

NMME

**MUSIC
FILM
STYLE**

LADY

LESHURR

Girl on fire!



**SHOULDERS CAN
CARRY ANYTHING**

BUT DANDRUFF



Visible flakes seen at 2ft with regular use

NME

Hello...



THIS WEEK'S COVER star might not be a household name yet, but with a decade of hard graft under her belt, Birmingham MC Lady Leshurr certainly deserves to be. After self-releasing a run of mixtapes and uploading

her hilarious 'Queen's Speech' series of battle rap tracks onto YouTube, racking up views in the tens of millions, the star in the making is currently finishing her debut album proper, 'Queen Of The Scene'. It's going to be one of 2017's most thrilling and downright fun releases, but we think she's worth talking about now – partly because of her massive summer banger 'Where Are You Now', which features grime godfather Wiley (and which is completely impossible to ignore), but also because beneath the jokes she's an artist with a message.

Lady Leshurr doesn't swear and she doesn't rap about violence, while being a role model for young people and giving back to the community are her most important goals. This is a queen who knows more about and cares more about the real people of Britain than the one from Buckingham Palace and for that I salute her (in a non-Royalist way, obvs...).

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

The NME review of *Sausage Party* p34

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Lady Leshurr

Move over everyone else, there's a new queen of the grime scene. Arise!

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Miles Teller

He was in *Whiplash*, now he's in *War Dogs*. Most importantly, he's pals with Lars Ulrich

26 People Just Do Nothing

"The greatest sitcom characters are losers. We're always going to be losers"

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BLUMHOUSE
PRESENTS

PLATINUM
DUKE

PRODUCED BY DAVID LEVI

15
STRONG BLOODY VIOLENCE,
VERY STRONG LANGUAGE

EXTRA
EYE
EYE

UNIVERSAL
PICTURES
A UNIVERSAL FILMS PRODUCTION

AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Frank Ocean's 'Blonde' bombshell

After four years of silence, the R&B superstar released two albums last week and the internet went into meltdown

FIRST CAME A VISUAL album, 'Endless', which you can only hear by streaming a video of the 28-year-old performing a variety of tasks, including building a spiral staircase. Twenty-four hours later 'Blonde' appeared, with Bowie, Kanye, Jamie xx, Kendrick Lamar and The Beatles in the credits, and a magazine called *Boys Don't Cry* accompanying it. Turn the page for the track-by-track lowdown on the follow-up to 2012's 'Channel Orange'...



AGENDA

1 NIKES

The lead single from 'Blonde', released 24 hours before the album. It's classic Frank Ocean, showing the rapper's adeptness at making pop music with a difference. He sings about the injustices facing black Americans today (giving shout-outs to fallen comrades Pimp C, A\$AP Yams and Trayvon Martin) while touching on the excesses of modern life. Easily the best track he's released since the mighty 'Pyramids' from his 2012 album 'Channel Orange'.

2 IVY

Originally debuted live in Munich in 2013, 'Ivy' sees Ocean spilling his heart out about a failed relationship. "I thought that I was dreaming when you said you love me", he sings over a sparse backdrop. At its climax, his falsetto crackles as feedback cuts through, like a metaphor for how he's feeling.

3 PINK + WHITE (FEAT BEYONCÉ)

A song that flows like a summer's breeze. Beyoncé's presence is barely noticeable, which says a lot about Ocean's self-confidence with this project.

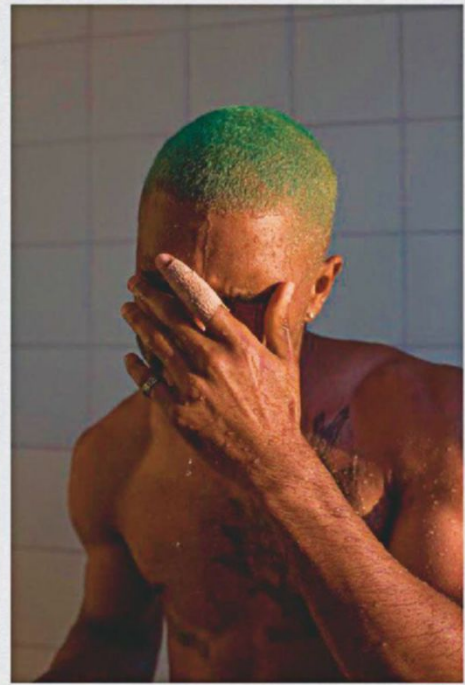
4 BE YOURSELF

A short skit in which Ocean's mum offers maternal advice on a voicemail. "Many college students have gone to college and gotten hooked on drugs, marijuana and alcohol. Stop trying to be somebody else. Be yourself and know that that's good enough." Preach, Mama Ocean.

5 SOLO

Ocean ignores his mum's advice and depicts a drugged-up haze, the subsequent comedown and trying not to end up alone. "We don't gotta be solo," he croons over an organ, elongating the last word to "so low".

blond



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6 SKYLINE TO (FEAT KENDRICK LAMAR)

Lamar chimes in to add emphasis to the odd word here and there, for example “smoke” and “haze”. It works, in a low-key kinda way.

7 SELF CONTROL

Full-blown love song featuring vocals and guitar from Austin Feinstein of LA band Slow Hollows. Opens with a squawk of a rap before Ocean strips things back to woo the object of his affection. Delicate and heart-wrenching.

8 GOOD GUY

Split into two halves, the first of which has Ocean recounting a date with a man who “talks too much, more than I do” and sees it as “just a late night out”. The song then cuts to two men talking about having “b***hes no more” and getting their hearts “wrecked” by women. A lo-fi piano ballad that looks at two opposing facets of modern masculinity.

9 NIGHTS

More late-night diary entry vibes. Part one has Ocean yearning for “new beginnings” and to stop waking up when “the sun’s going down”, while part two falls back to old ways: “Every night f**ks every day up / Every day patches the night up”.

“Frank makes pop music with a difference”

10 SOLO (REPRISE) (FEAT ANDRÉ 3000)

Ocean takes a backseat to Outkast’s André 3000 in full-throttle mode. Includes the laid-back keystrokes of jazzy lounge piano clashing with jittering glitches.

11 PRETTY SWEET

Sounds like Ocean delivering a soliloquy from the heart of a sandstorm. Soon a choral section kicks in as the beat picks up and races to a premature finish. An interlude.

12 FACEBOOK STORY (FEAT SEBASTIAN)

A skit on which Ed Banger producer Sebastian recalls being dumped by a girl because he wouldn’t accept her as a friend on Facebook. Sounds silly; is actually poignant, touching on jealousy, intimacy and technophobia.

13 CLOSE TO YOU

Short, Auto-Tuned track that riffs off Stevie Wonder’s vocoder cover of ‘Close To You’ by the Carpenters. The original’s familiar tune lingers underneath.

14 WHITE FERRARI

Back in November, producer A Trak tweeted, “Mark my words: in a few weeks u’ll hear a song called White Ferrari, I can’t tell u who it’s by but it’s the best thing u’ll hear this year.” It’s a slow-burning, minimal ballad that makes reference to The Beatles’ ’66 classic ‘Here, There And Everywhere’ and feels like a final open-top car ride as summer comes to an end.

Everyone’s digging Frank

The most excitable reactions to the albums

“Genuinely think Frank Ocean is the greatest songwriter of our generation.”

STORMZY

“Rain, glitter, shivers.”

JAMES BLAKE

“Frank album on repeat.”

KANYE WEST

15 SEIGFRIED

A song already immortalised thanks to fan-shot footage from a Munich gig, ‘Seigfried’ (a misspelling of the dragon-slaying Norse warrior Siegfried) has Ocean lamenting feelings of isolation and expressing his desire to run away and commit to the one he loves.

16 GODSPEED (FEAT KIM BURRELL)

In Frank’s own words: “a reimagined part of my boyhood”. In it, he promises to “let go of my claim” on a former love interest. A beautiful ode.

17 FUTURA FREE

Nine sprawling minutes that close the record with Ocean reflecting upon life before emails from Jay Z were dropping in his inbox, and Tyler, The Creator would sleep on his sofa. The sound of Frank staying true to himself.

Last W33K IN NUMBERS



\$1.5m

Amount Sir Ian McKellen was offered to officiate a wedding while dressed as Gandalf. He declined.



13

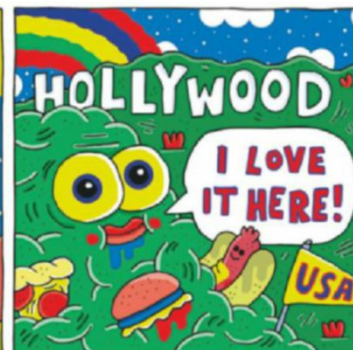
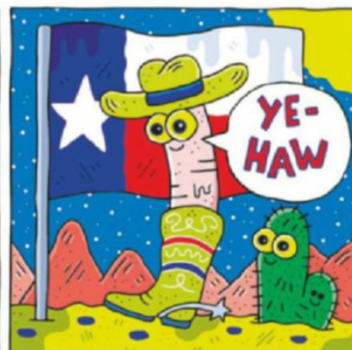
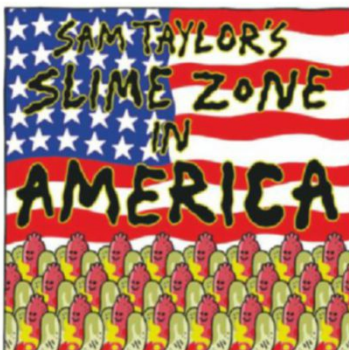
Age of Lil Poopy, the Massachusetts rapper who’s signed a four-year deal with Sony.



8,000

According to Popbitch, the number of new followers Lady Gaga gets for every tweet. We await her next missive.

WORDS: LUKE MORGAN BRITTON. PHOTOS: GETTY IMAGES, REX FEATURES, LUIE RIVERA



FROM THE DIRECTOR OF THE HANGOVER TRILOGY

JONAH HILL MILES TELLER
WAR DOGS

"Mind-blowingly Awesome" **"Ridiculously Entertaining"**

Final Reel

Neil Batey - Daily Mirror



Final Reel



Screen Relish



Radio Times



HelloU



Heat



Den of Geek



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COSTUME DESIGNER MICHAEL KAPLAN EDITOR JEFF GROTH PRODUCTION DESIGNER BILL BRZESKI DIRECTOR OF PHOTOGRAPHY LAWRENCE
SCREENPLAY BY STEPHEN CHIN AND TODD PHILLIPS & JASON SMILOVIC PRODUCED BY MARK

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IN CINEMAS



PICTURES PRESENTS
MILES TELLER "WAR DOGS" ANA DE ARMAS AND BRADLEY COOPER MUSIC BY CLIFF MARTINEZ
SHER, ASC EXECUTIVE PRODUCERS DAVID SIEGEL BRYAN ZURIFF BASED ON THE ROLLING STONE ARTICLE 'ARMS AND THE DUDES' BY GUY LAWSON
GORDON, p.g.a. TODD PHILLIPS, p.g.a. BRADLEY COOPER, p.g.a. DIRECTED BY TODD PHILLIPS

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Ready to rock

Biffy Clyro frontman Simon Neil and bassist James Johnston on the many joys involved in headlining Reading and Leeds Festival for the second time

You're returning to Reading and Leeds Festival this weekend to headline it for the second time...

