

18 MARCH 2016 / FREE EVERY FRIDAY

NME NMD

THIS IS THE FUTURE _

SPECIAL ISSUE _ GENERATION NOMAD HACKS NME





ADIDAS ORIGINALS



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17.03.16-22.03.16



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future house

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NME NMD

Hello...



THINGS LOOK A LITTLE bit different at NME this week. The reason? We've been hacked by Generation Nomad! If you're wondering who or what these so-called Nomads are, they're a bunch of young

British creatives united by the same mindset: it's your path, you can create it. There's the likes of Connie Constance, a rebel with a cause who wants "people to connect and feel free"; Reese Cooper, a radical fashion designer who believes that literally *anything* is possible; and Tej Adenuga, a renegade designer creating body-positive artwork – and that's just our cover stars.

Across the issue, you'll encounter a whole community of inspiring people who represent the NMD way of life. They operate inside and outside of the mainstream to curate and shape their own unique existences. Which sounds a lot like what we at NME and you guys, our readers, stand for too.

To celebrate Generation Nomad and the culture of NMD, adidas Originals is hosting six days of events at BL-NK in east London. Rising stars Blossoms play the NME night tonight (Friday, March 18), while grime godfather Kano makes an appearance on Sunday. We'll be there, you should be too. In the words of the Nomads themselves, "I'll never go down your road / I'll find my way on my own / I'm never gonna fall in line / Your future is not mine."

MIKE WILLIAMS
Editor-in-Chief
@itsmikelikey

Joey Bada\$\$
does Soundtrack
Of My Life **P50**



COVER STORY

18 This is the future_

Please meet Tej Adenuga, Maya Jama, Mercedes Benson, SNE, Connie Constance, Jordan Max, Jade Delicia, A2, Nadia Rose and Reese Cooper

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NME

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Six days of inspiration_

From Thursday March 17 to Tuesday March 22, adidas Originals is taking over the BL-NK venue in east London and creating futurehouse: six days of music, film, talks and workshops with Wretch 32 & Avelino, Blossoms, Kano and more. Prepare to be inspired.

THURSDAY MARCH 17

Wretch 32 & Avelino

The London MCs, who collaborated on last year's explosive 'Young Fire Old Flame' mixtape, chat through the art of nailing a live rap show.

BE CLASSY

Avelino: "Balance energy with class, so not only do you see the bangers go off, but you leave feeling it was executed with brilliance. When I toured with Stormzy he brought out a violinist for his version of Kano's 'Ghetto Kyote' – that was a touch of brilliance."

BELIEVE IN YOUR TALENT

Wretch 32: "You want people to respect you and you wanna respect yourself. I believe I'm good. I'm trying to deliver a world-class performance, I'm not gonna come and do a semi-pro show. I'm trying to be the best in every field and I think people have gotta feel that."

Full Thursday line-up

Joey Bada\$\$

Annie Mac

Wretch 32 & Avelino

Snakehips

Manny Norte

Monki

Lily Mercer

Barely Legal

BE BELIEVABLE

Wretch 32: "People believe people who are believable. It sounds silly to say, but if you look like you're having fun it encourages people. You see them covering their mouths, teary-eyed when you're telling an emotional story, or with their eyes closed and s**t, zoning out to the music."

RESPECT YOUR MESSAGE

Wretch 32: "Making sure your microphone is mad clear is essential. If the people can't hear you then they can't feel you. Always strive to feel the song's emotions."

Avelino: "The way you hold the microphone is important. I've only ever forgotten lyrics in rehearsals. It's like football: Wayne Rooney might be lazy in training but he steps up to the plate on match day."

USE YOUR BODY

Avelino: "I try to make eye contact with everyone in the room. Posture is a big thing too – make sure your body language is dominant and inviting at the same time."

Wretch 32: "People feeding off your energy is mad important, so the more energy you have, the more they feel they have to keep up."

Wretch 32 (left) and Avelino

FRIDAY MARCH 18

Blossoms

The Stockport band – and creators of giant tunes ‘Charlemagne’ and ‘Cut Me And I’ll Bleed’ – have just finished their biggest ever tour. Frontman Tom Ogden recounts five lessons learned on the road.

Tom Ogden
(left) and Josh
Dewhurst of
Blossoms

Full Friday line-up
Blossoms
Crows
Bradley Zero
Phil Taggart
futurehouse soundsystem
with Goldierocks

SATURDAY MARCH 19

Full line-up
Expert session:
Insta-photography,
hosted by Hypebeast
Gary Aspden Q&A
Twin B
A2
Connie Constance
SNE
Nadia Rose

1 ALWAYS BETTER YOURSELF

“Our last tour was the best yet. There were people jumping up and down everywhere. If you’re appealing to a mass audience like we want to, you get young kids jumping around as well as musos who come because they’re hearing something they loved before. There were 350 people watching us in Aberdeen, which is kind of mad. We are a force, but you can always better yourself.”

2 FRIENDSHIPS ARE UNBREAKABLE

“It feels like we’re at home wherever we are. We’re best mates and that feeds into the performances. We’re five happy lads. Me and Joe [Donovan, drums] have been friends for 12 years. We had a season ticket together at Manchester City – we watched them win the league and ran on the pitch and then suddenly we’re in Tokyo gigging.”

3 EMULATE YOUR HEROES

“When we started, Catfish And The Bottlemen’s tours seemed to be rammed and we wanted to do as much as them. They slept in the van and all that, and we felt like we were coming from a similar place. We’re not dead fancy – we have a PizzaExpress and listen to Luther Vandross and Drake’s ‘Hotline Bling’ before we go on.”

4 ROUGH IT OUT

“You’ve got to do the tours where you sleep in the van. You have to rough it out, play to two people, drive all night to get home – it keeps you grounded. One time Joe nearly cried when we got back, the drive was that intense. You think: ‘What have we signed up for?’”

5 GIG NON-STOP

“We came from a scaffolding yard in Stockport. Now it really feels like we’re starting something. The more you play, the more confident you are. We’ve done 18 months on the road. When more people watch you it gives you that impetus to put on a good show – you feed off it.”

SUNDAY MARCH 20

Kano

Earlier this month the grime icon released 'Made In The Manor', a brutally honest album about the south London MC's journey so far. He'll perform tracks from the record, show a documentary about its making and speak on a panel.

What's the 'Made In The Manor' message?

"It's just my story. It's me telling my truth. It covers the last 10 years, from my start in music and even further back from that, from when I was a kid. My upbringing and my family. All my experiences growing up have worked their way into this album."

Did you worry about giving too much of yourself away?

"I think that's an artist's job. Everyone feels comfortable at different stages of their life to open up, and mine is just now. It's a living, breathing thing, this album. I've had people call me since the album was released saying 'I didn't know you felt that way' and we've started speaking again."

Full Sunday line-up

Kano
Elijah & Skilliam
Seani B
'Made in the Manor' documentary screening
Q&A with Fraser T Smith, Mikey J, Swifty Beater, Blue May plus Kano, compered by Hattie Collins

Wiley, Giggs, Jme and Damon Albarn appear on the album. How do you choose who you work with?

"Firstly I need to be a fan of them. I looked up to Wiley when I was young. I'm a good friend of Giggs and I've got a close relationship with Damon - I respect him as a musician. It's also about who I could create something good with. Collaboration makes things exciting."

Explain the 'Made In The Manor' documentary to us.

"I wanted to put some visuals to the story. I mention 69 Manor Road [his childhood home] on the album, and I wanted people to see what this place that means so much to me looks like. It helps bring people closer to the story."

As a first-wave grime artist, how do you feel about MCs like Stormzy and Novelist coming up?

"I feel good - I feel like I've played a part in creating what grime is today. I feel like we've got a strong identity; we're in a good place. This is the first generation that's grown up to our music and it's inspiring - I've inspired them and they've inspired me back. There was a time when everyone wanted to be somebody else and looked to America but these kids growing up now look up to Wiley and Dizzee and it's amazing."

MONDAY MARCH 21

Design Butler

Live art installation and hands-on workshop

A Design Butler original

Full Monday line-up

Expert Session:
Write your own future, with Design Butler

TUESDAY MARCH 22

Full Tuesday line-up

Closing party hosted by Design Butler and Reese Cooper
Tiffany Calver
Acyde & Kyu Steed
Expert Session: Customise it, with Reese Cooper

ESSENTIAL INFO_

What: futurehouse
Where: BL-NK, 25 Curtain Road, EC2A
Tickets and info: myfuture.is #myfutureis



Hillary Clinton

The US Presidential hopeful will appear in zeitgeisty sitcom *Broad City* this week. Donald Trump's not invited.



Harry Styles

He's rumoured to star in the new Christopher Nolan film. To be fair, his jazzy suits make our heads hurt more than *Inception*.



Chuck the Condor

Fans loathe the new LA Clippers mascot, so Kanye's offered to "redesign" him...



Matt LeBlanc

The new *Top Gear* presenter made a bumpy start, leaving tyre marks near the Cenotaph.



A slave to art

Laurie Vincent, guitarist in punk duo *Slaves*, is exhibiting his art at southeast London boozery the Amersham Arms on March 19. The paintings mock religion and often feature plastic bags. He runs us through four of the best...

Laurie in his Lewisham studio

MIND CONTROL >

"It's based on the theory that fluoride – which is in your drinks and toothpaste – actually blocks out your third eye and suppresses it. If you avoid fluoride – using natural toothpaste and drinking bottled water instead of tap water – you can open it up."

< FLOWER POT

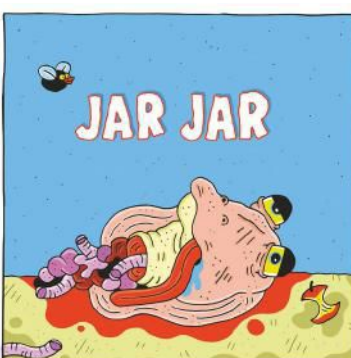
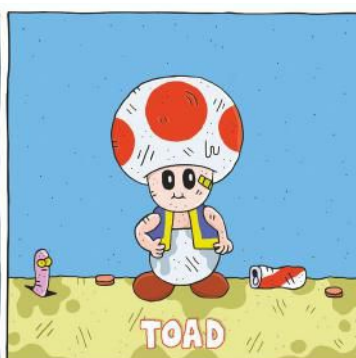
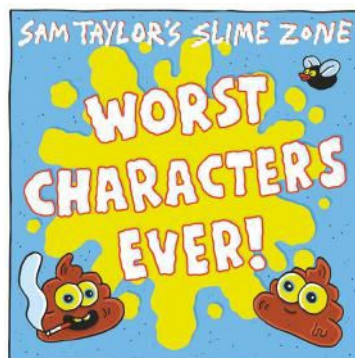
"I do a clothing line, Young Lovers Club, and this is almost a crossover. It's a logo I've started putting in all my paintings. I love Andy Warhol because his thing was: 'What can I get away with?' This took me 10 minutes, but maybe one day a Russian billionaire will pay millions for it and I'll be like: 'What a d**khead.'"

