

# REVIEW OF THE YEAR ISSUE

# NME



**MUSIC**  
**FILM**  
**STYLE**

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**BEST ALBUM**   **THE YEAR OF OUR LORDE**   **BEST TRACK**

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# NME

## Hello...



I SAY THIS EVERY YEAR, and I always mean it, but this year I really, really mean it – 2017 was a *great* year for music. So many excellent albums, so many excellent tracks. As ever, we've compiled them controversial lists that will make some of you happy and some of you mad.

Something that we can hopefully all agree on is that much of the rest of 2017 has been monumentally awful. Donald Trump is exactly the kind of wand we imagined he would be when he became President of America, and our own leader, Theresa May, is a turd that needs flushing down the golden pan of Downing Street.

Sadly, chief s\*\*t-kicker Jeremy Corbyn didn't become PM in June, but don't think there wasn't a revolution – it happened, and you were all part of it. One day you'll be in charge, and the world will be a better place for it.

Back to music, and this week's cover star basically owned the year. Lorde released the best album and the best track, and in our world exclusive interview she tells us exactly how she did it. The full conversation is on our website, as are the full lists. Have a read, have a listen, have a debate...

**MIKE WILLIAMS**  
Editor-in-Chief  
@itsmikelike

Oh boy, Charli XCX has done well, very well, in NME's Tracks Of The Year p31



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## Review of the year issue

Albums. Tracks. Films. TV shows. And plenty, plenty, plenty more on NME.com.

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# AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

## GORILLAZ

*Humanz (picture disc)*

First-ever picture disc release of Gorillaz's latest album.

As if their vivid, guest-packed pop wasn't interactive enough, now you can witness Noodle spinning on a turntable.

**Why so special?** It's one of the year's best albums, and this is the most eye-catching format it's been released on.



## THE KILLS

*Black Rooster EP*

Uncompromising duo The Kills first blew minds in 2002 with this brilliant debut EP, a serious sign of intent.

**Why so special?** The already ferocious release is getting fiercer, as it's pressed on hot-red vinyl.



# The s\*\*t-hottest Black Friday records

On November 24, the good people at Record Store Day will be getting stuck into the Black Friday celebrations and putting out these drool-worthy vinyl rarities

Head to [recordstoreday.co.uk/home](http://recordstoreday.co.uk/home) to find a shop near you

WORDS: JAMIE MILTON



## AT THE DRIVE IN

*Diamanté EP*

ATDI fans waited 17 years for new material. Then came this year's comeback album 'in•ter•a•li•a', and now there are three more fresh tracks. 'Point Of Demarkation', 'Amid Ethics' and 'Despondent At High Noon' were all recorded in Hamburg earlier this year.

**Why so special?** All. New. Material.



## TORI AMOS

*Native Invader Russia*

Four-track snapshot of Amos' album 'Native Invader'. The labels are in Russian, and it's pressed on orange vinyl.

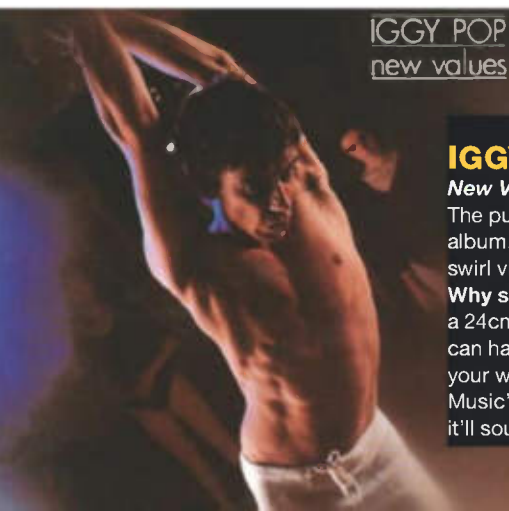
**Why so special?** It's a unique collector's item for Amosheads.

## ANGER MUSE FEAT. RUN THE JEWELS AND BIG BOI

*Chase Me*

Standout from the killer *Baby Driver* soundtrack. Producer Danger Mouse teams up with firebreathing rap duo Run The Jewels, and ex-Outkast star Big Boi gets involved for good measure. There are explicit, clean and a cappella versions.

**Why so special?** It's limited to 2,000 copies, so your best chance of nabbing one is via a high-speed chase.



IGGY POP  
*new values*

## IGGY POP

*New Values*

The punk pioneer's 1979 fourth album, released in blue-black swirl vinyl, with a gatefold cover.

**Why so special?** It comes with a 24cm x 24cm poster, so you can have a giant topless Iggy on your wall. And it's part of Friday Music's 'audiophile' series, so it'll sound *suuuper* good.

MUSIC FROM THE MOTION PICTURE  
**BABY DRIVER**

Dua Lipa won Best New Artist at the VO5 NME Awards 2017



# Vote vote vote

And do it now now now, for the VO5 NME Awards 2018

## VO5 NME AWARDS 2018

### These are the categories

#### BEST BRITISH BAND

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#### BEST INTERNATIONAL BAND

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#### BEST BRITISH SOLO ARTIST

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#### BEST TRACK

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**Estrella Galicia**

#### BEST FILM

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#### BEST INTERNATIONAL SOLO ARTIST

#### BEST NEW ARTIST

#### BEST ALBUM

#### BEST LIVE BAND

#### BEST VIDEO

#### BEST FESTIVAL

#### BEST TV SERIES

#### MUSIC MOMENT OF THE YEAR

#### BEST FESTIVAL HEADLINER

#### BEST SMALL FESTIVAL

#### VILLAIN OF THE YEAR

#### HERO OF THE YEAR

#### WORST BAND

#### BEST REISSUE

#### BEST MUSIC FILM

#### BEST BOOK

#### BEST MIXTAPE

TO VOTE, AND FOR A CHANCE TO WIN TWO TICKETS: GO TO [NME.COM/AWARDS](http://NME.COM/AWARDS)



**SHARON OSBOURNE**  
Dropped an F-bomb on *The X Factor*. The show's best moment for years.



**WILL FERRELL**  
Belatedly found out about Mark Wahlberg's third nipple. Kinda like an early Christmas present.



**MORRISSEY**  
Defended Kevin Spacey and Harvey Weinstein, became the least acceptable he's ever been.



**PLASTIC**  
Outed on *Blue Planet II* as a destroyer of oceans and the stuff in them. It's bad s\*\*t and you don't need it.




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just get  
brighter?



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# RIP Lil Peep

The rapper died, aged 21, on November 15

WHEN HE DIED ON November 15 at the age of 21, Lil Peep's potential and popularity were in the ascendant – as they had been for years. Just prior to the release of his debut album 'Come Over When You're Sober, Pt. 1', the rapper said David Bowie was his "biggest inspiration", Frank Ocean his "musical idol" and divisive rapper RIFF RAFF "a role model". He added, "I'd love to be the new Kurt Cobain."

Peep was born Gustav Åhr in Pennsylvania and grew up in Long Island, New York. His parents were both Harvard graduates turned teachers. He told *The Times*: "I always got good grades, I just didn't go to school much. I didn't like it. They let me do my diploma from home, but I always knew I was destined to do something creative, so I didn't care."

Alongside his blossoming music career he became an immediately recognisable Instagram star thanks to his face tattoos, which included "Get cake, die young" and the title of one of his songs, 'Crybaby'. Thanks to his unique look he was invited to walk the runways in Paris and Milan and was recently shot by renowned photographer Mario Testino for

*V Magazine*. "They all say the same," he told *The Times*. "That I'm edgy."

"Of course it's as much about image as music," he continued, "but you could say the same about rock stars of the past. They were characters. David Bowie is my biggest inspiration. Pretty much the only thing that stayed the same with Bowie was his eyes. Everything else constantly changed, from his sexuality to his songs." Peep nonchalantly came out as bisexual in August.

A member of the Schema Posse and GothBoiClique crews, Lil Peep released his first mixtape in 2015: 'LiL PEEP PART ONE'. He followed this with a flurry of EPs and mixtapes that preceded the release of his debut album proper in August 2017. His videos for hits such as 'White Wine', 'Awful Things' and 'Benz Truck' each had millions of views on YouTube.

Peep's music came to him easily – "It takes me, like, five minutes to make a whole f\*\*king song," he told *The Fader* this year – and this music blended collaged elements of trap, emo, grunge and Southern rock. He sampled artists such as Radiohead and Brand New, and wrote frank lyrics that centred on drug use and mental illness.

His 2016 track 'OMFG' contains the line, "I used to wanna kill myself / Came up, still wanna kill myself / My life is goin' nowhere / I want everyone to know that I don't care". Asked about the song in a *Pitchfork* interview, he commented, "Yeah, it is serious. I suffer from depression and some days I wake up and I'm like, 'F\*\*k, I wish I didn't wake up'... I realised it was just myself – it's a chemical imbalance in my brain. Some days I'll be very down and out, but you won't be able to tell, really, because I don't express that side of myself on social media. That's the side of myself that I express through music. That's my channel for letting all that s\*\*t out." **Larry Bartleet**

## Lil tributes to Lil Peep

**"PEEP HAD SO MUCH MORE TO DO... HE WAS CONSTANTLY INSPIRING ME."** Diplo

**"YOUR MUSIC CHANGED THE WORLD AND IT'LL NEVER BE THE SAME."** Post Malone

**"LIL PEEP FOREVER."** Fall Out Boy's Pete Wentz

**"HE HAD SUCH A BRIGHT FUTURE... HE WAS FEARLESS AND UNFAZED."** RIFF RAFF



Ian McKellen as Gandalf in *The Two Towers*

## Tolkien heads

Amazon is working with JRR Tolkien's estate to bring *Lord Of The Rings* to TV. An anthology series like *Fargo*, perhaps? Hope so. Here are three Tolkien stories the new show could – or should – focus on. Let's get geeky

Viggo Mortensen as Aragorn in *The Two Towers*

### 1 YOUNG ARAGORN

When we meet Aragorn in *Lord Of The Rings*, he's already 87. As a member of a dwindling race of Men called the Dúnedain, he grows taller, is better at fighting and lives far longer than the Men of Gondor or Rohan. Anyway: in his 87 years before *Lord Of The Rings*, he'd done plenty of stuff. He grew up in Rivendell with Elrond under a pseudonym, Estel; he was only told about his royal ancestry aged 20, which is when he also met his future wife, Arwen. He soon went into the wilds to live with the Dúnedain, and aged 25 became friends with the wizard Gandalf. He began keeping an eye on the Shire under the moniker 'Strider' but for decades he served the King of Rohan, Thengel, using the pseudonym Thorongil, during which time he led a fleet of ships to assault the Sauron-friendly Corsairs of Umbar, and killed their lord. It's this period that fans reckon the series might focus on.