Simon: "Ha! Yeah! No pressure!"

How does it feel? Not many bands get asked twice...

James: "Like every show, even the smallest show, it's a chance to prove yourself. If, in this instance, it's a chance to prove that last time wasn't a fluke, then that's what we'll go with. It's always a chance to show the audience a good time and show them what a great band you are. It's easier to think, 'Oh, it's just a gig,' but of course you don't. It's the biggest gig in the country for us."

Simon: "Having done it once, we'll have a bit more swagger. There's something special about it. Last time we were stepping up unproven and this time we're stepping up because we did a great f**king job last time. It feels like we truly belong. We know it's within our arsenal now, which is important. Last time it was like, 'F**k, can we do this?' With new songs and a completely different stage, I think it'll blow last time out of the water."

Will it be a friendly rivalry with co-headliners Fall Out Boy?

Simon: "Of course, of course. We'll do 'Sweet Child O' Mine', they'll do 'Sweet Child O' Mine' and we'll see who is best. Last time playing after Nine Inch Nails, one of the best live bands in the world, really put fire in us, and you know what, Fall Out Boy this time will, too. We're both rock bands but we're quite dissimilar rock bands. I think it'll be the perfect combo to end Leeds and Reading. We're looking forward to the challenge of that, definitely. When you're playing with bands like that you have to up the game, you have to bring the show, because they're so used to playing big gigs."

James: "It's funny when you look back at the list of previous headliners and all the bands that have been there. It's been a while since there've been lots of British headliners and there really aren't that many bands at all that have worked their way up in the way that we have. I think that's why we feel doubly proud."

Simon: "It's our 10th time this time, so it's poetic as well."

Biffy Clyro headline Leeds on Friday August 26 and Reading on Sunday August 28

SIMON NEIL

OO
GOOD WEEK



KOKO THE GORILLA
Red Hot Chili Peppers' Flea posted an Insta vid of him playing bass with the ape. He's got competition.



KANYE WEST
Launched 21 *The Life Of Pablo*-themed pop-up shops. He made that merch faamous.



DANNY DYER
Allegedly set upon by reality star Mark Wright's pals at V Festival. Did not say: "Nice one, bruv!"



OLLY MURS
Reckons his latest single stalled at 19 because the charts are f**ked. Might be right; probably not.

OO
BAD WEEK

WORDS: GREG COCHRANE; PHOTOS: CALEB COPPOLA, GETTY IMAGES; REX FEATURES

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EATS

& BEATS

BECAUSE YOU CAN'T
ROCK OUT ON AN
EMPTY STOMACH

THIS WEEK

How to eat like a grime lord



JME is a grime superstar and devout vegan. We spoke to Bounsou 'King' Senathit, the chef at his favourite restaurant Cook Daily in East London, who told us how to make his go-to meat-free dish **THE HIGH GRADE**

CHEF KING SAYS:

"It's a sweet and sour barbecue dish with hemp seeds and oil. It's like stoner's food – when people are hungry, they need that fix."

Part one: the sauce

INGREDIENTS:

- 2 tbsp olive oil
- 1 small white onion, diced
- 2 cloves garlic, minced
- 2 banana shallots, diced
- 1 tsp tomato purée
- 2 cups plum tomatoes
- 1/2 cup cider vinegar
- 1/3 cup rice vinegar
- 1/3 cup molasses
- 3 tbsp vegan Worcestershire sauce
- 3 tbsp raw coconut sugar
- 2 tbsp smoked paprika
- 2 tbsp of sesame oil
- 1 tsp Himalayan pink salt
- 1 tsp ground black pepper
- 1/4 tsp cayenne pepper
- 2 tbsp hemp oil

DIRECTIONS:

1. Heat olive oil in a medium saucepan over a medium heat. Add onions and cook for 4-5 mins until softened. Add garlic and shallots, and cook for a further 1-2 mins.
2. Add all remaining ingredients, except the hemp oil, and stir. Bring to a gentle boil, then reduce heat to low and simmer for 15-20 mins until slightly thickened, stirring occasionally.
3. Transfer the above to a blender and blend until smooth, before adding the hemp oil. Set aside to cool.



Part two: the vegetables

INGREDIENTS:

- 1 tbsp olive oil
- 1/4 sliced onion
- 1 garlic clove, sliced
- 1 inch bashed fresh ginger
- 2 tbsp cooked chickpeas
- 500g mixed vegetables (eg, bell peppers, okra, carrots, mangetout, baby corn, broccoli)
- 1 tbsp tamari sauce
- 2 tbsp high grade sauce
- 1 cup vegetable stock

DIRECTIONS:

1. Heat the oil in a large frying pan or wok, then fry the onions, garlic and ginger for 1-2 mins.
2. Add the chickpeas and vegetables, and toss for 2-3 mins, then add the tamari along with the high grade sauce, mixing well. Once the veggies are nicely coated, add the vegetable stock and cook for a further 1-2 mins on a high heat.
3. Serve over brown rice and quinoa. Garnish with hemp hearts and coriander.

No beef, please

Saying no to meat has never been easier and more acceptable...

Laurie Vincent

Slaves "Our world will be reduced to dust if we keep eating meat. We could feed the whole planet on the soybeans we give to cows."

Ellie Goulding

"It's better for the environment, more sustainable. I wouldn't kill an animal, so I wouldn't want anyone to kill one for me."

Oli Sykes

Bring Me The Horizon "When I saw how animals are tortured on factory farms, I couldn't justify being a part of that cruelty."



BULMERS REFRESHED

GREAT BRITISH CIDER

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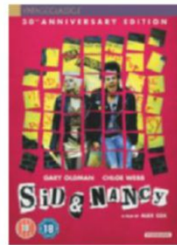
THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE



Carnival couture

NME cover star Lady Leshurr has designed these Converse for Notting Hill Carnival.
£70 converse.com



Punk pic

A special 30th anniversary edition of cult movie *Sid And Nancy* comes out on Monday.
£17.51 amazon.co.uk



In brief

Classic motorcycle brand Royal Enfield is now in the pants game.
£24.95 happysocks.com



Sounding off

Libratone's One Click speaker has sweet 360-degree sound. Clever.
£139 libratone.com



Get lippy

Rihanna's make-up artist's Hot Lips line of lippies is as lush as anything.
£23 charlottetilbury.com



Bag it up

Stuff all your goodies into this perfectly formed backpack.
£59 manhattanportage.co.uk



Strong look

Bomber jackets are still very much a *thing*. This neat one is quilted.
£100 cheapmonday.com



Cap it off

Half a century of Vans means the skate label is reissuing some classic designs.
£30 vans.eu



Dead cool

Bring Me The Horizon singer Oli Sykes' label Drop Dead's new designs are ace.
£50 dropdead.co



A right earful

The Seattle headphones are all-rounders: soft and chic and super-sounding.
£49 uk.urbanista.com



Bottle party

With its decidedly kinky-looking bottle, Bulldog gin is one of a kind.
£22 ocado.com



Tea total

Clipper's Happy Mondays tea contains lemon and ginger. No twisted melons, sadly.
£2.39 ocado.com

YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Reading Uni

"It's such a beautiful campus"

< PIP OPPENHEIMER

22, welfare officer, Student Union

Listening to:
THE LAST SHADOW PUPPETS
Miracle Aligner
"The lyrics are so cleverly put together."

Wearing: Zara top, Topshop skirt, Adidas trainers.
Best thing about Reading Uni: "The campus itself, from the Harris Garden to Whiteknights Lake – it's all so beautiful."

PATSY COLLISON >

20, student

Listening to:
THE NEIGHBOURHOOD
Sweater Weather
"You can't help but feel happy when it's playing."

Wearing: ASOS top, Zara jeans.
Best thing about Reading Uni: "I love that I came here and had my plans turned upside down, in the best way possible. You're never limited to a single subject or interest."

< SED JOSHI

22, diversity officer, Student Union

Listening to:
DISCLOSURE
Boss
"It's so funky – a proper house banger."

Wearing: Primark shirt, H&M jeans.
Best thing about Reading Uni: "The sense of community on campus and beyond. Everyone seems to know everyone somehow. It's a really friendly place with a nice buzz."

DANNY MOLYNEUX >

19, student

Listening to:
FELIX CHAMPION
Breathe In, Breathe Out
"Perfect for rocking out to with your mates in a car on a nice sunny day."

Wearing: Topman shirt, River Island jeans.
Best thing about Reading Uni: "It's a really awesome place for a hangout with friends in the sun, with all of its open space."

PHOTOS: RACHEL BILLINGS

ON MONDAY JOIN THE PARTY EARLY!



SAUSAGE PARTY

15 Very strong language,
Strong sex references

COLUMBIA PICTURES AND ANNAPURNA PICTURES PRESENT A POINT GREY PRODUCTION "SAUSAGE PARTY" MICHAEL CERA JAMES FRANCO SALMA HAYEK JONAH HILL DANNY MCBRIDE EDWARD NORTON SETH ROGEN
PAUL RUDD KRISTEN WIG SUPERVISOR GABE HILFER MUSIC BY ALAN MENKEN & CHRISTOPHER YOUNG EDITOR KEVIN PAVLOVIC VISUAL EFFECTS SUPERVISOR BERT VAN BRANDE PRODUCERS
EXECUTIVE PRODUCERS JONAH HILL JAMES WEAVER ARIEL SHAFFIR KYLE HUNTER DAVID DISTENFELD PRODUCED BY MEGAN ELLISON SETH ROGEN EVAN GOLDBERG CONRAD VERNON WRITTEN BY SETH ROGEN EVAN GOLDBERG JONAH HILL
DIRECTED BY CONRAD VERNON & GREG TIERNAN
#SausagePartyMovie



POINT GREY



Soundtrack on Madison Gate Records/Sony Music Masterworks

SONY



**PREVIEWS ON BANK HOLIDAY MONDAY
AT CINEMAS SEPTEMBER 2**

LADY LESHURR



Lady Leshurr is about to become queen of the grime scene. Leonie Cooper heads to carnival with the fast, furious and downright brilliant Brummie artist

PHOTOGRAPHED BY ZOE MCCONNELL



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broadband

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a month line rental).