< JOSEPH MERRICK

"I watched the David Lynch film *The Elephant Man* and was blown away. Everyone thinks he was called John Merrick, but his real name was Joseph. It's interesting when humans are like cartoon characters and I find Merrick inspiring because he was so positive. I love the fact he was so creative. He built a model of a church you can still visit."

BALACLAVA >

"Everyone thinks this is Pussy Riot, but it's not. I just saw a photo of a girl in a magazine wearing a balaclava. It's not very threatening, but the balaclava puts across the message. It's actually a really sloppy painting, but because it's so simple you notice what it is instantly. I've done a full-length version, which is a mermaid holding a machine gun."



WORDS: JORDAN BASSETT.
PHOTOS: JORDAN HUGHES/NME/TIME INC



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Katherine Ryan

OFF THE TV AND IN YOUR FACE

THIS WEEK

Why I can't enjoy music properly

"IF YOU HAD A TWIN, I WOULD still choose you." Thanks, Drake. It's definitely worthy of highlighting through your guest spot on Rihanna's 'Work' that you're not prepared to leave me for the brother or sister with whom I shared a womb. Good job you won't be destroying my family today. Our hypothetical mother didn't raise us to be the kind of siblings that fight over a man! Though twins, we have very different tastes and she made a point of never dressing us alike. What makes you think we'd both be after you in the first place? I imagine that in the unlikely event the two of us shared romantic feelings for the same person, we'd agree to mutually abandon that pursuit. HOW DARE YOU sing these words to Rihanna, sully her Jobcentre anthem.

This is why I can't enjoy music properly. I get caught up in the real-life application of the words. I ended a three-year relationship over a country song once. I don't want to blame the whole thing on cowboy crooner Brad Paisley, but let's just say his good intentions put a true fan out on the street. We were driving around my small hometown in my then-boyfriend's Chrysler PT Cruiser (reason enough for dismissal, by the way). He was smoking with the windows up, nearly two decades after that sh*t was acceptable. Paisley's 'The World' came on the radio and he lovingly sang along to me:

This dude was gazing at me so sincerely while he sang it I had to interrupt him to keep his eyes on the road. "This is my song for you," Mr Small Town proudly announced as we cruised over a possum. Excuse me? The bank teller knows me well. My dad's best friend is our plumber. I don't fly much, but a lady called Sue cuts my hair and I'm sure she enjoys my visits. This song is just a series of needless slams. Boy, country music had taken a dark turn. Why was he singing that nobody liked me? He continued:

*To the world
You may be just another girl
But to me
Baby, you are the world*

Ohhh, so I'm supposed to be grateful that even though I'm utterly insignificant in the eyes of everyone who meets me, there's a boy in a straw hat who fancies me a whole bunch. I tried to explain how hurtful the song was and he rolled his eyes, saying: "Katherine, there's something seriously wrong with you if you see this writing as anything other than a declaration of love." (It did reach the top of the Billboard Hot Country Songs chart.) That boy is married now with four kids and a wife who's invited me to play Candy Crush Saga 80 trillion times. If he had a twin, I would still choose me.

"I ended a three-year relationship over a country song once"

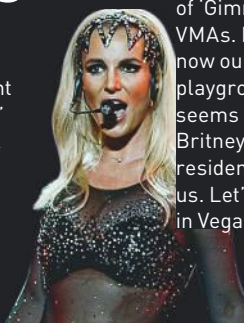


And another thing...

I'M NOT SURE WE APPRECIATE how close we came to losing Britney Spears in 2007. That was some Winehouse-level spiralling and I'm certain broadcasters had an obituary montage ready to go. The Disney years, Justin's matching denim, the Madonna

kiss, that snake... If her shaved head "because I don't want people touching me" and umbrella attack weren't enough, it became too obvious to ignore during her

semi-conscious performance of 'Gimme More' at the MTV VMAs. I thought that was it. But now our girl is back. A naughty playground for most, Las Vegas seems to be a sanctuary for Britney during her current residency. It's like she never left us. Let's just hope what happens in Vegas doesn't stay there.





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THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE



YOU'VE BEEN FRAMED

That Insta pic that sparked a bright idea? Print it out and hang it on the wall.

£20 cheerz.com



WRITE AWAY

The classic Lamy Safari fountain pen, brought bang up to date in neon yellow.

£16.50 paperchase.co.uk



PHOTO-FIT

Pick up old-school photography tips in Leica Myself, 99 selfies taken using the classic camera.

£17 reddotcameras.co.uk



BUTTER BELIEVE IT

Pip & Nut's all-natural nut butters come in four very moreish varieties.

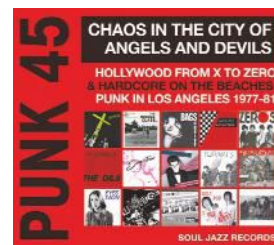
£3.99 ocado.com



JACK U

Jack White's Third Man Records has branched out into Polaroid-style film. It's black and yellow, of course.

£17.50 the-impossible-project.com



HOLLYWOOD HARDCORE

This ace new compilation brings together tracks by first gen LA punk bands from 1977-81.

£11.99 soundsoftheuniverse.com



IRON AGE

Wear your dreams on your sleeve with these tattoo flash-style iron-on patches.

£11.61 maconetlesquoy.com



ON THE GO

Scribble down all your to-do lists in these go-anywhere Field Notes books.

£9.50 bureaudirect.co.uk



BLOODY DELICIOUS

Craft ale kings Beavertown's seasonal IPA Bloody 'Ell is brewed with blood orange zest.

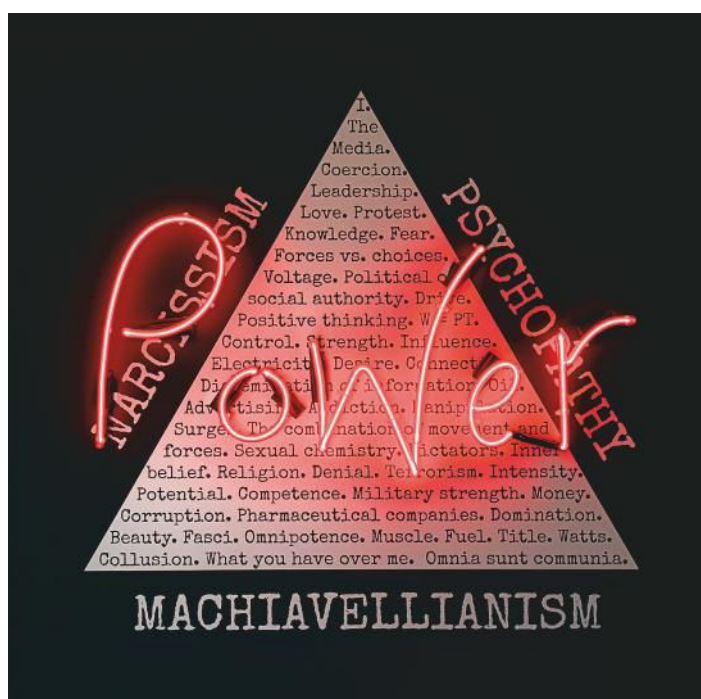
£2.70 beavertownbrewery.co.uk



BADGE OF HONOUR

This pin proves Father John Misty's merch game is on point.

£5.77 fatherjohnmisty.merchline.com



BRIGHT SPARK

Invest in a splash of modern with this print by light artist Rebecca Mason.

£150 lightsofsoho.com



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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Shoreditch



"It's literally impossible to get bored here"

< HARI BLANCH-BENNETT 30, paralegal

Listening to:
RIHANNA
Consideration (feat. SZA)
"The beat's really cool – very dark and minimalist like Tyler, The Creator."

Wearing: Topshop jacket, jeans and boots, Primark shirt, Michael Kors bag.
Best thing about Shoreditch: "The variety. It's literally impossible to get bored here."
My future is: "The podcast I'm launching next month!"

MATT BUSBRIDGE > 26, model Booker

Listening to:
SLIPKNOT
Only One
"The first album's one of my faves. It gets you in the mood if you're feeling a bit s**t."

Wearing: Whistles coat, Zara knitted shirt, vintage trousers, Dr Martens shoes.
Best thing about Shoreditch: "The summer. There are BBQs, the pub, parks. It's the best vibe."
My future is: "To travel more. I want to go to Australia."



< MARCIN WASZAK 36, woodworker

Listening to:
ELVIS PRESLEY
That's All Right (Mama)
"It's just great rock'n'roll, isn't it? Any Elvis is good."

Wearing: Vintage cap, trousers and leather jacket.
Best thing about Shoreditch: "You can do anything you want. It's all here."
My future is: "To open my own furniture store in London."

CELINE LY > 23, student

Listening to:
JUSTIN BIEBER
Sorry
"It's so catchy! I'm not usually a Bieber fan but this album is great."

Wearing: Topshop jacket and jeans, Brandy Melville T-shirt, Michael Kors bag.
Best thing about Shoreditch: "The shopping. It's kind of my thing!"
My future is: "To move to Singapore and build my own business."



PHOTOGRAPHY: NATALIE DAVIES

17.03.16-22.03.16

thursday

nmd london

joey bada\$\$ | annie mac |

wretch & avelino | snakehips |

manny norte | monki |

lily mercer | barely legal

friday

under the radar

blossoms | crows |

bradley zero | phil taggart |

future house soundsystem

with goldierocks

saturday

past empowers future

hypebeast | hypebae |

gary aspden | twin b | a2 |

connie constance | sne |

nadia rose

sunday

follow your path

kano - made in the manor

takeover | elijah & skilliam |

seani b | hattie collins q+a

with fraser t smith, blue may,

swifta beater, mikey j

monday & tuesday

your future is not mine

design butler | reese cooper | tiffany calver | acyde |

kyu steed | future house sound system

and many more

full details at www.myfuture.is

EXPLORE_CREATE_SHARE



future house



L-R: Reese Cooper,
Connie Constance, SNE,
Nadia Rose, Tej Adenuga
(AKA Design Butler)

THIS IS THE



FUTURE

Meet 10 young game-changers who are united by the same mindset: it's your path, you can create it. They are singers, songwriters, artists and presenters; graphic designers, rappers, fashion designers and gig promoters. You haven't heard of them yet, but you will. They are the future.

