

7 OCTOBER 2016 FREE EVERY FRIDAY

NME

MUSIC
FILM
STYLE

KANO
A LIFE OF
GRIME

**"ALREADY TIPPED AS THE
NEW GAME OF THRONES"**

THE GUARDIAN

**"SINISTER
AND SPECTACULAR"**

THE DAILY TELEGRAPH

"STUNNING"

THE TIMES

WESTWORLD



sky ATLANTIC

Tonight 9pm
Catch up now

NME

Hello...



IN 2004, I WAS LIVING IN Cardiff, making a DIY music mag called *Kruger* with a couple of friends, absorbing as much amazing new music as I could and trying to get my name onto record label mailout lists so that they'd send me loads of free CDs (new releases to listen to, back catalogue to sell or swap for beer and food).

At the same time I'd become a bit obsessed with 679 Recordings. They were without doubt the coolest record label in the UK at that time. In a six-month golden streak they released the second Streets record then the debut albums from Death From Above 1979, The Futureheads and Annie, and they were all total bangers. So when a grime compilation from 679 called 'Run The Road' arrived in the post near the end of the year, it went straight on.

Dizzee Rascal had opened most people's ears to grime the year before with 'Boy In Da Corner', but to me in my little bubble, he'd seemed out on his own. Now I could see that there was a whole scene of exciting rappers that sounded nothing like the boring UK hip-hop scene, and the king of them all was Kano.

It's taken a while for Kano to get the mainstream praise he's always deserved, but this year – so massive for grime in so many ways – it's happened. His new album was nominated for the Mercury (it also won best album at the Rated Awards), and now he's on the cover of NME. The me of 12 years ago would be very happy...

MIKE WILLIAMS
Editor-in-Chief
@ismsikelike

Oasis **p23**

COVER STORY

18 Kano

One of grime's finest MCs is hitting heights he never thought possible. He's into it

FEATURES

23 Oasis

The eight most supersonic moments from the ace new film about the Gallaghers

26

Louis Theroux

The story behind *My Scientology Movie*, his hilarious and harrowing first feature film

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NME

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SHOEMAKERS

AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Kanye with wife
Kim Kardashian



Kanye's floating stage



Kanye postpones gigs following Kim's robbery

Two shows on the Saint Pablo Tour will be rescheduled following the incident in a Paris hotel

KANYE WEST HAS POSTPONED LIVE DATES AFTER HIS wife Kim Kardashian was robbed by two armed masked men dressed as police officers in Paris. They took a jewellery box worth up to £6 million and a ring valued at £3.5 million in the early hours of Monday (October 3). A spokesperson said the star was "badly shaken but physically unharmed".

West cut short a set at the Meadows Music & Arts Festival in New York when he heard, saying, "I'm sorry, there's a family emergency, I have to stop the show." He's since postponed two shows on his Saint Pablo Tour. A statement from Live Nation read: "Due to family concerns, this week's Philadelphia and Detroit dates on the Saint Pablo Tour have been rescheduled. The Philadelphia show will take place on December 13 and the Detroit show on December 22."

The tour is expected to resume on October 7 in Chicago.

Control freaks

Slaves guide us through the massiest tracks on their extremely massive new album 'Take Control'

SPIT IT OUT

Laurie Vincent (guitar): "We wrote it in an interesting little studio out in the country near Reading, called The Doghouse. We met a man in a pub called Barry, who was a very influential man. He was getting us smashed every night when we were meant to be working."

HYPNOTISED

Laurie: "It makes me think of *The Demon Headmaster*. Do you remember that TV show?"
Isaac Holman (drums, vocals): "And sh*t reality TV that everyone's so obsessed with... It sounds to me like something we'd write a few years ago – a straight-up punk banger."

CONSUME OR BE CONSUMED (FEAT. MIKE D)

Laurie: "It was the last song that got put on the album – it was going to be a B-side. We thought it was going to be the one [Mike D, who produced the album] really liked, but it wasn't. We were shocked, but after a month he rang me and said, 'My kids love this song, we need to revisit it.' There was a big instrumental section at the end and I just went, 'Do you want to rap on it?' That had been our goal from the beginning."

TAKE CONTROL

Isaac: "We'd just written 'Hypnotise' and I thought I didn't have any lyrics left, so I started writing down lyrics that I thought were a bit sh*t and throwaway. I just started shouting them to Laurie and he was like, 'I think it's wicked.'"

RICH MAN

Laurie: "'Rich Man' definitely reminds me of 'Country House' by Blur, but it's a bit more of an extreme take. It's about a guy who doesn't care about anything or anyone."

LIES

Laurie: "It's one of the lighter songs, but with some of the heaviest subject matter."
Isaac: "It was written shortly after the UK had gone ahead and decided to bomb Syria."