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“F**K ME, SHE’S A F**KING badass!” yells out a massively excitable teenage fan of Lady Leshurr after high-fiving the Birmingham-born grime-star-in-the-making. We’re behind the

Red Bull stage at the Caribbean Carnival of Manchester and the 27-year-old (real name Melesha O’Garro) is taking turns between tap-tapping on her iPhone with perfectly manicured talons, taking selfies with starstruck kids and smiling broadly at everyone. This afternoon Alexandra Park is playing host to battling sound systems blaring out everything from jungle and drum & bass to dub and dancehall. Mixing the old with the new, Lady Leshurr’s set fits in perfectly. There’s a rowdy cover of Sister Nancy’s 1982 reggae classic ‘Bam Bam’ – as sampled on Kanye West’s ‘Famous’ – as well as her own ‘Queen’s Speech 4’, a hilarious viral hit from 2015 that’s sitting at an impressive 31.5 million YouTube hits and counting; and current single ‘Where Are You Now?’, a punchy, grime-pop banger that recalls the unfettered party vibes of Dizzee Rascal’s ‘Bonkers’.

“Who likes to mosh pit?” asks Leshurr to cheers and flailing limbs, as her backing dancers, both with the word ‘Queen’ emblazoned on their crop tops, hype up the young audience even further. Before we know it, there’s a circle pit worthy of the one Skepta started this summer on Glastonbury’s Pyramid Stage.

This Lady knows how to work a crowd, for sure, but just how did we get here? After well over a decade of hard graft, that’s how. Before Leshurr’s carnival conquest, we find the only quiet place on site – inside a transit van parked next to some tennis courts – to hear about the evolution of one of Britain’s brightest talents, who’s currently working on her official debut album ‘Queen Of The Scene’, set for release next year.

It all began for Leshurr at the tender age of six, when she first started writing rhymes, rapping over old reggae numbers for her mum’s voicemail. “We used to have talent shows at our house every weekend and I would just rap my little bars,” remembers Leshurr



Leshurr’s Top Five

The songs that made the MC

SISTER NANCY
Bam Bam

“I just love it. I’m Caribbean, so anything like that is my culture. The first chords of that song just get me every single time.”

EMINEM
My Name Is
“I connected with it completely. It changed my life, literally.”

LIL WAYNE
Go DJ
“His music helped me as far as not caring [about what people think], because he was funny as well.”

DJ LUCK AND MC NEAT
With A Little Bit Of Luck
“MC Neat was the first person I heard doing melody on garage. It was that melody rap thing that I’d always wanted to do.”

MISSY ELLIOTT
The Rain (Supa Dupa Fly)
“I just love her visuals, the way she don’t care, the way she don’t show her body to sell records. She can put on a bin bag and go dancing. I think that’s amazing.”

in her thick Brummie brogue. She grew up in a house with one brother and two sisters – with a total of 11 brothers and three sisters across Birmingham. Her siblings were making music from a young age too, but Leshurr was the only one to stick with it, attending the youth club opposite her house to hone her skills, not just in front of the mic but behind it too, learning to produce and mix as well as sing and dance. At 14 she released her first mixtape under the name Lady L, the self-produced and self-promoted ‘Needle In A Haystack’, which she left on buses and handed out in the street. “I was literally doing anything to get people’s attention,” she explains. It worked, and before she knew it she was asked by Birmingham’s iconic Tempest Records – which closed in 2012 – if she wanted to sell her CDs in store. She was so excited that she was happy for them to be given away for free.

Yet despite her obvious talent and drive, growing up in a strict household meant that Leshurr’s father did his best to push his daughter into a more stable career. “He thought, ‘What’s the point because you’re not going to make it.’ He used to tell me, ‘You’ll never make it out of Birmingham – nobody ever makes it out of Birmingham.’” In order to appease him, the 5ft nothing Leshurr started work as a security guard, largely because she was told she was too tiny for the job. “But music was always on my mind, so I stopped working,” she continues. “I didn’t tell my father. I left the house and kept saying I was going to work, but I wasn’t – I was going to the studio.”

Back then she was making hip-hop, the kind of music she fell in love with after seeing the video for Eminem’s ‘My Name Is’ on cable channel The Box with her mum at the age of 12. “That was the day that everything changed for me,” she



Lady Leshurr playing live and meeting friends at the Caribbean Carnival of Manchester



remembers, grinning. “Literally, I knew I wanted to become a rapper. I wanted to be exactly like him. I was studying him. I got all of his mixtapes, I got all his music and I got pictures of him all over my wall. I was absolutely obsessed. I was a Stan.”

In recent years however, Leshurr’s own sound has become more affiliated with grime than with hip-hop. It was a shift that came about because of Leshurr’s own brand of humour, which leaps out of her

recent releases; all witty asides, fast and furious put-downs and vivid visuals. So for those who continue to believe grime is just a London thing, think again. From Bugzy Malone in Manchester to Leshurr in Birmingham, grime is more of a countrywide movement than many have given it credit for. “It’s a UK thing,” confirms

Leshurr. “I think there was a time where London kind of gave up hope on grime, but we were still banging it up in Birmingham and Nottingham and Leeds and Manchester. It’s not that we revived grime, but I think we kept it going.”

Despite this, Leshurr sees herself as somewhat set apart from the rest of the grime community, even

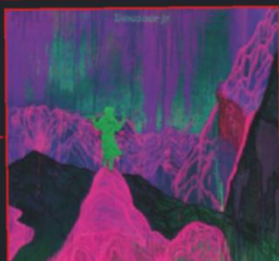
“I deserve to be treated like a queen”

new music



album of the month

dinosaur jr.
give a glimpse
of what yer not
out now



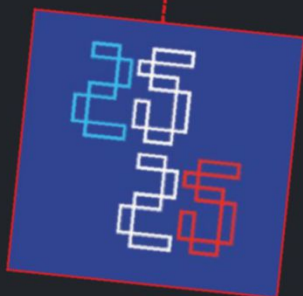
wild beasts
boy king
out now



blood orange
freetown sound
out now



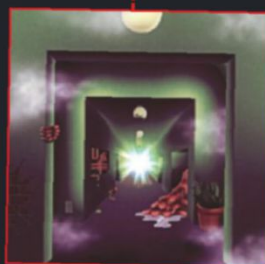
factory floor
25 25
out now



giggs
landlord
out now



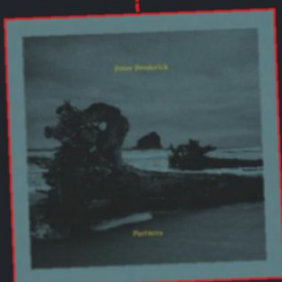
thee oh sees
a weird exits
out now



riley walker
golden sings that
have been sung
out now



peter broderick
partners
out now

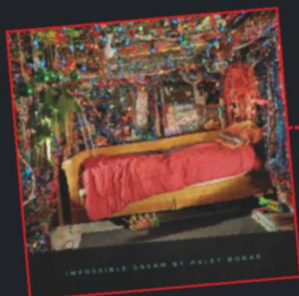


arc iris
moon saloon
out now

benjamin francis leftwich
after the rain
out now



haley bonar
impossible dream
out now



slow club
one day all of this
won't matter any more
out now

fopp stores

bristol college green
cambridge sidney st
edinburgh rose st
glasgow union st & byres rd
london covent garden
manchester brown st
nottingham broadmarsh
shopping centre
oxford gloucester green

the fopp list

get the lowdown on the best new music
in this month's edition of the fopp list,
free magazine in-store now

while stocks last

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list**



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though there's a guest spot from Wiley on 'Where Are You Now?'.

"I don't have anybody y'know – it's really sad but I don't have a circle, I don't have any industry friends, I don't have anyone, literally," she says. It's a situation she's keen to change, but one she puts down to her move to London a few years back. "I thought it was just because I'm from Birmingham and I felt like at the time Londoners were like, 'We can't let anybody from outside of London try to take over our thing.'" Now settled in Stratford, east London, she's doing her best to make it work, and succeeding – playing sold-out shows in New York, slaying Glastonbury earlier this summer, meanwhile catching the ear of iconic producers like Timbaland.

Now nine mixtapes in, she's keeping the details of her debut album on the down-low. What she will reveal is that she's 70 per cent done and currently sorting out guest vocals, even chasing a contribution from Sister Nancy herself. The album title is 'Queen Of The Scene' and with the word also emblazoned on her merch, what does being a 'queen' mean to Leshurr? "Being a queen to me doesn't mean I think I'm the best, but when I was trying to find myself and trying to get to know myself I wasn't confident. But when I started to get more confident I realised I needed to start pushing up my chest a bit. I deserve to be treated like a queen." That confidence can be seen and heard on all five of her Queen's Speech tracks, the first of which appeared on YouTube in February 2015. Name-dropping everything from Nando's and cheesy Wotsits to Rachel Dolezal and Leshurr's own casual aim to win a Grammy, the fast-talking, wise-cracking series showcases Leshurr's humour but also stands out due to her refusal to swear or rap about violence.

"I don't feel the need to swear. I grew up on one of the most foul-mouthed rappers in the world, but it's all about mentality and upbringing," she says. "My mum brought me up really good and I knew my rights from wrongs." Leshurr is adamant that musicians should set a good example to young people. "Parents say that they let their kids listen to me, and that makes me feel good. I've set out to be a role model."

For Lady Leshurr, giving back to the community is paramount. In 2014 she took a year out from making music to help others with making theirs instead. Setting up Lady Leshurr's Rap College, she travelled the country speaking to wannabe MCs, artists and poets. "Adults can look after themselves, but the youths of today aren't getting the right guidance that they should be getting from their parents. It's like they're just allowed to roam the streets. I'm hearing so many kids talking about sex, at the age where I would be playing football or at the studio," she says. "It really gets me upset because I don't know what the world is going to be in the next five years. We need youth clubs to get kids off the street and doing something productive. If we had facilities they would turn to than, rather than violence and drugs."

It's not just giving back to the wider community that's important to Leshurr; it's about something closer to home. When we ask what her favourite track is, she's quick to answer 'Queen's Speech 4', the song that gave her a global platform and her first taste of mainstream attention. But it's not the resulting phone call from Timbaland, shout-out from Erykah Badu or props from Akon she's referencing, but that she was able to use the money to help her mother. "It cured my mum's life. I got my mum a mortgage because of that [track]. That's all I ever wanted." Success for Leshurr isn't about getting her face on billboards and tracks on the radio. "I went into music to get my mum out of her struggle. I promised her when I was 12 and it took over a decade, but it's all paid off."

