown soul singer and pal of A\$AP Rocky channels the greats – Marvin Gaye, Bobby Womack – on this rich, warm Motown throwback.

## BEST FOR CARNIVAL VIBES

**BONZAI**

*I Feel Alright*

Mura Masa collaborator Bonzai – real name Cassia O'Reilly – pulls in the first high-grade, bubblegum dancehall banger of her career.

## BEST FOR LATE-NIGHT BLUES

**MILES FROM KINSHASA**

*Could We Just Talk Instead?*

Swoonworthy, bedroom-made global R&B from Peckham's latest one to watch.

## BEST FOR HOME TIME

**ARCADE FIRE**

*Electric Blue*

Régine Chassagne's melancholy lyrics – "Summer's gone and so are you" – and haunting voice nuzzle against an electric disco beat.

# Best NEW tracks And when to drop them

## BEST FOR DOING SHOTS

**DAVE**

*Tequila*

Inspired by the London rapper's trip to LA, 'Tequila' is a low-key, Latin-flavoured sweet summer jam.

## BEST FOR EMPOWERING YOURSELF

**KESHA**

*Woman*

The returning hero brings in the Dap-Kings Horns for this fast, furious and super-funky ode to womanhood. It's disarmingly swearsy, but all the better for it.

## BEST FOR GETTING ANGRY

**PROPHETS OF RAGE**

*Living On The 110*

The sensational RATM and Public Enemy supergroup turn their ire towards homelessness in LA in this powerful pop polemic.

## BEST FOR HAVING A CRY

**AZUSENA**

*Red Sky*

Get all emotional listening to newcomer Azusena's lush and moody electronic acoustica.

## BEST FOR WAREHOUSE PARTYING

**NINE INCH NAILS**

*Less Than*

Trent Reznor dips his toe in disco waters on this industrial smash. Intense in the best way.



BDNZAI

FOR MORE NEW MUSIC,  
GO TO [NME.COM](http://NME.COM)



# Beyond Bonkers

ALBUM  
OF THE  
WEEK

It's out with the sugar-coated hits and in with angry anthems on this brilliant return to grime

## DIZZEE RASCAL

*Raskit*



RAGE

and twitchy with frustration. Six years later, Dylan Mills took a decidedly popstastic turn with 2009's buoyant 'Tongue N'

Cheek', an album on which he graciously invited doubters to "give my balls a tickle".

Dizzee makes a fantastic pop star, but apparently that whole grime

thing's come back around, so the 32-year-old has returned to reclaim the genre he helped

create. Sixth album 'Raskit' ditches the whiff of sambuca and Lynx that hung around its predecessor, 2013's 'The Fifth', and trades good-time anthems for social commentary. On opening track 'Focus', he boasts about his longevity, cataloguing the cultural icons he's outlived: "Never thought I'd see the end of the CD / I never thought I'd see social media replace the TV".

The murky production sets the tone for 'Raskit', which teems with snaking grime synths, recapturing the repressed rage that once made him such a compelling force.

'What U Gonna Do?' taunts a rapper who attained success but lost it (a caution to himself, perhaps) while 'Sick A Dis', with its cluttered and clattering beat, settles countless bitter scores. The standout, though, is the reflective 'Slow Your Roll', on which Dizzee laments the post-Olympics gentrification of his old stomping ground, which he claims displaced his old neighbours: "Developers rocked up... / The ends got boxed up / And the price got knocked up."

Dizzee Rascal is no longer the wild, energised teenager who made 'Boy In Da Corner'. And if he wants to make dumb, fun party anthems like 'Bonkers' and 'Bassline Junkie', what's the problem? His return to grime and social commentary is not commendable in itself – the genre's recent renewed success precludes that – but it's heartening that he still gives a f\*\*k about injustice and the communities he left behind. He hasn't sounded this vital in years. **Jordan Bassett**

FEW RAPPERS embody grime's complex relationship with the mainstream as fully as Dizzee Rascal. His acclaimed debut album 'Boy In Da Corner' charted the poverty and paranoia of his adolescence on a council estate in east London, its claustrophobic beats tense



PHOTO: STEVE NEAVES

LIKE THIS? TRY THIS!