**Would it make good TV, though?**

Sure, people love a bit of Aragorn.

Sauron in *The Fellowship Of The Ring*



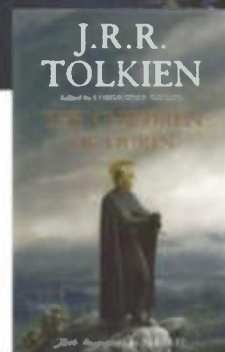
### 2 SAURON VS CELEBRIMBOR AND THE ELVES

In the red corner: Sauron, long before he was publicly known as the big baddie of Middle-earth – at this time he went by the name of Annatar or 'Lord of Gifts', and he was 'friends' with elves, dwarves and men.

In the blue corner: elf-lord Celebrimbor, grandson of Fëanor and friend of the dwarves in Khazad-dûm. When Sauron arrives in Eregion (west of Moria), he feigns benevolence and teaches Celebrimbor to craft rings of power – seven for the dwarf lords and nine for the kings of men. In secret, Celebrimbor also crafts three for the elves, which are kept separate from Sauron's corrupting influence. Sauron crafts the One Ring and tries to dominate the owners of all the Rings of Power, but is furious to discover both the existence of the elvish rings and his inability to control them. With the elves now aware of Sauron's true evil self, a bitter war begins that results in the death of Celebrimbor. During this time Sauron manages to gain control of the nine rings of men, but thanks to the intervention of the kingdom of Númenor, he ultimately fails, and is later forced to retreat to Mordor.

**Would it make good TV, though?**

Quintessential *LOTR* vibes with a villain we already love to hate, so yeah.



### 3 THE CHILDREN OF HURIN

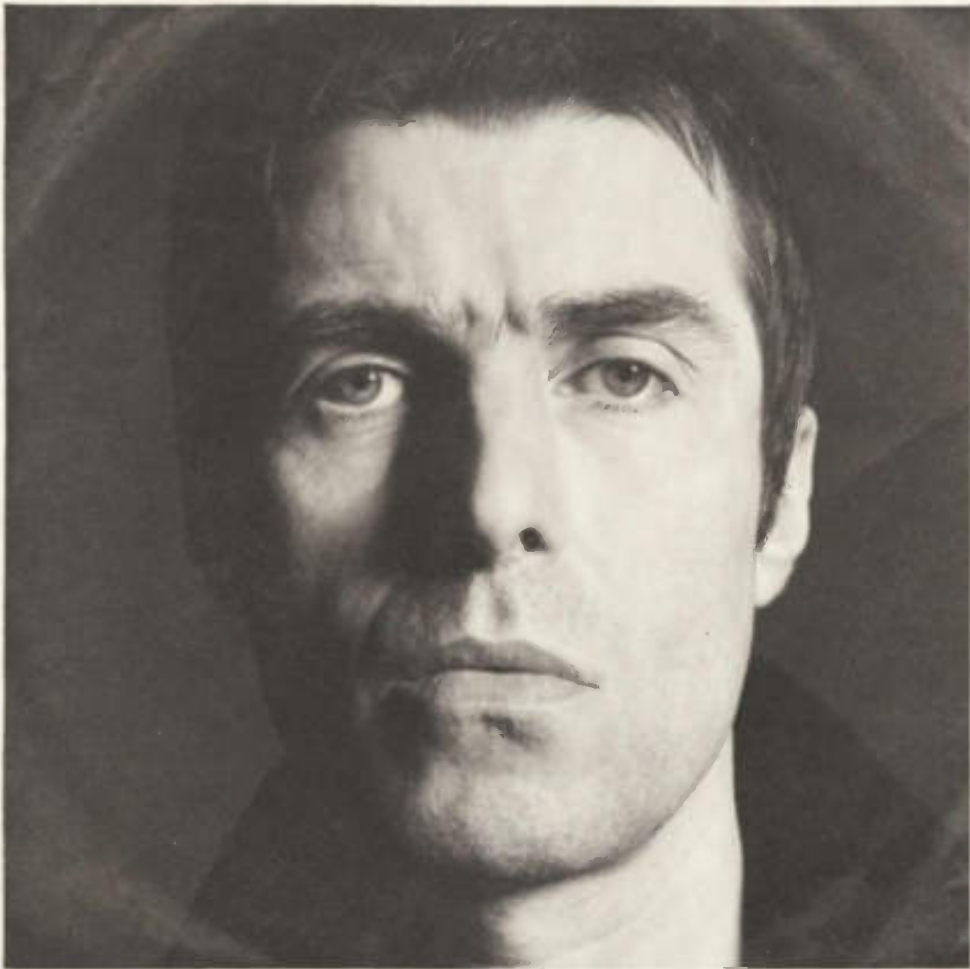
A recently published Tolkien book. It's far darker than other Tolkien material, with something like the tone of *Beowulf*, and it takes place in Tolkien's First Age.

This epic tale follows the children of a powerful hero called Húrin, but particularly the exploits of his son Túrin. When Húrin is captured by the most evil being in existence, Morgoth, Túrin is sent by his mother to be fostered by the elves of Doriath. Unbeknown to him, his mother gives birth to a daughter months later. Túrin has plenty of adventures – living in exile with outlaws, serving kings as a general and counsel-giver. He accidentally kills his friend and goes a bit mad; he gains a nemesis in a dragon called Glaurung; he sleeps with his sister without realising who she is, and when they find out they both kill themselves. It's really cheery.

**Would it make good TV, though?**

It'd be a curveball choice, but it'd be epic.

**RIZE PRESENTS**



# **LIAM GALLAGHER**

PLUS MORE ARTISTS TO BE ANNOUNCED

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L-r: Ronsel (Jason Mitchell) and Jamie (Garrett Hedlund)

# Clear as mud

Allow the cast and director of Netflix's unflinching new drama *Mudbound* to unravel its intricacies

## IT'S ABOUT TWO VERY DIFFERENT FAMILIES

**Dee Rees (director):** "It's an interesting black story told from different points of view. That's what I was drawn to – specifically the inner monologues versus the dialogue between characters. It's a dark, symbiotic relationship between two families showing how they're connected because of trauma, disinheritance, feelings of economic disparity, motherhood – and also, they're rooted to the land. They're all stuck in the muck."

## IT'LL TEACH YOU ABOUT AMERICAN HISTORY

**Carey Mulligan (stifled housewife, Laura):** "I hadn't thought about the fact that there – of course – were black soldiers fighting for America in the war, risking their lives... and the survivors coming home and being treated the way they were. I hadn't imagined it – I've never seen a picture of a black soldier in the war. To learn that when they returned from war they returned into segregation and were treated differently to their white counterparts was really shocking."

## MARY J BLIGE HAD TO "SHATTER BUSINESS MARY" TO PLAY FLORENCE

**Mary J Blige (former midwife, Florence):** "'Mary J Blige' is manufactured, material, vain. Once I saw Florence's wardrobe, I found that I couldn't wear any lace fronts, I couldn't get a perm, and I couldn't wear lashes or wear nails. I had to shatter the manufactured 'business Mary'. Once I shattered her it was easy for me to say, 'You know what, I'm gonna give every piece of darkness that I'm dealing with right now' – because I have

some challenges in my life as well, I'm in the middle of a divorce – 'I'm gonna give you all of this sadness and insecurity and feeling inferior. But I'm also gonna give you Mary's strength, so you can have all these different things.' Once I committed to Florence, Florence actually started saving Mary's life."

## ADAM SANDLER HELPED GET THE FILM PICKED UP

**Dee Rees:** "He saw the film and got [Netflix's chief content

officer] Ted Sarandos to watch. If it weren't for Netflix, this film wouldn't be seen right now. The studios were afraid of this film. They had reduced it and made it very small. They focused it just on race, but this is a film about family. This is a film about citizenship, about country. And I think Netflix is forcing people to think more expansively about the material."

## JONATHAN BANKS STRUGGLED PLAYING THE RACIST PAPPY

**Jason Mitchell (racially abused veteran, Ronsel):** "[Jonathan is] just the sweetest guy. He takes the craft so seriously, but at the same time it breaks him to have to do things, like the day that he has to drop the N-bomb on me, right to my face as I'm trying to walk out of that door – oh, so tough for him. He was like, 'I've got a few of these in me and then... I can't keep doing this.'"

**Garrett Hedlund (PTSD-struck veteran, Jamie):** "At the end of that scene, I walked into the hotel and he was just sitting there, and nobody was in the hotel bar. I just walked up, and he goes, 'You guys just did something that you're gonna be proud of for the rest of your life.'"

*Mudbound* is on Netflix now



Florence (Mary J Blige), Hap (Rob Morgan) and their family



L-r: Florence (Mary J Blige) and Laura (Carey Mulligan)



Pappy (Jonathan Banks)

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MINI INTERVIEW



**JAMES BAY**  
No longer has a hat

**What's the latest with you, James Bay?**  
"I've been making the new album, which I'm very happy to say is nearly ready. The thing that really caught me by surprise is that I sat down to write this album towards the end of last year and it just came flooding out. It's a time ago that I put songs out, so I'm very close to that."

