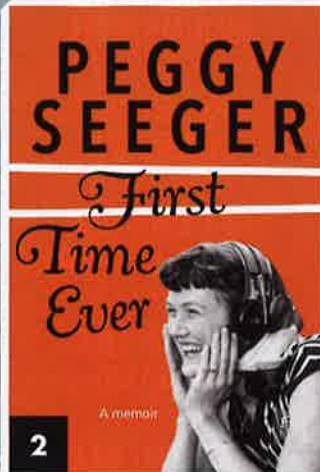


CHOICE CUTS

THE Q STAFF AND WRITERS' TIPS OF THE MONTH.



NIALL DOHERTY
REVIEWS EDITOR

"The Face ID glitch at the launch for the new iPhone X was made all the more enjoyable for me as I'd only recently finished watching **1 SILICON VALLEY**.

I was late to the US comedy, which was a positive because there were four seasons to binge through. It's full of great characters, repeatable one-liners and TV's best faceplant since Del Boy fell through that bar. I also went to see the excellent new Pearl Jam film **LET'S PLAY TWO**, which documents their two-night stand at Chicago's Wrigley Field. There's a lot of baseball talk but, thankfully, lots of Pearl Jam talk too. Go World Series! Or something."



VICTORIA SEGAL
Q WRITER

"Your pets are gonna die," intones **JOHN MAUS**, one of the odd life-and-death lessons on his inscrutable fourth LP. Screen Memories is funny in a deadly serious way, its gothy, gangrenous synth-pop either glibly profound or profoundly glib, depending on the light. **BEN FROST**'s forthcoming LP, *The Centre Cannot Hold*, doesn't mess about with ambiguity, though – the Australian composer's scouring Steve Albini-recorded electronic storms go straight for the jugular. The more trad-minded will enjoy the hottest gossip from the British folk revival in **2 PEGGY SEEGER**'s from-the-floor memoir."



LAURA BARTON
Q WRITER

"I've been smitten with Manchester's **WH LUNG** since late last year when I first heard their debut single *Inspiration!*. Since then I've seen them several times, and watching them grow into an incredible live act is genuinely thrilling. Ivan Hewett's recent Radio 4 series (still on iPlayer) **3 ALL IN A CHORD**, exploring the role of chords from Beethoven to Terry Riley, was beautiful and rich and fascinating. **GIRL RAY**'s video for *Don't Go Home At Ten* is my favourite of the year so far – a kind of thoroughly British and entirely joyous tribute to TLC."



MATT YATES
SUB EDITOR

"Thick Of It creator Armando Iannucci's new book **HEAR ME OUT** is worth a gander – it celebrates his love of classical music, but it's written with such a deft touch that when he

implores readers that we could all 'benefit from a confrontation with something challenging', I'm up for it. Back on more familiar ground, **4 ANDREW HUNG** from electro-noise duo *Fuck Buttons*' solo debut is a curious beast I'm enjoying – it's something to do with his strangely affecting, 'unconventional' singing voice, which is somewhere between Billy Childish, Robert Wyatt and that geezer from *Everything Everything*. A tantalising prospect, right?"



CHRIS CATCHPOLE
FRONT SECTION EDITOR

"I could write 'listening to or reading David Sedaris' in this slot every month, so it made a pleasant change to actually go and see the US humourist reading from his collection of diaries, **THEFT BY FINDING**, recently. Being someone for whom the conjunction of the words 'musical' and 'theatre' brings me out in hives, I was sceptical about *The Old Vic*'s **5 GIRL FROM THE NORTH COUNTRY**. However, Conor McPherson's script set in the Depression is so good you can see why Bob Dylan gave the playwright free rein to delve into his back catalogue. Less jukebox musical, more John Steinbeck with a really good soundtrack."



PAUL STOKES
Q WRITER

"I've encountered two masterpieces this month – one old, one new. **ADRIANO CELENTANO**'s *A New Orleans*, which is classic Italian rock-pop at its finest, and **6 BAXTER DURY**'s *Prince Of Tears*, a passionate yet stylish study in heartbreak. Elsewhere, the British Museum's **SCYTHIANS** exhibition is a scintillating study in marauding, while I've also been delving into the **DESERT ISLAND DISCS** podcast archive to hear vintage interviews with Dizzy Gillespie, Mel Brooks, Daphne Du Maurier and more. Rest assured the two records above would come to the island with me."