Leshurr's got where she is by refusing to compromise and retaining full creative control. "I'm very sensitive and emotional when people try to interfere with my music or vision," she states, explaining how she made the beats for all of the Queen's Speech project – by beat-boxing into her phone, then taking the files into the studio to work on. "I know exactly how I want the



song to be. I think that's why it became so successful, 'cause it's all come from me.

It's all organic." Expect this grit and determination to be at the very forefront of her debut album, which promises to be every bit as exhilarating as Leshurr herself. "I wanted to bring back fun to the industry. But it's not all I wanna say – not everyone wants to laugh all the time; some people want to connect and feel pain when they're hearing songs. That's what the album is going to prove, that I can do everything." We don't doubt it for a second.

NME

"I've set out to be a role model"

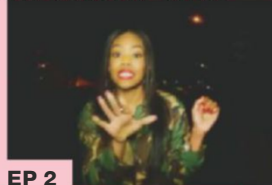
Yas queen

The best bars from the 'Queen's Speech' series



EP 1

"Men are from Mars and women are from Venus / Girls have heart, men think with the penis / Call me, always on the ball like Venus"



EP 2

"Don't act like a lickie chicken from Kentucky / You're trying to win a high score on Flappy Bird, meanwhile I'm trying to win a Grammy"



EP 3

"Haters pree me every day then act like they can't stand me / Bare girls change their friends every day but forget to change their panties"



EP 4

"I can't believe it, I can't believe the cheek / Some girls wake up and don't even brush their teeth / That's a dead ting / That's a bad breath ting"



EP 5

"You ain't like Melesha / I'm a hurricane, yeah, I'm Katrina / English class didn't like the teacher / So I walked out like 'Bye, Felicia'"

MILES



Miles Teller is that rare thing: an actor straddling the chasm between arthouse, goofball and blockbuster. Ahead of new film *War Dogs*, he talks to **Mark Beaumont** about body-morphing, war and the car accident that almost killed him

AHEAD

AS A TRAINED METHOD actor, you wonder if Miles Teller – long after his new film *War Dogs* has wrapped – is still in character. The role in

question is that of a rookie arms dealer discussing a multimillion-dollar deal with the US military while desperately trying to hide the fact he's a stoner dropout on the blag. It might explain why the famously scar-faced 29-year-old – an actor capable of straddling the chasm between arthouse (*Whiplash*, *Rabbit Hole*), goofball (*Project X*, *21 & Over*) and blockbuster (the *Divergent* series, *Fantastic Four*) – has his guard firmly up as he meets the press in an LA hotel conference room to discuss his blackly comic new film, in which he and Jonah Hill play real-life amateur gun runners David Packouz and Efraim Diveroli, a pair of chancing-it Florida dudes who manage to loophole their way to a \$300m government weapons contract. Or Teller might be media-burned; the last time he let himself relax in a press interview, with *Esquire* last summer, his opening small talk – brewskis, tattoos and jokes about his penis – had the writer describing him as “kind of a d*ck”. But ever so gradually, he begins to open up...

***War Dogs* opens with a damning indictment of the industry of war. Does it make you despair of modern politics?**

“A lot of my buddies are military and I always looked at it in terms of the sacrifice they're making for their country or the guy fighting next to them. But no, I never looked at war the way these guys do. I never thought of war as a way for small businesses to capitalise. There are gun dealers that love when war's going on because they just look at it as dollar signs. It's an interesting variable to add in, but for me war will always be about the sacrifice these guys and women are making and the effect that has on their families.”

You've been drumming since your childhood church band, but how much training did you have to do to become the 12-limbed jazz drum maniac in *Whiplash*?

“I was definitely not that skilled. I'd never held the sticks like that, I'd never played jazz. I only had about three weeks to turn from a pretty good rock drummer into a highly skilled jazz percussionist. Not as much time as you want but that's usually, from my experience, how these things go.”

You're expected to get hugely talented very quickly in one area for one film and then do the same again for another film...

“Yeah, and you lie and say, ‘I can do it!’

HI, I'M MILES TELLER

You might remember me from such films as...

Damien [Chazelle, director] didn't even know I was a drummer when he cast me. He didn't know that JK [Simmons, his co-star] went to a school for conducting. So it was all very serendipitous – everything synched up.”

Have you always been musical?

“Music was always a pretty big part of my upbringing. I started out playing piano when I was maybe five and then played saxophone all the way up to senior high school; I played in a jazz band. Then guitar I picked up because it was lying around the house. I asked for a set of drums when I was about 15 because all my buddies played guitar so I'd be the only drummer. I started playing with some s**tty Florida garage-rock bands and played some shows, had people making some T-shirts, got a little merch.”

How were those shows?

“Fun, man! I remember getting our first mosh pit and we were like, ‘Cool!’ Just getting people moving and kind of p**sed off was a lot of fun.”

As a result of *Whiplash*, did you get to meet any musical heroes?

“Yeah, Lars Ulrich. He's a huge fan of that movie. I remember when it premiered at Sundance. I was just talking to my buddy and somebody said, ‘Lars is here, he wants to talk to you.’ I was like, ‘Lars from Metallica?’ He just loves movies – he's a film buff, man. We remained close. I love musicians. If I was better, I'd be very satisfied with being a musician. I still play guitar and always have a drum kit set up. I like having stuff for people to jam on if they come over.”

You've developed a versatility that allows you to do arthouse films alongside blockbusters...

“The way the business is now, I think you



RABBIT HOLE 2010

Teller was personally plucked from obscurity by Nicole Kidman to play Jason, a teenage driver involved in a fatal car accident.



WHIPLASH 2014

Teller's jazz drum student being hammered into shape by JK Simmons' sadistic, cymbal-throwing band leader was a virtuoso performance.



THE DIVERGENT SERIES 2014-

Teller's nuanced turn gives this franchise a depth and unpredictability unusual in young adult cinema.



FANTASTIC FOUR 2015

Playing Mr Fantastic, a man who gives himself elastic limbs, wasn't too much of an, ahem, stretch for this versatile actor.

have to. In independent films you get very interesting characters; characters that aren't for mainstream audiences because maybe it's so dark. It's really fulfilling work, but you don't make any money. You'd have to make 10 a year to make a college degree income. Then you have studio films that, OK, people are gonna see, but is it a story that needs to be told? That's what draws me to independent films. Money has never chosen a role for me; I've always looked at the role first and foremost. If you find that sweet spot of something that's made at a studio and needs to be told, then great, man – but there are a lot of actors trying to get those parts.”

How do you feel about the transformative extremes actors are expected to go to to win awards?

“The body-morphing thing, like Christian Bale? Well, De Niro was doing it, but these older actors really set a high bar and as a younger actor you look up to these guys, like, ‘Oh man, I wanna do that! I wanna change my teeth and do an accent and cut my hair and gain weight!’ What you're really trying to do is stop people thinking about you, the celebrity.”

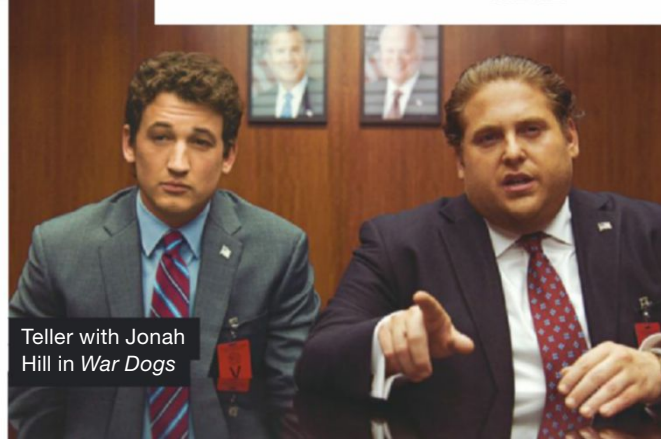
If the role was right and there was no CGI budget, what part of your body would you have amputated?

“I hope I never have to make that decision! I mean, you look at Bradley [Cooper] doing *The Elephant Man* on Broadway. He's doing that just with body work. So I think you can do a lot without having to go to that extreme.”

Do you consider your 2007 car accident a formative experience?

“Oh yeah. I went through a near-death experience at age 20 and less than a year later I lost two of my best friends in car accidents, five weeks from each other. You never think you're going to have to go through that. It changes you forever. At that age you shouldn't have to go through that stuff. But also it's good because there are terrible things that happen to people all the time and you don't know that just by looking at them. It gave me an opportunity to, I guess, be a part of that world.”

NME



Teller with Jonah Hill in *War Dogs*

NO Joke



Kurupt FM have burst the confines of their sitcom *People Just Do Nothing* to become big on the grime scene and a must-see festival act. "It's insane," they tell **Sam Richards** as series three airs



(L-r:) Dan Sylvester as Decoy, Hugo Chegwin as DJ Beats, Allan 'Seapa' Mustafa as MC Grindah and Steve Stamp as Steves

“YOU ARE LOCKED INTO THE sound of the legendary Kurupt FM. Hold tight, the Brentford mandem!” Three series in and it’s good to know nothing much has changed inside the weed-fogged council flat that Kurupt FM calls home. Grindah is still convinced he’s the “greatest MC in the galaxy” despite audience figures that hover around zero; Chabuddy G is failing to seduce his Tinder dates with peanut-based cocktails; and the crew’s attempt to record a new track descends into farce when they fritter away their studio time by watching Jean- Claude Van Damme fight sequences on YouTube (“I can’t believe he’s French!”).

The running joke is that Grindah and his hapless cronies, despite limitless reserves of self-confidence, never get noticed. But in the real world it’s a very different matter. This year, Kurupt FM have burst out of the confines of their sitcom *People Just Do Nothing* to become a must-see festival act. The day after we meet in a Camden chicken shop, they appear on the bill at an outdoor show between two of their musical heroes, Wiley and Dizzee Rascal. “It’s insane,” admits Allan ‘Seapa’ Mustafa, who in his grey Nike tracksuit and baseball cap is instantly recognisable as Kurupt kingpin MC Grindah. “These people are Gs, man. We looked up to them as inspirations.”