PHOTOGRAPHER: DANIEL BENSON
STYLIST: NATASHA CHANG-LEWIS
ASSISTANT STYLIST: GEMMA SWANN

TEJ ADENUGA (AKA DESIGN BUTLER)_

AGE: 21

FROM: Stratford, via Nigeria.

IS: Artist, graphic designer, creative renegade.

HIS STORY: After moving to the UK in 2010, Tej started designing his own clothes at school. "I used my lunch money to pay for it," he says of how he funded his first foray into fashion, a one-off printed T-shirt. "I went hungry that week, but I wore that T-shirt every day!" He went on to have his own clothing line, Hypethrash Studios, but has since ditched it to focus on his art. His work is made up of clean line drawings of women, inspired by the sleek German Bauhaus movement of the 1920s.

"I like the way they simplified life," says Tej, who uses black ink pens to replicate images he finds on Tumblr.

WHY HE'S INSPIRING: Tej's parents tried to get him to focus on science, but instead he followed his passion and studied graphic design at Ravensbourne art college. His body-positive artwork has featured in two exhibitions – including Replica, which is on now at the Truman Brewery in east London. And it's set social media on fire, with fans across the world showing their love in extreme ways. "There's several people with tattoos of my work," says Tej. "I don't know who they are! I've just seen shots online." Another fan is rapper Tinie Tempah who contacted Tej through social media and has asked him to be his creative director. "Every day is a wow moment. Right now I have to go to South Africa to work with Tinie on his new video."

HIS FUTURE IS: "Simple."

MORE: [instagram.com/design.butler](https://www.instagram.com/design.butler)

Tej will present a new perspective on his **Replica II** exhibition at **adidas Originals futurehouse**, at **BL-NK** in east London, on **March 21 and 22**



"I looked at people on TV and thought, 'I'm not like them'"

MAYA JAMA_

AGE: 21

FROM: Ladbroke Grove, via Bristol.

IS: TV, radio and YouTube presenter.

HER STORY: Maya moved to London from her hometown of Bristol at 16 to follow her dream of working in TV. She started out by making YouTube videos – hidden camera pranks, fake make-up tutorials – and landed a job as Copa90's Football Virgin, in which she was taught all about the beautiful game in the run-up to the new season. "I was making videos about stuff I enjoyed and I realised, 'S**t, this could actually be a job'," she says. Quickly, it led to work with Sky and MTV and now she's added 4Music and Rinse FM to her CV. She was last seen chatting to her idols at the BRIT Awards.

WHY SHE'S INSPIRING: Maya might have

dropped out of college to go to London, but she always knew that if things didn't happen for her, she'd be alright. "Thank God for my mum's support," she says. "She made me realise that it wasn't the be all and end all if it didn't work out." Happily for Maya, it did and her tongue-in-cheek style is part of what made viewers stand up and take notice. "I looked at the other people on TV and thought, 'I'm not like them'," she explains. "I try not to focus too much on looks and make it about personality – because it's easy to get sucked into wanting to look nice and be perfect, but I remind myself that it's not all about looking nice. People don't look immaculate all the time – you can be silly and still be taken seriously."

HER FUTURE IS: "Full of love and laughter and opportunities and learning."

MORE: @mayajama



MERCEDES BENSON_

AGE: 24

FROM: Finchley.

IS: Music curator, gig promoter, fashion blogger, social media guru.

HER STORY: Mercedes was studying biomedical science when it dawned on her that her true passion wasn't to be found in the lab. "The aim was to be a doctor, but halfway through the course I realised I was someone who needed to be creative," she says. So she started to take internships at PR agencies and fashion brands, surrounding herself with the music and clothes she loved. In 2009 she set up a style blog on her website mercedesfbenson.com and last year moved on to putting on gigs, focusing on experimental new age soul artists like OthaSoul, Emmavie and Tiffani Juno. She now runs Google's social media accounts and also works as a curator for online music discovery service 22tracks.

WHY SHE'S INSPIRING: Mercedes describes herself as a "renaissance girl", and is living proof that it's possible to get stuck into a variety of creative endeavours, if you have the passion. She started her quarterly showcase of new talent, Future SNDS at London's XOYO, as a result of her own frustration with the live scene. "I was tired of reading blogs about my favourite up-and-coming artists," she says. "I wanted to see them on stage, so I said f**k it, let's do it. Anything you believe in and put your mind to will work." Next, Mercedes plans to create a platform that fuses music and charity. "I want to give back," she adds.

HER FUTURE IS: "I believe in living in the moment – so it's now."

MORE: @mercedesfbenson

"I believe in living in the moment"



A full-page photograph of a young man with short dark hair and a mustache, leaning against a weathered brick wall. He is wearing a dark blue hooded jacket with a small white logo on the chest, dark trousers, and red and black sneakers with white soles. He is looking off to the right with a thoughtful expression. The background is a blurred urban street scene with a warm, orange-toned light source, possibly a street lamp, visible in the upper right.

**"I think of
struggle when
I do my music"**

SNE_

AGE: 22

FROM: Hackney.

IS: MC.

HIS STORY: From the ages of 14 to 16, rapper SNE – which stands for Sound Never Ends – was part of east London grime crew SOS. The group fizzled out, but SNE's passion for music kept growing. "While I was doing grime I was always drawn to the choruses and the melodies," he explains of the style of music he's since developed, which he calls "trillfull" – a fusion of R'n'B, hip-hop and trap. After leaving school, he signed up to a local music college and launched a solo career. He's now been putting out his own tunes for the past three years.

WHY HE'S INSPIRING: As well as making music – the mixtape 'Essence' is out soon – SNE is a youth worker in the Hackney neighbourhood where he grew up, mentoring teenagers and working with the local gangs unit. "The kids can see me as someone to look up to, so they take what I say on board," he says. "They look at me and think, 'He's doing it properly.'" It's something that feeds into SNE's music. "I think of struggle when I do my music," he states. "You can hear the grind; you can hear the struggle it's come from."

HIS FUTURE IS: "Global – and brighter than bright."

MORE: @SNE_____





CONNIE CONSTANCE_

AGE: 21

FROM: Shadwell, via Watford.

IS: Singer and songwriter.

HER STORY: Connie was studying dance when she realised her heart was actually in making music and writing lyrics based on poems she'd been composing since she was a kid. "I was able to express myself better that way," she says of the jam sessions she started with mates as a teenager. "I felt good when I did it and wanted to do it more." Early tracks like 'Stars' had their roots in electronica, but right now Connie's working on material that plugs into her love of British legends The Jam and The Libertines, as well as the jazz of Charles Mingus, which she used to write free-form lyrics over. "I could listen to them for days," she says. "It's just my vibe."

WHY SHE'S INSPIRING: A rebel with a cause, Connie had singing lessons during her time studying musical theatre, but fought against the traditional training. "I wanted that jazzy huskiness in my voice and they wanted to get rid of it," she says with a chuckle. "It didn't go down very well with me." You can hear more of her distinct, personality-packed voice on her 'Bad Habits' EP, which is set for release later this year and boldly boasts Connie's mission statement: "I want people to connect and feel free, and like they're not alone in the world."

HER FUTURE IS: "Adventure."

MORE: @itsconniesworld

JORDAN MAX

AGE: 24

FROM: Oldham.

IS: Soul singer, songwriter.

HIS STORY: Jordan's life changed the day his uncle played him Sam Cooke's chilling 1964 protest song 'A Change Is Gonna Come'. "As soon as I heard it, the emotion hit me and I started singing," says Jordan, who'd been making beats since school, but only found the confidence to sing after hearing the classic track. "It's emotion that makes you realise you can do things." At the same time, a chance viewing of the Ray Charles biopic *Ray* stopped Jordan in his tracks and he started teaching himself piano. "My inspirations are very old school, the legends, the giants," he says.

WHY HE'S INSPIRING: When he started

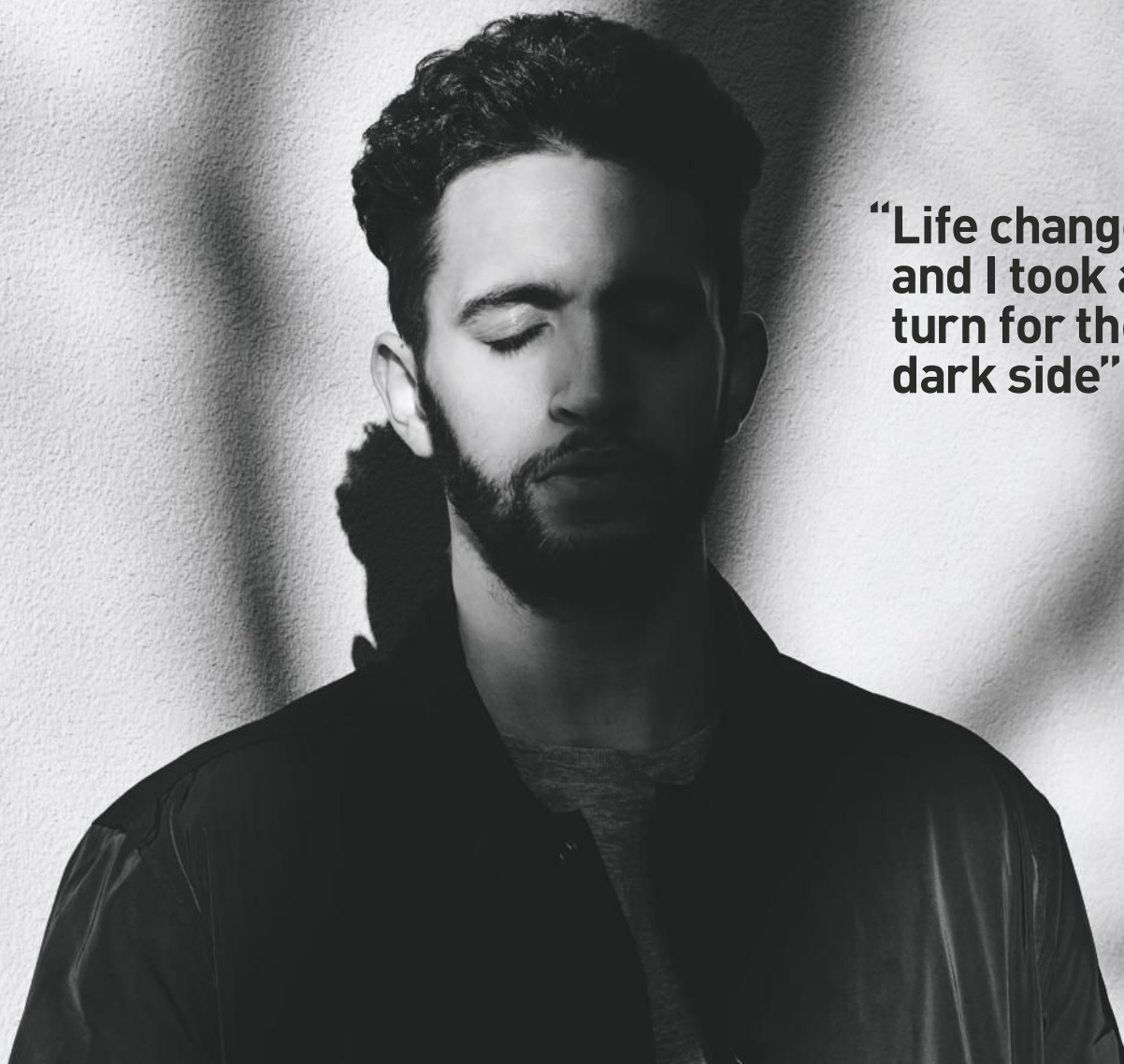
out, Jordan's music was vastly different from the sinister, stormy soul he's making now. "I was making melodic hip-ho. It was a happier sound. Then life changed and my sound did too," he says. Deaths in the family and soured romantic relationships informed the doomy, midnight moods of 'Hell', which became the blueprint for his new style. "I took a turn for the dark side," he says. The song heads up Jordan's debut EP 'Only One Is King', which is out on March 25, and digs deep into his northern roots as well as his own troubled psyche. There'll be another EP before his first album lands in 2017 – until then, don't let one of the most exciting new talents in UK music out of your sight.

