


15 SEPTEMBER 2017 / FREE EVERY FRIDAY

# NME



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# NME

## Hello...

IF 2016 WAS THE YEAR I shared grief with the rest of the world as hero after hero departed this cursed earth, then 2017 is the year of personal angst as loved ones drop like flies around me. Seriously, I'm starting to think I might need a stronger deodorant. I don't know about you, but when bad things happen I start thinking way more deeply about lyrics, trying to find some kind of meaning in a stranger's interpretation of life. Whether that's Mallrat singing about loneliness in 'Inside Voices' or Yazoo about loss in 'Only You', there's a sanctuary in listening to these lyrics on repeat that you never really get from a face-to-face conversation with a real person who cares about you. Maybe that's just me.

But anyway, during this lyrical deep dive, I stumbled back across Neutral Milk Hotel's 'In the Aeroplane Over the Sea'. Growing up, I always kind of knew what my life philosophy was, but didn't have the words to explain it. Then I heard this about 10 years ago and it was there right in front of me: *"And one day we will die / And our ashes will fly from the aeroplane over the sea / But for now we are young / Let us lay in the sun / And count every beautiful thing we can see"*. Here's to the songwriters who make sense of the world.

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

Lorde p7

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"We've had counselling. Eggshells were walked on"

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**NME**

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# AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

## Pints like these

The Foo Fighters have opened a pub, The Foo Arms, in east London



Dave Grohl: there goes my beer-o

The Foo Arms is located at the site of existing pub The Dundee Arms, on Cambridge Heath Road, and will be open September 14–20. The opening coincides with the release of the band's ninth album, 'Concrete And Gold'.

The band announced the pub on Twitter, with a logo that sees two dragon skeletons holding a coat of arms, the words 'KEEP CALM AND COME ON', and the Latin words 'Domine Dirige Nos', which translate as 'Lord, Guide Us'.

The pub will sell limited-edition merchandise – including pint glasses, mugs, teacup-and-saucer sets and teapots – and serve Foo Fighters beer.

Someone's bound to have a Foo too many.

## I'll stick a round (on the tab)

Here's what's going down at the Foo Arms

**SEPT 14** Opening night launch party (invite only)

**SEPT 15** 'Concrete And Gold' release day party

**SEPT 16** Open for business 12pm – 1am

**SEPT 17** Open for business 12pm – 0am

**SEPT 18** Foo Fighters-themed pub quiz 4 – 11pm

**SEPT 19** Open for business 12pm – 0am

**SEPT 20** Open for business 12pm – 0am

**Address:** 339 Cambridge Heath Road, E2 9LH

**For more info:** [foofightersarms.com](http://foofightersarms.com)

## Monkey quench (my thirst)

And some more delightful Foo Fighters pub puns

- Barlandria
- Dave Grolsch
- This is a last call
- Walking after brew
- Pints of Best for you
- Long road to brewin'
- Gin & tonic highways
- There is frothing left to lose
- There is nothing left to booze
- Times like (Bacardi) Breeze(rs)

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**WILEY**

Teased a new project and posted Instagram snaps with Dizzee Rascal. **WHAT COULD IT MEAN?**



**STORMZY**

Rode around London on a double-decker bus emblazoned with his own face, for adidas. **Cool.**



**GIRLS ALoud**

Nadine Coyle says the band aren't exactly on speaking terms. **Sad.**



**PAUL HOLLYWOOD**

The *Bake Off* host wore Nazi fancy dress 14 years ago. **Bad, silly, underbaked.**



# Revelations

Orde was on Marc Maron's extremely chatty *WTF* podcast, and said loads of great stuff. Here's a summary

**SHE GETS VITAMIN DRIPS**

Well she did once, recently, to help her fight a nasty flu-like illness. "I had those ladies come, the hot ladies, the drip doctors. You can just pay these ladies 200 dollars and they will just come and shoot you up with this cocktail. It's like all the Bs, all the Cs, all the electrolytes."

**SHE HAD A PET AXOLOTL**

She grew up with "every animal under the sun", including an axolotl. "What on earth is an axolotl?" we hear you ask. A "giant walking water snake" is the answer.

**SHE HAS CROATIAN CITIZENSHIP**

Her mum is Croatian, and "there's 100,000 Dalmatian, Croatian, Yugoslav people in New Zealand," she says. "I have Croatian citizenship. I got that for being a fancy, famous Croatian. They hooked me up."

**CHURCHES MAKE HER UNCOMFORTABLE**

She describes herself as a spiritual person, who isn't keen on churches. "I am a fan of the awe, the beauty-terror intersection," she says. "But it doesn't need to be all God-y. It doesn't get more God-y than a giant beach in New Zealand where the waves are crashing in."

**SHE REALLY LOVES FLEETWOOD MAC'S PETER GREEN**

Green founded Fleetwood Mac in 1967, and wrote 'Albatross', 'Oh Well' and 'Man Of The World'. Lorde digs him. "I go way back with Fleetwood Mac, to Peter Green. Where's the Peter Green Fleetwood Mac merch? He's the greatest thing ever. God, I'm obsessed with him. I wish people gave him more credit. He's the best."

**THE MAMAS & THE PAPAS MAKE HER SYNAESTHESIA GO WILD**

The NHS website describes synaesthesia as "a condition where a sensation in one of the senses, such as hearing, triggers a sensation in another, such as taste. For example, some people with synaesthesia can taste numbers or hear colours." Lorde has it, and it turns out 1960s folk-rock group The Mamas & The Papas' use of modulation and keys sends her senses into overdrive. She says: "It's the best. Beauty terror. It's horrific and it's wonderful."

**NO INSTRUMENTS WERE USED ON LORDE'S 2013 DEBUT 'PURE HEROINE'**

"I think it's magical. I come from a culture of no one having any instruments. Sounds come from computers. There's something communist about it."

**SHE THINKS 2001-07 WAS THE BEST TIME FOR POP**

"There's the Timbaland moment. We have Nelly Furtado making the most profound music of the 2000s. Justin Timberlake... I saw how wonderful it was when you really stuck to the rules of it."



Lorde: '60s folk-rock can bring on the "beauty terror"

WORDS: RACHEL MOORE. PHOTOS: DEAN CHALKLEY



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**TIM ROTH**

Star of wild new drama *Tin Star*

Is *Tin Star* a western with a contemporary twist?

That was definitely a starting point."

**It's a fish-out-of-water story about Brits in Canada. Where did that come from?**

"There's an open-door policy for policemen who work in England to go and work there, and often they go and work in small towns. Mostly what they deal with is drunk drivers and breaking up fights. It's an easier option than what they've been through. My character Jim Worth is hiding out, because he's also a drunk. He's trying to stay sober. That's what his deal is."

**What's the biggest challenge of playing an alcoholic?**

"We talked quite hot and heavy about it. There's a point when you don't get drunk, but he will certainly lead people to believe that he is not functioning – it becomes useful. There's a Jekyll & Hyde kind of vibe to the situation as it progresses..."

**Was it dangerous filming out in Calgary?**

There are various theories about how to deal with bears, but it's real. The other one they don't tell you about is the mountain lion situation. Tourists get killed in that area because the cats are up a tree. They drop on you. They come out of the air and they eat you."

*Tin Star* is on Sky Atlantic

# Three peeks into Rag 'n' Bone Man's new album

We pumped him for info backstage at Bestival

**1** "I really wanna make a musical hip-hop album. I saw this documentary about the production team Organized Noise – I grew up on Outkast, and people like Cee-Lo and Dungeon Family – and the way they do things."

**2** "Even though they were a hip-hop outfit, they had an arranger on keys, and they used the same bass player for everything. I think that's really how they came up with such a distinctive sound."

**3** "In my band I have one of the best bass players I've ever heard. My keys player's incredible at coming up with parts. So I'm like, 'Why don't I utilise those amazing people?'"



INTERVIEWS: LARRY BARTLETT, JORDAN BASSETT PHOTO: PÉROU



## Clown town

Last Saturday, there were all-clown screenings of the new adaptation of Stephen King's *It* all over America. Things got kinda weird...





# WHEN LIGHT MEETS DARK



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Pascal as Peña: up against a cartel that's "seemingly impossible to take down"

# Did you see *Narcos* Season Three?

**Pedro Pascal, aka DEA agent Javier Peña, reckons it was the best yet, and (sort of) has news on Season Four**

NARCOS IS THE HIT series that since 2015 has been telling the story of the rise (Season One) and fall (Season Two) of Colombian cocaine kingpin and hippo enthusiast Pablo Escobar. Anyone who knows their druglords will have realised that tale could only have one ending. Sure enough, Season Two ended with (historical spoiler alert) Escobar shot through the head on a Medellin rooftop. But the story

of the cocaine trade didn't end there. If it had, how would *Be Here Now* have gotten made? In fact, the Cali cartel rose to take over from Escobar, which meant the mission wasn't over for DEA agent Javier Peña.

Pedro Pascal, who plays Peña, argues the change of focus meant the most recent season was the most interesting. "When people say there can't be a *Narcos* without Escobar I'm like, 'Are you kidding? What world do you live in?'" he says. "The show isn't called 'Escobar'. Cocaine sales go up after he's dead. That alone tells you what we're up against in Season Three. It's an empire that's now

seemingly impossible to take down because it isn't one target in the way Escobar was."