J HUS

*Common Sense*

From one London star to another.

This 21-year-old grime newcomer's 2017 debut deserves all the plaudits.





## In Bloom

The controversial rapper bears his soul on his best album yet

### TYLER, THE CREATOR

*Scum F\*\*k Flower Boy*



LONELINESS LOVE ESCAPISM

IN TERMS OF self-fulfilling album titles, Tyler, The Creator's 'Scum F\*\*k Flower Boy' ticks every box. The former Odd Future pioneer's signature style can be split in half. One is the 'Scum F\*\*k' side, a snarling eye for controversy, like the time he appeared to eat a cockroach and hang himself in a 2011 video for 'Yonkers'. But the other half of Tyler is all beauty and free-thinking, and his 'Flower Boy' side takes centre stage on this fourth album. Backed by a supporting cast of R&B superstars and bright newcomers, it's a record of long, lazy summers; sitting



back and staring at the clouds.

Star guests provide almost as much of the record's appeal as Tyler himself. He's handpicked acts who can evoke a very specific emotion – a balance

between tranquillity and loneliness. Frank Ocean gives his usual dose of zen on 'Where This Flower Blooms'. Rex Orange County, a little-known 19-year-old from Surrey, provides breezy vocals on 'Foreword' and 'Boredom'. Estelle (remember her?) makes

an unlikely comeback on 'Garden Shed'.

But Tyler steals the show by exploring those two sides of his personality, whether it's the cutting jolt of 'November' or the summertime glaze of '911/ Mr. Lonely' and 'Glitter'. In the record's biggest talking point, fans have also speculated that 'I Ain't Got Time' is Tyler's way of coming out. In 2016, he was banned from entering the UK after the Home Office claimed his lyrics supported homophobia and acts of terrorism. But here he raps: "I've been kissing white boys since 2004".

One thing is certain: this is his universe and headspace, laid out for all to see. There remains a sense that he could go even further in refining his wild invention, but he's on an upward trajectory, getting ever closer to fully realising his potential. **Jamie Milton**

## Best track

### '911/MR. LONELY'

A moody masterpiece, boasting space-age instrumentals and the record's starkest lyric: "I can't even lie, I've been lonely as f\*\*k."

## Done shoegazin'

South-London group ditch drab indie for sweet soul music on their second album

### CHILDHOOD

*'Universal High'*



SOUL SAX SUN

REINVENTIONS are the flavour of 2017. Calvin Harris has ditched

EDM for disco, Noel Fielding swapped goth attire for nice jumpers and cakes on *GBBO*, and Jeremy Corbyn proved to be one of the most galvanising politicians in a generation. Now Childhood continue the trend. Their debut, 2014's 'Lacuna', was a shoegaze-infused slice of indie-pop, hinting at something more exploratory. But a full-blown '70s Motown makeover wasn't anticipated.

The record wears its influences proudly. 'Californian Light' is a throwback of falsetto vocals and groovy guitars, 'Cameo' slithers with liquid-smooth melodies, while 'Too Old For My Tears', a funky dancefloor filler, showcases a group talented beyond their years. 'Universal High' is the reinvention we never knew we needed. **Thomas Smith**



### STEVIE

### WONDER

*'Songs In The Key Of Life'*

A mind-melting odyssey through soul, jazz and pop that still sounds fresh today.





# Sheer Magic

**After three brilliant EPs, the Philadelphia punks unleash their debut and it's a hard-rocking classic with a big heart**

in the gut from the get-go. These 12 songs make sense in uninterrupted sequence, hung together on Kyle Seely's lightning-fingered lead guitar, his brother Hart's bass and Tina Halladay's vocal, which switches from sweet to savage in an instant. There are blasts of politics and protest: Seely's

**SHEER MAG**

*Need To Feel Your Love*



**ROCK RIFFS LOVE**



buzzing riff on opener 'Meet Me In The Street' tees up a story of the violence that unfolded during Donald Trump's inauguration. You'll think of AC/DC as the

guitars crunch, but Halladay's soulful screams of "*Justice for all*" offer a reminder that Sheer Mag are a big-hearted band.