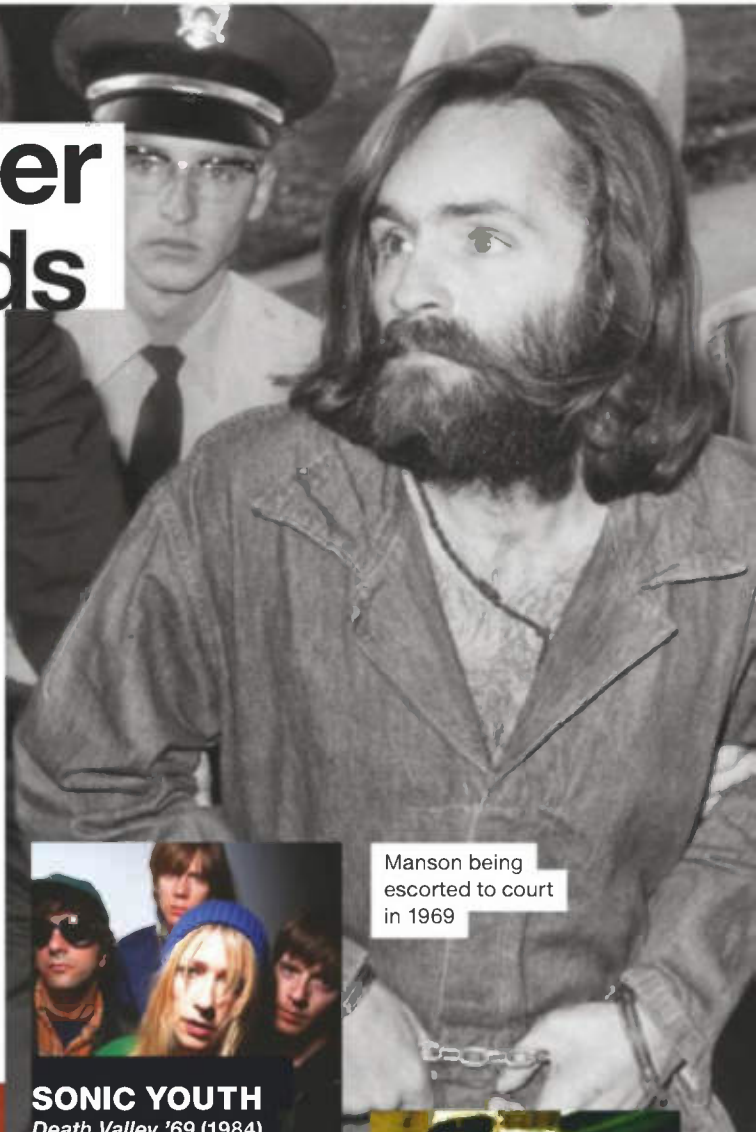
**What's the vibe with your new album?**  
"It takes my sound to a new place. I've got a new look, a new sound. I fancied a new chapter. The best way I could put it is that I've been listening to other stuff. I got deep into Frank Ocean, LCD Soundsystem, Chance The Rapper, a load of David Bowie, Lorde. All of these sounds that don't really relate to the first album but hugely relate to this album. I'm really excited for people to hear that and some familiar moments too."

**Have you ditched your guitar then?**  
"Weirdly, because it's my thing, I've managed to get guitar in there somehow – but maybe it isn't as easy to tell. It's been exciting to deliver that, but I'll still be up there with a guitar in hand."

# Murder ballads

Notorious cult killer Charles Manson, who died last week, has been a figure of morbid fascination for bands for years

LAST SUNDAY, AFTER an unrepentant life behind bars, Charles Manson died aged 83. The Tate murders of 1969 – a symbol of the hippy dream gone bad, and the soul-corrupting power of music when fed through the mind of a madman – were despicable. Yet bands have long been fascinated with Manson, either through perverse admiration or a desire to borrow his evil allure. These, then, are some songs that reference his murderous ways.



Manson being escorted to court in 1969



**SONIC YOUTH**  
*Death Valley '69* (1984)

Inspired by the hiding place Manson planned for him and his followers to retreat to when the race war he was predicting broke out. The "Sadie" mentioned in the lyrics is Susan Atkins who, when part of the Manson Family, was known as 'Sexy Sadie'.



**MARILYN MANSON**  
*The Beautiful People* (1996)

Several bands have taken their names from references to Manson and his Family – Kasabian, for instance, are named after Linda Kasabian, a Family member and witness for the prosecution at the Manson Family trials. But most famously, Marilyn Manson stole his stage name from the cult leader. 'The Beautiful People' refers to "How does it feel to be one of the beautiful people?" being written, in blood, on one of the doors at the scene of the Tate murders.



**THE BEACH BOYS**  
*Never Learn Not To Love* (1969)

Drummer Dennis Wilson loved a song Manson had written ('Cease To Exist') so much he convinced The Beach Boys to record it, albeit as the renamed 'Never Learn Not To Love' and with the original title lyric changed to "cease to resist". The song is credited to Wilson, who convinced Manson to give up his writing credit since he owed Dennis money for crashing his mansion when Manson and his Family took up residence there.



10050 Cielo Drive

**NINE INCH NAILS**  
*Gave Up* (1992)

Hoping to capture a little of the murderous atmosphere of the place, Trent Reznor recorded much of NIN's 1994 album 'The Downward Spiral' at 10050 Cielo Drive. He recorded the video for 'Gave Up' there too.

# SKIP TO BLACK FRIYAY

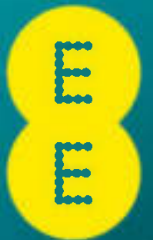
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# ON THE RECORD

BIG OPINIONS. NO FILTER.



THIS WEEK

## When they're amazing, music docs are the most powerful art form

HAVE YOU EVER GOT OUT of the cinema and wanted to form a band, dye your hair bright pink and time-travel to a scuzzy, cider-soaked festival field at some point in 1992 (not necessarily in that order)? Well if you haven't, you might just after watching *L7: Pretend That We're Dead*. A fun, funny and endlessly entertaining rock doc full of vintage camcorder footage shot by the band, it tells the story of one of the most important guitar groups of the 1990s. Now, 25 years after their peak, L7 might not be spoken about in such reverential tones as the likes of Nirvana, but their hard-riffing sounds and hard-living lifestyle were as crucial to the story of rock'n'roll as anything Kurt Cobain ever did.

When L7 are remembered

now it's usually for the time vocalist Donita Sparks chucked her used tampon into the crowd at Reading Festival in retaliation for the audience pelting them with mud. Though an iconic moment in itself, *L7: Pretend That We're Dead* shows there was so much more to the four-piece than competitive Tampax-slinging, not least the tunes, which were heavy, sludgy and powerfully political. "Got so much clit / She don't need no balls," went 1990's anthemic 'Fast And Frightening', a female-led kick in the testosterone-heavy scrotum of rock and metal, genres which were as macho then as they remain in 2017.

**"L7's sounds were as crucial as anything Kurt Cobain ever did"**

L7, stars of new doc *L7: Pretend That We're Dead*



The film was screened as part of the Doc'n Roll Festival which shows mostly crowd-funded music films, passion projects by fans and first-time filmmakers. This year I got to indulge my inner movie geek as well as my music nerd, acting as a jury member and sifting through hours of films to pick my fave. Of the movies that were eligible, my own personal winner was *The Allins*, which tells the very strange tale of the family of original shock rocker GG Allin – the punk frontman who guzzled drugs like they were Haribo, got fully naked onstage and regularly smeared himself with his own s\*\*te during gigs. Michael Bubl e he was most certainly not.

The film, though, which looks at the lives of his mother

and brother almost a quarter of a century after his death, showed a broken family trying to repair itself after the loss of a brother and a son. Tender, tragic and sometimes quite hilarious, it's one of those films that'll make you feel all warm inside, while you simultaneously reach for the hand sanitiser. Like all the best music documentaries, such as *Searching For Sugar Man*, *Anvill!*, *Kurt & Courtney*, *Supersonic* and *20,000 Days On Earth*, it's the focus on the human story behind the music that makes these films not just extended pop videos but seriously powerful works of art. @leoniemaycooper

### Last W33K IN NUMBERS

**1** Number of oil paintings of a naked Justin Bieber that Macklemore looks at to 'control his orgasm'. TMI.

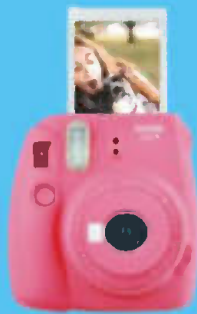
**\$523,033,675** Dosh Coldplay's last world tour pulled in, making it the third highest grossing of all time.

**44** Number of shout-outs to a certain 'Ding-A-Ling' on Stefflon Don and Skepta's quite rude new single of the same name.

**2** Gritters named 'David Plowie' and 'Gritsy Bitsy Teeny Weeny Yellow Anti-Slip Machiney' in a Doncaster poll.



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WITH OMGs



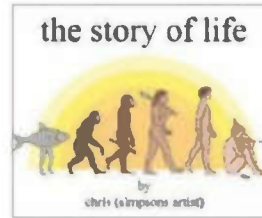
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# THINGS WE LIKE

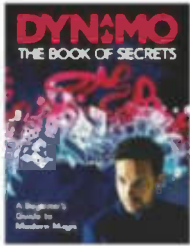
## THIS WEEK'S OBJECTS OF DESIRE



**Badly drawn boy**  
Chris (Simpsons Artist) tells it like it is, kinda, in the lolz *The Story Of Life*.  
£12.99 [amazon.co.uk](http://amazon.co.uk)



**Bomber squad**  
Mary Wyatt's bold bomber jacket will give you the winter steez you deserve.  
£95 [marywyattlondon.com](http://marywyattlondon.com)



**Magic man**  
Dynamo's *The Book of Secrets* is the perfect beginners' guide to magic.  
£9 [amazon.co.uk](http://amazon.co.uk)



**Picture this**  
Get your fave phone pics printed out and popped in a frame. Well arty.  
From £25 [frameclub.co.uk](http://frameclub.co.uk)



**Bottle shop**  
Goose Island has just launched the ultra-rare Bourbon County Brand Stout.  
£20 [beerhawk.co.uk](http://beerhawk.co.uk)



**Comic relief**  
The best film of 2017? See for yourself as *The Big Sick* is on DVD now.  
£9.99 [hmv.com](http://hmv.com)



**Feeling blue**  
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**Wicked game**  
Use PlayLink on the new PS4 game *Hidden Agenda* to solve a murder with your pals.  
£15.99 [game.co.uk](http://game.co.uk)



**Stone love**  
When life gives you lemons, get some yourself some Stone Roses merch.  
£15.95 [nmemerch.com](http://nmemerch.com)



**Boss book**  
Bruce Springsteen's *Born To Run* memoir is now out in paperback.  
£9.99 [in-store at hmv](http://in-store at hmv)



**Short story**  
Comedian Matt Lucas tells his life story in the heartwarming *Little Me*.  
£11.99 [in-store at hmv](http://in-store at hmv)



**All mod cons**  
Miles Kane fronts Fred Perry's new campaign, sporting classic garms like this.  
£100 [fredperry.com](http://fredperry.com)



**Gin thing**  
BULLDOG's London Dry Gin is the perfect tippie to have with a tonic.  
£22 [ocado.com](http://ocado.com)



**Insta karma**  
The Share SP-2 printer turns your smartphone pics into instax shots.  
£99.99 [instax.co.uk](http://instax.co.uk)



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# What's ON your Headphones?