The fact that Escobar's story was so well known became part of his undoing. "He built museums and schools, but he overplayed the Robin Hood card," explains Pascal. "That's where his ego exposed him and helped bring him down. The Cali people are much more hidden. They don't fuck up very much."

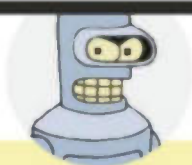
Having filmed the whole series on location in Colombia, Pascal does sympathise with locals who feel their country is always portrayed in a certain light. "I think Colombians have every the right to be tired of

being associated with violent crime," he says. "There's a whole other side to the country. I sliced my hand open – making a fucking salad, 'cos that's how wild shit is for me – and went to ER and saw a hand specialist in an hour. That's just the way the system works in Bogotá."

The show has already been commissioned for a fourth series, but Pascal says he couldn't reveal anything about it even if he wanted to. "I'm just a meaningless actor," he laughs. "God forbid they let me in on what their plan is for Season Four. I will say there's a completeness to Season Three, yet it's obvious that you can't stop the story from going on after that." **Kevin EG Perry**

**Narcos Season Three is on Netflix now**

ALAMY: REX FEATURES



1

New *Futurama* episode due in podcast form. *Ay, caramba!* Sorry, wrong show.



4

Words in Lorde's review of Scandi punks Slotface's cover of her 'Supercut': "OMG this is rad"



0

Future shows from A Tribe Called Quest. The hip-hop legends bowed out at Bestival.



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Taken on the opening weekend of killer-clown movie *IT*. That's a lot of red noses.

**Last W33K IN NUMBERS**

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Tim Robey - The Daily Telegraph

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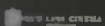


I Newspaper

What Are You Afraid Of?

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SCREENPLAY BY CHASE PALMED & CARY FUKUNAGA AND CARY DUNBERMAN PRODUCED BY ROY LEE DAN LAM SETH GRANAME-SMITH, P.G.A. DAVID KATZENBERG, P.G.A. BARBARA MUSCHETTI, P.G.A. DIRECTED BY ANDY MUSCHETTI



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THIS WEEK

# Warning: Jacob Rees-Mogg could be our Donald Trump

A SPECIAL KIND OF b\*llend seems to be attracted to politics. Ones who aren't just happy with inflicting their d\*\*kishness on close friends and family, but ones who want their bats\*\*t ideas forced upon an entire nation. The latest in a long line of these homegrown buffoons is backbench Conservative MP Jacob Rees-Mogg, who's pulling up his vintage Bentley behind the icky likes of Boris Johnson, Nigel Farage and Paul Nuttall. A parody of an aristocrat, his eccentricity often distracts from his nasty, destructive views. He is privilege personified; even though he is a 48-year-old grown man, he admits he's never ever cooked dinner for himself, never washed his clothes or even changed a nappy on any one of his six children. Such lax behaviour saw Labour MP Harriet Harman

branding him a "deadbeat dad", which is not just hilarious but totally spot on. Instead it's women who've had to sort out Rees-Mogg's life and make sure he's got food in his belly and clean clothes on his back. But sadly, Rees-Mogg doesn't really have much time for women – not least because he's totally opposed to us having autonomy over our own bodies.

So don't let his tweed suits, witty repartee and old-timey sensibilities fool you – this is a dangerous man, a man whose fashion sense isn't just trapped in the past, but his beliefs, too. Top of the list comes his strident opposition of abortion and gay marriage, only last week appearing on *Good Morning*

**"He's a parody trapped in the past"**



Tory hardliner Jacob Rees-Mogg

*Britain* to confirm his reactionary opinions, saying again how he is "completely opposed" to abortion – even in instances of rape – because of his Catholicism. He also confirmed his opposition to gay marriage but said he couldn't see a reason why he'd decline an invitation to a same-sex wedding. "If I went, I hope I'd enjoy it," he said.

So if you're thinking of inviting Rees-Mogg to your next gay wedding, then please, please don't. He'd probably end up having the absolute time of his life and there's no way a guy who thinks LGBTQ people should be unable to love who they want in the eyes of the law

should be allowed to attend a vibe-tastic wedding party *and* get a go on the karaoke machine, too.

Despite these hardline views, Rees-Mogg is a favourite to become the next leader of the Conservative party when Theresa May finally does a shuffle of shame out of Number 10. Consider this an early warning. Remember what happened in the US last year, when Donald Trump was simply that guy from the telly with crazy ideas but not a hope in hell of actually running the country. Then remember what happened next. @leoniemaycooper

PRESS ASSOCIATION





- The Guardian



- The Telegraph



- Time Out



- Evening Standard



- Cine-Vue



- The Upcoming



- Daily Mail

**“HEART-POUNGING” “A THING OF WONDER”**

- First Showing, Alex Billington

- The Guardian, Peter Bradshaw

**“INSANE” “RADICAL” “STUNNING” “MAD”**

- The Upcoming, Filippo L'Astorina

- Time Out

- Daily Mail, Baz Bamigboye

- The Telegraph, Robbie Collin

**“SPECTACULAR” “BRILLIANT” “SHOCKING”**

- Vanity Fair, Guy Lodge

- The Upcoming, Filippo L'Astorina

- The Telegraph, Robbie Collin

**“TRANSFIXING” “UNFORGETTABLE”**

- The Telegraph, Robbie Collin

- The Upcoming, Filippo L'Astorina

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**To the max**  
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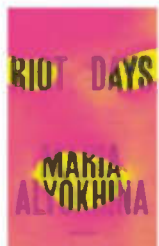
**Heavy reading**  
Goths assemble. *The Book of Black* is a moody manifesto for all things doomy.  
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**Going green**  
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**Comic timing**  
Bad dude Magneto joins the good guys – shock horror! – in *X-Men Blue: Volume One*  
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**Pussy power**  
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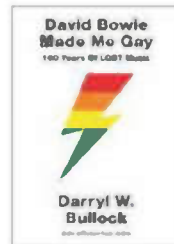
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# What's ON your Headphones?

THIS WEEK

## Berwick-Upon-Tweed



“Visit The Curfew micro-brewery”

**< DANIEL COX**  
28, theatre/cinema programmer

Listening to:  
**ARCADE FIRE**  
*Signs Of Life*  
“You can’t go wrong with Arcade Fire. I’m a massive fan.”

**Wearing:** Topman jacket, Urban Outfitters t-shirt, ASOS jeans, Nike trainers.  
**Best thing about Berwick-Upon-Tweed:** “The Curfew is a micro-brewery on Bridge Street that’s great to visit.”

**OLIVER PAYN >**  
25, student

Listening to:  
**LANY**  
*The Breakup*  
“They’re a new band with a really cool ‘80s-inspired, synth kind of vibe.”

**Wearing:** ASOS hoodie, River Island t-shirt, Topman jeans, Nike trainers and cap.  
**Best thing about Berwick-Upon-Tweed:** “The Maltings theatre has movies, shows and live music too.”



**< GEMMA GOLD**  
25, vlogger

Listening to:  
**RITA MARLEY**  
*One Draw*  
“It’s a really nice reggae tune, with a kind of beach-y feel.”

**Wearing:** Coat, scarf and bag from a charity shop.  
**Best thing about Berwick-Upon-Tweed:** “The Elizabethan town walls are really beautiful. Check them out!”



**CHARLOTTE SUMMERS >**  
28, fashion photographer

Listening to:  
**PENSACOLA MIST**  
*Talk To Me*  
“They’re a local band who take inspiration from The 1975.”

**Wearing:** Zara coat, Primark t-shirt and jeans, Nike trainers.  
**Best thing about Berwick-Upon-Tweed:** “The Corner House coffee shop is a lovely place to sit and chill.”



DAVID WALLER

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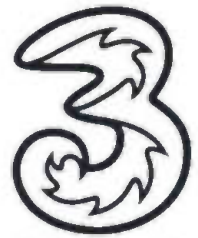
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PHOTOS BY DANNY NORTH



# RED OR DEAD

**A near-death experience and a move from their beloved Vegas hasn't stopped The Killers delivering a classic in 'Wonderful Wonderful'. Mark Beaumont meets a band still glowing**

**P**resented with Jeffrey Dahmer's glasses, and the chance to see through the eyes of a real serial murderer, The Killers' true natures leap out. Brandon Flowers hovers back, intrigued but wary, as though the frames themselves are oozing evil. "One of the guys who escaped, his surname was Flowers," says the frontman in dread tones.

Guitarist Dave Keuning peers over shoulders at the stained, gold-rimmed spectacles, brought along to the Milwaukee Rave Club by a friend of the band who happened to have been Dahmer's defence lawyer, nodding coolly but not getting too involved. But drummer Ronnie Vannucci dives straight in, whips them onto his face and gets a picture taken. "Is this too cheeseballs?" he asks.