'Need To Feel Your Love' is crammed full of energy, desire and that indefinable cool any great rock band must have, bursting from every angle. This album feels like a celebration, and Sheer Mag sure deserve one. **Ben Homewood**

SOMETIMES good rock 'n' roll records are all about feel, and Philadelphia five-piece Sheer Mag's debut is a case in point. The first hint comes from its cover, which depicts an aeroplane heading through blackened clouds towards a faraway sun, the band's logo in the top left corner. It has the instant impact of a classic rock sleeve, the kind you'd see a balding guy sporting on a faded T-shirt.

Intuition proves true. This is a record that thwacks you right



Sheer Mag (l-r): Matt Palmer, Hart Seely, Tina Halladay, Kyle Seely, Ian Dykstra

# Teenage dream

**This 18-year-old's politically charged debut is a powerful love letter to the youth**

**DECLAN MCKENNA**

*What Do You Think About The Car?*



**ROCK RIFFS LOVE**



WINNING THE Glastonbury Emerging Talent Competition at 15, Declan McKenna was swiftly hyped as a musical prodigy. His debut single 'Brazil' helped – it's a piece of jaunty, jangly indie-pop on the surface, but with lyrics that take a dig at corruption within football organisation FIFA. Right from the off, it was obvious McKenna's teenagehood didn't make him

a slave to any stereotypes.

On debut album 'What Do You Think About The Car?', there's swagger to McKenna's delivery but no cockiness. Instead, he narrates his innermost feelings on everything from politics ('Isombard') to the media's treatment of transgender suicide ('Paracetamol') with subtlety and skill. Standout 'Make Me Your Queen' is a rare moment of intimacy as he laments the ache of unrequited love, again with a delicacy and wisdom beyond his years.

To all intents and purposes McKenna is a teen breakout star, but describing him that way feels reductive after listening to his debut, on which he proves himself a serious lyricist who deserves more than to be put in a box. **Thea De Gallier**



PHOTOS: SOPHIE GREEN, MARIE LIN

# FILM

## A great escape

**Packing heart, visual flair and the acting debut of a certain Harry Styles, war movies don't get more gripping than this Christopher Nolan epic**

### DUNKIRK

12A Tom Hardy, Kenneth Branagh, Harry Styles



EPIC INTENSE MUST-WATCH

FROM *PEARL HARBOUR* TO *Saving Private Ryan*, Hollywood often trumpets the glory of war and America's involvement. But *Dunkirk* offers a British perspective, avoiding gung-ho bombast to focus on the camaraderie of those simply trying to safeguard their passage home. It's a moving journey, and a groundbreaking spin on an often tired genre.

*Dunkirk* is the work of Christopher Nolan, a directing

great who had much to lose when taking on the job. Firstly, the story he tells – British soldiers trapped on French beaches escaping with the help of hundreds of private boats from back home – has been told countless times before. And he then brings a mismatched ensemble cast of huge names (Tom Hardy, Cillian Murphy and Kenneth Branagh, who all make brief but much-anticipated appearances) and untested new talent: Harry Styles here takes a break from pop superstardom to make his much-fêted acting debut, as critics sharpen their knives. If *Dunkirk* faltered even slightly, the naysayers would be ready to pounce.

But Nolan's epic delivers on all fronts – including Styles' impressive big screen debut. There's no glorifying of war, no needless thirst for blood, no pointlessly explosive, budget-busting scenes. *Dunkirk* instead zooms up close to the psychological impact of conflict. Each fraught

exchange and snapshot of battle is rooted to the human stories developing on those beaches, all of which hang on a knife edge.

As with Nolan's previous classics (2008's *The Dark Knight*, 2010's *Inception*), this is a thrill-packed, nail-biting watch. Dialogue is used sparingly. Instead, its focus is on the frail, often speechless tension as soldiers fight for their lives. Hans Zimmer's haunting orchestral score only adds to the drama, working in sync with each passing gunshot. It's a visual experience unlike any other. See *Dunkirk* on the biggest IMAX screen you can find. **Dan Brightmore**

## STRANGE & TRUE

Director Nolan compared casting Harry Styles to picking Heath Ledger as the Joker in *The Dark Knight*. "I have to trust my instincts and Harry was perfect for this part," he told EW.