THIS WEEK

## Salisbury

"Its music scene is well renowned"



### < VICTORIA BUENO

18, telemarketing

Listening to:  
**BEYONCÉ**

*If I Were A Boy*  
"She's so powerful and helps women be strong and independent."

**Wearing:** Urban Outfitters jacket, Pretty Little Thing top, Primark jeans, Nike trainers, Hawkins hat.

**Best thing about Salisbury:** "I go to the Carnival every year. It's great."

### PRAISE AWE >

20, student

Listening to:  
**ANDRA DAY**  
*Rise Up*

"She keeps things real. This song means so much to me."

**Wearing:** Primark jacket, top and jeans, bag from TK Maxx.

**Best thing about Salisbury:** "There's loads of museums and it's even close to Stonehenge."



### < ENOCH ONNEN

24, music producer

Listening to:  
**POST MALONE**  
*Mask Off*

"It's such a banger."

**Wearing:** ASOS jacket, Palace hoodie, Topman jeans, Gucci sunglasses.

**Best thing about Salisbury:** "Qudos is the perfect place to go if you're into music and friendly vibes."



### DAN HOLBECH >

29, events manager

Listening to:  
**KUNGS VS COOKIN' ON 3 BURNERS**  
*This Girl*

"I heard it on a night out and it's been my gym tune ever since."

**Wearing:** Crosshatch jacket, hoodie and jeans from TK Maxx, Hobo Jack T-shirt, Ray-Ban sunglasses.

**Best thing about Salisbury:** "Its music scene is well renowned."



PHOTOS: KIMBERLEY EDWARDS

# NME

## ALBUMS OF THE YEAR

2017 has been a bad year for silly things like international relations, basic human decency and not being a massive racist. It's been a good year, though, for really important things like albums. Grime, rock, singer-songwriters with great facial hair – it's all here.

# 20



### PARAMORE AFTER LAUGHTER

Pop went the emos on their fifth album, a deceptively perky release that showcases frontwoman Hayley Williams' struggles with mental health. Sure, tracks like 'Hard Times', 'Fake Happy' and 'Told You So' might sound like an explosion in a 1980s power-pop and new-wave hit factory, but lyrically they deal candidly with anxiety, depression and the s\*\*ttier side of life. The Tennessee band's first release since the return of drummer Zac Farro (who left in 2010), and the departure of bass player Jeremy Davis, meant it was all change in the house of Paramore – yet the result is a band not only refreshed, but refreshingly honest.

### STRANGE & TRUE

Hayley Williams has her own hair colour brand called goodDYeYoung.

# 19



### Best track

**BOREDOM**  
feat. Rex Orange County and Anna Of The North  
Tyler turns screen-glued, persistent malaise into something beautiful.

### TYLER, THE CREATOR FLOWER BOY

Odd Future's former ringleader used to love stirring controversy, but he finally softens up on this fourth album. 'Flower Boy' was originally called 'Scum F\*\*k Flower Boy', only for Tyler to ditch the first two words – a move demonstrative of his transition from trolling, crass rapper to a more human, relatable figure. When released back in July, the song 'Garden Shed' was taken as a 'coming out' announcement. Testament to its strength, however, the record goes way beyond its media-baiting talking points.

# 18



### GORILLAZ HUMANZ

A hypothetical question informed 'Humanz' during its 2016 recording sessions. For the animated band's fifth album, Damon Albarn and Jamie Hewlett asked contributors from Vince Staples to Grace Jones to imagine a night where "everything you believed in was turned on its head". The unsurprisingly nightmarish result is this strangely prophetic soundtrack for Trump's America – but the buoyant optimism of closer 'We Got The Power' suggests there's reason to hope even amid the darkness.

### STRANGE & TRUE

Grace Jones spent four hours ad-libbing her lines for 'Charger'. To choose the right order for her lines, Damon Albarn covered the studio floor with pieces of paper containing the lyrics, and put them into order using the fragments.

# 17



### ALVVAYS ANTISOCIALITES

Honing the crystalline melodies and lyrical bite of their debut, the Canadian janglers returned with this "fantasy breakup arc". On 'Your Type', singer Molly Rankin draws blood – "You're an O and I'm AB" – while 'Plimsoll Punks' finds her raging, "You're the seashell in my sandal that's slicing up my heel". Closer 'Forget About Life' is the highlight, though, pitting dark thoughts against the warmth of basic human connection.



WORDS: LEONIE COOPER, JORDAN BASSETT, JAMIE MILTON, LARRY BARTLETT

16

**KING KRULE  
THE OOZ**

Only Archy Marshall can combine ska, rock'n'roll, sentimental ballads and mystical poems into the same magic potion. The 23-year-old's second album 'The Ooz' finds Marshall just about keeping a lid on his ferocious imagination. Inspired by a break-up and spanning 19 tracks, it's an often miserable record that threatens to outstay its welcome, but there's a magnetic appeal to his tormented tales.

14

**STORMZY  
GANG SIGNS & PRAYER**

Stormzy is a mercurial, complex figure and nowhere is that more apparent than on his acclaimed and commercially massive debut. It's half massive grime bangers – see the Imperial Death March of 'Cold' and the barbed clapbacks that comprise 'Mr Skeng' – and half woozy gospel-influenced tracks such as 'Blinded By Your Grace, Pt. 1', on which he delivers a sincere dedication to God or a lover. No wonder the album went gold in just two weeks; in Stormzy we got us a man who can do both.

**STRANGE & TRUE**

Stormzy got stuck in the women's toilets at the MTV EMA Awards earlier this month.

15

**VINCE STAPLES  
BIG FISH THEORY**

"This is my Afrofuturism," Vince Staples said of 'Big Fish Theory' before its release. The vocally straight-edge 24-year-old's second album is a hulking, paranoid beast featuring experimental producers Flume and Sophie as well as Bon Iver's Justin Vernon, and its guest stars include Damon Albarn and Kendrick Lamar. Dense and avant garde, 'Big Fish Theory' is full of good questions, such as "How I'm supposed to have a good time when death and destruction's all I see?" and "Where the fuck is my Grammy?"

**STRANGE & TRUE**

Last year Staples reviewed a Kentucky chicken shop called Royals Hot Chicken. "If you love your life and you love freedom," he wrote, "then you must visit."



13

**THE NATIONAL  
SLEEP WELL BEAST**

This year The National stuck with what they know – grand, swelling, glorious doom – ramping up the atmos to almost boastful levels on their seventh, wondrous album. Never knowingly shying away from ennui, frontman Matt Berninger plunges himself headfirst into middle-aged misery, with the hushed 'Nobody Else Will Be There' beginning the mournful, 12-song procession that includes the equally chirpy 'Day I Die' and electronica-dabbling 'Guilty Party'. 'Sleep Well Beast' sees the band experimenting more than usual, with the thrashing 'Turtleneck' owing a debt to Pixies rather than the usual Leonard Cohen-shaped suspects.

**LIKE THIS? TRY THIS!**



**LEONARD COHEN**  
Songs Of Leonard Cohen

The Canadian miserabilist set out his stall in his 1967 debut, a majestically morose record that's half a century old but still feels fresh.



# 12



## LOYLE CARNER YESTERDAY'S GONE

Ben Coyle-Larner kicked off 2017 with as much grace and aplomb as his hero Eric Cantona with the release of his devastating debut. 'Yesterday's Gone' is a beautiful, emotional record, but it's also home to high-end bangers such as the thumping 'No CD' and smoky 'Ain't Nothing Changed'. A poem written and read by his mum on 'Sun Of Jean' makes for a highlight with a twist on this Mercury-nominated gem. British hip-hop is in very safe hands indeed.

### Besttrack

#### THE ISLE OF ARRAN

The album's opening track is as powerful as it is beautiful, featuring a sweet soul sample from the 1969 gospel track 'The Lord Will Make A Way'.



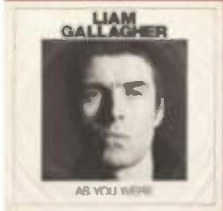
# 11

## ST VINCENT MASSEDUCTION

Gyrating well away from the angularity of her fourth album, this glam-pop confection's title track has St Vincent yelling, "I can't turn off what turns me on". Annie Clark's raw look at the high life – fame, pills, surgery, heartbreak – sees her tearing at old ground with a career-peak vocal ('Young Lover') and moments of stunning clout: "How can anybody have you and lose you," she demands, "and not lose their minds too?"



# 10



## LIAM GALLAGHER AS YOU WERE

We all expected Liam's debut solo album is do well, but not *this* well. Outselling the rest of the UK's Top 10 albums combined on its release in October, 'As You Were' proves that Liam still has just as much clout as he did when Oasis were at the peak of their powers. He wasn't just coasting by on reputation either: this is a thoroughly decent record, featuring anthems with massive singalong choruses such as 'Bold', set-starting big 'uns with gospel choirs ('Wall Of Glass') and gentle weepies such as 'Paper Crown'. Nice one, brother.

## STRONG & TRUE

'As You Were' had the highest first week vinyl sales in the UK for 20 years. Twenty! Madness.