The Rave's backstage area might have been turned into a Bedouin tent of hanging patterned drapes – "we didn't request this," says a slightly embarrassed Brandon – but it masks a deadly history. A patch of gravel across the street is all that remains of the building where Dahmer killed and dismembered several of his 17 victims, and the broad ballroom of The Rave itself is reputedly haunted. The voices of dead children are said to echo around the underground swimming pool, an angry voice has told interlopers in the boiler room to "Get out!" and bands have claimed they've felt 'watched' from the upper balconies during soundchecks. Did you sense any unseen presence, Brandon?

"No," smiles Brandon. "But I always feel watched. I don't know if it's to do with being raised a believer, but I do feel like someone is watching me."

Because they are – in their millions. Flowers' supernova star quality draws gazes like an eclipse, and never more so than in the run-up to The Killers' fifth album 'Wonderful Wonderful', considering that it's a record of deep personal revelations made by a battle-worn band seemingly in disarray, with their bassist quitting tours and their gang mentality hanging by a thread. "A lot of eggshells are walked on," Brandon admits. "We've had some counselling sessions."

Counselling sessions? Like, a full-on Metallica balls-on-the-table deal?

"It was basically a communication session," says Ronnie. "We're four dudes that don't want to communicate, don't know how to communicate, how to lay it out. We needed some lessons. I think it's healthy. If you don't clear the air there's a lot of separation. Cracks start to feel like wedges then canyons, and then paranoia builds up and you misconstrue everything." Did it improve relations? "Yeah, it cut through the bullshit. On tour you don't wanna rock the boat too much, and it taught that, instead of letting something go an entire six week tour, if something happens f\*\*\*ing deal with it right there."

How The Killers got from the therapist's couch to a record as inspired, exploratory and plain wonderful as 'Wonderful Wonderful' is a story of deep soul-searching, historic abuse, near-death

experiences and jam sessions with Prince Harry. And it starts 30,000 feet over Colombia, with a one-way ticket to the afterlife.

**T**he Killers couldn't understand the pilot's panicked Spanish crackling over the intercom, but they knew it meant trouble. This wasn't just your standard turbulence, this was flying-through-the-gates-of-Hell-in-a-hang-glider turbulence, and whatever the pilot was saying it equated to 'kiss your asses goodbye'.

"It was... ominous," Brandon says, recalling the worst private plane trip of the already strained tour for 2012's fourth album 'Battle Born'. "They were having trouble and we could feel it." What was going through your mind? "My initial thought was 'I wish I was just a busboy again because I'd rather be alive and grinding day-in-day-out than die like this'."

For bassist Mark Stoermer it was another straw breaking his tour-ravaged back. From 15 years he'd struggled with vans and tour bus bunks too small to accommodate his 6ft 5in frame. His back issues were making it agonising to carry a bass for an entire gig. What's more, after a hotchpotch of recording sessions with the five different producers on 'Battle Born', Mark felt distanced from the album and increasingly keen to follow studies in art and philosophy. As the final round of Asian dates came in, he told his bandmates he wouldn't play them, or that many more future shows.

For most bands on the brink, that's game over. But to Mark's surprise, The Killers quickly worked out a way for him to remain an in-the-studio member. "Everybody accepted it and, you know, didn't fire him – which he was totally open for," Ronnie recalls. "I think he was expecting it. We were just like, 'Dude, we get it, you need a break, I think we can make this work'. And we did make it work. It's the best f\*\*\*ing job in the world for me, but I get that it's not like that for everybody. It's frustrating, if somebody doesn't want to tour and you're making them tour or they're begrudgingly going on tour, I don't want to be around that."

"We are four different people," Brandon adds. "We've grown over the years, but we didn't all necessarily become the same man. We didn't grow together, we all pursued different things, but that's what being in a band is, the give and the take, the push and the pull. That's what makes The Killers The Killers."

"We've had the same conversation with Dave, where Dave might wanna

## Seven things you never knew about The Killers

**1** Brandon keeps his beard trimmings in a ziplock bag, and planned to stick them on a bust of Pet Shop Boys frontman Neil Tennant. "Then I realised that the bag art is enough," says Flowers.

**2** While recording 'Believe Me Natalie', Ronnie was knocked off his drum stool by an earthquake.

**3** Hit single 'Mr Brightside' has charted in the Top 100 every year since its release. It even spent 35 consecutive weeks in the charts from July 2016 to March 2017.

**4** In 2011, Brandon took part in an advertising campaign for Mormonism intended to change people's perception of the religion.

**5** Before settling on The Killers, the band thought about calling themselves The Genius Sex Poets. Wise move.

**6** Former UK Prime Minister David Cameron was once spotted watching The Killers – from a private box at the Royal Albert Hall.

**7** Guitarist Dave was once left behind at Stonehenge. Brandon was watching *Caddyshack* on the tourbus and didn't notice he was missing.

take some time off too," Ronnie says. "He wants to raise his kid and it's not always conducive for schooling and stuff to bring an 11-year-old out on the road for two years. Whatever keeps everybody in the car. I miss Mark but I'd much rather deal with it like an adult now rather than in 10-20 years hinking, 'We coulda still been a band'."

**T**he Killers that reconvened at Battle Born Studios in Las Vegas to start writing their fifth album in October 2015 had

undergone more upheavals than a Bey'n'Jay *Bake Off* special. There'd been group therapy to help heal their unspoken rifts, their bassist had gone part-time, Ronnie, Mark and Brandon had made celebrated offshoot albums, Ronnie had gone through a divorce and lost his father early in the sessions and, like a glittery raven leaving a fake Eiffel Tower, Brandon was planning to move out of Vegas to Utah, leaving Mark as the only Vegas resident. "Is this the beginning of the end for Las Vegas?" Brandon laughs. "It's all going downhill from here. They've legalised pot and The Killers are leaving town."

Though they pinned down a full-time producer in Jacknife Lee, the band themselves were semi-present for the sessions. Often they'd work individually or in pairs – Mark, rejuvenated in his studio role, forged many of the tracks with Brandon. As with the early 'Battle Born' sessions though, The Killers "were lost for a long time" and "circling the drain" for five or six months until a "keystone track" fell into place.

The keystone track for 'Wonderful Wonderful' was 'Rut', an amorphous soft rocker delving into the dark times engulfing Chez Flowers. "My wife has PTSD," Brandon explains. "She has a version called Complex PTSD. It's when a person has had multiple traumatic experiences. Her whole life, she's been covering it, pretending it isn't there. For whatever reason, in her 30s, it's decided to really manifest itself and that's what I'm going through with my family. Usually I feel protective of her but I decided to take it head on. So 'Rut' is about her submitting to it. She got severely depressed and it wasn't until she sought counselling and got a name for what was going on that it helped. Now she submits to it – that doesn't mean that she's gonna let it beat her, but rather that she's gonna finally acknowledge that it's there and promise to break this cycle."

**"We had band counselling sessions"**





It emerges that Tana's suicidal thoughts were the cause of Brandon cutting short his tour for 'The Desired Effect' and the root of the Flowers family's move to Utah, since Vegas holds bad memories for her. Tana's struggle became the driving force of 'Wonderful Wonderful' too. The title track, a psych afrofunk adventure that sets an experimental tone for the album, references Tana as a "motherless child" being rescued by God, the couple's Mormon faith acting as a safety net. Tana's reservations about having her private issues splashed across the new Killers album evaporated as the songs won her over. "It bonded me and Tana in a way that I never foresaw," Brandon says, "because it helped me to understand her better and be more compassionate."

Brandon's personal doubts also hang heavy. 'Have All The Songs Been Written' (featuring a guest solo from Mark Knopfler and a title suggested by Bono) tackles that early-sessions writer's block that had him questioning the whole point of the band ("Rolling Stone ranked all 73 Smiths songs and I looked at them and I was humbled at how good every f\*\*\*ing single one of them was – it just made me want to quit"). And album highlight 'Tyson Vs Douglas' recalls a boxing match from 1990 that the seemingly unbeatable Iron Mike lost, opening young Brandon's eyes to the fact that giants can fall. It suggests he's worried his own kids might one day see him culturally KO'd. "Yeah, it's me talking about how I don't want to let my family down. I'm not perfect and I have my temptations – sometimes I do question my strengths."