HIS FUTURE IS: "The movement of my music."

MORE: @jordanmaxmusic



"Life changed,
and I took a
turn for the
dark side"





JADE DELECIA_

AGE: 23

FROM: Reading.

IS: Pencil portrait artist.

HER STORY: Two years ago, Jade packed in her waitressing job and focused on the thing that had made her happy since she was a kid – drawing. She got word out on Twitter about her classically inspired sketches, in particular a hip-hop collage featuring rap icons from Tupac and Jay Z to Eazy-E and Eminem. “People responded really well to it,” she says. “It caused a bit of debate online too, as people started arguing about who deserved to be included!” She’s currently getting stuck into a piece that pays tribute to black civil rights activists.

WHY SHE’S INSPIRING: Jade’s confidence is just as inspirational as her talent. “I absolutely hated that job,” she says of her time waiting tables. “I thought, ‘I can either carry on doing this and be unhappy the rest of my life, or I can just try my hardest to focus on drawing and see what might happen.’” Working with just pencil and paper, her fondness for thinking outside the box has led to some of her most interesting pieces, lampooning David Cameron’s fiscal policies one minute and supporting the #blacklivesmatter movement with Martin Luther King Jr’s face transposed onto a clenched fist the next.

HER FUTURE IS: “Yet to be drawn.”

MORE: @_deleciadesigns

A2_

AGE: 25**FROM:** Croydon.**IS:** Songwriter, producer.

HIS STORY: After spending his childhood making up instrumentals on the piano, the mysterious A2 got his hands on the bedroom music software FruityLoops aged 13. "I always had a real love for music, from car rides with my mum and sister, listening to soul, R'n'B, reggae and jungle," he says. As a teenager he went on to discover rap and grime but most of all developed a love of slow jams, which has filtered through into his own sultry sound. "I never had one bit of training," he says. "But my mum always told me to find a trade, so I made music outside of my studies." He went on to balance his music with a part-time job, but started fully focusing on making tracks at 21. "I was scared of not having something to enjoy in life," he says. "The one thing I had hunger and passion for was music, so why not go for it and focus on it 100 per cent?"

WHY HE'S INSPIRING: For A2, subtlety is key. "I don't throw my music in everyone's faces," he says of the soft-edged soul vibes that slink through tracks like the Frank Ocean-worthy 'Gold', and piano-led funk confessional 'Do'. "A lot of people demand exposure – they'll put their music everywhere. I'm holding myself back to bring myself forward – the way I'm doing it brings longevity." The journey begins this summer, when he releases his as-yet-untitled debut album.

HIS FUTURE IS: "To be the greatest of all time."

MORE: soundcloud.com/a2online



"I want to be
the greatest
of all time"



NADIA ROSE_

AGE: 22

FROM: Croydon.

IS: Rapper.

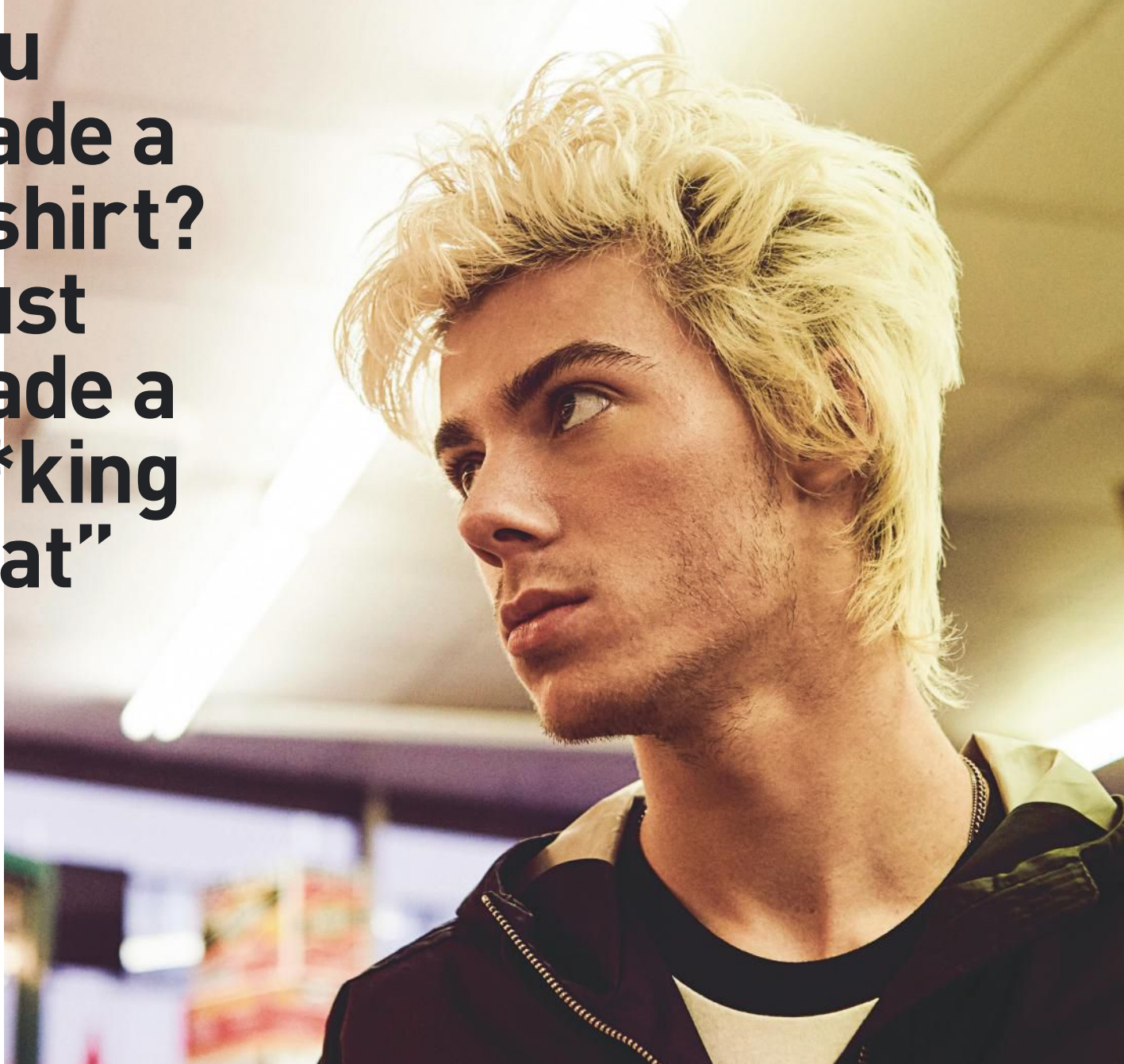
HER STORY: Nadia Rose grew up around music. Her dad was a dancehall and jungle DJ and MC, so when she was a kid her house was full of exciting sounds. It fed into her childhood and at 13 she began writing her own rhymes to get through a time when she felt "lost". "I didn't know what to do with myself," she says. "Then I just started writing bars about whatever was on my mind. It was exhilarating – I'd be in class, still thinking about bars, not the lesson!" She carried on writing throughout her teens, but was hesitant to share her music. Fast-forward to the summer of 2014 and Nadia was working in a betting shop in Croydon, writing music on betting slips. "I didn't feel like I was being me. I felt like a robot," she says. So she handed in her resignation and began making tunes with friend and producer The Black Obsidian.

WHY SHE'S INSPIRING: "I like to refer to myself as a magician, not a musician," says Nadia, who uses her lyrics as a diary of sorts. "I find it hard to talk about my issues, but music makes it that much easier." When her grandmother died last year, she did a warm-up session after the funeral in Ghana and all of her emotions came flooding out. "A lot of people can relate and said it helped them get through their grandma's or mum's passing. It's nice to know I've been able to help."

HER FUTURE IS: "Magical."

MORE: @nadiarosemusic

“You made a T-shirt? I just made a f**king boat”



REESE COOPER_

AGE: 18

FROM: Hammersmith, via Atlanta.

IS: Fashion rebel, designer.

HIS STORY: Born in the States, Reese moved to London seven years ago. At school he kept himself to himself, sitting alone in the library every lunch break, trawling Tumblr and falling in love with clothing labels like BAPE – which he interned for at 15 after hanging around their now-closed London branch for hours on end. “I worked my ass off babysitting to buy that s**t,” he says of spending pennies on his favourite streetwear brands. Three years later he’s working on his own debut collection, which will come out this August. “It’s like a weird mix of nice clothes versus streetwear,”

explains Reese, before distancing himself from the more traditional world of fashion.

“I hate fashion so much – everyone’s so pretentious. I just want to make cool clothes, s**t that I would wear.”

WHY HE’S INSPIRING: Reese believes anything is possible if you put your mind to it. A case in point: he’s currently planning to build a speedboat with a mate. “We could be the only people in fashion ever to make a boat,” he says. “‘You made a T-shirt? I just made a f**king boat’. You can do anything – there’s no reason why you can’t.”

HIS FUTURE IS: “Right now.”