Isaac Holman and Laurie Vincent

COLD HARD FLOOR

Laurie: "It's the first track Isaac's ever written the bassline to. We swapped roles. It felt really nice to write something in a different format. For me, it feels like Tom Waits – it's deeper."

ANGELICA

Isaac: "If you're in a band that's got any kind of success – whether it's a tiny bit or a lot – you've definitely come across an Angelica. Someone who's a bit of a leech, a clinger-on."
Laurie: "I had a broken wrist, but didn't realise it when we were writing these songs, so we were experimenting with slower [material]."

Last W33K IN NUMBERS



144m

The population of Russia – all offended by Robbie Williams' new song 'Party Like A Russian'.



20

Number of these new Marilyn Manson x Killstar Eat The B*tch Bodysuits you should buy.



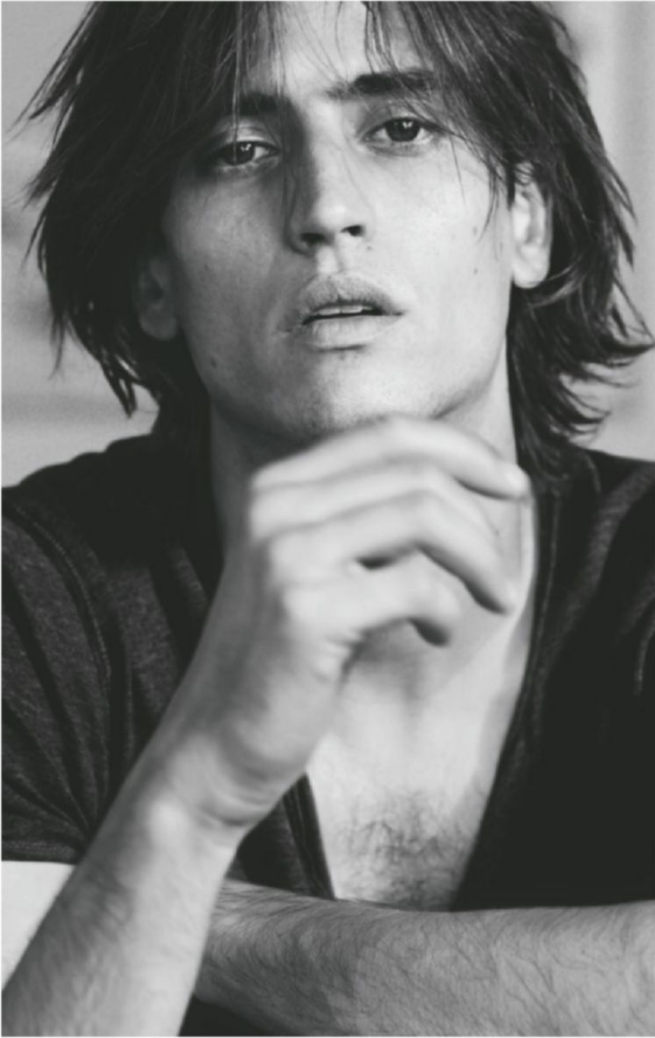
£800

Amount you can pay on eBay for a newspaper commemorating Bon Iver's new album – if you're mad.



25

Years since *Twin Peaks* was cancelled. A new trailer for series three has been released.



THIS IS HER! THIS IS HIM!



THE NEW FRAGRANCES



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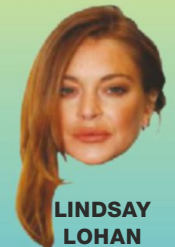
TICKETS ON SALE 9AM FRIDAY 7 OCTOBER



BRITNEY SPEARS
Inhaled helium and sang 'Shake It Off' on *The Jonathan Ross Show*. Was hugely endearing.



NOEL EDMONDS
He's launching the radio station Positivity Pets... for pets. Will feature "special relaxing tones".



LINDSAY LOHAN
Went on a boat trip in Turkey, got tangled up with an anchor, lost the tip of a finger.



SIMON COWELL
Sat in a weird way on *The X Factor* and it looked like his willy was hanging out.



"I will lay some big f**k-off ketty beats"

After bossing Glastonbury and Leeds Festivals in the summer, **Super Hans** from *Peep Show* is heading out on his own DJ tour. Here's what's in store...

What can we expect from your set, Super Hans?

"Big beats. Really big, f**k-off beats. And some Beatles. And Rolling Stones. And a tiny bit of Depeche Mode. But mainly big f**kin' beats wearing big f**k-off flares, strolling down the street on a sunny Saturday morning going, "Ave a f**kin' look at me."

What tracks and genres are we likely to hear?

"I like to think of myself as a many-genred beast. A musical octopus. There's dancey stuff, uplifting stuff, downlifting stuff and a few proper stone-cold classics from the '70s and '80s (and one from the 1840s), which I've beefed right up so they rattle your f**kin' ribcage and make you weep with joy at the same time. Watching me do a set is like watching acid take over a human mind. But it's a man and some decks doing it, not lysergic acid diethylamide."