He's been questioning the world around him too. 'Run For Cover' – originally written for 2008's 'Day & Age' – contains The Killers' first overt political references, full of cheating senators and "fake news". Have things got so bad that you couldn't stay apolitical anymore? Brandon nods. "My curiosity might be more piqued and I'm checking the news more often. You cannot say you're not affected by politics, it's seeped its way through. It seems inconceivable that Trump is gonna accomplish all of it and it's a bunch of bullshit for lack of a better

Dave Keuning of The Killers, at The Rave Club, Milwaukee

## Famous people The Killers hang with

### PRINCE HARRY

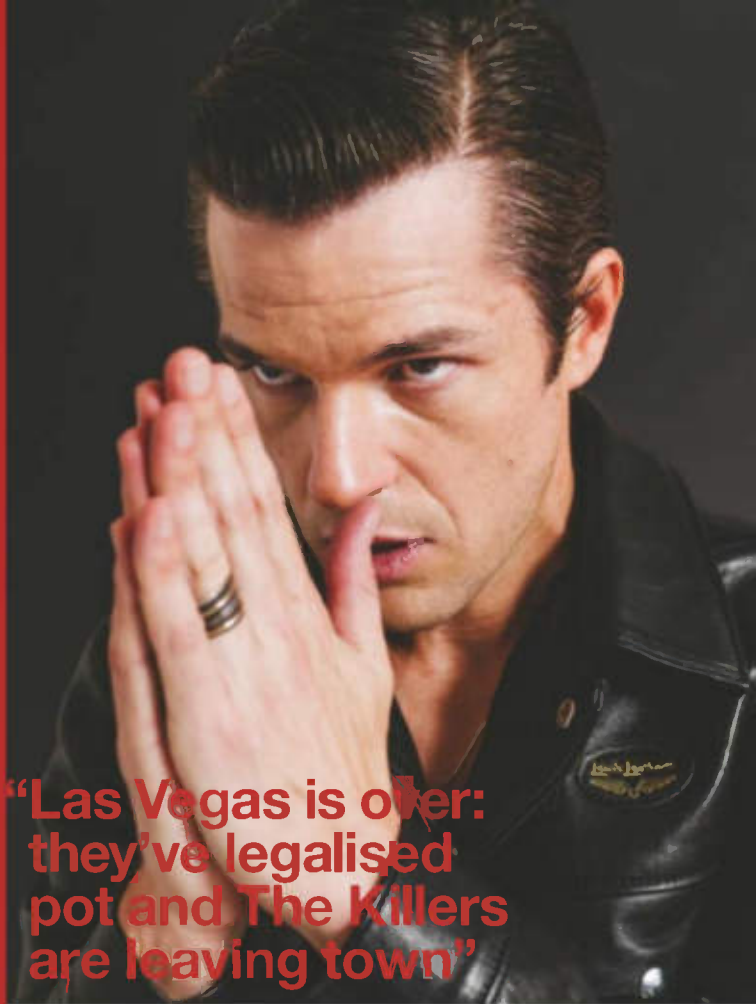
*Ronnie has been jamming with the Ginger Prince*  
**Ronnie:** "Oh, y'know, he's a great kisser. We became pals 10 years ago. We just get along. I knew nothing about the royals, so when I met him he was just a dude. I'm a dude in a band, he's a dude in London." Was it your fault he was photographed playing naked pool in Vegas? "That was not my fault. I wasn't there for that one."

### PAUL MCCARTNEY

*The album mentions a Macca encounter*  
**Brandon:** "New Year's Eve we played a party in St Barts and we heard he was coming so we practised 'Helter Skelter' and we got him on stage to sing it with us. His daughter was filming and wanted me to say something but I was too emotional."

### BRUCE SPRINGSTEEN

*There's a line on the album about Tana unimpressed by a Springsteen story*  
**Brandon:** "I sang 'Thunder Road' with Springsteen – I was trying to impress my wife, but she just wants me to be a good person, so she's not that impressed."



**"Las Vegas is over: they've legalised pot and The Killers are leaving town"**

word. It sounds terrible that this person was elected but I got to believe that he's either gonna get impeached or in three years he'll be replaced by someone better. He's not going to build a wall in three years." But we could have a war with North Korea in three hours. "I know, and I hope not, but North Korea have been threatening that even since Obama was there, it's just now we have someone who's more aggressive than Obama would've been."

"On the surface the guy just seems like a crazy person," says Ronnie, "he seems totally unfit for the job, he's just going f\*\*\*ing batshit crazy."

Despite doubts, drop-outs, depressions and Drumpf, The Killers remain unbowed. A month before the Milwaukee show, NME caught up with Brandon backstage at Bilbao BBK festival, on his customary on-the-road high. He enthused about breaking new territories at festivals in

Northern Spain, Greece and across Europe, about 'hubbing' out of the Cotswolds and hitting stages with a clutch of new songs he truly believes in rather than "just keeping the machine going" with 'Battle Born'. From side of stage, The Killers' murderous magic is in full force, daring to open with 'Mr Brightside' like their 22-year-old me-me-me-men were still alive and posing today.

In Milwaukee, with the news looming that Dave will also be sitting out the coming run of 'Wonderful Wonderful' shows, Brandon's just as upbeat, stressing that the new touring arrangements may mean there'll be a sixth Killers album before a third solo one. As our time wraps up, like the model interviewee handing in way overdue homework, Brandon brings up a question I asked him some years ago: what do The Killers stand for?

"I didn't have an answer," he says, "but I thought about it. I think that we're about belief. Our songs may not always be exclusively about a person but it sure as hell is for the people and that's what I think resonates with people about this band. That we are genuine and real, and we are not going anywhere anytime soon."

Truly wonderful news.



# MUM'S THE WORD

Booed at Venice Film Festival yet considered an early frontrunner for Best Picture at next year's Oscars, the disturbing, surreal thriller *Mother!*, starring Jennifer Lawrence, is the year's most talked-about film. Alex Flood meets director Darren Aronofsky



**M**OTHER! IS the story of an isolated couple whose relationship

is tested when uninvited guests arrive at their home, turning their domestic Eden into a surrealist nightmare. You wrote it in just five days. Where did the inspiration come from?

"It just poured out of me in an unconscious fever. It was like when Paul McCartney wrote *Yesterday* out of a dream and in one afternoon. After it was finished, I showed it to my producers and they were like, 'Wow, there's something here.'"

**Did you always have Jennifer Lawrence in mind?**

"I actually wasn't thinking about Jennifer at all because I didn't think she'd be interested. I was focused on trying to capture the spirit and the energy of the character. After we did cast Jennifer, we started to think about who could play against her in this older, commanding male role. Then Javier [Bardem] became a possibility and that was really exciting."

**What did Jennifer bring to the movie that no one else could?**

"She's an autodidact, which means someone who is self-taught. No one ever taught her how to act and yet, not only is she an incredible emotional actress but she's a technical actor as well, which is very important in filmmaking



because you have to know where the lights are. In this film in particular she is dancing with the camera the whole time. So that's really impressive about her. She also puts an endless amount of energy and consideration into everything that she does. This film is two hours long and 66 minutes of it is a close-up of her face. Yet it's not boring. That's down to Jen's performance."

**Why isn't there any music in the film?**

"We worked really hard on the score for several months, but all it did was take away from people leaning into what Jennifer was feeling. She was giving us all the score we needed. I couldn't help her with music and I've never had that. Every actor can always use a little push in some way. But Jen didn't need it."

**The movie was booed at Venice Film Festival. Does that upset you?**

## "MY FILM'S A GRENADE TOSSED INTO POP CULTURE"

"I don't care if they cheer or they freaking boo, as long as they react. This film is like tossing a hand grenade into pop culture. We're taking the biggest movie stars on the planet and seeing what they do in a surreal chamber piece. Surrealism is very rare nowadays and it's interesting how many people don't remember that all movies are dreams – living, waking dreams. That's one of the great things about cinema."

**Is there a secret meaning only you know?**

"It's completely out there now. It was secret but now there are journalists who have gotten it and they've gotten it deep. It's an allegory. Think about our home, where we are and then reduce that to a small house. She [Jennifer Lawrence] is

mother. Not our individual mothers, just our mother. That's what it's about."

**We recently asked Bastille to pick their 10 best films of all time – they chose your film *Requiem For A Dream*. Does it feel good to be recognised by other artists?**

"Yeah it's great. Getting that kind of shout-out is great. Whether it's from a musician or any type of artist."

**Why do all your characters undergo such cruelty and violence. Are you a bit sadistic?**

"I believe that in looking at the darkest parts of ourselves, that is how we see the light. Tragedy is an art form and I find it very cathartic. I do it to all my characters. Both men and women. I'm not gender specific!"

**What does your own mother think about the film?**

"She hasn't seen it yet, but if this film was about my mother it would be the story of *Mother Theresa*. She is an exceptional lady, a great woman and they're not at all related."

**We've heard that you love The Cure. What's your favourite song?**

"I like *A Forest*. It's a great f\*\*king song. They're a great band. I remember when everyone else was listening to disco and I was getting into The Cure. I guess I resist popular culture just a pinch and look for the edges."

**NME**

***Mother!* is out today**

## Daz's dazzlers

Darren Aronofsky's greatest films



**PI**  
1998

Max Cohen is a paranoid maths whizz on a mission to find nature's true meaning through numbers. It doesn't end well.

**Why it's so great:** A complex, claustrophobic thriller, *Pi*'s spooky monochrome visual style will give you goosebumps.



**REQUIEM FOR A DREAM**  
2000

Gritty drama that follows the intertwining stories of four drug addicts. Not for the faint-hearted.

**Why it's so great:** Where to start? Aronofsky's bleak-as-f\*\*\* imagery is as powerful as it is depressing.



**THE WRESTLER** 2008

Randy 'The Ram' Robinson is a faded wrestler who finds new love with a stripper while trying to reconnect with his estranged daughter.

**Why it's so great:** Mickey Rourke puts in a heartbreaking performance that earned him his only Oscar nod.



**BLACK SWAN**  
2010

Natalie Portman's ballet prodigy wins the role of a lifetime, but soon starts to lose her mind.