Harry Styles (left) makes his film debut in *Dunkirk*



### Cillian Murphy

**What was your reaction when Christopher Nolan approached you with the *Dunkirk* script?**

"I was knocked out by it. My character (known only as the 'shivering soldier') represents something experienced by thousands of troops: the emotional and psychological toll war can have. We meet him picked up by a civilian ship crossing the English Channel to evacuate soldiers at Dunkirk. He's survived an experience that's mind-alteringly horrific, only to be told, 'Actually, we're just heading back into it.'"

**What was it like to be on set with live explosives going off around you and planes flying overhead?**

"The craziest thing is that Chris [Nolan] is absolutely calm. No panic. No one is worried about explosions or planes hitting the water because all of it becomes normalised."

**What can audiences expect when they experience the film in the cinema?**

"I hope the film takes people on an exciting, visceral journey but that they're also moved by the human story anchoring it all. At its heart, it's a film about courage and survival and the triumph of the human spirit."





# Willow Robinson

Soothing and sweeping Americana-tinged folk

AHEAD OF HIS ROOFTOP gig at NME CineJam – our season of film and music events – the Herefordshire-raised, LA-based musician took some time out to talk coming of age, Quentin Tarantino and landing Oasis's former manager...

### What were your musical ambitions growing up in Herefordshire?

"I always wanted to be the lead guitarist in a big rock band. I never wanted to be a solo artist at all. I didn't even sing until I was about 18. It was always guitar. But once I did start singing on my own, it opened a new world and I was like, 'S\*\*t, there's a lot more to achieve here.'"

### How did you get involved with Creation Records boss and former Oasis manager Alan McGee?

"He owns an old church in Wales [The Tabernacle] that puts on live music and my mum basically forced me onstage to sing. Alan was watching... He just came up to me and said, 'Do you want a manager?' I was like, 'What the f\*\*k?'"

### Your last single 'Ocean Blue' is an epic folk song – what's the story behind it?

"I wrote it with my friend who I was in a duo with. He played the first verse to me and it had this great mood. I went off and wrote the chorus and it just fitted so well. It's about coming of age and how the reality is harsher than you expect. But in the end, everything always resolves itself."

### Are you aiming for that big production now?

"Yeah, I always want to be diverse in what I produce but I do like that sound. Like, working on a film soundtrack with Quentin Tarantino would be sick. He loves his crunchy guitars, but I think [film composer] Hans Zimmer has that sound wrapped up."

**Alex Flood**

## Best track STRANGE & TRUE

### OCEAN BLUE

A country-blues ballad stuffed with jazzy licks and soulful harmonies.

Willow's dad Bruce Robinson wrote and directed the cult 1987 film *Withnail And I*.

### DETAILS

**From:** Herefordshire

**Social:** @WillowRobinson

**Buy:** Debut EP 'Ocean Blue' is out now

**Live:** NME CineJam, Rooftop Film Club, Peckham (July 26)





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JAH SHAKA**
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- WED 9 AUG YUNGEN / NADIA ROSE / ABRA CADABRA / BELLY SQUAD  
LISA MERCEDEZ / SPECIAL GUEST: KOJO FUNDS**
- FRI 11 AUG ZIGGY MARLEY / JESSE ROYAL / NESBETH**
- SAT 12 AUG OMI / CHRIS MARTIN / JAH 9 / QUEEN IFRIKA / TONY REBEL  
CAPITAL LETTERS / REGGAE REGULAR**
- SUN 13 AUG PROTOJE / STYLO G / CADENZA / PRYNCE MINI**

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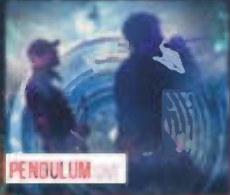
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Day 02 tickets selling fast: [southwestfour.com](http://southwestfour.com)





# live

THIS WEEK'S BEST TICKETS AND GIGS



## Marshall matters

**In just over a month, Eminem plays his first UK shows in three years – don't miss him**

EARLIER THIS YEAR, A new definition of the word 'stan' was added to the Oxford English Dictionary after Eminem fans' usage of it became so widespread. So pronounced is Marshall Mathers III's cultural impact that his song about

an obsessive fan has turned 'stan' into the legitimate term for super-fans.