# 9



## WILEY THE GODFATHER

Wiley returned to reclaim the genre he helped to create with a swaggering, self-mythologising 11th album. Jam-packed with knock-out punchlines ("Nuff of dem are spring leg just like frogs / But man ah man are old-school like Joe Bloggs") and dazzling beats, this is a classic grime album full-stop. What makes it even more thrilling is that it's a classic from the man who was there from the start. With 'Godfather', he makes us an offer we can't refuse.



# 8



## LANA DEL REY LUST FOR LIFE

Opening with 'Love', her most grandiose song yet, Lana Del Rey's fourth major-label album sees her practising her usual trick of mixing doo-wop and girl-group sounds with hip-hop and trap influences. Yet this time her usual furrows into darkness are infused with a certain light. The swooning 'Coachella – Woodstock In My Mind' and the gusty 'In My Feelings' skitter along with a devout sassiness while she proves herself part of the most powerful coven in pop by bringing high priestess Stevie Nicks in for a guest spot on 'Beautiful People Beautiful Problems'. A\$AP Rocky shows up for two tunes too. Solid crew – solid album.

### Besttrack

#### LOVE

This is peak Lana, with chords as sweeping as the hem of a ballgown and giddily romantic lyrics. Swoon-o-rama.



7



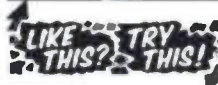
**SZA  
CTRL**

SZA's long-awaited debut was well worth the wait. After songwriting stints for Beyoncé and Rihanna, the Top Dawg signee released an R&B record that is soulful, sex-positive and so intimate it often feels like SZA is baring her soul to you on a girls' night in. The languid, lush 'Drew Barrymore' is pure relationship goals, as she coos, "Somebody get the tacos / Somebody spark the blunt / Let's start the Narcos off at episode one", while 'Prom' shows a deep understanding of millennial pop. Don't take your eyes off her in 2018.

**J HUS  
COMMON SENSE**

In 2015, J Hus was hospitalised following a gang-related incident. In 2016, he found himself behind bars for a weapons charge. Fortunately, 'Common Sense' manages to channel the east Londoner's recent struggles into a positive, vibrant statement of intent. The looming shadow of life on the streets is never far, but on colourful and fully charged singles 'Bouff Daddy' and 'Spirit', J Hus sounds like he's fled the past.

6



**AVELINO  
No Bulls\*\*t**  
A bold and uncompromising mixtape from London's fastest-rising grime talent.

5



**LCD SOUNDSYSTEM  
AMERICAN DREAM**

It's the classic story: band breaks up, gets back together five years later and releases a seminal, career-defining album rather than some cash-cow dross... Oh, wait – that *never* happens. Unless you're LCD Soundsystem, who this summer put out their sublime fourth album, a grown-up club record with the heart and soul of an indie band behind it, as well as a whole lot of love for David Bowie. From meditative opener 'Oh Baby' through to the squelchy techno-lite of 'Tonite', these aren't just songs for dancing – they are songs for living and songs for loving.

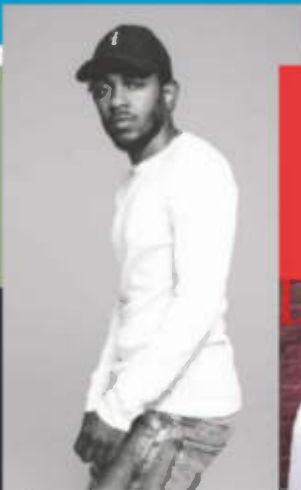
4



**FATHER JOHN MISTY  
PURE COMEDY**

Joshua Tillman's third album under the Father John Misty name takes the temperature of 2017 with grace, humour and the elegance of the 1970s singer-songwriter greats. "Ladies, I hope we don't end up regretting this," he sings on the album's epic title track, a cradle-to-the-grave showtune that both treasures and laments the endless oddness of human life. There is little to regret about 'Pure Comedy' however, an album that manages to be clever-clever as well as tender and touching.

3



**KENDRICK LAMAR  
DAMN.**

When someone puts every track title on their album in caps, you know they mean business. Kendrick Lamar was certainly not d\*\*king around when he released 'DAMN.' in April. With his fourth studio album, he rightfully retains his crown as the greatest rapper of his generation. Socially conscious, politically aware and a straight-up master of wordplay, Kendrick pushes things forward while still paying his dues to rap's original heavyweights, from the heady 'HUMBLE.' to the more laid-back – but just as powerful – 'YAH.' Rihanna and U2 even stop by for guest appearances. King Kendrick indeed.

*Best track*

**HUMBLE.**  
On this lyrical 'come and have a go if you think you're hard enough', Kendrick throws down the gauntlet and comes up tops. Of course he does.

2



**WOLF ALICE  
VISIONS OF A LIFE**

The London band took a massive step up on their follow-up to 2015's excellent 'My Love Is Cool'. These 12 tracks flit between grunge revival and hazy dreampop – yet even on the most ethereal songs, the band bears teeth, with singer Ellie Rowsell alternating between a snarl and wistful sigh. On the pulsating, insidious punk anthem 'Yuk Foo' she takes aim and spits, "You bore me to death". A response that no one could have to this compelling, coolly assured record.





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1



## LORDE MELODRAMA

The New Zealand star sums up the raison d'être of her stunning second album with the understated chorus of fourth track 'The Louvre': "Broadcast the boom-boom-boom-boom and make 'em all dance to it". This is a regret-drenched break-up album that waves a magic wand at pain and transforms it into pure pop magic. From house-influenced lead single 'Green Light' to the deliciously overwrought 'Supercut', 'Melodrama' gives you pause to reflect on the past even as it takes your hand and leads you to the dancefloor.

### What's your favourite lyric on 'Melodrama'?

"I'm really proud of the little moment in 'Liability': "I know that it's exciting / Running through the night, but / Every perfect summer's / Eating me alive until you're gone". That little "every perfect summer's eating me alive" was really one of the pillars of the record, and I was super-stoked with it. It's got a lot to it for six words."

### 'Melodrama' talks about your first major heartbreak. Was it hard to write?

"Extremely hard! It was difficult in that the nature of the material, and how difficult a lot of the emotional stuff was, made it come very slowly. I'd be putting in the hours and just bleeding, like, a couple of

sentences, or a pre-chorus, or a drum sound in a day. But did I ever think that I didn't want to be honest on it? No! And I didn't even think of it until I played it in front of a couple of the parties concerned, and I was like, "Ah yeah, that's right, I really snipped that memory from out between us and stapled it into the song" – which I think is nice. It's something that I'm now going to do forever, and will probably only get more incisive and more authentic."

### Did making a cathartic album change the way you see the world?

"That whole period of time between 19 and 20 changed the way I saw the world. I think what I really experienced was a sort of breakdown of the black-and-white, good-and-bad way of thinking. I am not very good at seeing when people are lying to me, or things like that, and I felt the grief of being deceived for the first time, or being let down for the first time, in this very adult way. And I did really grieve saying goodbye to being a kid, but I feel quite calm coming out of it, I feel good. Everything is complicated and interesting, and those are good things."

### Did you know you'd written the best song of 2017 when you finished 'Green Light'?

"I am glad that someone thinks it is the best song of the year. I'm really proud of that song, I worked so hard on it, harder than I've worked on anything. There are just so many parts to it, and the production had to be this perfect journey. And it's not really a linear flow – it starts moving, and then it pulls back, and then it really goes, and then it pulls back. So it's a delicate thing to get right, but god I was proud of it. I'll never forget how proud I was, and am, of that song when we finished it. We had it mixed, we had it mixed again. If you knew how many pianos we tried to get the eventual piano and all the while I was like, 'We need to be in a town hall in rural France, and someone's broken in and they're banging away on the piano,' and Jack [Antonoff, producer] would try another Los Angeles-based piano, we'd do all the stuff to it, and it wouldn't be right. If only a handful of people hear it with the same intensity that I hear it, that's enough."





# best of 2017

lcd  
soundsystem  
american dream

album of the year



courtney  
barnett &  
kurt vile  
lotta sea lice



st. vincent  
masseduction



london  
grammar  
truth is a  
beautiful thing

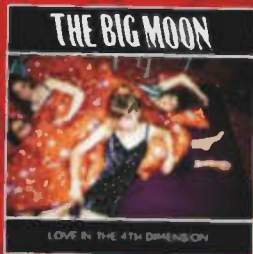


lorde  
melodrama



jane weaver  
modern  
kosmology

alt-j  
relaxer



the big moon  
love in the  
4th dimension



run the jewels  
run the jewels 3

sampha  
process



arcade fire  
everything now

the  
fopp  
100

the fopp list

see our complete top 100 albums of the year in this month's edition of the fopp list or online at [fopp.com](http://fopp.com)

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brutalism

wolf alice  
visions of a life



the horrors  
v



the xx  
i see you



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broadcasting  
every valley

the national  
sleep well  
beast



bonobo  
migration



waxahatchee  
out in the storm



beck  
colors



future islands  
the far field



mogwai  
every  
country's sun

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# NME

## TRACKS OF THE YEAR



10

### SELENA GOMEZ

#### *Bad Liar*

This genius pop song – based around a Talking Heads sample – is all about playing down a crush, a fact mirrored by Gomez’s near-whispered delivery and the breezy pat-a-cake handclaps. Simple, but sophisticated.



7

### CALVIN HARRIS

#### *Slide (feat. Frank Ocean and Migos)*

‘Slide’ is the standout on the Scot’s boldly titled ‘Funk Wav Bounces Vol. 1’ album. Not just because of Frank Ocean’s lucid, free-flowing verses, or Offset and Quavo’s smart interchange: Harris’ timeless production holds everything together. Released in February, it set 2017’s ‘song of the summer’ bar high.

WORDS: LEONIE COOPER, JORDAN BASSETT, JAMIE MILTON, LARRY BARTLETT

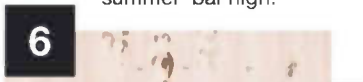


9

### THE KILLERS

#### *The Man*

There are at least 16 choruses on this delirious, stardust-flecked blast of pop brilliance. Brandon Flowers mocks his younger self with this peacock strut through shimmering disco, promising, “I got gas in the tank / I got money in the bank”. He really is the man.