MORE: @reesecoop

NMD

Meet Reese and learn more about his work at adidas Originals futurehouse, at BL-NK in east London, on March 21 and 22

adidas





ADIDAS ORIGINALS



NMD_LONDON

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The DNA of NMD_

Gary Aspden, trainer enthusiast and consultant for adidas, on the influences for the forward-thinking new launch of NMD from adidas Originals

FROM THE ROLLING STONES WEARING Gazelles to Bob Marley rocking full tracksuits, adidas has always been an intrinsic part of pop culture. Why? "Great products," says Gary Aspden, who owns around 1,500 pairs of vintage adidas shoes and has worked with the brand for years. "You've got Superstars, Stan Smiths, Sambas... There's no other brand on that level. Then you have the cultural associations. Everybody from David Bowie and Marvin Gaye through to Shaun Ryder and Liam Gallagher." Its latest range, NMD, aims just as high. "It's a hybrid shoe," says Gary. "It marries elements from iconic 80s running shoes with technologies such as Boost."

Gary Aspden is speaking in a **The Past Empowers The Future** panel at adidas Originals futurehouse, on Saturday March 19. See www.myfuture.is for more details.

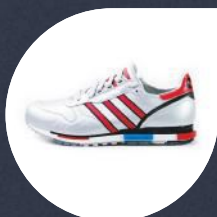


THE RISING STAR

Launched: 1984

Key feature: Adjustable suspension blocks in the sole.

Gary says: "When the Rising Star first came out it had a cult following in Japan. The suspension system has colour-coded blocks that are made in different densities and are detachable. It was essentially a Japanese shoe, hence its name. Those coloured blocks were engineered by adidas as a performance sports technology, but the customers in Japan used the interchangeable blocks to personalise them – an early form of customisation. Some people would put two blue blocks into their shoe, some people two red blocks, some people a red and a blue block. There was another shoe called the Fire here in Europe, which used the same technology. And the thing with the Rising Star is that whilst it was popular in Japan, finding vintage pairs in Europe is virtually impossible. I know a number of big adidas collectors, and I don't know a single one who owns a pair of vintage Rising Stars. They're worth a fortune."



Available at adidas Originals
Foubert's Place, London

THE MICRO PACER

Launched: 1984

Key feature: Digital watch incorporated in the shoe for timing runs.

Gary says: "It was showcased on the TV programme *Tomorrow's World* because it was at the very forefront of technology – it was the first time athletic products met the digital era. It was far ahead of its time and wasn't a huge commercial success, but when adidas reissued it in 1999 it sold out immediately and became a collectible. The appeal of the reissue was its aesthetic value. Part of my job at the time was to deliver those shoes to notable adidas fans such as Karl Hyde from Underworld, Ian Brown and Badly Drawn Boy. When they were reissued everyone from David Beckham, Madonna and Flavor Flav wore them."



THE BOSTON SUPER

Launched: 1986

Key feature: Distinctive colour blocking in the midsole.

Gary says: "The Boston Super was extremely popular in the UK with football casuals. In the mid-'80s they became a staple in what people now like to call 'terrace culture'. The interesting thing was that you had this very gritty subculture that was adopting shoes that were designed with a purpose that bore absolutely no relation to British football fans. The Boston Super was essentially designed for American marathon runners. All these shoes are now appreciated for aesthetic rather than technological value. It's like floppy disks and '80s computers. I love the look of them, but their actual purpose has been superseded by technology."



BOOST TECHNOLOGY

Developed: 2014

Gary says: "The NMD shoes have borrowed from the aesthetic of these three shoes, and married it with groundbreaking Boost technology. All running shoes since the 1970s, by every brand, have used a material for the midsole called EVA. With Boost, adidas has created a revolutionary technology and is beginning to leave the competition behind. A few years ago the chemical company BASF approached adidas with these tiny microform beads they'd developed. adidas uses about 3,000 of these pellets to create the midsole of the shoe. Take polystyrene. When you step on polystyrene it flattens, and when you step on these pellets they push the energy back at you – so Boost gives more energy return, durability and cushioning than anything on the market. As well as being used in running shoes for serious athletes, Boost is the technology that adidas is using in lifestyle shoes such as Kanye West's Yeezy shoes. Nothing comes close to it for comfort."



EIFEN – LA MARQUE AUX 3 BANDES – 3 ストライプのブランド – TI

D WITH THE 3 STRIPES – DIE WELTMARKE MIT DEN 3 STREIFEN –



ADIDAS ORIGINALS



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RADAR

MUSIC, FILM, TV, GAMES AND MORE – THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks

And when to drop them

BEST FOR SUN WORSHIPPING

HANNAH FAITH
Lovers And Lovers

London-based Soulection DJ Hannah's new mixtape is a blissful journey and the perfect summer starter.

BEST FOR CHILLING OUT

SEAL & GALLANT
Weight In Gold

The veteran R&B man teams up with rising star Gallant for a sax and soul version of this dreamy, Amy Winehouse-influenced tune.

BEST FOR SINGING AT A PROTEST

ANOHN1

Drone Bomb Me

With 'Drone Bomb Me' Anohni (AKA the voice of Antony & The Johnsons) has turned in perhaps the most forward-thinking piece of pop music of the year so far. It's essential listening.

BEST FOR STARGAZING

FOALS

Rain

A dreamy new one-off single for Record Store Day, 'Rain' sounds like Foals impersonating Perfume Genius, which is officially a good thing.

BEST FOR SLAYING THE DANCEFLOOR

ZAYN

Like I Would

The ex-1D-er is still full of spite on this track, but rather than crying into his pillow he's taking things into the club, The Weeknd-style.

BEST FOR DEEP-THINKING

KOJEY RADICAL

Footsteps

Like a slightly more left-field British take on Kendrick Lamar and Kanye West, 'Footsteps' by Kojey Radical sounds beautifully raw.

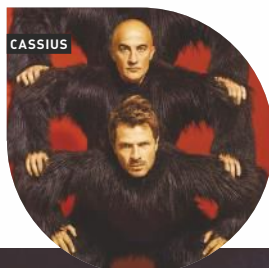
BEST FOR ROWDY FRIDAY NIGHTS

CASSIUS

Action (feat. Cat

Power & Mike D)

It's dream collaboration time as Beastie Boys legend Mike D and Cat Power team up for French electro dudes Cassius on their latest track. As Power said, it sounds "like Cassius and the Family Stone".



BEST FOR GOING GOTH

BAT FOR LASHES

In God's House

Natasha Khan returns sounding spookier than ever on this gothy electro track, which is taken from her new album 'The Bride', due out in July.

BEST FOR THE END OF THE WORLD

INHEAVEN

Baby's Alright

There's an apocalyptic, Pixies-esque vibe to the latest single from INHEAVEN, who already have a celebrity fan in Julian Casablancas from The Strokes.

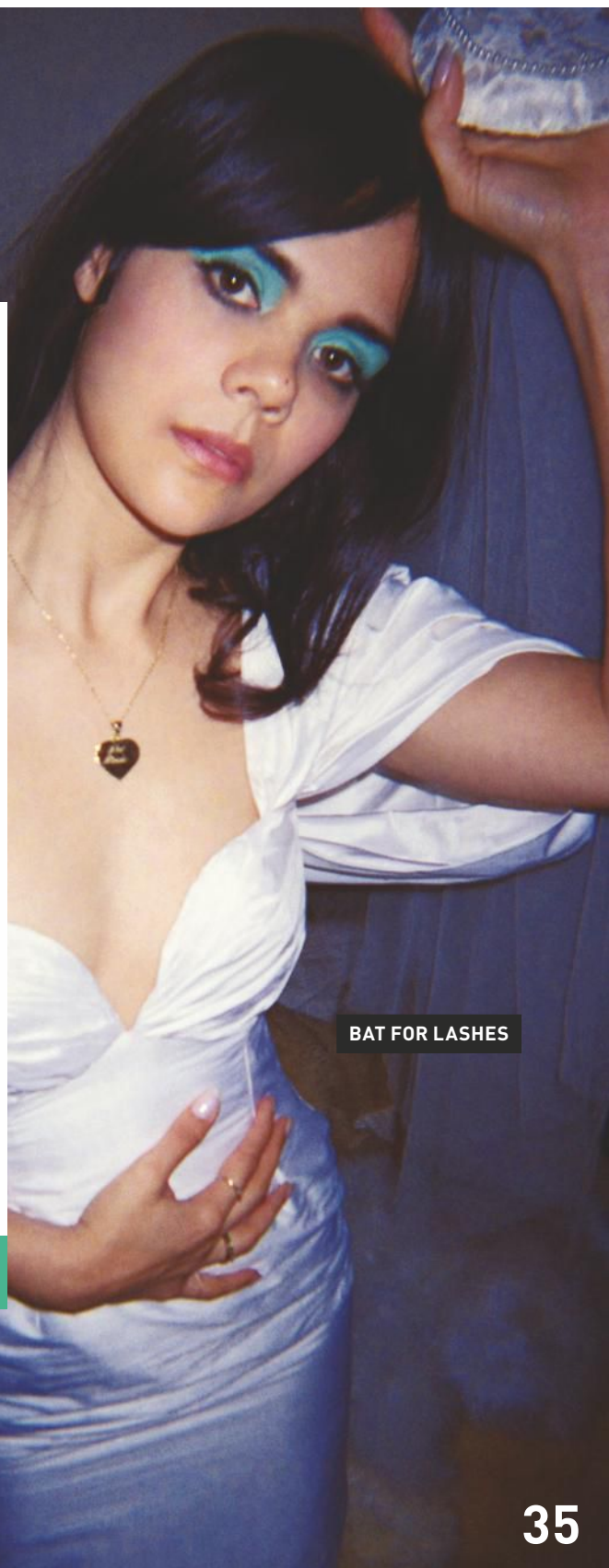
BEST FOR TELLING IT STRAIGHT

ARIANA GRANDE

Dangerous Woman

Here the 22-year-old Mariah-alike draws on a sultry waltz vibe, with unapologetic desire at the centre of it – "I'm bulletproof and know what I'm doing."

For more new music,
go to NME.com



BAT FOR LASHES

From (l-r):
Dean Fertita,
Josh Homme,
Matt Helders
and Iggy Pop

ALBUM
OF THE
WEEK

Iggy's stardust

The punk genius confronts the grim reaper with gnarly poetry and sassy garage rock

IGGY POP

Post Pop Depression



PUNK SEX DEATH

"I FEEL LIKE I'M closing up after this," says 68-year-old Iggy Pop of 'Post Pop Depression', his collaboration album with Queens Of The Stone Age's Josh Homme, Arctic Monkeys drummer Matt Helders and LA multi-instrumentalist Dean Fertita. Is it his last ever release? Well... probably not. But almost certainly, Iggy's 24th album marks the closing of the last great chapter in his musical life – from 'The Stooges', 'The Idiot', 'Lust For Life'

and 'The Passenger' to some of the most iconic performances in rock history – as we know it.