Most Eminem stans will already have their tickets for Reading & Leeds Festival 2017 – the Detroit rapper is headlining alongside Muse and Kasabian – but tickets are still going for stragglers. Rumours are hotting up that Mathers' long-awaited ninth album is coming soon, so it's likely we'll hear some new

stuff alongside his setlist of banging chart-toppers like 'Lose Yourself' and 'Without Me'

Elsewhere, this year's line-up is as eclectic as ever: Liam Gallagher, Migos and Bastille will all hit up the main stage, while the *NME*/BBC Radio 1 stage will see headline slots from Californian pop sisters Haim, Aussie electro dude Flume, and Surrey's alt-rockers You Me At Six.

**READING & LEEDS FESTIVAL**

**ON SALE NOW**

Little John's Farm, Reading, and Bramham Park, Leeds

**AUGUST 25-27**

**LINE-UP HIGHLIGHTS:**

Eminem, Wiley, Kasabian, Giggs, Muse, Liam Gallagher, Haim, Bastille, Halsey, Glass Animals, Flume, Mura Masa, Ray BLK

**TICKETS:** £205 weekend camping, day tickets £65.





**ON SALE  
NOW**

## FLEET FOXES

Seattle folk lads

### NOVEMBER

**Thu 23** O2 Apollo,  
Manchester

**Fri 24** Civic Hall,  
Wolverhampton

**Sun 26 & Mon 27** O2  
Academy Brixton, London

**Wed 29** O2 Guildhall,  
Southampton

**TELL ME MORE:** After a five-year hiatus, Robin Pecknold's crew are back with their most complex, beautiful stuff to date.

**TICKETS:** £36.40-£38.80



## TLC

No scrubs allowed

### NOVEMBER

**Sun 5** BIC, Bournemouth

**Wed 8** O2 Apollo,  
Manchester

**Thu 9** SEC Armadillo,  
Glasgow

**Sat 11** Motorpoint  
Arena, Cardiff

**Mon 13** Eventim  
Apollo, London

**TELL ME MORE:** The women behind 'Waterfalls' recently put out the Kickstarter-funded 'TLC'.

**TICKETS:** £35-£40





**BRYSON TILLER**

Kentucky R&B man

**NOVEMBER**

**Mon 20** O2 Academy, Glasgow

**Wed 22 & Fri 24** O2 Academy, Birmingham

**Sat 25** Victoria Warehouse, Manchester

**Mon 27 & Tue 28** Eventim Apollo, London

**DECEMBER**

**Fri 1** Victoria Warehouse, Manchester

**TELL ME MORE:**

He recently hit the US Number One with new album 'True To Self'.