**Why it's so great:** Stuffed with dream sequences and surrealist symbolism, *Black Swan* puts you right in the head of its troubled protagonist.

# “WE’RE THE AVENGERS

Comprising political firebrands from Rage Against The Machine, Public Enemy and Cypress Hill, Prophets Of Rage formed to protest the 2016 US election as “the resistance needs a soundtrack”. As they release their debut album, guitarist Tom Morello reads Mark Beaumont the manifesto

**W**hat was the spark that caused you to form Prophets Of Rage?

“I saw a headline that said ‘Donald Trump Rages Against The Machine’ and I said, ‘Oh f\*\*\* no, that is not what we had in mind, we’re gonna show you what that really means.’ It wasn’t enough to Tweet about it or hashtag about it, we had to bring out the big guns and the big megaphone and have our say. We barnstormed across the country as an illegitimate political party injecting the mission into the moshpit, and what started as a knee-jerk response to a particular set of political circumstances became a great f\*\*\*in’ rock’n’roll band.”

**TIM COMMERFORD**

*Drummer, from RATM*

“The enforcer, I would not cross him if I were you.”

## Who’s who in Prophets Of Rage

Tom Morello introduces the band

**TOM MORELLO**  
*guitar, from RATM*

“I’m the comandante, my job is to make big riffs and crazy space noises.”

**B-REAL**

*vocals, from Cypress Hill*

“The shaman of the band, he’s the Weedmaster General and the director of the masses.”

**CHUCK D**

*vocals, from Public Enemy*

“The mighty lion of hip-hop, the most authoritative voice in the history of the genre. He brings gravitas.”





# WITH MARSHALL STACKS”

**Trump still got in though...**

“We weren’t protesting in favour of Hillary Clinton becoming president, we were protesting against the political, military and economic injustice that pre-dated Donald Trump in the Obama years and that has been heightened during the Donald Trump presidency.”

**Is it the point of music to change the world for the better?**

“No, the point of music is to be an accurate reflection of the artist’s convictions. If those are limited to money and ass, that’s what you should write about. But if you have convictions that go beyond that and you stifle them because you’re afraid you won’t enjoy the same commercial success, there’s a very dark pit in hell for you, sir.”

TRAVIS SHINN

**Did the album come about so quickly because there was so much to address?**

“It’s an album that aims to reflect the times and also have our hands on the wheel of history. We’re at a crucial juncture in the history of our planet, from impending environmental disaster to potential nuclear disaster to grotesque economic inequality and this rise in racism and anti-immigrant sentiment. What your readers do or fail to do now will have a direct impact on whether it’ll be a more decent, just and humane planet or not.”

**You vow to ‘Unf\*\*\* The World’ – what most needs unf\*\*\*ing?**

“We can start with apathy. Post the Trump presidency you can see this real rise in activism and a movement standing up against the egregious injustices perpetrated by this regime. Across the globe, people feel fearful and anxious [*but*] you are not a bystander. The only way the world has ever changed in a progressive, radical or revolutionary way is people no different from you have stood up and torn down the Berlin Wall or ended apartheid or fought for women’s suffrage or legalised weed.”

**What’s your opinion of Trump?**

“He’s an unstable, clown-like man-baby who has the nuclear codes, so that’s not great... My hope is that this administration is already so bad that it brings into existence a movement that is righteous enough not just to dethrone them but to fight for a more decent and humane United States.”

**How could the wealth inequality that separates the one per cent from the homeless ever be reversed?**

“Poverty is not ordained by the heavens, poverty is created by man. Our song ‘Living On The 110’ is about the 110 freeway. Underneath it live thousands of homeless people and on top of it roll Bentleys and Rolls-Royces and Ferraris. It’s a stark analogy for the times. The way that society is organised is so that it would be unjust. The changes we need to make go beyond one awful president, they’re systemic. You have to aim for the world you really want. Let’s stop being so defensive and go on the offence for a world of equality, freedom, justice and peace, where every kid gets an education and everyone has enough disposable income for a guitar, a microphone or a set of turntables.”

**Is it disheartening that people are waking up to politics but coming to right-wing solutions?**

“There is a war of ideas and the reason is that economic anxiety – it’s the same with Brexit there – is a fertile ground to demagogues to use racism for their own ends. Poverty is a crime, so there are criminals that created it. They’re not Muslims and they’re not Mexicans, they’re the corporate whores who order the world so they get more yachts and you don’t get a job. That’s how it works. There’s a lot of politicians out there pointing the finger at the wrong people, so we make finger-pointing music.”

**NME**

**Prophets Of Rage’s self-titled debut album is out today. Read our review on page 31**

**BRAD WILK**

*drums, from RATM*

“The field bouncer – you’ve got a field of people and you play some music. If that’s the drummer of your band, they’re all gonna jump up and down.”

**The old testament**

**Essential tracks by the supergroup members’ other acts**

**KILLING IN THE NAME**

*Rage Against The Machine (1992)*  
Rage’s breakthrough diatribe against America’s ingrained, systemic racism made protest metal one of the ‘90s most vital genres.

**HITS FROM THE BONG**

*Cypress Hill (1993)*  
Cypress Hill frequently preached the power of good old Mary Jane, but never more lovingly than in this Dusty Springfield-sampling hip-hop classic.

**BRING THE NOISE**

*Public Enemy (1987)*  
One of their fiercest tracks, ‘Bring The Noise’ tackled police brutality and political corruption and helped Chuck D become the most powerful political voice in hip-hop.

**DJ LORD**

*DJ, from Public Enemy*

“The turntablist gunslinger. He always wants to battle me in DJ/guitar battles, and I don’t always win.”



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# RADAR

THIS WEEK'S ESSENTIAL NEW RELEASES

## Best NEW tracks And when to drop them

### BEST FOR BEING DUMPED

**SAM SMITH**

*Too Good At Goodbyes*

Sam's back with another soulful torch song about break-ups. One for your achy-breaky heart.

### BEST FOR BOUNCING BACK

**ST VINCENT**

*Los Ageless*

Annie Clark has said her upcoming album is super confessional – this angular electronica single is emotive but kinda icy, too.

### BEST FOR DEEP THINKING

**MOSES SUMNEY**

*Indulge Me*

A hushed, woozy ballad from a close personal pal of Solange and definitely one of 2017's most enticing new artists.

### BEST FOR REMEMBERING

**ARCHITECTS**

*Doomsday*

Written by the metalcore band's late guitarist Tom Searle, this standalone single makes for a powerful tribute.

### BEST FOR THE EX FILES

**TAYLOR SWIFT**

*Ready For It?*

Which of Taylor Swift's former paramours is this edgy electro-pop tune about? We're still not sure, but we're having fun guessing.

### BEST FOR AFTERNOON DRINKING

**MARGO PRICE**

*A Little Pain*

Signed to Jack White's Third Man Records, country music maestro Margo gets her groove on with this second album teaser.

### BEST FOR PUTTING YOUR HANDS UP

**ZAYN FEAT SIA**

*Dusk Till Dawn*

The first track from Zayn's new album is a powerhouse of a moody pop tune.

### BEST FOR STAR-GAZING

**JULIEN BAKER**

*Appointments*

A lovely, sparkling slice of intimate indie from this Memphis born 'n' bred singer-songwriter.

### BEST FOR SHAKING YOUR THING

**EERA**

*I Wanna Dance*

Raw, rowdy and all up in your face, this is potent stuff from the up and coming Norwegian songwriter.

### BEST FOR STRUTTING YOUR STUFF

**KELE OKEREKE**

*Do U Right*

Lazy yet rhythmic, cool yet passionate – Bloc Party frontman Kele Okereke gets down and slinky with four minutes of sassy jazz.

DANIELLE HOLBERT



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# MUSIC

## Precious metal

The Foo Fighters' ninth is a little bit Queen, a little bit Prince and a lot great



### FOO FIGHTERS

Concrete and Gold



RIFFS GUESTS

FINALLY, DAVE Grohl's inevitable transition into a flannel shirt-wearing Freddie Mercury-with-tats is complete. Kicking off the ninth Foo

Fighters album with one minute and 22 seconds of Queen-worthy bombast, the glistening sonic flare that is 'T-Shirt' sets the tone for a blistering, high-gloss 'Concrete and Gold', a record that features some of the band's most vital and impressive tracks in years.

Following up 2014's 'Sonic Highways' – a conceptual indulgence which saw the group travelling to some of the US's most legendary music studios – this is a return to a more simple way of doing things. Written in his pants in an Airbnb in the hippy enclave of Ojai, California, this back-to-basics, underwear-driven approach has served Grohl well. 'Run' is up there with some of the Foos' most impressive work, a throwback to the raw riffs of the self-titled 1995 debut and bare bones emotion of its follow-up 'The

Colour and the Shape'. The subtle force of funk is also a key factor in the sheer buoyancy of 'Concrete and Gold', with 'Make It Right' plugging into an almost Prince-ly groove. It's a move that gently echoes their pals Queens of the Stone Age, who recently worked with pop producer Mark Ronson. Taking a similar tack, the Foos have teamed up with Greg Kurstin – known for his work with the likes of Lily Allen, Adele and Sia – and his added gloss makes this album really glimmer.