Crucially though, Kurupt FM have been completely embraced by the scene they’re spoofing. Their Champagne Steam Rooms have featured garage and grime legends like Wookie and Newham Generals, while key UKG producers Scott Garcia and Sticky have volunteered their beat-making services to the show. Kurupt FM now wield such influence within the revitalised garage scene that Craig David even used their 1xtra Takeover last year to launch his comeback (“He’s genuinely one of the nicest guys,” reveals Asim Chaudhry, AKA Chabuddy G. “And he smells great!”)

“There’s never been any hostility; it’s all love,” confirms Seapa. “They can see we’re not ripping the p*ss out of their culture. We were MCs and DJs back in the day – we’re part of that whole scene. It’s not some tw*t



Asim Chaudhry as Chabuddy G

in a suit who’s made this show and dressed them all like f**king breakdancers.”

“We’re not a novelty act,” emphasises Hugo Chegwin, nephew of ’80s TV presenter Keith, who plays the ever-loyal DJ Beats. The crew are scathing of the “chav-bashing” perpetrated by some comedians. “Lee Nelson – I’m not feeling that guy,” rages Seapa. “He gets it so wrong it’s actually offensive.”

People Just Do Nothing feels authentic because, essentially, it’s a re-creation of its creators’ teenage years. Back in the early ’00s, Seapa was an aspiring MC on London pirate station Rampage FM; all of them have experience of the twilight world of hidden transmitters and dubplate pressure. The sitcom is set in Brentford not just for its amusingly mundane location, but because that’s where several of them grew up. Their genuine love for the garage scene ensures all the beats and rhymes in the show are tight.

“We are comedians but we’re musicians first and foremost,” says Seapa. “When someone’s f**ked out of his head in the rave, he’s not going to pick up on the subtleties of comedy and s**t like that. So you’ve got to shell down the rave and put a sick performance on.” When Seapa comes out with nuggets of street wisdom like that, it’s hard to tell where the actor ends and the character begins. “Grindah is 90 per cent me,” he concedes, but there’s a key difference: “I’m not an a*sehole!”

Conversely, there isn’t much of drug-addled dogsbody Steves in thoughtful English literature graduate Steve Stamp, but it’s an acutely observed portrayal.

“There’s a Steves at every party,” he notes.

Asian Del Boy Chabuddy G is based on Asim’s dad. “He’s always had various businesses: restaurants, cab office. Some failed, some did alright, but he’s never given up. He’s doing a burrito café now. He doesn’t know anything about burritos.”

With series four already commissioned and another Champagne Steam Rooms tour booked for the autumn, things couldn’t be going better for Kurupt FM. But they’ve been careful not to pass on this success to their sitcom alter-egos. “The heart of it is always anticlimactic,” explains Steve. “We’ll never have a massive police chase.”

“That’s why it’s called *People Just Do Nothing*,” adds Seapa, “because nothing actually happens. It’s the self-importance of their tiny little world that makes it funny.”

They promise a darker end to this series, building on the tragicomedy hinted at by Chabuddy’s flickers of self-doubt and Grindah’s refusal to believe that Angel might not be his biological daughter. “Art, comedy, whatever, should reflect real life,” says Seapa. “You’re not always laughing, you’re not always crying, you’re not always w*nking – you w*nk sometimes.”

There will come a time, probably after the fourth series airs next year, when Kurupt FM takes a break from the airwaves to pursue other ventures: Asim has appeared in *Sherlock* and *Hoff The Record*, and Hugo has a sideline writing songs for Sam Smith, Emeli Sandé and Plan B. “Wu-Tang’s the analogy,” says Asim. “We’ll come back together... but it’ll never be as good as the first album.”

NME

Series 3, episode 1 of *People Just Do Nothing* is available now on BBC Three



Grindah with Miche (Lily Brazier)

Bare jokes Kurupt FM big up the funniest British MCs in the game



STORMZY

Seapa: “Stormzy’s funny. You watch his Snapchat, the way he terrorises his bredrens and that.”

Asim: “He can take the p*ss out of himself.”



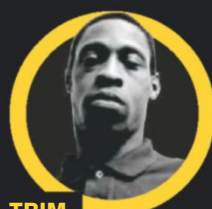
BIG NARSTIE

Steve: “The character you see, that’s him. He never switches off. Everything he does is effortless. Whoever he’s talking to, he’ll be exactly the same.”



MC CKP

Hugo: “He’s one of the old-school garage MCs. He’s got a great line that goes: ‘Piña Colada / Ice cream shaker / You be the waitress / I’ll be the waiter.’”



TRIM

Seapa: “He don’t give a f**k. He was on 1xtra the other day and he just started gunning other MCs. He was just laughing, like, ‘So what?’”



Four locals loving life in Austin

Do Austin the local's way

NME speaks to Austin musician Carson McHone about why the city's so damn great for artists and visitors

What was Austin like to grow up in?

"Everyone has a guitar and plays in a band, so it was pretty normal to get up on stage at a young age and start gigging."

Where in Austin did you start playing live?

"I cut my teeth playing at the Hole In The Wall and The White Horse."

What's your favourite place to check out new bands?

"The ABGB is a great spot – they have friendly staff, great food, brew their own beer, take care of bands that play there and have all kinds of shows; country, pop, rock, you name it!"

The stunning Austin skyline



CARSON MCHONE

Where's the best food?

"Justine's. It's in an old house on East 5th Street with a bar and nice patio seating outside as well. They have a French-inspired menu – my favourite is the cucumber salad with lump crab meat and avocado."

What about the food trucks?

"There are food trucks all over town. One of my favourites is Lady Luck. The menu includes traditional bar snacks but with a gourmet twist."

What's the festival scene like?

"Austin is known for its major music festivals, such as SXSW and Austin City Limits, which bring in artists from all over the world. There are also smaller city events like the Hot Sauce Fest and The Pecan Street Festival."

Why do you think there's so much music in Austin?

"Austin is very laid-back with a sense of community that promotes eccentricity. It's sort of a mecca for the arts because it's a progressive, liberal town in the middle of a socially conservative state."

What entices musicians there?

"They feel comfortable expressing themselves and there's no pressure to conform."

Who are some of your favourite Austin-based musicians?

"Ben Ballinger is a killer songwriter. Elijah Ford has serious guitar chops and powerful pop songs."

For more information about what's on in Austin, visit austintexas.org

To learn more about Carson, visit carsonmchonemusic.com

Head to Austin

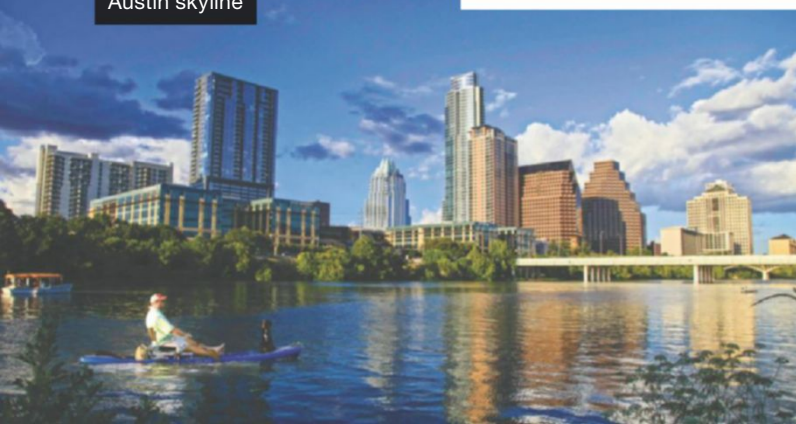
Win a holiday for two to Austin with tickets to see the Austin City Limits live taping with Foals, a driving experience at Circuit Of The Americas F1, plus weekend passes to Austin City Limits music festival this October.

Go to: topman.com/blog/win-trip-lifetime-austin-texas



TOPMAN

Austin
— LIVE MUSIC CAPITAL OF THE WORLD —



RADAR

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

BEST FOR BEING P*SSSED OFF

L.A. SALAMI

I Wear This Because Life Is War

Ragged and raging poetry from the fierce folk singer. Think Jamie T and Frank Turner with a proper bee in their bonnets.

BEST FOR SOOTHING YOUR SOUL

BABEHEAVEN

Moving On

Delicate, trip-hop influenced sounds from the up-and-coming Babeheaven will calm down even the rowdiest among you.

BEST FOR MAKING A SACRIFICE

GOAT

Alarms

The masked Swedish weirdos continue to be excellent with this cult-y, folky treat, which is perfect for summoning spirits and dancing around a bonfire.

Best NEW tracks

And when to drop them

BEST FOR WHEN YOU'RE POORLY

DANNY BROWN

Pneumonia

Featuring production by Brit producer Evian Christ, this languid banger from the Detroit rapper is enticingly experimental.

BEST FOR MIDNIGHT MOVES

JAGWAR MA

Give Me A Reason

Get your pop-psych vibes flowing with this serious party tune that's the ultimate crossover point between Primal Scream and Tame Impala.

BEST FOR HEADBANGING

METALLICA

Hardwired

The first taste of the metal titans' new album 'Hardwired... To Self Destruct' – which is out November 18 – is as fast as it is furious. This is fun at its most frenetic.



BEST FOR MAKING YOUR POINT

KATE TEMPEST

Don't Fall In

Politics meets poetry and hip-pop in the first track to be taken from 'Let Them Eat Chaos', Tempest's new album, out in October.

BEST FOR BEING OLD SCHOOL

LOYLE CARNER

No CD

South London's most promising MC namechecks Jay Z and ODB on this utterly charming slice of UK hip-hop.

BEST FOR FLIRTING

WARHAUS

Memory

Like Leonard Cohen after a night on the tiles, Maarten Devoldere's solo project is sleazy in all the right ways.



BEST FOR ROCKING OUT

JEFF THE BROTHERHOOD

Punishment

Nashville's finest sibling garage rockers JEFF The Brotherhood kick out the jams with their typical rugged charm.

For more new music, go to NME.com



London calling

ALBUM
OF THE
WEEK

Jamie T's second album in two years is a punk, rap, pop and hardcore tour de force

JAMIE T

Trick



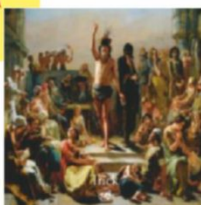
PUNK POETRY LONDON

IT'S STRANGE TO THINK that Jamie T, south London's wayward punk prince, a British Beastie Boy with a dog-eared copy of Betjeman's collected works in his backpack, is now 30 years old. When he first emerged from a Wimbledon skate park as a bleary-eyed teen, his music was the embodiment of urban youthfulness: all boozing in the park, crushes on your mates' girlfriends and sneaky spliffs on the train platform. Sure, he's by no means old now, but Jamie is officially a proper adult – the kind of person that Sheila and her gang of underage drinkers would probably gob at in the street.