**TICKETS:** £27.50-£35



**WILL JOSEPH COOK**

Dreamy pop dude

**OCTOBER**

**Tue 17** The Haunt, Brighton

**Wed 18** Moles Club, Bath

**Thu 19** Esquires, Bedford

**Sat 21** Electric Ballroom, London

**Sun 22** The Mash House, Edinburgh

**Mon 23** Brudenell Social Club, Leeds

**Tue 24** Dryden Street Social, Leicester

**TELL ME MORE:** Cook recently toured with Peace for Topman On Tour With NME. It was well good.

**TICKETS:** £9.90-£14.30





# THE WEEK'S BEST GIGS

## BEZ

Sat 22 Moth Club, London

## BILLIE MARTEN

Fri 21 The Club, Harrogate

## BONNIE PRINCE BILLY

Thu 27 Union Chapel, London

## DEAP VALLY

Fri 21 The Venue, Derby

## DMA'S

Tue 25 The 1865, Southampton  
Wed 26 The Plug, Sheffield

## THE FALL

Thu 27 100 Club, London

## FEIST

Thu 27 O2 Shepherd's Bush Empire, London

## FRANCOBOLLO

Mon 24 Rough Trade East, London  
Tue 25 Rough Trade, Nottingham

## GARY NUMAN

Thu 27 Exhibition Centre, Liverpool

## JAKE BUGG

Thu 27 Times Square, Newcastle

## JAMES VINCENT MCMORROW

Mon 24, Tue 25 & Wed 26 Village Underground, London

## JESS GLYNNE

Sat 22 Racecourse, Newbury

## JESSIE REYEZ

Tue 25 Hoxton Square Bar & Kitchen, London

## KATE NASH

Wed 26 The Limelight, Belfast

## LAURA MVULA

Fri 21 Barbican Centre, London

## LITTLE SIMZ

Tue 25 KOKO, London

## LUCY ROSE

Fri 21 Arnolfini, Bristol

## MALEEK BERRY

Thu 27 Scala, London

## SEAN PAUL

Fri 21 Captains Bar, Edinburgh

## THE SHERLOCKS

Fri 21 Ku Bar, Stockton-on-Tees

## SLAVES

Sat 22 Dreamland, Margate

## THE SUGARHILL GANG

Thu 27 The Apex, Bury St Edmunds

## TOPLOADER

Sun 23 Princess Pavilion and Gyllyngdune Gardens, Falmouth

## WE ARE SCIENTISTS

Fri 21 Warehouse 23, Wakefield  
Sun 23 O2 Academy, Leicester



## THE INDIEN (LIVE) + WHIPLASH (SCREENING)

Sun 23 Rooftop Film Club, London

### TICKETS:

From £15 at [rooftopfilmclub.com/london](http://rooftopfilmclub.com/london)



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# SOUNDTRACK OF MY LIFE

## Steve Davis

Snooker player, prog fanatic and techno titan

### THE FIRST SONG I REMEMBER HEARING

**THE TORNADOS**  
*Telstar*

"It's very hard for me to remember – I have a really bad memory. That's probably a good thing for a snooker player and a sportsperson – you can forget all the bad moments that happen. I do remember hearing 'Telstar', which was an early electronic single that was in the charts, about a satellite. That was quite catchy."

### THE SONG THAT GOT ME INTERESTED IN MUSIC

**UNIT 4 + 2**  
*Concrete & Clay*

"It seemed a bit different to everything else that was around. One of the people in Unit 4 + 2 was a guy called Russ Ballard who went on to join a band called Argent, which I went on to like when I was older. Perhaps he was involved in the writing – that may have been what made my ears prick up."



UNIT 4+2

### THE FIRST SINGLE I BOUGHT

**NEIL YOUNG**  
*Heart Of Gold*

"I just loved it. At that stage I had pocket money, but I didn't want to blow it all on the album so I just bought the single. I got that from a record shop in Woolwich."

### THE SONG THAT MAKES ME DANCE

**CYRUS**  
*Inversion*

"It's a dub techno record from a legendary label and artist called Basic Channel from Berlin, but they also put out music as Cyrus. They're the grandfathers of dub techno – it's not trance, but it's trancelike. It goes on for quite a while – it's a very infectious piece of music. You have to listen to it!"

### THE FIRST GIG I WENT TO

**GENTLE GIANT**  
*London Theatre Royal, 1974*

"They became my favourite prog rock artist. While most people went down the road of Yes and Genesis, I much preferred Gentle Giant. I thought they were a lot more inventive."



ARGENT

### THE FIRST ALBUM I BOUGHT

**ARGENT**  
*In Deep*

"It was progressive rock, but not like how prog rock turned out in the end. They had a bit more about them. The first proggy track I ever liked was Argent's 'Hold Your Head Up' – it had a long keyboard solo in it. I'd never heard anyone go off on one like that. It was different to what was going on in the charts."

### THE SONG I CAN NO LONGER LISTEN TO

**CHAS & DAVE**  
*Snooker Loopy*

"I don't dislike it – but who'd have thought I'd have been a pop star with Chas & Dave and got to Number 6? We were ahead of Madonna and Whitney Houston in the charts! I'm not pooh-poohing it, but I feel like it's been done to death."

**Steve Davis DJs at Standon Calling festival, July 27-30**

GO TO NME.COM FOR MORE SOUNDTRACKS



The wisdom of the **NME** archives

**THIS WEEK**  
**BERNARD SUMNER**  
*New Order*  
July 23, 1983

"Being hip or not is a f\*\*king load of sh\*t. People shouldn't be afraid of expressing themselves."



INTERVIEW: LEONIE COOPER. PHOTOS: GETTY IMAGES. REX FEATURES