6

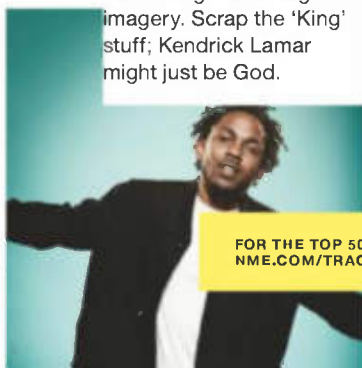


4

### KENDRICK LAMAR

#### *HUMBLE.*

Both a statement of intent and an epic boast, ‘Humble’ is anything but. As the man himself says, “If I quit this season / I still be the greatest”. If you thought the mighty lead single from ‘DAMN.’ was good, then the epic video ups the ante even further with its high-end religious imagery. Scrap the ‘King’ stuff; Kendrick Lamar might just be God.



FOR THE TOP 50, GO TO [NME.COM/TRACKS2018](http://NME.COM/TRACKS2018)



3

### PARAMORE

#### *Hard Times*

If any song made the NME office start dancing when it came on the stereo in 2017, it was this. From the brisk chorus straight out of a John Hughes movie to the synthtastic finale, it’s a near-perfect pop triumph. Even the morose lyrics (“Walking around with a little rain cloud”) couldn’t dampen our spirits. If only sadness was always this fun.



2

### CHARLI XCX

#### *Boys*

The kawaii catnip of ‘Boys’ has Charli XCX pouring dreamy vocals over a candyfloss wonderland populated by *Super Mario* plinks, and singing savage lines such as, “I’m sorry that I missed your party... I was busy thinking about boys”. Surely the best excuse since “the dog ate my homework”.



1

### LORDE

#### *Green Light*

Ella Yelich-O’Connor champions the redemptive quality of music on this stone-cold banger that’s so vibetastic, hearing it is like being pumped full of helium. ‘Green Light’ is instantly familiar yet is idiosyncratically structured (hitmaker Max Martin called it “incorrect songwriting”), pointing to her supernatural talent.



8

### CARDI B

#### *Bodak Yellow*

This masterclass in braggadocio hit Number One in the US, making Cardi B the first female rapper to achieve the feat since Lauryn Hill in 1998.



# Get yourself down to a screening of hilarious film *The Disaster Artist*

James Franco stars in this critically acclaimed comedy about one of the worst films ever made

*THE DISASTER ARTIST* IS the hilarious true story of how *The Room* became one of the great cinematic success stories of recent years – despite being one of the worst movies ever made. The 2003 film is the work of one Tommy Wiseau – a mysterious actor-director with the flowing hair of an '80s rock god, an accent that seems to be from all over the world, a limitless bank account and a dream of being a movie star

– who accidentally turned his bizarre vision into a cult hit.

James Franco plays Wiseau, an unemployed actor studying his craft in San Francisco. He befriends a 19-year-old fellow student (Dave Franco) and the pair move to LA to make their Hollywood dreams come true. Unable to find work, they decide to make their own film. And so *The Room*, a baffling story of love and betrayal, is born. The account of Wiseau directing,

writing and acting in his own movie, and doing all very badly, makes for a comedy so shocking you'll have to keep reminding yourself it all happened. Franco, who also directs, has assembled a superb supporting cast, including Seth Rogen, Alison Brie, Zac Efron, Josh Hutcherson and Megan Mullally. We can promise you you've never seen anything quite like this film.

## SECURE YOUR TICKETS NOW

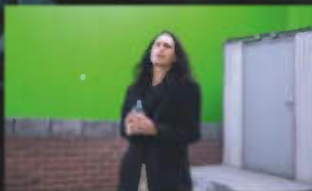
You can see *The Disaster Artist* first and for free at one of our special preview screenings on November 29. Screenings will take place at 6.30pm at ODEON Birmingham Broadway Plaza, Glasgow Braehead, Greenwich, Holloway, Liverpool One, Manchester Great Northern, Milton Keynes Stadium, Newcastle Metrocentre, Southampton and Wimbledon, and at VUE Bristol Cribbs, Cardiff, Edinburgh Omni, Cheshire Oaks, Leeds Light, Norwich, Piccadilly Circus, Thurrock, Portsmouth and Watford.

Go to [seeitfirst.com](http://seeitfirst.com) and enter the code **UNMF79**



# THE DISASTER ARTIST

IN SELECTED CINEMAS DEC 1, NATIONWIDE FROM DEC 6





# NME

## FILMS OF THE YEAR

10

**IT**  
*Bill Skarsgård, Finn Wolfhard*

Not much was expected of this take on Stephen King's horror. Could anything beat the 1990 miniseries? The answer is a screamed yes. The child actors are superb, and as for Bill Skarsgård's Pennywise, well, we were too scared to think of Tim Curry once.



9

**T2 TRAINSPOTTING**

*Ewan McGregor, Robert Carlyle, Ewen Bremner*  
How do you make a sequel to a youth-culture film and not have it look crusty? If you're Danny Boyle, you embrace ageing. The now 40-somethings are still disastrous people, but they're a helluva good time.

**WONDER WOMAN**

*Gal Gadot, Chris Pine*  
*Wonder Woman* is funnier and more action-packed than the DC films before it. Bats and Supes are now playing catch-up.

8



7

**DUNKIRK**

*Mark Rylance, Tom Hardy, Cillian Murphy*

*Dunkirk* is Christopher Nolan's best movie, and also his simplest. The drama of the Dunkirk evacuation is told in what is effectively one long action sequence that punches you right in the feels. There is no let-up and by the end you'll likely be weeping, and in need of a long lie-down.



6



**LA LA LAND**

*Ryan Gosling, Emma Stone*

If you're not won over by the opening number that turns a motorway into a massive dancefloor, it won't be for you. If you are, though, what delights await. It's a time-old story told in a way that combines the colourful dazzle of old-school musicals with just a sprinkle of modern indie grit.

5

**CALL ME BY YOUR NAME**

*Armie Hammer, Timothée Chalamet*

This one might just sneak the Best Picture Oscar from some far bigger films. All the passion, lust, fear and joy of first love are told with overwhelming feeling by Luca Guadagnino. Once you've seen it, you'll never look at a peach the same way again.



4

**MOONLIGHT**

*Mahershala Ali, Alex R Hibbert*

*Moonlight* is a quietly devastating film about discovering who you are, making sense of the world and how you fit in it. It's told with lyrical simplicity by relative newcomer Barry Jenkins, with very little dialogue. It doesn't need words to deliver its message loud and clear.



FOR THE TOP 20, GO TO [NME.COM/FILMS2018](http://NME.COM/FILMS2018)

3



**BLADE RUNNER 2049**

*Ryan Gosling, Harrison Ford, Robin Wright*

To make a sequel 35 years after the original is a bold move. *Blade Runner 2049* is more than worthy of its predecessor because it has kept its spirit and built on it, echoing the first film but in deeper, more mind-expanding ways. It's so gorgeous you could watch it with the sound off and have a lovely time.

2



**BABY DRIVER**

*Ansel Elgort, Jon Hamm, Lily James*

Edgar Wright's crime caper is an instant cult classic. The action sequences are dazzling, and the whole film drips with a very American kind of cool. A showy performance from the now-disgraced Kevin Spacey is the only blemish on this cinematic thrill ride's flawless chassis.

1



**GET OUT**

*Daniel Kaluuya, Allison Williams*

*Get Out* takes on the topic of race relations in America and turns it into a riot of a horror movie, full of creeping scares and big laughs. It makes its audience ask themselves tricky questions in a way no other film has this year.

WORDS: OLLY RICHARDS, NICK LEVINE

# NME

## TV SHOWS OF THE YEAR



### 5 THE HANDMAID'S TALE: SEASON ONE

There's close to the bone, and then there's *The Handmaid's Tale*. Hulu's masterful adaptation of Margaret Atwood's dystopian novel about a totalitarian takeover of the US by a violent hyper-patriarchy makes for genuinely scary viewing in the era of Trump. It's utterly impossible to look away from, thanks in no small part to career-defining performances from Elisabeth Moss as Offred and Ann Dowd as the fearsome Aunt Lydia. The show bagged eight well-deserved Emmys, including Outstanding Drama Series – the first-ever production by a streaming platform to do so.



### 4 GAME OF THRONES: SEASON SEVEN

The planet's biggest show continued to dominate TV ratings, BitTorrent charts, spoiler warnings, meme culture and next-day water cooler convos. With the end now in sight and with no more George RR Martin books left to adapt, some fans felt that the storytelling was being over-condensed in order to get unresolved plot threads and character arcs across the finish line. Quibbles aside, though, the relentless twists, turns and backstabbing – real and figurative – once again had us OMFGing right 'til the end. Hurry up, season eight.



### 8 CATASTROPHE: SEASON THREE

The most unflinchingly real comedy show on telly once again struck the perfect balance between relatability and hilarity. With Rob and Sharon careening towards booze-fuelled disaster, you find yourself rooting for them while also revelling in the LOLsome carnage arising from their piss-poor life choices. The third season also doubled as a moving tribute to Carrie Fisher – who guest-starred as Rob's mother – and her peerless way with a withering one-liner.



### 10 MASTER OF NONE: SEASON TWO

For the second season of his loosely autobiographical comedy, Aziz Ansari – along with co-writer Alan Yang – could've simply revisited the themes that made the first such a hit. After all, there's plenty of mileage in watching a hipster half-assedly navigate love and friendship in NYC. Instead, *Master Of None* opts to throw in overseas locations, a complicated romance and an abundance of twists – some hilarious, some heartbreaking. The levelled-up effort and ambition really show – and have paid off in spades.



### 9 INSECURE: SEASON TWO

Issa Rae's comedy-drama is one of the most acclaimed shows of recent years, having achieved 100 per cent ratings on Rotten Tomatoes. It mines laffs and drama from the everyday lives of 30-something black women as they struggle with relationships, careers and good ol' racism. (Fun fact: Rae snuck numerous Frank Ocean lyrics into her scripts.)