Yet unlike artists of a similar age who've grown up in the limelight, such as Alex Turner and Lily Allen, Jamie T's five-year absence until 2014's 'Carry On The Grudge' means there's still a certain

mystery that goes alongside his maturity. 'Trick', his fourth album, plays on this inscrutability with the kind of laid-back charm that made us fall in love with debut 'Panic Prevention' almost a decade ago.

To wit, opener 'Tinfoil Boy' is perhaps the heaviest thing Jamie's ever done, referencing the brutality of Rage Against The Machine as Jamie ponders the futility of life: "It's times like this I feel tricked into waking up," he muses. F**k, has Jamie finally



cracked? Not quite. There's rawness here, certainly, which also seeps through the doomy disco of 'Solomon Eagle' – a tribute to a sinister 17th century street prophet – and 'Police Tapes' is brilliantly aggy, yet his pop sparkle is hard to suppress for long. 'Joan Of Arc' makes for a singalong of 'Zombie' proportions and glibly references Jamie's own ageing process ("Funny how you never give a f**k when you're 20"); there are numerous nods to the perkier side of The Clash, with the insanely fun 'Robin Hood' essentially a full-on tribute to his idols Mick Jones and Joe Strummer c. 1980; and the riffed-up reggae of 'Tescoland' is worthy of a sneaky place on 'Combat Rock'.

The full, colourful spectrum of Jamie is on show here, as broad as it's ever been, with his balladry muscle flexed on the emotive 'Sign Of The Times'. A plaintive tribute to his twenties, on it he sings "I wish I'd been a little more exceptional". Worry not, Jamie – you always were and definitely still are.

Leonie Cooper



RANCID

...And Out Come The Wolves

This 1995 ska-punk classic has always

been a touchstone for Jamie, but its influence is particularly heavy on 'Trick'.



(L-r:) Ethan Kath and Edith Frances

Fight music

Crystal Castles' fourth album, the first with Edith Frances on vox instead of Alice Glass, is hostile, awkward and stifling

CRYSTAL CASTLES

Amnesty (I)



FRACTIONOUS ELECTRO
EAR-SCRAPING

THE WAR STARTED on October 8 2014. Posting on Facebook, Alice Glass announced she was leaving Crystal Castles, dissolving the headache electronic duo she joined as a 16-year-old punk in 2006 when recruited on vocals by Toronto programmer Ethan Kath. She said "sincerity, honesty and empathy" were "no longer possible" between them.

But Crystal Castles were still breathing. Eight months later, Kath responded with 'Frail' – the first

taste of fourth album 'Amnesty (I)' – featuring a mysterious new singer and accompanied by a message saying Glass "didn't appear on Crystal Castles' best known songs".

He later backtracked, telling *Pitchfork* he'd "always love" Glass. But the fight continued when Glass called Kath "manipulative" and declared him "not appropriate to perform at a feminism-centric event" they were booked for at the SXSW festival, resulting in the duo being dropped from the line-up.

Amid the crossfire, the new vocalist was unveiled as Edith

Frances and Crystal Castles 2.0 began to tour and tease tracks from this fractious new record.

Listening to 'Amnesty (I)' is like going into battle: a hostile environment where fear and dread rule. Opener 'Femen' is plagued by hissing, clapping electronics. 'Fleece' detonates a blistering noise that could render even hardened Castles supporters instantly incontinent. The creaking, jolting 'Teach Her How To Hunt' – which seems an unfortunate title given Kath's dominant reputation – is stiflingly claustrophobic. The totemic 'Enth', 'Sadist' and 'Concrete'

are as ear-scraping but see Kath pull off an old trick: offsetting noise with melody to make something danceable.

He's helped in both instances by Frances's accessible delivery. But the more time you spend with 'Amnesty (I)', the more it seems Frances could drag Kath in another, more measured, direction. They skip towards pop on the throwaway 'Kept' (close your eyes and you'll see Madonna or Katy Perry, no joke), while closer 'Their Kindness Is Charade' is a dreamy wash that's only remotely edgy if you scrutinise the lyrics ("If you wanna be abused / You should remain confused").

Ultimately, it's confusion that remains at the end of 'Amnesty (I)'. Crystal Castles always were an uncomfortable band, but the bumpy conception of this album and the awkward introduction of new ideas dampen even its most teeth-chattering moments. They still quake, but not quite like before.

Ben Homewood

STRANGE & TRUE

Mysterious new singer Edith Frances was rumoured to be the baby Ethan Kath held in Crystal Castles' first ever press photo.



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Clear cut

Oxford indie four-piece **Glass Animals**' debut was slippery music for stoners. On its follow-up about fictional people, they're confident, biting and funny

GLASS ANIMALS

How To Be A Human Being



INDIE ODDBALLS BANGERS

GLASS ANIMALS' 2014 debut album 'Zaba' was like a blissed-out voyage through the Amazon basin. Its trippy tics earned them comparisons to Alt-J and Wild Beasts, and it shifted a highly decent half a million copies. On 'How To Be A Human Being', the four Oxford dudes have found bigger and broader stomping grounds, stepping out of 'Zaba's' intoxicating murk and into the glare of a strange new reality.

The breadth of their new horizons is best shown on

irresistible opener 'Life Itself', a huge summer anthem in which vivid lyrics, like: "Northern Camden's own Flash Gordon," meet sci-fi synths and massive drum beats from the other side of the globe. The story here is about a delusional nerd ("She said I look fat but I look fantastic"), but there are plenty

more eccentrics that make up 'How To Be A Human Being'.

It's a concept album, sort of. Each track is a vignette – some funny, some tragic – based around a fictional character invented by frontman and producer Dave Bayley. The former neuroscientist recorded hundreds of strangers' stories in

the two years spent touring 'Zaba' and used them to create character studies. These he unravels with cryptic lyrics: "Pineapples are in my head" – and, if you can spot them, significant samples.

The band's clues sometimes hide in plain sight: 'Mama's Gun', a whispered tale of lethal tedium, borrows its killer flute sample from the Carpenters' 'Mr. Guder', a skewering of mindless civic obedience. 'Season 2 Episode 3'

soundtracks a useless stoner with regressive synth throbs that wouldn't seem out of place on *Super Mario Bros*. Bayley's diction shifts accordingly, too. On 'Youth' his falsetto mirrors the lyrics' bereft mother, while on 'Take A Slice' he gives an appropriately lechy grunt ("Gonna f**k my way through college").

It may sound a little high-concept, but its ultimate themes of empathy and diversity are subtly communicated. Glass Animals' melodies have an immediacy that diffuses any hint of chin-stroking: that's the reason the band worked so well with NYC rapper Joey Bada\$\$ last year on one-off collaboration 'Lose Control' and it's the reason the drug-addled tragedy of closer 'Agnes' is able to ring true after such a kaleidoscopic, funny ride. **Larry Bartleet**



STRANGE & TRUE

Like Radiohead, the band had their first gig at the Jericho Tavern in Oxford. It was 2010, they were supporting Chapel Club, and they played for nine minutes.

(L-r): Ed Irwin-Singer, Joe Seaward, Dave Bayley and Drew MacFarlane



Brilliantly silly

A deeply weird and very funny animation from the twisted minds of Seth Rogen, Evan Goldberg and Jonah Hill

SAUSAGE PARTY

15 Seth Rogen, Kristen Wiig, Salma Hayek



CARTOON BIZARRE SHOCKING

THERE ARE SEVERAL THINGS in *Sausage Party* – the deeply weird and very funny new animation from the twisted minds of Seth Rogen, Evan Goldberg and Jonah Hill – that can almost certainly claim to be cinematic firsts. A beetroot being publicly f*llated. Baked-goods an*lingus. A lesbian taco eyeing up a hotdog bun's buns. And that's not even giving away some of the most oddly shocking sights because we've got to retain a little mystery, haven't we?

This really is the sort of film that you spend enormous stretches of mouth agape, wondering how it got made. Yet you'd have to be very prudish not to be glad that it was. It mostly takes place in a supermarket, where sentient groceries dream of the day they'll be selected by the gods (humans) and taken to The Great Beyond, where they will be liberated from their packages and allowed as

much sex as they want. It's not entirely clear why all food is so horny but there's too much else to unpack here to dwell on that.

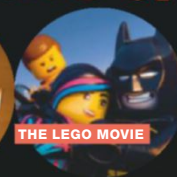
Moments before crossing to The Great Beyond, a sausage, Frank (Rogen), his bun girlfriend Brenda (Wiig) and a few other foodstuffs are knocked out of their shopping trolley, perhaps dooming their chances of enjoying the afterlife. As they search for a way back, they learn that the truth about what humans do to food is altogether less cheerful and sexy.

If that all sounds bizarre, then just you wait for what follows. Not to suggest that everyone was on drugs when writing this film – although it *is* full of drug references – but the plotting has the random twists and illogical reasoning of minds that are somewhat... artificially freed. It could have been disastrously

indulgent, a private joke given a budget, but it's so creative in its depravity that it's hilarious.

There's a sort of brilliance in how silly it is, a smooth flow to its nonsense. The attempt to weave in some religious-relations social commentary is pretty perfunctory. There's no nutrition here, just the delicious sugar rush of really great junk food. And who doesn't love that? **Olly Richards**

FOR FANS OF



(L-r:) Carl, voiced by Jonah Hill, Brenda, voiced by Kristen Wiig, and Barry, voiced by Michael Cera



PHOTOS: SONY PICTURES, REX

STRANGE & TRUE

When *Julieta* opened in Spain in April, Almodóvar cancelled its premiere and all press engagements because of the controversy caused by his name being listed in the Panama Papers (leaked documents about offshore bank accounts).

Lost love

Another gripping Pedro Almodóvar mystery, full of vibrant visuals and emotional revelations

JULIETA

15 Emma Suárez, Adriana Ugarte, Daniel Grao



DRAMA MYSTERY PSYCHOLOGICAL

PEDRO ALMODÓVAR'S 20TH film arrives at a time when the Spanish director's work is more revered than ever in the UK. Earlier this year, Oxford University awarded him an honorary degree for his contribution to the arts, while London's BFI Southbank is currently hosting a three-month Almodóvar season. Fittingly enough, after 2011's twisted horror flick *The Skin I Live In* and 2013's frothy comedy *I'm So Excited*, *Julieta* is a return to the female-led melodrama of his most famous films, *Women On The Verge Of A*

Nervous Breakdown and *All About My Mother*.