Grohl said he wanted it to sound like "Motörhead's version of *Sgt Pepper*". Gracefully mixing the rough with the smooth throughout, he's not far off. The visceral 'La Dee Da' is a case in point, mixing up the slick Southern rock swing of the Allman Brothers with a screamo chorus and mega-riffs. This is an album where acoustic ballads like 'Happy Ever After' that recall the Beatles sit comfortably alongside moody ragers like 'The Line'. Proof that there's definitely still life in the old Grohl left.

Leonie Cooper

JENN FIVE

ALBUM OF THE WEEK



## STRANGE & TRUE

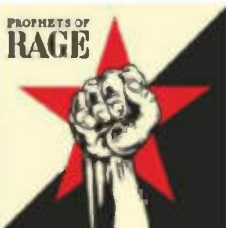
Taking advantage of the passing musical talent in EastWest studios, the band managed to get Paul McCartney playing drums on 'Sunday Rain' – while Foo drummer Taylor Hawkins sings lead vocals.



# This album kills fascists

Rage Against the Machine rope in Chuck D and Cypress Hill's B-Real to make rabble-rousing rap-rock

Hill's B-Real. Guitarist Tom Morello told *Rolling Stone*:



"We're not a supergroup. We're an elite task force of revolutionary musicians determined to confront this mountain of election year

**PROPHETS OF RAGE**

'Prophets Of Rage'



**RAP ROCK REVOLUTION**

bullshit, and confront it head-on with the Marshall stacks blazing."

SOME FANS struggled to accept it when members of Los Angeles rap-rock renegades Rage Against The Machine formed Audioslave with the late Chris Cornell, who swapped RATM vocalist Zach de la Rocha's politically-charged raps for classic rock crooning. Those fans may have an easier time with Prophets of Rage, which sees the same set of musicians team up with Public Enemy's Chuck D and Cypress

That quote is a clue as to the unabashed vital righteousness of the band's self-titled debut album. Morello does what he did so brilliantly in Rage and Audioslave – looping riffs as thick as a hangman's noose, with occasional forays into squealing, semi-psychedelic guitar solos – while D and B-Real rail against the establishment. "No hatred / Fuck racists" they declare on 'Unfuck the World', which evokes of the sound of Rage's explosive 1999 track 'Guerilla Radio'. This is not a subtle record, but these are not subtle times. So grab a Marshall stack, put it through a fascist's window and let's start the revolution. Now. **Jordan Bassett**

## FOR FANS OF



**RAGE AGAINST THE MACHINE**



**AUDIOSLAVE**



# Batmanglij Begins

Ex-Vampire Weekend fulcrum Rostrum Batmanglij fires up a fascinating solo career

**ROSTAM**

Half-Light



**EXPERIMENTAL**

**VAMPIRES**

WHEN ROSTAM Batmanglij shared an iPhone note in early 2016 saying that he'd left Vampire Weekend, it had been coming. For years he'd been active outside the New York band he co-founded – sharing the odd track, and producing for the likes of Charli XCX and Carly Rae Jepsen. "My identity as a songwriter and producer," he wrote, "needs to stand on its own."

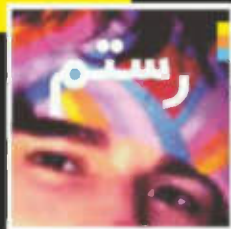
So here it is: his debut solo album – a collection of songs that sees Rostam in complete control. Given he produced all three Vampire Weekend albums and was chief in forging their distinctive style, some of this feels instantly familiar, like the huge, romantic single 'Bike Dream' with its

tearaway rhythm and massive pop hook. But there's also plenty of experimentation: take the reggae-inflected 'Rudy' and the gorgeous strings of closer 'Gwan'. Occasionally, it goes too far – witness the distorted and mangled vocals on 'Hold You' and 'When', the latter sounding like an indecipherable message from an alien race.

These songs are rewarding – mostly because they give a much deeper insight into

Rostam's character. It's not an explicitly political album, he simply writes from his perspective as an American songwriter who just happens to be gay and the son of Iranian immigrant parents. It's honest, personal and wholly relatable. Rostam may have defined Vampire Weekend's sound, but with 'Half-Light' he begins to define himself.

**Greg Cochrane**



**LIKE THIS? TRY THIS!**



**VAMPIRE WEEKEND**  
*Modern Vampires Of The City (2013)*

Rostam's previous band's masterpiece of offbeat pop experimentation.



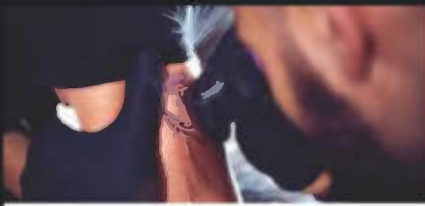
# Ink Smart

WE ALL USE ENERGY EVERY day, but do you know how much and what it costs you? In the spirit of showing people how far 10p worth of energy can go – and at the same time having a load of fun at Bestival – we got Maya Jama together with Jay and Sketch, the stars of TV's *Tattoo Fixers*, to see how many people they could ink for the princely sum of 10p. And how did we do that? We used a smart meter, which measures how much you're spending on gas and electricity in pounds and pence, and makes sure you get accurate bills. There were laughs, amazing art and the priceless moment when the energy ran out halfway through the last tat...



**0p** Bestival's tat fanatics crowd around as the smart meter starts to tick from 0 to 10p.

**1p** First into the Power Lounge's silver caravan of tats is Sam Blakely, 26, from Portsmouth.



**2p** Sam's tat is done! "I got a lightbulb with a lightning bolt in it," he says proudly.

**3p** "It's kicking off, you've hit 3p!" yells Sketch as Garry Hutt of Cambridgeshire grits his teeth.

**4p** 10p also powers the kettle, hot water and Power Guzzler pinball machine – eek!



**5p** We're four tats in as Evan Harris from Portsmouth gets Sketch's finest lips design.

**6p** Charlotte and Lauren wait with Maya, nervous about the possibility of half a tat.

**7p** Tension rises as we hit 7p with Ryan Tomas from Essex getting the fifth tattoo.



**8p** Maya cheers on the excited crowd as we inch closer to the power max-out.

**9p** Jay is midway through the 6th tat...

**10p** ...and Laura from Brixton ends up with half a bee, but Jay promises to fix it. Tat's a relief!

**TATS ON FILM**  
To watch a video of all of the Bestival tattoo fun unfolding, head to [NME.com](http://NME.com) now. If you'd like to watch other Power of 10p challenges, check out [youtube.com/smartenergygb](http://youtube.com/smartenergygb)

**WANT YOUR OWN SMART METER? HERE'S HOW TO GET ONE**  
Now you've seen how useful and awesome a smart meter is, you're probably wondering how you get your own. The good news is it couldn't be easier. All you have to do is get in touch with your energy supplier, tell them you'd like one, and they'll come and install it for you at no extra cost.







# Mummy issues

All-star cast, respected director, complete insanity

## MOTHER!

Jennifer Lawrence, Javier Bardem, Michelle Pfeiffer



HORROR PSYCHO DRAMA

MAYBE PREPARE yourself somewhere dark and quiet to have a nice quiet sit down and cuppa after watching *Mother!* You'll appreciate the opportunity to decompress, even if you emerge with no better idea of what you've just watched. Darren Aronofsky's latest offering is an assault. Of ideas. Of religious metaphor. Of assorted human viscera. It is a whole lot of movie.

It's the most interesting choice Jennifer Lawrence has

made since her breakout in *Winter's Bone*. She gives her director blood, sweat and tears – gallons thereof.

Lawrence plays a nameless young woman who lives in a remote, huge, beautiful house with her husband (Javier Bardem), a blocked writer. A few minutes into the movie he invites in a stranger (Ed Harris), then his obnoxious wife (Michelle Pfeiffer). Rapidly, the young woman's house is taken over by people she doesn't know who keep wrecking her stuff then usher in violence. That's about the first 30 minutes. After that it escalates with rocket-like force. The woman's nightmare takes turns you couldn't possibly imagine, nor will necessarily

understand. By the end, so much has happened and the film's world has so completely changed that it's near impossible to believe you entered this place just two hours ago. You'll either be laughing hysterically or mute with shock.

Crucially, throughout the increasing insanity, Aronofsky is always in control. His world may be spinning off into utter chaos but it's clear he always knows exactly where he's going. He

moves around far too precisely for events to be completely random. We can follow Lawrence's journey as a careening psychological horror – even if we can't make sense of its detail. But trying to piece together its greater meaning is something that can only begin after you've got your breath back, a few hours later.

*Mother!* may be remembered in years to come as a monumental mess or a masterpiece – but it will be remembered. It brings to mind films like *2001*, *The Shining* or *A Clockwork Orange*; films that blur your mind with baffling images and only come into focus over time. Love it or hate it, or somewhere in between, it's thrilling that artworks this ambitiously bonkers exist. **Olly Richards**

## FOR FANS OF



BLACK SWAN



THE SHINING



## Big, but not clever

Guns and terrorism and controversy and stuff

### AMERICAN ASSASSIN

Michael Keaton, Dylan O'Brien, Taylor Kitsch



ACTION NUKES TOUGH GUYS

Dylan O'Brien: undercover killer

AMERICAN ASSASSIN HAS been dogged by more controversy than a Donald Trump tweet. Based on the novel series by the late US author Vince Flynn, the film was slammed earlier this year by families of the victims of the 2015 Tunisian tourist massacre for its opening scene – a brutal beach-based shoot-out in which Mitch Rapp's (Dylan O'Brien) fiancée is gunned down.