Pop approached Homme after the two met at the Kerrang! Awards some years ago. They swapped emails for months before Iggy turned up unannounced on Homme's lawn and they drove to Rancho De La Luna studio deep in the Californian desert.

They aimed to make something with the depth of Iggy's Bowie-produced proto-punk classics 'The Idiot' and 'Lust For Life', the sonic textures of QOTSA's 'Like Clockwork' and the best backing band America could offer.

Brilliantly, that's what 'Post Pop Depression' actually sounds like. Iggy's vocals and lyrics are

astounding – he's like an angry young man all over again. It's an intelligent, sassy garage rock record obsessed with two things: sex and death. "Your hourglass ass / And your powerful back / Your slant devil eyes / And the ditch down your spine", goes the brilliant 'Gardenia'. The same song sees Iggy refer to himself as "America's greatest living poet" and you end up agreeing. It's because Pop appears bruised and scared here. Death, he sings, is "a pill that's tough to swallow" ('American Valhalla'), while 'Break Into Your Heart' eerily declares, "Time is so tight, it's closing in". Album centrepiece 'Sunday' is

sprightlier, featuring plastic pop go-go-girl backing vocals and a sweeping orchestral coda. It could have easily cropped up on Arctic Monkeys' sleazy 2013 album 'AM', had Homme shoulder-barged Alex Turner out of the songwriter's chair.

Best of all is 'Paraguay', a gestation of everything that's so thrilling about Homme and Pop individually, with Iggy spluttering to the very end. If this is his final goodbye, it's a truly mesmerising sign-off. Lyrically, it's up there with Quentin Tarantino in the comic-brutality-as-punk-rock-sermon stakes: "You take your motherf***ing laptop / And just shove it into your goddamn foul mouth and down your s**t heel gizzard / You f***ing phony two-faced three-timing piece of TURD!". Hilarious and cool at once, Iggy comes across like a more congenial Colonel Kurtz from *Apocalypse Now*. Defiant. Heroic. 'Post Pop Depression' is solid gold proof of his genius. **Matt Wilkinson**



STRANGE & TRUE

The album's title comes from the sadness Josh Homme, Matt Helders and Dean Fertita felt after recording with Iggy had finished.

Twistin' his melon man

Bobby Gillespie delves deep into his consciousness on an album unlike any the Glaswegian ravers have ever made

Primal Scream's
Bobby Gillespie

PRIMAL SCREAM

Chaosmosis



INDIETRONICA THERAPY MADNESS

THE TITLE OF PRIMAL Scream's 11th album might sound like something band leader Bobby Gillespie dreamt up while under the influence, but 'Chaosmosis' is actually a highfalutin reference to French psychotherapist Félix Guattari. His 1992 book of the same name argues human subjectivity is shaped by phenomena outside the "faculties of the soul", specifically language, mass media and technology. Applying that idea to these songs is an almighty stretch, but more pertinent is Gillespie's own definition of the word as wisdom gleaned from madness – and 'madness' is surely how the Primal Scream of yore would've dismissed the notion of making a record about sobriety and recovery.

Back in 2013, as the band's late-career renaissance was getting underway with 'More Light', a newly abstinent Gillespie confessed that drink and drugs had "put my life in chaos" and the music had suffered for it. 'More Light' turned out to be the Scream's best, most intrepid work since 2000's 'XTRMNT', but while 'Chaosmosis' is a worthy successor, it's a very different beast. Where the former opened with the nine-minute jazz-rock apoplexy of '2013', the latter does so on the melon-twisting exuberance of 'Trippin' On Your Love', which borrows the piano riff from Happy Mondays' 'Step On' and features Haim as a kind of six-legged Rowetta surrogate. Not for the first time, you'll want some of what Bobby's having.

Then again, maybe not. Instead of projecting its ire outwards, 'Chaosmosis' frequently gazes inwards.

'Where The Light Gets In', a pulsing electropop duet with Sky Ferreira, might declare that "peace begins within" but it's also a place where uncomfortable

truths present themselves, as they do on the self-excoriating 'Feeling Like A' Demon Again' or 'Carnival Of Fools'. It's strange to hear Gillespie's famously

acidic tongue turned upon itself on 'Private Wars' ("Thorns grow in your heart/Poisoned from the start/Angry still at everyone/Time to let it go"), while a breathy backing vocal from Rachel Zeffira (best known for Cat's Eyes, her project with Horrors frontman Faris Badwan) needles away like the better angel of his nature. Over the course of a 35-year career defined by excess, reinvention and the occasional brush with genius, Primal Scream have made all sorts of albums, but not one quite like this. **Barry Nicolson**



FAMOUS FAN



Guy-Manuel
de Homem Christo
DAFT PUNK

"'Screamadelica' was one of the first [albums] to set off an explosion in our heads."



Rising above it

The No Doubt singer deals with her divorce from Gavin Rossdale with glossy pop and nonchalant swagger

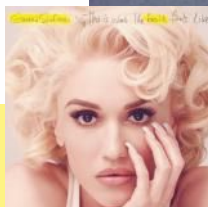
No Doubt's
Gwen Stefani

GWEN STEFANI

This Is What The Truth Feels Like



POP DANCEHALL BREAK-UPS



THERE ARE A NUMBER OF WAYS of dealing with writer's block and each comes with varying degrees of success. Options include: a brisk walk around the park; necking half a bottle of whiskey; or experiencing the shattering, soul-destroying end of a relationship. Eternally youthful fashion-pop superstar Gwen Stefani – who turns 47 this year – has opted for the latter. Stefani's third solo album was originally set for release in 2014 and had seen the erstwhile No Doubt ska-punk frontwoman working with a string of big names, including major chart players such as Calvin Harris, Charli XCX and Sia. Yet when her divorce from Bush frontman Gavin Rossdale was announced that same summer, Stefani decided to chuck the record as well as Rossdale, claiming the album "didn't feel right".

It was a smart move, as Stefani's got pretty good form when it comes to break-up records. Her last, No Doubt's 1995 release 'Tragic Kingdom', detailed her split from the band's bass player Tony Kanal and sold in excess of 16 million copies worldwide. Which

is a decent return on a few glum months spent sniffing into a cushion, watching repeat episodes of *Friends* and eating chocolate ice-cream for breakfast.

Twenty-one years later and her second journey into splitsville is an altogether glossier and more redemptive affair. Stefani – who's now happily dating country singer Blake Shelton – channels her heartache into soaring studio pop. Chvrches-lite opener 'Misery' sees her wagging a finger at Rossdale for his philandering ways: "You're in so much trouble" she scolds, before the candy-coated future-disco beats kick in.

Over the album's 12 tracks, Stefani doesn't mope once – in fact, a lot of the time she sounds like she doesn't give a s**t. 'Where Would I Be' and 'Send Me A Picture' say it with Disney dancehall, while 'Me Without You' is the closest she comes to balladry, singing "I don't need you/not a little bit" over polished trip-hop. The standout 'Asking 4 It' even features the distinctive drawl of 'Trap Queen' rapper Fetty Wap, backing up her nonchalant divorcée swagger. We can't wait for the Blake Shelton break-up record, c.2037.

Leonie Cooper



CHVRCHES

The Bones Of What You Believe

You'll find the same accessible pop core

at the centre of the Glaswegian electro-indie trio's pumped-up debut.



Alessia Cara

YouTube superstar

The teenage Canadian exhibits proper pop chops on a banging debut that shows she's primed for stardom

ALESSIA CARA 'Know-It-All'



YOUTUBE POP BANGERS

LIKE MANY A NASCENT YouTube star, Alessia Cara had no idea her hobby could change her life. She began singing into a webcam aged 13, though it was another four years before the music industry came a-knocking when she uploaded her cover of The Neighbourhood's 'Sweater Weather' (its dream-pop morphed into a crisp, latin-influenced acoustic number).

Judging by 'Four Pink Walls', one of the most distinctive tracks from her debut album 'Know-It-All', the 19-year-old is still coming to terms with pop-star status. Driven by brittle trip-hop percussion, the song pays tribute to her childhood home in Ontario, near Toronto, while she admits to feeling overwhelmed by burgeoning fame: "Waking up in a different bedroom every day/Living up in the clouds, thinking of how it all changed... Amazed by the limelight".

For all this uncertainty, the record is incredibly assured, with deft touches such as the sound of a DJ scratching that

interrupts the otherwise languid 'Four Pink Walls' echoing the conflict in Cara's life. Lead single 'Here' expertly exploits a string sample

from Portishead's 'Glory Box', its swooning refrain as disorienting as the scene she describes in the lyrics, which find her lost and alone at a party gone bad: "I ask myself - what am I doing here?". Highlight 'I'm

Yours' is a stone-cold pop banger that offers an incisive take on the fear of handing yourself over to love and its inherent perils.

Some tracks can feel overlaid with production - take the escalating bleeps that crowd 'Seventeen', on which she grapples with approaching adulthood. Yet a song as confident as 'Outlaws', with its 'Back To Black'-inspired drumbeat (Cara's a big fan of Amy Winehouse) and doo-wop vocals, suggests she has this pop-star thing under control. **Jordan Bassett**



FOR FANS OF



SKY FERREIRA



ROBYN

RADAR

Also out this week



CULLEN OMORI New Misery

★★★★☆

He descended into substance-addled turmoil after Smith Westerns split, but their former singer's solo debut is a noisy, robust hint at a very bright future.



HAELLOS Full Circle

★★★★☆

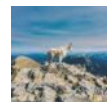
Obsessed with hip-hop and the murkier parts of staying up all night, this London trio fill their imposing debut with creepy beats and whispered melodies.



LUST FOR YOUTH Compassion

★★★★☆

Led by Swedish waif Hannes Norrvide, the Copenhagen trio's fifth album comprises eight gleaming, if gloomy, slices of synthpop splendour.



LIIMA ii

★★★★☆

Members of Danish electro group Efterklang form a sinister side project and release a tightly wound, paranoid-sounding debut where synths and percussion are packed together.



BAAUER Aa

★★★★☆

Harry Rodrigues' debut album is heaving with quality guests - Future, Novelist, M.I.A. and Pusha T all feature - so it's no wonder that his hyper-modern dance outshines them all.