### 7 BIG LITTLE LIES

The 'prestige television' concept taken to another level. Centred around a murder that shakes up an affluent community, *Big Little Lies* was created by screenwriting legend David E Kelley and boasts a gold-plated ensemble cast that includes Reese Witherspoon and Nicole Kidman. Pooling all that pricey talent paid off handsomely for HBO: the show generated huge word-of-mouth buzz and garnered widespread critical acclaim. Luxury telly.



**THE SINNER**  
If you found *Big Little Lies*' whodunnit

gripping, the whodunnit riddle at the heart of Netflix hit *The Sinner* will have you gnawing your knuckles off.



### 6 FARGO: SEASON THREE

Every bit as stylish, twist-filled and darkly hilarious as the seasons that preceded it, the third helping of *Fargo* takes the show's central schtick – a single crime setting a domino effect in motion – and runs with it. Grade-A scripting, direction and performances all round as usual, with special props going to David Thewlis for his portrayal of villain VM Varga.

### STRANGE & TRUE

Nikki Swango's (Mary Elizabeth Winstead) arrest in episode seven, as she attempts to flee through a bathroom window, is a near-exact recreation of Jerry Lundegaard's arrest from the original 1996 *Fargo* movie.



3

## BOJACK HORSEMAN: SEASON FOUR

2014: "Haha, have you seen that weird Netflix show about a washed-up '90s star with a horse's head? It's properly mad, really hilarious!" 2017: "*BoJack Horseman* has allowed me to work through a lot of my issues relating to self-destruction and low self-esteem. It really gets to the heart of the 21st-century human experience." *BoJack Horseman* continues to be deeper, sadder and more life-affirming than any other show out there, while still serving up the occasional clown-dentist joke to keep things rollin'. A true original.



2

## RICK AND MORTY: SEASON THREE

2017 was the year that profane sci-fi-com *Rick And Morty* made the leap from cult hit to mainstream phenomenon. Unfortunately, much of the show's visibility arose from the debacle that unfolded when, cashing in on an obsession of Rick's, McDonald's briefly reissued its Szechuan sauce, resulting in tantrums from manchild superfans who didn't manage to get hold of any. But hey, don't let the entitled fandom of a few 4channers ruin the most hilarious, ingenious cartoon since golden-era *Simpsons*.



1

## STRANGER THINGS 2

OK, so the feverishly awaited second season wasn't without its flaws; the less said about the infamous seventh episode, with its toe-curling depiction of Eleven's descent into cheeseball punkdom, the better. Overall, though, *Stranger Things 2* delivered exactly what we wanted: lashings of Spielbergian sci-fi twinned with guileless, heart-on-sleeve emoting. There's only one show that could make us "aaw" at an eyeless, nightmare-faced demon hound as it snaffles down a chocolate bar, and *Stranger Things* is that show.

## STRANGE & TRUE

It was Gaten Matarazzo who suggested that Dustin – who he portrays – should adopt a trademark lascivious purr for season two. The ridiculous love-growl was borne of his Chewbacca impression.

FOR THE TOP 20, GO TO [NME.COM/TV2018](http://NME.COM/TV2018)

**NME**

NME PROMOTION

# S'all good!

Four reasons why *Better Call Saul* is really rather good

### SPIN-OFFS RULE

*Frasier*. *Mork & Mindy*. *The Great British Bake Off: An Extra Slice*. Some of the greatest shows of all time have been spin-offs. *Better Call Saul* is no exception. Its TV daddy is the equally ace *Breaking Bad* and it acts a prequel to the drugs'n'desert classic.

### IT'LL HAVE YOU GUESSING

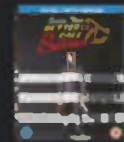
The show might be about Saul Goodman (yes, that is an 'it's all good, man!' pun), but its star (played by Bob Odenkirk) hasn't yet metamorphosed into the *Breaking Bad* character we know and love. Instead, we see what leads him there – and it's totally compelling.

### IT'S GOT SERIOUS CRED

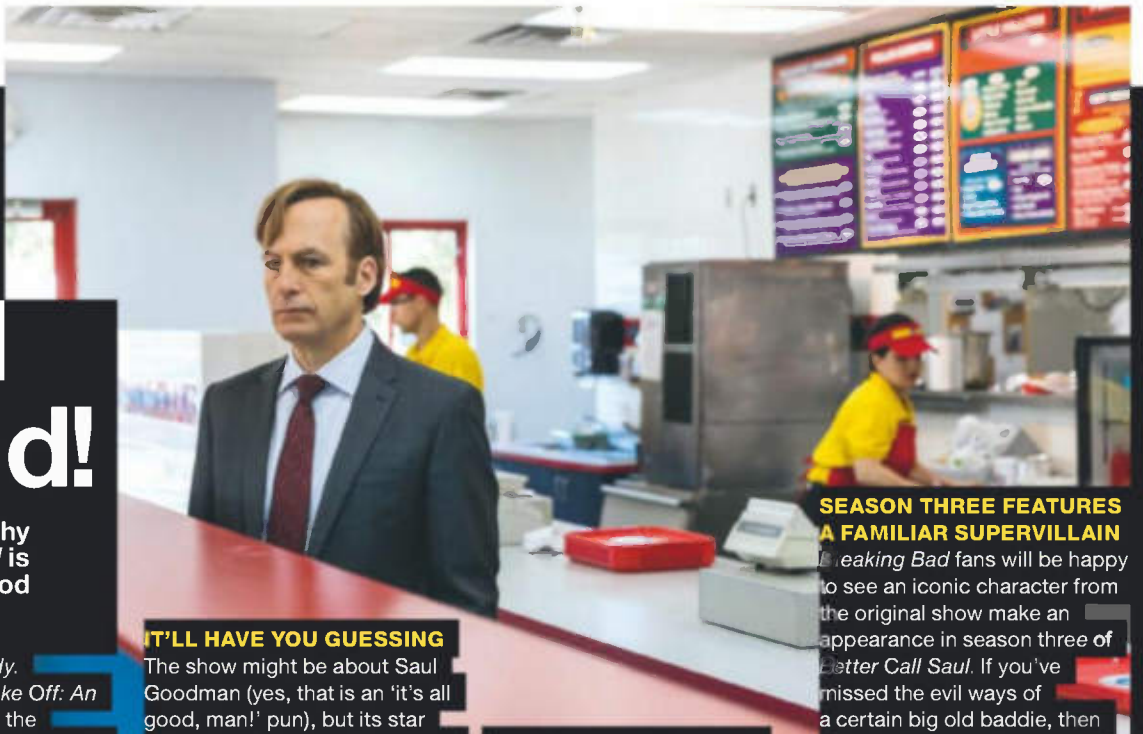
Not only is *Better Call Saul* well jokes, it's also quality telly, with more critical acclaim than you can shake a stick at. We'll let its 97 per cent rating on Rotten Tomatoes speak for itself.

### SEASON THREE FEATURES A FAMILIAR SUPERVILLAIN

*Breaking Bad* fans will be happy to see an iconic character from the original show make an appearance in season three of *Better Call Saul*. If you've missed the evil ways of a certain big old baddie, then grab the latest series to find out who we're banging on about.



*Better Call Saul* season three is out on DVD now





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# MUSIC

## One giant leap

Noel G's best work since '(What's The Story) Morning Glory?'

### NOEL GALLAGHER'S HIGH FLYING BIRDS

Who Built The Moon?



EXPERIMENTAL ROCK FRENCH

WHAT A difference two decades make. In the '90s we nailed our colours to Blur or Oasis; now we're forced to choose between Oasis Oasis and Blur Oasis. Team Liam prefer things as they were – one massive, lairy love-in. Team Noel, meanwhile, are embracing a more experimental mindset and thereby, by some immense



twist of cosmic irony, finally starting to live up to all those friggling Beatles comparisons.

For Noel, NGHFB's third album 'Who Built The Moon?' marks a grand sonic expansion. First single 'Holy Mountain' set the retro-revisionist tone – the sound of glam-era Bowie, The Vaccines, Showaddywaddy and Ricky Martin all marching to Jona Lewie's tin whistle – and its spirit infects Noel's best

album since '...Morning Glory?'

Enshrouded in a kind of sepia rock dream-haze and one big lyrical air-punch, '...Moon?' beams with surprises.

Opener 'Fort Knox' is a far more exotic 'F\*\*kin' In The Bushes', full of Afrobeat choirs, a fire alarm and backing vocals like Florence Welch atop a minaret. 'Keep On Reaching' is pounding

space gospel while 'It's A Beautiful World' could be early Elbow remixed by Underworld, and includes a middle eight in French that surprisingly reveals a greater grasp of the Gallic tongue than "Je m'appelle Noël, cinq bières s'il vous plaît".

Producer David Holmes comes into his own in constructing the galloping orchestral Western 'If Love Is The Law' and a bombastic finale in 'The Man Who Built The Moon' that practically demands they write a Bond film to go with

it. But, bar the turgid swamp blues of 'Be Careful What You Wish For', it's Noel's freewheeling solo freedom and return-to-form songwriting that puts this among the albums of the year. Noel shoots for '...The Moon', and strikes bullseye.

**Mark Beaumont**

ALBUM OF THE WEEK

## Wonder woman

Björk's magical ninth mixes up female flute choirs and sounds of the natural world

### BJÖRK

Utopia



FLUTES ELECTRONIC

THE LAST material we heard from Björk was a bit of a downer, wasn't it? 2015's 'Vulnicura' was a sweeping, majestic break-up album that saw her creating a raw, emotive narrative within her otherworldly soundscapes. It was incredible, but damn it was gloomy. Happily, the febrile 'Utopia'



sees her on more upbeat form, coming on like New Age titan Enya if she signed to Hyperdub.

Björk has smirkingly described her ninth record as her "Tinder album", dealing with the process of falling in love again after monumental heartbreak. This is most evident on the twinkling harp-swathed 'Blissing Me', where she

dreamily sings of "two music nerds, obsessing" and "sending each other MP3s / Falling in love to a song". In keeping with the 'Utopia' of its title, Björk has created a paradise-like sonic rainforest, with tracks like 'Saint' having more in common with a David Attenborough documentary soundtrack than a pop song.