We meet Julieta (Emma Suárez), a middle-aged proofreader living in Madrid, as a chance encounter with a former friend compels her to end her relationship with Lorenzo (Darío Grandinetti) shortly before they relocate to Portugal. Lorenzo tells Julieta he feels as though she's always concealed something important from him. Although she refuses to disclose what, the full story pours out later when Julieta writes a letter to the missing daughter whose existence she's tried to eradicate from her life.

In a flashback we see Julieta, now played by younger actress Adriana Ugarte, building a life with Xoan (Daniel Grao), a handsome fisherman she met on a train journey, and their child Antía, who's played by different actresses as she grows up. When Xoan is killed in a tragic boating accident, Julieta is consumed by depression and her teenage daughter becomes her sole focus until, seemingly without warning, an 18-year-old Antía cuts all ties with her mother and disappears.

The film's mystery – why did Julieta's daughter leave her? – is instantly gripping as Almodóvar unravels an increasingly bleak narrative adapted pretty seamlessly from three short stories by Canadian writer Alice Munro. Like so many Almodóvar films, the emotional revelations are heightened by vibrant visuals and impeccable style: thanks to his regular costume designer Sonia Grande, Julieta morphs from someone who dresses like an '80s new wave singer to a chic but understandably downbeat middle-aged woman.

The ending, which answers some questions but poses others, may initially feel frustrating, but ultimately adds to the power of this sad but tremendously entertaining film. **Nick Levine**

Emma Suárez plays Julieta



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YOU HEARD IT HERE FIRST

"It was a real love of Radiohead that inspired us"

(L-r:) James Hatcher and Andy Clutterbuck

Honne

Four key pieces of info about electro-soul duo Andy Clutterbuck and James Hatcher, whose single 'Warm On A Cold Night' has had a tidy 7 million Spotify plays

THEY BONDED OVER RADIOHEAD

Andy: "It was a real love of Radiohead and Thom Yorke's solo album 'The Eraser' that was our biggest inspiration when we started writing music."
James: "What we took from it was the fact that they moulded their sound every time they put an album out. We were struck by 'Kid A' and the more electronic side of things. It shifted our mentality and took us into wanting to learn more about electronic music."

THEY SHARE A BUS DRIVER WITH PANTERA

James: "Ray [the bus driver] told us a funny story. The guitarist [Dimebag Darrell] had one of these plastic clocks on the wall of the bus and after every gig he'd smash the clock. Just punch it. He'd just be like: 'Alright, Ray!' and then smash the clock. Then every day, Ray would wake up and a new clock would be there. This guy had bought a batch of clocks. And he'd do that every day of the tour. Smash the clock and replace it."

ALBUM ONE WAS NEARLY EMBARRASSING

James: "Both singles 'Warm On A Cold Night' and 'Someone That Loves You' changed so much from when we first wrote them. The different versions were incomparable. You'd think they were two different bands."

Andy: "Sometimes you'd do stuff to them and think, 'My God, I can't believe we nearly put that on the album sounding like it did before, that'd be so embarrassing.'"

THEY WANT CHANCE THE RAPPER ON ALBUM TWO

James: "I think that's quite probably impossible."

Andy: "I'm going to hunt him down and stick a microphone in his face. The rap on the track will be like: 'Get out of my face!'"

Details

BASED: London

SOCIAL: @HelloHonne

BUY: Debut album 'Warm On A Cold Night' is out now

LIVE: 25 October King Tut's Wah Wah Hut, Glasgow
26 October Gorilla, Manchester
28 October Roundhouse, London

FACT: The word 'Honne' is Japanese and translates to English as 'one's true feelings and desires'

For more on Honne, go to NME.com

Best track FOR FANS OF

'Someone That Loves You'

A timeless soulful house triumph, with help from fellow newcomer Izzy Bizu.



FRANK OCEAN

DISCLOSURE

Live

THE MOST IMPORTANT
GIGS THIS WEEK

FOALS

WHO: Oxford indie five-piece known for their feral live antics.

WHY: This is their first headline set at Reading & Leeds, so they have everything to play for.

STAGE & DATE: Main Stage – Reading: Friday 26; Leeds: Saturday 27

FESTIVAL

READING AND LEEDS FESTIVALS

WHEN: August 26-28.

WHERE: Little John's Farm, Reading and Bramham Park, Wetherby.

WHY: They're two of the biggest UK festivals of the year.

FUN FACT: Bramham Park is also a private residence.

TICKETS: Reading: sold out. Leeds: £213 for weekend, £66.50 per day.

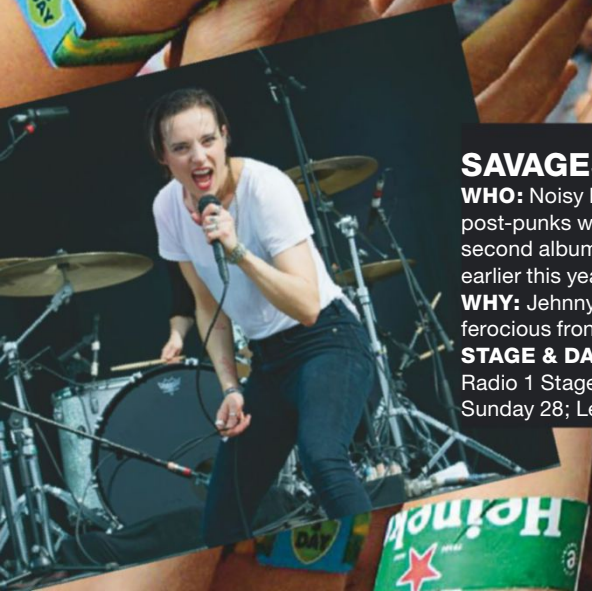
ARTISTS: See below

SAVAGES

WHO: Noisy London-based post-punks who released their second album 'Adore Life' earlier this year.

WHY: Jehnny Beth is a ferocious frontwoman.

STAGE & DATE: NME/BBC Radio 1 Stage – Reading: Sunday 28; Leeds: Friday 26



live

BIFFY CLYRO

WHO: Scottish rockers who recently released seventh album 'Ellipsis'.

WHY: If you're looking for a mosh pit, you're guaranteed one here.

STAGE & DATE: Main Stage – Reading: Sunday 28; Leeds: Friday 26



BOY BETTER KNOW

WHO: Grime collective headed up by Skepta.

WHY: The crew is having its biggest summer ever on festival stages – including these two.

STAGE & DATE: Main Stage – Reading: Friday 26; Leeds: Saturday 27



MORE HIGHLIGHTS:

Two Door Cinema Club, Chvrches, Red Hot Chili Peppers, Jack Ü, Eagles Of Death Metal, Slaves, A\$AP Rocky, The 1975





FAT WHITE FAMILY

WHO: Madcap London five-piece, purveyors of sludgy indie.

WHY: Live, they move at a breakneck pace.

DATE: Saturday 27

FESTIVAL

ELECTRIC FIELDS FESTIVAL

WHEN: August 26-27.

WHERE: Drumlanrig Castle, Dumfries and Galloway.

WHY: The beautiful Scottish surroundings make this quite a special festival.

FUN FACT: Drumlanrig Castle is known as the 'Pink Palace' because of its unusual colour.

TICKETS: £94.50 for weekend, £55 per day.

ARTISTS: See below

For tour news and live reviews go to NME.com

EVERYTHING EVERYTHING

WHO: Mancunian art-rock four-piece.

WHY: They marry pop melodies with mad lyrics.

DATE: Saturday 27

BILL RYDER-JONES

WHO: Former member of The Coral whose third album 'West Kirby County Primary' was a 2015 highlight.

WHY: His deft guitar playing is a sight to behold.

DATE: Saturday 27

MORE HIGHLIGHTS:

Primal Scream, C Duncan, Public Service Broadcasting, Honeyblood, Songhoy Blues, The Go! Team, Sundara Karma



WILD BEASTS

WHO: Carnal indie four-piece from Kendal, who just released fifth album 'Boy King'.

WHY: Hayden Thorpe's falsetto will put you in need of a cold shower.

DATE: Friday 26



ALLUSONDRUGS

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ARTFUL DODGER

Fri 26 Egg, London

Sun 28 Nightingale Club,
Birmingham

BIFFY CLYRO

Sat 27 Bellahouston Park,
Glasgow

BINOMIAL

Sat 27 Croft Farm Waterpark,
Tewkesbury

BØRNS

Sat 27 The Bodega, Nottingham

CATFISH AND THE BOTTLEMEN

Sat 27 Times Square, Newcastle

DAGNY

Wed 31 The Courtyard Theatre,
London

ECHO & THE BUNNYMEN

Wed 31 O2 Academy, Oxford

Thu 1 O2 Ritz, Manchester

EMBRACE

Thu 1 Unity Works, Wakefield

ESKA

Fri 26 Summerhall, Edinburgh

Sat 27 Woodend Barn Arts
Centre, Banchory

ETHAN JOHNS

Fri 26 Woodlands Centre,
Stornoway

Sat 27 The Ceilidh Place, Ullapool

EZRA FURMAN

Mon 29 Ramsgate Music Hall,
Ramsgate



FATBOY SLIM

Sat 27 Titanic, Belfast

THE FEELING

Fri 26 The Watering Hole,
Perranporth

FITZ

Fri 26 The Green Door Store,
Brighton

Sat 27 Cafe Kino, Bristol

GOLDIE

Sun 28 Phonox, London

GOOD CHARLOTTE

Sat 27 O2 Institute, Birmingham



THE JESUS AND MARY CHAIN

Tue 30 & Wed 31 O2 ABC,
Glasgow

KAMASI WASHINGTON

Tue 30 Royal Albert Hall, London

KATHRYN JOSEPH

Sat 27 Eden Court, Inverness

KT TUNSTALL

Fri 26 Ironworks, Inverness

Sat 27 The Lemon Tree, Aberdeen

Sun 28 Inchyra Arts Club, Perth

LANY

Tue 30 King Tut's, Glasgow

Wed 31 Sound Control,
Manchester

Thu 1 Heaven, London

LAURA J MARTIN

Sun 28 Albert Dock, Liverpool

LUCY ROSE

Sun 28 Civic Hall, Cottingham

M WARD

Thu 1 Gorilla, Manchester

MARGO PRICE

Sun 28 Exchange, Bristol

Mon 29 Brudenell Social Club,
Leeds

Tue 30 The Deaf Institute,
Manchester

Thu 1 Scala, London

MOGWAI

Sat 27 & Sun 28 Edinburgh
Playhouse

MOTHERS

Fri 26 The Bodega, Nottingham

Mon 29 The Louisiana, Bristol

NAKED

Tue 30 Electrowerkz, London

NAS

Wed 31 O2 Academy, Bristol

NENEH CHERRY (DJ SET)