It's a harrowing opener, certainly, but it soon becomes clear that this film is less a comment on international terrorism and more of an action film in the traditional sense, with heavy hints of *Die Hard* spattered throughout.

A vengeful Rapp is soon recruited by the CIA to work as an undercover assassin, but not before he's been coached by Michael Keaton's Stan Hurley, a sassy, tough-as-balls Cold War veteran who lives in a cabin in the woods, where he trains recruits to become killing machines.

It's clear that the renegade Rapp, in spite of – or perhaps because of – his penchant for risk-taking is a favourite of Hurley's. Things get all the more silly when Hurley's former top boy steps back into their world. Cue lots of fighting, fast-paced stunts, explosions, some rather gory ultra-violence and the threat of all-out nuclear war.

If you're looking for insightful comment on the state of the world, however, *American Assassin* isn't it.

Leonie Cooper



### MICHAEL KEATON

He's literally in this film

Is Cold War veteran Stan Hurley a good guy or a bad guy?

"There are good people who happen to have that horrible job, it doesn't mean they're bad people. He's a human being so he's got good and bad sides. I wouldn't wanna be on his bad side. Stan is about taking care of business."

How much combat training did you have?

"When this came up I was working on *Spider-Man* so I had to get in better shape than I was, very quickly. I never got to the degree that Taylor [Kitsch] and Dylan [O'Brien] did, because they probably had more time and they're, like, nine years old."

Were there any worries about using terrorism as a form of entertainment?

"There are versions of terrorism or big international movies with bad things happening in the world going way back. It's much more intense right now and when we shot this movie it was intense, and that's the sad part of all of this. But there wasn't any concern about it; that's what's going on in the world. This happens to be an action story that takes place in the world we live in. It's too bad, but that's the truth.

This movie is a tad more intelligent than most in how it dealt with that. We avoided most if not every cliché in terms of how we depicted the people and ethnic groups and situations. It's complicated, there's a lot of grey areas."

Interview: Leonie Cooper

## Superorganism

**Bonkers pop troupe set to be The Avalanches for a new generation**

IN JANUARY 2017, A fully formed pop banger titled 'Something For Your M.I.N.D.' was uploaded to streaming services. In the space of a few days, the song landed in Spotify's esteemed New Music Friday playlist. Racking up millions of streams, it piqued the attention of Frank Ocean and Vampire Weekend's Ezra

Koenig. But Superorganism, the mysterious group behind it, were a complete unknown. A social media presence, or even a photo were nowhere to be seen. Rumours soon began circulating that it was a project of Damon Albarn or Tame Impala's Kevin Parker.

Such secrecy wasn't some savvy media hype masterplan concocted by the multinational eight-piece – it was a result of the band's chaotic, sprawling reach. The core of the collective

met on music forums years ago, when kiwi multi-instrumentalists Emily and Harry were members of a creative community that kicked around tracks across borders on email. In late 2016, 'Something For Your M.I.N.D.' ended up with friend and collaborator, Orono, a 17-year-old living in Maine, USA.

"We sent it over thinking, 'That'll be cool to hear whenever we get that back'," Harry explains. But within an hour of sending, Orono had cooked up lyrics and a melody. She recorded vocals and sent it back. "Well, I am a bored teenager," she admits.

The reaction to the song was immediate, but the track was taken down earlier this year due to an uncleared sample. "We are actually idiots" says Harry.

Happily, since then, two further cuts in the shape of 'Nobody Cares' (a cartoonish electro-pop zinger) and the quirky 'It's All Good' appeared.

Now, all eight members are living in a four-bedroom house in east London. Not that that will stop them working together in their own unusual way.

"Even when we live together, we do a lot of the work by sending electronic files between each other in our rooms," Harry explains. "It's a bit like a cult," adds Emily, only semi-jokingly.

But it's this idiosyncrasy and individuality that makes the group so intriguing – and that vibrancy couldn't be more important right now.

Harry: "Pop music has been so serious for the past few years. It feels like it needs a bit more fun injected."

So with the mystery over, a deal with Domino Records inked and hotly anticipated UK live dates booked for next month, Superorganism will be making the world a more colourful and chaotic place for the foreseeable future.

**Thomas Smith**

STEPH WILSON



Superorganism (l-r): Harry, Tucan, Ruby, Soul (in poster), Orono, Emily, Robert and B

## Best track

**NOBODY CARES**

Cartoon crunches reign supreme in this surreal hit

## STRANGE & TRUE

Ezra Koenig played their song on his Beats 1 show, he also read some of Orono's Vampire Weekend fan fiction

## FOR FANS OF



GORILLAZ



THE AVALANCHES

## DETAILS

**From:** Everywhere  
**Social:**

@SPROGRNSM

**Buy:** 'Nobody Cares' is out now

**Live:** Village Underground, London (October 6)



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BRIGHTON  
CONCORDE 2

WED 14 MARCH  
LONDON  
O<sub>2</sub> SHEPHERD'S  
BUSH EMPIRE

SAT 17 MARCH  
BRISTOL  
THEKLA

SUN 18 MARCH  
BIRMINGHAM  
O<sub>2</sub> INSTITUTE 2

TUE 20 MARCH  
LEEDS  
BELGRAVE  
MUSIC HALL

WED 21 MARCH  
GLASGOW  
ST LUKE'S

FRI 23 MARCH  
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# Live

THIS WEEK'S BEST TICKETS AND GIGS

## Rag-manay!

**Rory Graham, aka Rag'n'Bone Man, is playing Hogmanay in Edinburgh**

SEE IN 2018 WITH Rag'n'Bone Man, who will headline the main stage at Edinburgh's iconic Hogmanay. The bearded Brighton bluesman is to perform in Edinburgh for the first time, in front of 10,000 fans in the Concert in the Gardens. "What a sick event for a debut show," he says.

This year has given Rory Graham two Brit Awards and a double-platinum-selling UK Number One debut album in 'Human'. As 2018 approaches he'll be looking to double down on his successes, but this gig should allow him to bask in them for a little longer. Join him for hits including 'Skin', 'Human', and the inevitable 'Auld Lang Syne'.

GETTY IMAGES



ON SALE NOW

**RAG'N' BONE MAN**

Smash-hit blues dude

**DECEMBER**

December 31

Edinburgh Gardens

**TICKETS:** £55-£155





**ON SALE  
NOW**

## PALE WAVES

Goth-pop chorus  
maestros

### OCTOBER

**Mon 16** Hare & Hounds,  
Birmingham

**Tue 17** Bodega,  
Nottingham

**Wed 18** Sound Control  
Basement, Manchester

**Fri 20** The Attic, Glasgow

**Sat 21** Northumira  
Institute 2, Newcastle

**Mon 23** Joiners,  
Southampton

**Tue 24** Camden  
Assembly, London

**Wed 25** Waterfront,  
Norwich

**Thu 26** Komedia, Brighton

**TELL ME MORE:** Signed  
to the same label as The  
1975, these guys pack a  
similar indie-pop rush.

**TICKETS:** £6.60-£9

## EVERYTHING EVERYTHING

Genre-straddling  
savants

### MARCH 2018

**Fri 2** UEA, Norwich

**Sat 3** O2 Academy,  
Birmingham

**Mon 5** Colston Hall,  
Bristol

**Tue 6** O2 Academy &  
Underground, Leeds

**Thu 8** Barrowland,  
Glasgow

**Fri 9** O2 Apollo,  
Manchester

**Sat 10** Alexandra Palace,  
London

**TELL ME MORE:** The  
band have matured into  
their role of indie art-  
rock's premier  
doomsayers with fourth  
album 'A Fever Dream'

**TICKETS:** £21.45-£26





## KASABIAN

Leicester lads

### NOVEMBER

**Fri 24** Metro Radio Arena, Newcastle

**Sat 25** SSE Hydro, Glasgow

**Sun 26** BHGE Arena, Aberdeen

**Thu 30** Arena, Manchester

### DECEMBER

**Fri 1 & Sat 2** The O2, London

**Mon 4** Motorpoint Arena, Cardiff

**Tue 5** Echo Arena, Liverpool

**Thu 7** First Direct Arena, Leeds

**Fri 8 & Sat 9** Barclaycard Arena, Birmingham

**TELL ME MORE:** The chart-topping rockers are touring their awesomely fun sixth album 'For Crying Out Loud'.

**TICKETS:** £29.50-£50.75

## GIRLI

Hyperpop queen on her 'Hot Mess' tour

### NOVEMBER

**Wed 15** Haunt, Brighton

**Thu 16** Dingwalls, London

**Fri 17** Purple Turtle, Reading

**Sat 18** Chapel, Leeds

**Mon 20** Stereo, Glasgow

**TELL ME MORE:** Girli cites Debbie Harry, The Slits and Avril Lavigne as the inspiration behind her frenetic but nonchalant punk rap pop tunes.