Most evocative of all though, is the sound produced by a 12-piece Icelandic female flute orchestra, the lushness of which lifts every track with a lightness that is at once hopeful and haunting.

'Sue Me' gets more murky

however, as crunchy electronics and scattershot beats gallop under her cooing lyrics about the "sins of the father", likely a reference to her ex – the artist Matthew Barney – suing for custody of their daughter. 'Utopia' is where art, real life and deep experimentation intersect, and it's utterly compelling. **Leonie Cooper**

## STRANGE & TRUE

Björk spent "50 or 60" days rehearsing with the album's flute orchestra in her Icelandic cabin.





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## Grime time

Wiley is back with his second album in as many years – and a tour to match

THE GODFATHER OF grime doesn't really have time for breaks. It's not even been a year since he released his massive album 'Godfather', but Wiley has already put out the first single from his next one, 'Godfather II': the bruising 'I Call The Shots'. To accompany the release of the new album next February, Wiley has announced an academy tour, where fans can expect to enjoy bangers such as 'Wearing My Rolex', 'Heatwave' and, fittingly, 'Can't Go Wrong'.



**DUA LIPA**  
British pop's greatest new talent

**APRIL 2018**  
Thu 12 SSE Hydro, Glasgow. Sat 14 & Sun 15 O2 Apollo, Manchester. Tue 17 Genting Arena, Birmingham. Wed 18 Motorpoint Arena, Cardiff. Fri 20 Alexandra Palace, London

**TELL ME MORE:** Dua's many banging hits include 'Hotter Than Hell', 'Be The One', 'Blow Your Mind (Mwah)' and 'New Rules'.  
**TICKETS:** £25-£32.05



**TOM MISCH**  
Jazzy guitar man

**MARCH 2018**  
Fri 2 O2 Ritz, Manchester. Mon 5 Stylus, Leeds. Tue 6 O2 Academy, Bristol. Thu 8 & Fri 9 Roundhouse, London. Sun 11 O2 Institute, Birmingham.

**TELL ME MORE:** South Londoner Misch is mates with Mercury-nominated rapper Loyle Carner.  
**TICKETS:** £22.50-£28.25

**WILEY**  
Godfather of grime

**FEBRUARY 2018**  
Wed 21 Academy, Manchester. Thu 22 O2 Institute, Birmingham. Fri 23 Motion, Bristol. Sat 24 Brickworks, Nottingham.

**MARCH 2018**  
Fri 2 O2 Academy Brixton, London.

## THE WEEK'S BEST GIGS

**ALDOUS HARDING**  
Fri 24 SWX, Bristol.  
**ALEX CAMERON**  
Wed 29 The Haunt, Brighton.  
**ALFA MIST**  
Fri 24 Headrow House, Leeds. Mon 27 Omeara, London.  
Wed 29 Soup Kitchen, Manchester.  
**ALGIERS**  
Fri 24 Fred Paton

Day Care Centre, Glasgow. Sun 26 Hare & Hounds, Birmingham. Mon 27 Brudenell Social Club, Leeds. Tue 28 & Wed 29 Moth Club, London. Thu 30 The Haunt, Brighton.  
**BETSY**  
Fri 24 Library, Kendal. Sat 25 O2 Institute, Birmingham. Mon

27 Thekla, Bristol. Tue 28 The Haunt, Brighton. Wed 29 Gorilla, Manchester. Thu 30 Scala, London.  
**BLACK LIPS**  
Fri 24 The Coronet, London.  
**BLAENAVON**  
Fri 24 O2 Shepherd's Bush Empire, London. Sun 26 O2 Academy, Newcastle. Mon 27 Saint Luke's, Glasgow. Tue 28 The Rescue Rooms, Nottingham. Wed 29 Arts Club,

Liverpool. Thu 30 The Rainbow Complex, Birmingham.  
**BRYSAN TILLER**  
Fri 24 O2 Academy, Birmingham. Sat 25 Victoria Warehouse, Manchester. Mon 27 & Tue 28 Eventim Apollo, London.  
**CHILDHOOD**  
Mon 27 Patterns, Brighton. Tue 28 Scala, London.  
**DAVE**  
Sun 26 Rescue Rooms, Nottingham. Mon 27 Academy, Manchester. Wed 29 Waterfront,

Norwich. Thu 30 O2 Institute, Birmingham.  
**DESTROYER**  
Thu 30 Patterns, Brighton.  
**DMA'S**  
Wed 29 Civic Centre, Motherwell.  
**FEMME**  
Wed 29 Hope & Ruin, Brighton. Thu 30 Exchange, Bristol.  
**FLEET FOXES**  
Fri 24 Wolves Civic, Wolverhampton. Sun 26 & Mon 27 O2 Academy Brixton, London. Tue 28 De La War

Pavilion, Bexhill-on-Sea. Wed 29 Guildhall, Southampton.  
**FRANK CARTER & THE RATTLESNAKES**  
Mon 27 Queen's University SU, Belfast.  
**FUTURE ISLANDS**  
Fri 24 O2 Apollo, Manchester. Sat 25 O2 Academy, Bournemouth. Sun 26 UEA, Norwich.  
**GORILLAZ**  
Mon 27 Centre, Brighton. Wed 29 SSE Hydro, Glasgow.

**JESSY LANZA**  
Fri 24 Camden Assembly, London.  
**LUCY ROSE**  
Fri 24 Engine Rooms, Southampton.  
**MATT MALTESE**  
Fri 24 Modern Art, Oxford.  
**NOVA TWINS**  
Thu 30 Camden Assembly, London.  
**PUSSY RIOT**  
Fri 24 Queen's University SU, Belfast. Sun 26 Rugby Club, Falmouth.  
**PVRIS**  
Sat 25 Queen's

University SU, Belfast. Mon 27 O2 Academy, Glasgow. Tue 28 O2 Apollo, Manchester. Thu 30 O2 Academy Brixton, London.  
**SONHOY BLUES**  
Mon 27 The Old Market, Hove. Tue 28 Church, Leeds. Wed 29 Academy, Manchester.  
**SUZI WU**  
Wed 29 The Garage, London.  
**WOLF ALICE**  
Fri 24 Alexandra Palace, London. Mon 27 Ulster Hall, Belfast.

# SOUNDTRACK OF MY LIFE

## Edgar Wright

*Baby Driver* director, king of the Cornetto trilogy



### THE FIRST SONG I REMEMBER HEARING

MUD

*Tiger Feet*

"I have dim memories of this on *Top Of The Pops*, which is weird because it came out in January 1974, and I wasn't born until April 1974. I have memories of them doing their silly dance."

### THE FIRST ALBUM I BOUGHT

BBC RADIOPHONIC WORKSHOP

*Doctor Who*

*Sound Effects*

"I wish I had a cooler answer than this but maybe this is so dorky that it's cool. It has 30 tracks including 'The Dalek Control Room', 'Distillation Chamber' and, crucially, 'TARDIS Interior (Stationary)'. I highly recommend it. I'm sure at one point we tried to use it for something in *Spaced*."

### THE SONG THAT MADE ME WANT TO WORK IN FILM

THE MARCELS

*Blue Moon*

"This is the closing track to *An American Werewolf in London*. That movie knocked me for six when I saw it as a kid. I was completely wowed and intent on working in the movies after that."

### THE FIRST GIG I WENT TO

DAVID BOWIE

*Milton Keynes Bowl*

"It was the Sound+Vision tour. I was a big Bowie fan. I was 16, and I was working in a supermarket in Somerset. An older kid that was in my brother's year, Julian Thorne – shout-out to Julian – he was driving to Milton Keynes to see Bowie and he said, 'Do you want me to get you a ticket?' It was a lot of money at the time – it was £20. The gig was extraordinary."



### THE SONG I CAN'T GET OUT OF MY HEAD

ANDREA TRUE CONNECTION

*More, More, More*

"Whenever I'm on a film shoot, I find myself singing this. It always makes the director of photography laugh because at any point I'll start going, 'More, more, more...' Also – fun fact – the lead singer was a porn star and the middle eight of it is sampled in 'Steal My Sunshine' by Len. It's an earworm."

### THE SONG I DO AT KARAOKE

THE KNACK

*My Sharona*

"'My Sharona' is quite an easy one to do because the lyrics are quite repetitive and you can put a lot of energy into it. The one I would like to do is 'Love Is The Drug' by Roxy Music because the lyrics in that are just too good. And while doing a Bryan Ferry impersonation the lyrics are particularly great. Me and Jon Hamm are both obsessed by that song and we both sing parts of it. It's a phenomenal song."

### THE FILM SOUNDTRACK I'M MOST PROUD OF

BABY DRIVER

"I'm extremely proud of it because it's such an ambitious and expansive effort – it's got 35 songs. I'm also quite proud of the *Scott Pilgrim* soundtrack because on that one we had a load of original songs – we had such a dream list of collaborators, all of whom I would work with again in a heartbeat."

### THE SONG THAT CHANGED MY LIFE

QUEEN

*Don't Stop Me Now*

"It was a song I always loved and so it made me very happy that I was able to include it in *Shaun Of The Dead*, and the success of the movie changed my life."

### THE SONG I WANT PLAYED AT MY FUNERAL

PAUL WILLIAMS

*Give A Little Love*

"This is from *Bugsy Malone* – it's the song that ends the film after they've had a pie fight and they all come together. It's about making up. Maybe if it was played at my funeral everybody would have a pie fight and I would really like people to have a pie fight at my wake."

*Baby Driver* is out now on DVD

GO TO NME.COM FOR MORE SOUNDTRACKS



The wisdom of the NME archives

THIS WEEK

GERI HALLIWELL

*Spice Girl*

November 24, 1996

"I respect Malcolm X. But on the other hand, someone I wanted to shag might just be any bloke with a six-pack."



INTERVIEW: LARRY BARTLETT. PHOTOS: GETTY IMAGES, REX FEATURES