Read the full reviews of these and many more albums on NME.com

Tom Hiddleston
in *High-Rise*

Neighbourhood watch

Squabbling, sex and pet eating: what happens when a tower block goes feral

HIGH-RISE

15 Tom Hiddleston, Sienna Miller, Jeremy Irons



DRAMA VIOLENCE TOWER BLOCKS

BEN WHEATLEY'S FILMS DON'T like an audience to be comfortable. Whether he's going all out to disturb with something like *Kill List* or making his version of a romantic comedy, which in *Sightseers* involved serial murder as seduction, he prods and pokes to make sure you're always paying attention. With this adaptation of JG Ballard's 1975 novel, his biggest budget and starriest project to date, Wheatley's lost some of his sharpness. The visuals are always

eye-catching but the abstract story lets your mind drift.

Tom Hiddleston plays Dr Robert Laing, the newest resident in a 1970s tower built for those who want to live away from the general riffraff, although there are still class boundaries. The poorest residents live on the lower floors, suffering power outages and limited space. At the top of the building is its creator (Jeremy Irons), with gardens and room for a discombobulated horse. Laing comes in at the 27th floor, the place for the fairly well-off.

Laing initially acts as a cool observer, watching the various flirtations and resentments between his neighbours, like Sienna Miller's party-loving single mum, Luke Evans' testosterone filmmaker and his bored, pregnant wife Elisabeth Moss (*Mad Men*). As he lives alongside them, Laing becomes sucked into their petty squabbles and the tower becomes all. Like a grown-up *Lord Of The Flies*, this utopian society starts to crack as those with power desire more of it and those without grow resentful, until the whole tower has

turned feral and people are shagging in the hallways and eating lost pets.

The film's message is timely but simple: a society in which everyone is expected to stay in their place will eventually collapse. Wheatley makes his point quite early on, but once he's made it there's nowhere else to go. With such a large cast we don't get the time to invest in any particular character's story, so we just watch as the central message is hammered repeatedly with increasingly bloody blows. There's no question that Wheatley has the skills to direct on a large scale, but here his narrative rattles around in too much space. **Olly Richards**

FOR FANS OF



Sienna Miller



(L-r): John Goodman,
Mary Elizabeth Winstead
and John Gallagher Jr

Not for the faint-hearted

This not-really-a-sequel to *Cloverfield* is a big, nervy, terrifying triumph

10 CLOVERFIELD LANE

12A *Mary Elizabeth Winstead, John Goodman*



DESERTS WEIRDOS FEAR

ARE YOU ON ANY HEART medication? Are you of a particularly nervous disposition? Do you have a bladder you might describe as 'untrustworthy'? If you answer yes to any of these, don't see *10 Cloverfield Lane*.

This film is not a sequel to Matt Reeves' 2008 alien attack film but it is in the spirit of it, i.e. the spirit of terrifying confusion. Mary Elizabeth Winstead (*The Thing*) is Michelle, a young woman who leaves her fiancé and while driving to wherever is run off the road. She wakes up in a bare room. She meets her captor or saviour (John Goodman, *The Big Lebowski*). He tells her the world outside is a nuclear desert and they must live below ground until it's safe. She doesn't know whether to believe him. Neither do we. He's definitely a weirdo, but what type of weirdo? Michelle

wants out – or does she?

Director Dan Trachtenberg has only TV ads and shorts to his name, yet he directs this ever-escalating thriller like a seasoned pro. He doesn't loosen the tension from first frame to last, but keeps his

plotting clear throughout. He's great with actors too. Goodman is a loon for the ages; Winstead is all steel and short breath.

The script by newcomers Josh Campbell and Matthew Stuecken, plus Damien Chazelle (*Whiplash*), deserves as much credit as Trachtenberg's direction. Surprises are plentiful and many scenes are beautiful, like a board game session more fraught than any at even your worst family Christmas.

Finally, this film wouldn't be nearly so frightening without the judicious use of noise. Scabbed scalp peeling off a pillow, scraping door locks, a silence far too long and far too pregnant with horrible possibility. The sounds, the horrible sounds, make you squirm just as much as the visuals.

It all combines for a big, nervy, terrifying triumph. Take someone to hide behind. Take a Valium. **Olly Richards**

STRANGE & TRUE

The phone voice of Michelle's unseen fiancé at the beginning of the movie is provided by **Bradley Cooper**.

Also out this week

RISEN

12A *Joseph Fiennes, Tom Felton, Peter Firth*

★★★★☆

Biblical movies are big business these days and this one turns the resurrection into an investigative drama. Joseph Fiennes and Tom Felton play Romans solving the mystery of how Jesus returned after being crucified.

ROCK THE KASBAH

15 *Bill Murray, Bruce Willis, Kate Hudson, Zooey Deschanel*

★★★★☆

Bill Murray plays his first lead role in years in this comedy about a music manager on his uppers who finds a new act in, of all places, Afghanistan. Sadly, it's also received some of the worst reviews of his career.

Read the full reviews of these and many more films on NME.com

Under THE RADAR

YOU HEARD IT HERE FIRST

Details

BASED London

SOCIAL @crowsband

FACT The band are prone to injury. Laurence Rushworth played with a broken hand for three months before having a metal plate fitted while James Cox also broke his hand when he punched a velvet curtain during a gig – only to find it was covering a brick wall.

BUY The 'Unwelcome Light' EP is released March 25 via Telharmonium

LIVE

March 26 London The Forum

March 28 Glasgow

Broadcast **March 29**

Manchester Gullivers

March 30 London The

Lexington **March 31** Leeds

Headrow House **April 1**

Bristol Louisiana **April 2**

Birmingham Sunflower

Lounge **April 29** London

Fields Brewhouse

Crows destroying
The Black Heart in
London in January

Crows

Mad-eyed stares and howling into the darkness with London's most exciting punk band

AS FANS OF CROWS WILL KNOW only too well, patience is a virtue.

The quartet may be one of the UK's most brutal and brilliant live bands – guitarist Steve Goddard, bassist Jith Amarasinghe and drummer Laurence Rushworth deploy throbbing garage-psych while frontman James Cox eyeballs the crowd with fierce intensity as if he's staring into their souls – but if you want to pick up their records and bring their fearsome noise into your front room, you'll have yourself a bit of a wait.

Last single 'Pray' dropped nearly

a year ago and since then all's been quiet. Their debut EP 'Unwelcome Light' (out March 25 via Telharmonium) puts an end to that.

Five tracks recorded live and designed to segue seamlessly into each other, it's not only the biggest release Crows have done but also their finest – a mini masterpiece of howling garage riffs and subjects varying from floods in America to "how f***ed the snakeskin trade is, from the point of view of the snake".

Recorded with Adam Jaffrey (Ekkah, Best Friends), the process behind the EP was intense.

"I did all my vocals in a pitch-black corridor because I wanted to get the reverb from it," says Cox. "Which sounds great but I was literally singing in total darkness for 25 minutes."

At the end of the month, the band will support Wolf Alice at London's O2 Forum. For a group who thrive off the kind of sweaty intimacy you usually only find in small venues, they're unfazed by the prospect.

"It just means there's more people to get around with my stare," says Cox with a shrug.

So don't expect to get off lightly. **Rhian Daly**

FOR FANS OF



METZ



THE WYTTCHES

Best track

WHISPER

James Cox delivers infectious, self-deprecating vocals against a cacophony of taut post-punk guitars and hammering bass and drums.

L-r: Laurence Rushworth, Jith Amarasinghe, James Cox, Steve Goddard



live

THE 10 MOST IMPORTANT
GIGS THIS WEEK

1

Wolf Alice

Sat 19 O2 Academy & Underground, Leeds

Mon 21 Leas Cliff Hall, Folkestone

Tue 22 Dome, Brighton

Wed 23 Rock City, Nottingham

Thu 24 Cardiff University SU, Cardiff

WHO: Winners of this year's NME Award for Best Live Band, this North London quartet is leading a new wave of British indie talent.

WHY: They're not afraid of getting down in the pit or crowd-surfing over to the bar and back – and you can help them on their journey.

WHO'S SUPPORTING: Birmingham psych lot Swim Deep and Cambridge punks Bloody Knees.

TICKETS: £17-£20.55 from ents24.com

2

The Last Shadow Puppets

Thu 24 Corn Exchange, Cambridge

WHO: Arctic Monkeys frontman Alex Turner and former Rascals frontman Miles Kane make music full of homages to Scott Walker, Paul Weller and Isaac Hayes. Their long-awaited second album 'Everything You've Come To Expect' is out on April 1.

WHY: Their bromantic gigs are a musical love-in of the highest calibre – and they haven't played live since 2012, so it's a rare opportunity.

WHO'S SUPPORTING:

No details yet

TICKETS: Sold out, but available from £55 on secondary ticketing sites



3

Diiv

Fri 18 Heaven, London
Sat 19 Rock City, Nottingham
Sun 20 Gorilla, Manchester
Mon 21 The Plug, Sheffield
Tue 22 Belgrave Music Hall, Leeds
Thu 24 SWG3, Glasgow

WHO: Brooklyn's indie heroes led by Zachary Cole Smith. They released their intoxicating second album 'Is The Is Are' in early February.

WHY: Their live show is a whirl of blissed-out textures and blasting noise.

WHO'S SUPPORTING: No details yet.

TICKETS: London sold out; £12.65-£13 elsewhere



5

Adele

Fri 18, Sat 19, Mon 21 & Tue 22
 The O2, London

WHO: Come on, you know this one.

WHY: You'll go for the blend of soulful ballads, sassy put-downs and foul-mouthed stage chat and you'll stay for the arena-wide cry-singing to 'Someone Like You'. Or 'Hello'. Or 'Chasing Pavements'. Any of it, really.

WHO'S SUPPORTING: No details yet.

TICKETS: Sold out, but available from £148 on secondary ticketing sites

live

4

Alessia Cara

Wed 23 Electric Brixton, London
Thu 24 Sound Control, Manchester

WHO: Canadian teenager who created buzz on both sides of the Atlantic after releasing telling anti-party slow-jam 'Here' in 2015. She also played live with Taylor Swift after impressing with her cover of smash hit 'Bad Blood'.

WHY: She's hailed as one of 2016's brightest pop hopes. Her debut 'Know-It-All' came out last week.

WHO'S SUPPORTING:

No details yet.

TICKETS: Sold out, but available on secondary ticketing sites from £24.09



6

The 1975

Fri 18, Sat 19 & Sun 20 02
 Academy, Glasgow

Tue 22 Barclaycard Arena, Birmingham

WHO: Insanely popular Manchester four-piece fronted by Matty Healy, who says the world "needs" their new second album 'I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It'.