**TICKETS:** £7.70-£11





# live

## THE WEEK'S BEST GIGS

### BANFI

**Fri 15** Louisiana, Bristol  
**Sat 16** Sunflower Lounge, Birmingham  
**Mon 18** Bodega, Nottingham  
**Tue 19** Oporto, Leeds

### BICEP

**Tue 19** Rough Trade East, London

### BLAZIN' SQUAD

**Sat 16** Strings Bar & Venue, Newport

### CAR BOMB

**Thu 21** The Haunt, Brighton

### CHARLY BLISS

**Fri 15** Parr Street Studios, Liverpool  
**Sat 16** Headrow House, Leeds  
**Sun 17** The Hug & Pint, Glasgow  
**Tue 19** The Eagle Inn, Manchester  
**Wed 20** Sunflower Lounge, Birmingham

### CRAIG DAVID

**Sat 1** Park Racecourse, Lingfield

### DUCKTAILS

**Mon 18** The Hug & Pint, Glasgow  
**Tue 19** The Joker, Brighton  
**Thu 21** Constellations, Liverpool

### ESTRONS

**Sun 17** Sneaky Pete's, Edinburgh  
**Wed 20** The Hope & Ruin, Brighton

### FIRST HATE

**Thu 21** The Shacklewell Arms, London

### FLYTE

**Fri 15** The Joiners, Southampton  
**Sat 16** Patterns, Brighton  
**Tue 19** Scala, London

### GHETTS

**Sat 16** Academy, Manchester

### GOOSE LDN BLOCK PARTY

**Sat 23** Shoreditch's Red Market, London

### POM POKO

**Mon 18** The Albert, Brighton  
**Tue 19** Sebright Arms, London  
**Wed 20** The Garage, London  
**Thu 21** The Old Blue Last, London

### REDFACES

**Mon 18** The Sugarmill, Stoke-on-Trent  
**Tue 19** Bodega, Nottingham  
**Wed 20** Think Tank? Underground, Newcastle  
**Thu 21** Broadcast, Glasgow

### RYAN ADAMS

**Fri 15** Usher Hall, Edinburgh  
**Sun 17** Sage, Gateshead  
**Mon 18** O2 Academy & Underground, Leeds  
**Tue 19** O2 Academy, Bournemouth  
**Thu 21** Corn Exchange, Cambridge

### THE SHERLOCKS

**Fri 15** Academy, Manchester  
**Sat 16** Rock City, Nottingham  
**Tue 19** O2 ABC, Glasgow  
**Wed 20** SWX, Bristol  
**Thu 21** The 1865, Southampton

### SPRING KING

**Fri 15** Secret gig, London

### SUPER HANS

**Sat 16** Scala, London

### SUPERFOOD

**Wed 20** The Garage, London

### THIS IS THE KIT

**Sat 16** Hubs, Sheffield  
**Sun 17** Gorilla, Manchester  
**Tue 19** Concorde 2, Brighton

### THE VEILS

**Fri 15** Sound Control, Manchester  
**Sat 16** The Haunt, Brighton  
**Sun 17** Thekla, Bristol  
**Tue 19** Islington Assembly Hall, London

### THE VIEW

**Fri 15** Town Hall, Montrose  
**Tue 19** East Grange Loft, Forres  
**Wed 20 & Thu 21** The Sound Archive, Kirkwall

### YOU ME AT SIX

**Sat 16** Unit 51, Aberdeen

Spring King



GETTY IMAGES

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# SOUNDTRACK OF MY LIFE

## Ringo Starr

Beatle. Drummer. Peace and lover

### THE FIRST SONG I FELL IN LOVE WITH

GENE AUTRY

*South Of The Border*

"They used to play it on Saturday morning at the pictures in Liverpool, which was a big deal for kids in those days. I remember it like

yesterday, him singing that and it just feeling good. It moved me."

### THE FIRST SONG I LEARNED TO PLAY

LONNIE DONEGAN

*Rock Island Line*

"I was lucky because when I started, if you had the instrument, you were in the band. I worked in the same factory as Eddie Clayton, who played guitar, and we'd play in the basement - I had a snare drum, my best friend Roy Chaplin played tea chest bass, and we were a skiffle band. We played weddings for the beer."

### THE SONG I DO AT KARAOKE

FRANK SINATRA

*My Way*

"It'd have to be 'I Did It My Way' [laughs for a really long time]. I don't know though. I've never actually done karaoke."



### THE SONG I'D HAVE PLAYED AT MY FUNERAL

THE BEATLES

*Octopus's Garden*

"I don't know what we'd have playing, so I'll say this one because it'd be nice to have everyone singing along."

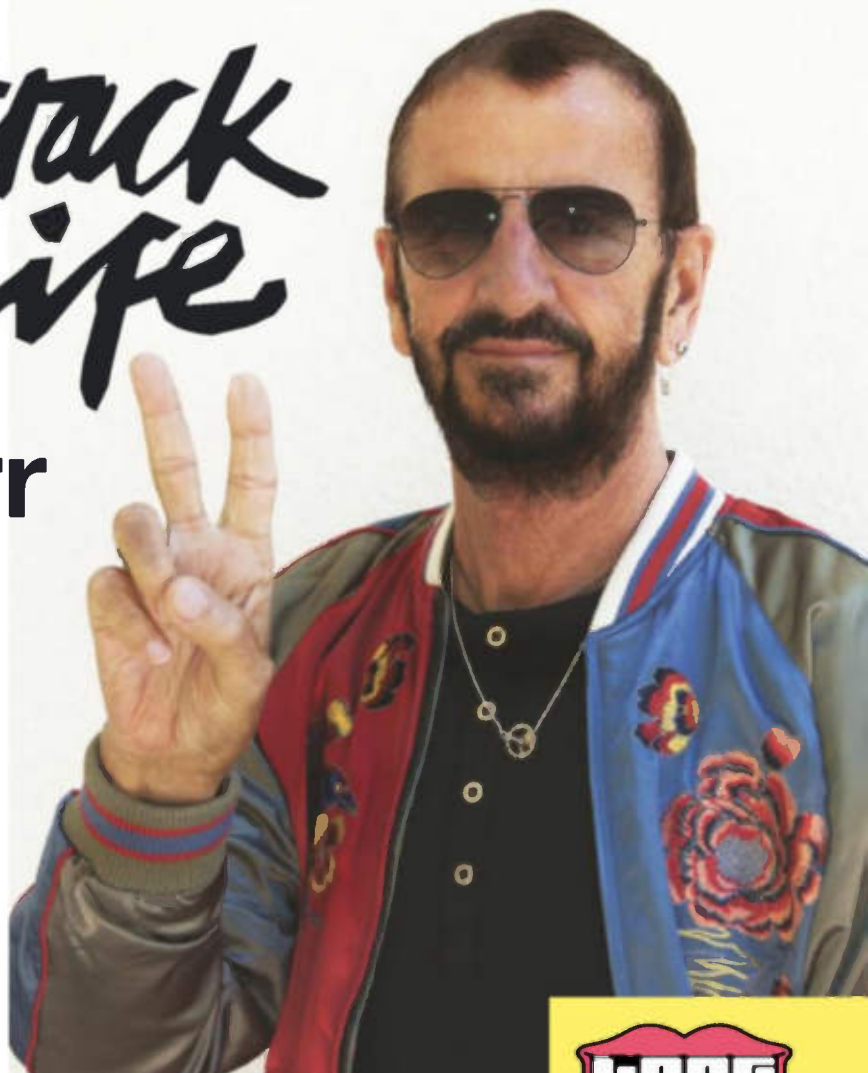
### THE ACT THAT MADE ME WANT TO BE IN A BAND

LIGHTNING HOPKINS

"He's my favourite. I tried to emigrate to America to follow in his footsteps when I was 19, but there's just too many forms for a teenager to fill in. I did the first set and they gave me more. So I used the English expression: 'F\*\*k off'. I just stayed around playing in Liverpool, and I ended up joining you-know-who."



LIGHTNING HOPKINS



### THE BEST GIG I EVER SAW

ERIC CLAPTON

"I've seen Eric several times, here [in LA] and elsewhere. I once saw him play with Carlos Santana, who was so 'on' that Eric just bowed to Carlos's on-ness. [Clapton's '60s band] Cream got back together a few years ago (Royal Albert Hall, 2005) and that was indeed a great, great show."

### THE SONG THAT MAKES ME DANCE

CHUBBY CHECKER

*The Twist*

"I dance to anything. I am a dancer. I'm still doing The Twist though. Am I still Twisting & Shouting? Of course!"

Ringo Starr's new album 'Give More Love' is out today



The wisdom of the NME archives

THIS WEEK

IGGY POP

*Legend*

17 September, 1977

"When Bowie plays guitar he gets nuts. His fingers start cramping after a while and he's yelling 'I don't know why I'm doing this for you, you jerk!'"



DAN STUBBS. PHOTO CREDIT: SCOTT ROBERT RITCHEY. GETTY IMAGES

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