Fri 26 Paradise by Way of Kensal
Green, London

NOEL GALLAGHER'S HIGH FLYING BIRDS

Fri 26 Bellahouston Park, Glasgow

THE ORDINARY BOYS

Sat 27 The Hope & Ruin, Brighton

THE PARROTS

Sat 27 The Magnet, Liverpool

Wed 31 The Joiners, Southampton

RUDIMENTAL

Sun 28 Times Square, Newcastle

READER'S PICK



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Wed 31 O2 Academy 2, Oxford

Thu 1 O2 Academy 2, Leicester

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live

SHATTA WALE

Fri 27 Indigo at the O2, London

THE SKINTS

Thu 1 The Hairy Dog, Derby

THE SPIRAL KINGS

Sat 27 The Ox Inn, Stanley

STATUS QUO

Sat 27 Parc y Scarlets, Llanelli

SWMRS

Mon 29 The Sunflower Lounge,
Birmingham

Tue 30 Broadcast, Glasgow

Wed 31 Electric Circus, Edinburgh

Thu 1 The Deaf Institute,
Manchester

TIM BURGESS

Thu 1 Hare & Hounds, Birmingham

TWIN PINES

Thu 1 King Tut's Wah Wah Hut,
Glasgow

THE UNDERTONES

Fri 26 Fibbers, York

Sat 27 The Sugarmill,
Stoke-on-Trent

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Sat 27 Tramshed, Cardiff

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JAMIE JONES VS JOSEPH CAPRIATI • FOUR TET
BOOKA SHADE PRESENTS MOVEMENTS 10 LIVE
SVEN VÄTH • SASHA • JOHN DIGWEED
BAKERMAT • MAYA JANE COLES • RECONDITE LIVE
DAMIAN LAZARUS & THE ANCIENT MOONS LIVE
MARIBOU STATE DJ SET • HUNTER/GAME LIVE

PLUS MANY MORE ACROSS 4 STAGES

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SUNDAY!

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★★★★★ **KEARLING** ★★★★★ **ROCK SOUND**

FRI 02 **OXFORD**
O₂ ACADEMY
LONDON

SAT 03 **OXFORD**
O₂ ACADEMY
ISLINGTON

FRI 09 **SHEFFIELD**
O₂ ACADEMY
BIRMINGHAM

SAT 10 **BIRMINGHAM**
O₂ ACADEMY
GLASGOW

SAT 24 **GLASGOW**
O₂ ABC2

★★★★★ **MICHELLE KRAMER** ★★★★★ **AMOKYO**

ELVANA
ELVIS FRONTED MIRIANA TRIBUTE

An academyevents presentation

academyevents presents

THE CLONE ROSES

PLUS GUESTS **HAPPY MONDAY**

Sat 12 Nov 2016
Birmingham O₂ Academy2

Sat 26 Nov 2016
London O₂ Academy Islington

Sat 10 Dec 2016
Newcastle O₂ Academy

Sat 13 May 2017 Leeds O₂ Academy

PLUS GUESTS **THE SMITHS**

ACADEMY EVENTS & FRIENDS PRESENT

STIFF

STICKY FINGERS
OUTCAST AT LAST
UK TOUR 2016

PLUS SPECIAL GUESTS
WILL & THE PEOPLE

AUGUST
30 BRISTOL O₂ ACADEMY*
31 OXFORD O₂ ACADEMY2

SEPTEMBER
01 LEICESTER O₂ ACADEMY2*
02 NEWCASTLE O₂ ACADEMY2*
03 GLASGOW O₂ ABC2
06 MANCHESTER BAND ON THE WALL*
07 LEEDS BRUDENELL SOCIAL CLUB*
08 BIRMINGHAM O₂ INSTITUTE2*
09 LONDON O₂ SHEPHERDS
BUSH EMPIRE*

10 BRIGHTON THE HAUNT
11 BRIGHTON THE HAUNT

SOLD OUT
EXTRA DATE

*WILL & THE PEOPLE APPEARING AT THESE VENUES ONLY

academyevents
in association with SPIDER TOURING present

THE WEDDING PRESENT

PLUS SPECIAL GUESTS

NOV 2016

20 COLCHESTER Arts Centre
21 CHATHAM Britannia Theatre
22 PORTSMOUTH Wedgewood Rooms
23 EXETER Cavern Club
24 BRISTOL The Fleece
30 ABERDEEN The Tunnels

DEC 2016

01 EDINBURGH La Belle Angele
02 SUNDERLAND The Point
03 KENDAL Brewery Arts Centre
04 HOLMFIRTH Picturedrome
06 LIVERPOOL O₂ Academy2
07 DERBY The Venue
08 OXFORD O₂ Academy2
09 LOWESTOFT The Aquarium
10 LONDON O₂ Academy Islington

NEW ALBUM GOING, GOING... RELEASED ON 2ND SEPTEMBER 2016

SCOPITONES.CO.UK

BROKEN BRASS ENSEMBLE

BADASS BRASS TOUR

THE 01-09 O₂ ACADEMY ISLINGTON LONDON
FRI 02-09 VALLEYFEST CHEW VALLEY
SAT 03-09 PRINCESS PAVILION FALMOUTH
SAT 04-09 O₂ ACADEMY* DUNDEE
MON 05-09 NORWICH ARTS CENTRE NORWICH
THE 06-09 ARTS CLUB LIVERPOOL

WED 07-09 O₂ ACADEMY* SHEFFIELD
THE 08-09 ALBERT HALLS MANCHESTER
FRI 09-09 O₂ AOC* GLASGOW
SAT 10-09 O₂ ACADEMY* NEWCASTLE
SUN 11-09 COWORTH COUNTRY

*SUPPORT BY K.O.G & THE ZONGO BRIGADE

The Enemy

Thu 15th Sept **MANCHESTER O₂ RITZ**
Fri 16th Sept **LONDON O₂ FORUM KENTISH TOWN**
Sat 17th Sept **COVENTRY ACADEMY**
Sat 24th Sept **GLASGOW O₂ ABC**
Thu 6th, Fri 7th & Sat 8th Oct **COVENTRY EMPIRE**

SOLD OUT

FINAL SHOWS ADDED

Sat 3rd September
LONDON O₂ FORUM KENTISH TOWN

Sun 4th September
BRISTOL O₂ ACADEMY

Wed 7th September
MANCHESTER O₂ RITZ

Thu 8th September
LEICESTER O₂ ACADEMY

Fri 9th September
LIVERPOOL O₂ ACADEMY

Wed 21st September
GLASGOW O₂ ABC

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Cosmos – journey deep into the universe and beyond

Earth – explore our planet

Technology – how are we making the future?

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• Dara O Briain • Martin Rees
• Jim Al-Khalili • Alice Roberts
• Marcus Du Sautoy • Anil Seth
• Mark Miodownik • Marcus Chown • Jo Marchant • Richard Wiseman • Lewis Dartnell
• Plus many more...

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newscientistlive.com

Tickets start from just £20*
Quote NMENSL

*Transaction fee applies, must be booked by 21/9/16, £20 ticket price is based on a pair of tickets for Thursday or Friday at the show, offer valid on standard admission tickets only.



VISITLONDON.COM



SOUNDTRACK OF MY LIFE

Jessica Alba

Movie star and mega Bob Dylan fan

THE SONG THAT MAKES ME DANCE ANYTHING

"Just about anything. Just give me a few drinks! I don't discriminate against anything – I'm all over the place. My sister-in-law had her birthday this weekend and we went dancing."

THE SONG I WANT PLAYED AT MY FUNERAL

TRADITIONAL
La Charreada

"That's so depressing – I want [my funeral] to be like a celebration, so maybe not so depressing. Everyone would have to take shots of tequila, for sure. There's this mariachi song I grew up listening to that would be good – it's called 'La Charreada.'"

THE FIRST ARTIST I FELL IN LOVE WITH

BOB DYLAN

"I listened to the stuff my parents listened to because they listened to cool music. But I guess when I started listening to Bob Dylan and The Beatles that changed my life – Dylan's such an incredible poet."



BOB DYLAN

THE FIRST GIG I WENT TO

NEW KIDS ON THE BLOCK

"It was at the Rosebowl in Pasadena. I went with my cousins, my aunt and my mom. We were up in the nosebleeds and I cried and screamed and lost my voice because I was excited."

THE FIRST ALBUM I BOUGHT

NEW KIDS ON THE BLOCK

Hangin' Tough

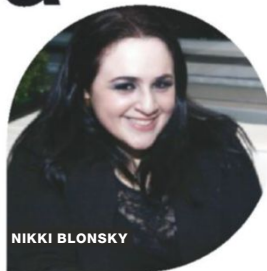
"Oh God, what was my first album that I bought? Dylan's 'Blonde On Blonde' was the first album that I really loved, but it was probably New Kids On The Block. Joey McIntyre was my favourite member – I think it was because he was the least old one."

THE FIRST SONG I REMEMBER HEARING

PETER GABRIEL

Shock The Monkey

"It would have to be something my parents were playing around the house because I just wasn't playing music when I was little. There was a song called 'Shock The Monkey' by... I'm looking it up... Peter Gabriel. That was, like, the first phrase [I spoke]."



NIKKI BLONSKY

THE SONG I CAN'T GET OUT OF MY HEAD

NIKKI BLONSKY

Good Morning Baltimore (from *Hairspray*)

"My kids did a *Hairspray* musical for summer camp and this song was playing non-stop. It's just stuck in my head and it's really annoying. But I was just so proud of them – they were so cute."

THE SONG I DO AT KARAOKE

THE BEATLES

Let It Be

"I don't do karaoke. I dance with other people and give people shots to give them courage. I've done it, like, twice. Once I was with my family at a Mother's Day ball and I sang 'Let It Be'. I was seven and everyone told me that I couldn't sing and they all joined in because my voice was so bad – a little bit of family humiliation."

MY FAVOURITE LYRICIST

BOB DYLAN

"Alicia Keys always has songs, and Rihanna. But I mean, if you talk about real poetry and whatnot, Dylan. Dylan's the master."

Mechanic 2: Resurrection is in cinemas August 26



The wisdom of the NME archives

THIS WEEK

DAVE GROHL

Nirvana

August 29, 1992

"Constant gratification is unhealthy for anybody, y'know?"



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The logo for Apple Music Festival 10. It features the Apple logo, the word "MUSIC" in a bold sans-serif font, the word "FESTIVAL" in a spaced-out sans-serif font, and a large "10" below it. The background is a gradient of orange and pink with abstract curved shapes.

Apple MUSIC FESTIVAL 10

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