WHY: Healy is a snake-hipped, thoroughly watchable frontman and pro Michael Hutchence impersonator. If you're in on the joke, you might even call him a genius.

WHO'S SUPPORTING:

The Japanese House (AKA Amber Bain) whose pop is sharp and experimental.

TICKETS: £24-26 from nme.com/tickets

For tour news and live reviews go to NME.com



live



7

Ellie Goulding

Fri 18 SSE Hydro, Glasgow

Sat 19 Arena, Manchester

Mon 21 Barclaycard Arena, Birmingham

Thu 24 The O2, London

WHO: British pop star, favoured by the Duke and Duchess of Cambridge, who recently released her third album 'Delirium'.

WHY: She's just hit the big time, so her six-month Delirium World Tour is her most visually striking show to date.

WHO'S SUPPORTING:

Rudimental's mate John Newman and, in London, Lany, a trio formed in Nashville.

TICKETS: £35-£39.10 from ents24.com

8

Shopping

Mon 21 Nation of Shopkeepers, Leeds

Tue 22 Fulford Arms, York

WHO: This East London trio are two albums in with their anti-capitalist post-punk. Before it closed, they were all involved in putting on nights and working at Dalston's beloved DIY venue Power Lunches.

WHY: Angular riffs, banter and performances full of energy.

WHO'S SUPPORTING:

No details yet.

TICKETS: £6-8 from

nme.com/tickets



10

Joanna Gruesome

Fri 18 Exchange, Bristol

Sat 19 DIY Space For London, London

Sun 20 The Hope & Ruin, Brighton

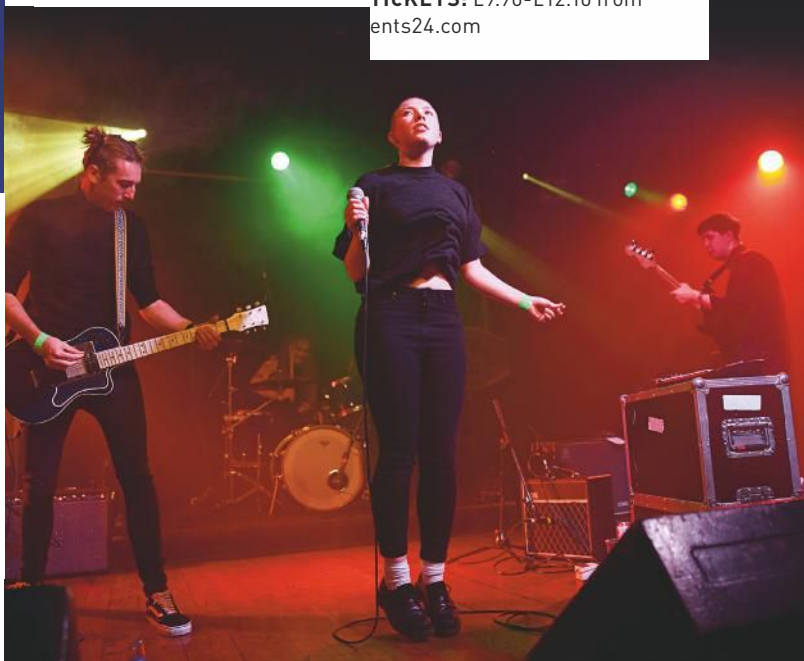
WHO: Winners of the Welsh Music Prize with their 2013 debut 'Weird Sister', the band are currently writing their third album, taking a break to perform these few gigs.

WHY: Their live shows move at a breakneck pace, especially on tracks from second album 'Peanut Butter'.

WHO'S SUPPORTING:

No details yet

TICKETS: £9.90-£12.10 from ents24.com



9

Field Music

Fri 18 Islington Assembly Hall, London

Sat 19 Engine Rooms, Southampton

Sun 20 The Haunt, Brighton

WHO: Sunderland brothers David and Peter Brewis, who released sprightly sixth album of art-rock 'Commontime' in February.

WHY: Their London, Manchester and Newcastle shows have sold out so fast that they've added extra dates for this autumn. Even Prince is a fan.

WHO'S SUPPORTING:

No details yet.

TICKETS: £12.38-£13.20 from ents24.com

Best of the rest

Against The Current

Mon 21 KOKO, London

Battles

Wed 23 O2 Academy, Liverpool
Thu 24 Electric Brixton, London

Black Honey

Fri 18 The Boilerroom, Guildford

Clean Cut Kid

Wed 23 100 Club, London

Denys Baptiste

Tue 22 The Vortex Jazz Club, London

Disciples

Thu 24 The Rainbow Complex, Birmingham

Emmy The Great

Fri 18 Thekla, Bristol
Sat 19 O2 Institute, Birmingham
Sun 20 Band On The Wall, Manchester
Tue 22 Arts Centre, Norwich
Wed 23 The Joiners, Southampton
Thu 24 Islington Assembly Hall, London



READER'S PICK

Emma

20, London
@emma
lanchester

Wolf Alice

Tue 22 Dome, Brighton
"The combination of Wolfy and Swim Deep means it's guaranteed to be an awesome night."



Geko

Thu 24 Concorde 2, Brighton

Girls Names

Thu 24 The Bullingdon, Oxford

Half Moon Run

Fri 18 Albert Hall, Manchester
Sat 19 QMU, Glasgow
Mon 21 O2 Academy, Liverpool
Tue 22 O2 Institute, Birmingham
Wed 23 Roundhouse, London

Jeff Wootton

Wed 23 Night & Day Café, Manchester

Kiran Leonard

Thu 24 Brudenell Social Club, Leeds

Laura Mvula

Tue 22 Islington Assembly Hall, London

Little Mix

Fri 18 Genting Arena, Birmingham
Sat 19 SSE Hydro, Glasgow
Tue 22 Echo Arena, Liverpool
Wed 23 Motorpoint Arena, Nottingham
Thu 24 Arena, Manchester

Loris

Fri 18 Empire Music Hall, Belfast

Man Made

Fri 18 The Rocking Chair, Sheffield
Sun 20 The Horn, St. Albans
Mon 21 The Joiners, Southampton
Tue 22 The Crofters Rights, Bristol
Wed 23 Waterfront, Norwich
Thu 24 Aatma, Manchester

Mariah Carey

Fri 18 Arena, Manchester
Sun 20 Barclaycard Arena, Birmingham
Mon 21 Motorpoint Arena, Cardiff
Wed 23 The O2, London

TRAAMS

Fri 18 Start The Bus, Bristol
Sat 19 Lennons, Southampton

Puddle Of Mudd

Tue 22 Diamond Live Lounge, Doncaster
Wed 23 Sin City, Swansea

Real Lies

Wed 23 Oslo, London

Reef

Fri 18 Fibbers, York
Sat 19 The Plug, Sheffield
Thu 24 The Lemon Grove, Exeter

Rüfüs

Wed 23 & Thu 24 Heaven, London

Snakehips

Sat 19 The Steelyard, London

Soak

Tue 22 KOKO, London



Vukovi

Fri 18 Sound Control, Manchester
Sun 20 Exchange, Bristol
Mon 21 Bodega, Nottingham
Tue 22 Barfly, Camden

Wet

Fri 18 Patterns, Brighton
Sat 19 Brudenell Social Club
Mon 21 Broadcast, Glasgow
Tue 22 The Deaf Institute, Manchester
Wed 23 Scala, London

WSTRN

Wed 23 O2 Academy Islington, London

Wyldest

Mon 21 Servant Jazz Quarters, London



CLUB NME

Pixel Fix
Fri 18 KOKO, London

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SOUNDTRACK OF MY LIFE

Joey Bada\$\$

21-year-old Brooklyn rapper

THE FIRST SONG I REMEMBER HEARING

THE NOTORIOUS B.I.G.
Hypnotize

"S**t, I was like three years old. I was at my house and it just came on TV. I remember running towards the TV every time it was on after that. I liked the 'Biggie Biggie Biggie, can't you see' line. It literally hypnotised me."



THE FIRST ALBUM I EVER BOUGHT

KANYE WEST
Graduation

"When I was a young kid my mum used to work and when I got out of school I used to go and wait for mad hours at her office desk. One of the very few albums she had was Kanye's 'Late Registration', so I listened to that every day and it made me a fan of Kanye West. So when his next album came out I told my mum I wanted to go get it. That was the album where Kanye was feuding with 50 Cent and I was on Kanye's side."

THE SONG THAT REMINDS ME OF FALLING IN LOVE FOR THE FIRST TIME

CHRIS BROWN

Yo (Excuse Me Miss)

"I can't remember the first song I fell in love with, but I can remember the one I experienced my first love to, the first time I started liking a girl. This song summed up exactly the way I felt every time I seen this girl. She was a girl in elementary school - I was like 10, 11. I still like Chris Brown's music now, he's a homie."



THE SONG THAT MADE ME WANT TO BE A RAPPER

THE NOTORIOUS B.I.G.

Juicy

"I feel like I was born with this [rapping] already instilled in me but I can't downplay who I'm inspired or influenced by and Biggie is definitely one of the first. He was from Brooklyn, I'm from Brooklyn, my mum was a big fan and that was enough for me. 'It was all a dream', that's all anybody needs to believe in themselves, know what I'm saying?"



THE SONG THAT REMINDS ME OF GROWING UP IN BROOKLYN

JAY Z

Hard Knock Life

"He's from Brooklyn and he's a genius. That's all there is to it."

THE SONG I DO AT KARAOKE

SIZZLA

Give Me A Try

"The note that he's hitting on that s**t is, like, impossible to hit, so every time it comes on I just be trying to get it, singing along. I haven't hit it yet though."



Go to NME.com for more Soundtracks



THE SONG THAT MAKES ME WANT TO DANCE

2 MILLY

Milly Rock

"I hear it all the time and I dance to it when I hear it. Everyone in the whole world knows this song!"

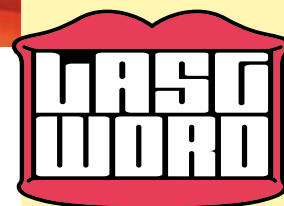


THE SONG I WISH I'D WRITTEN

NAS

Rewind

"In this one Nas breaks down a whole situation backwards. It's one of the most genius songs I've ever heard."



The wisdom of the NME archives

THIS WEEK

FREDDIE COWAN

The Vaccines guitarist
March 19 2011

"If we could mean to one person what The Strokes mean to me, that would be the thing for us."



INTERVIEW: BEN HOMEWOOD. PHOTOS: CAMERA PRESS, GETTY IMAGES, DAKARAI FRANCIS

follow your path



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