What does Jez think of you branching out on your own? "Jez who?"

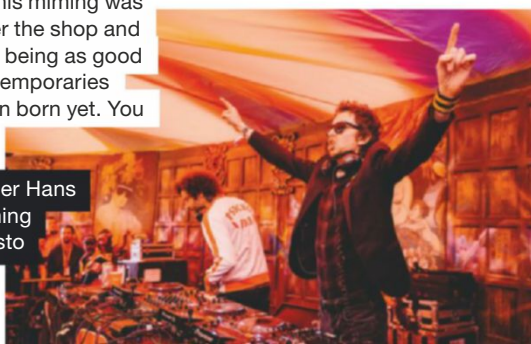
How do you prepare for a DJ set?

"Four cans of Red Stripe and a tiny bit of bugle."

Calvin Harris, David Guetta, Avicii – do you see these titans of modern DJ culture as your contemporaries?

"Well, Calvin Harris makes underpants and Avicii's a perfume but that David Guetta is a massive wand. Did you see him at the Euros? F**k me, his miming was absolutely all over the shop and not even close to being as good as mine. My contemporaries haven't even been born yet. You can print that."

Super Hans
owning
Glasto



The dates

Tickets are on sale now

Oct 13 Sheffield Queens Social Club
Oct 14 Newcastle Riverside
Oct 15 Leeds The Wardrobe
Oct 16 York Fibbers
Oct 18 Brighton Concorde 2
Oct 20 Birmingham Hare and Hounds
Oct 22 London Oval Space
Oct 23 Manchester Gorilla
Oct 25 Liverpool 24 Kitchen Street
Oct 26 Bristol Marble Factory
Oct 28 Stoke On Trent Sugarmill

Be honest, is DJing just a second best option after your and Jeremy's repeated musical failures?

"F**k you."

As a Croydon resident, do you take any inspiration from dubstep?

"I'm gonna lay this on the line right now. I do not and will not ever play any f**kin' dubstep... ever. Or gabba. I hate all that. I will however be laying some big f**k-off ketty beats over 'Here Comes The Sun' and doing an encore that will make people cry three miles away."

ON THE RECORD

BIG OPINIONS. NO FILTER.



THIS WEEK

Exercise sucks, unless it's doom metal yoga

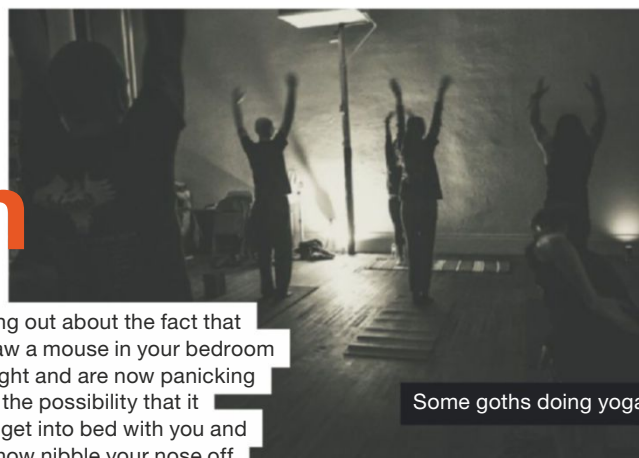
EXERCISE HAS STRUCK FEAR into my heart ever since I coughed up blood on a particularly gruelling cross-country run alongside the litter-strewn banks of the A10 during my first week of secondary school. I've keenly and successfully avoided it ever since, but after deciding I'd quite like to walk up the stairs at Dalston Kingsland station without stopping halfway for a breather, I've been experimenting with working out to a soundtrack of doom metal. For those unfamiliar with the genre, it's a particularly sonorous and decidedly slow-tempo offshoot of heavy metal; think Black Sabbath after a massive, carb-heavy Sunday roast.

Doom metal yoga, then, involves gathering in a candlelit room in east London in which everyone is

wearing black and then spending the next hour and a half stretching and sweating to gloriously intense music by bands called things like Earth, Bong, Shape Of Despair and Mournful Congregation. Fitness First it is not.

After the sessions I don't just feel healthier and more flexible; I also feel way more chilled out and it's not just because I've been getting to grips with an ancient spiritual practice. There's something about the music, a meaty sound that envelops you like a big, fat sonic duvet, which helps you properly relax and stop

"The music envelops you like a big, fat sonic duvet"



Some goths doing yoga

freaking out about the fact that you saw a mouse in your bedroom last night and are now panicking about the possibility that it might get into bed with you and somehow nibble your nose off when you're sleeping (insert your own personal anxiety trigger here).

Doom metal isn't the only music that I've been sinking into recently to help myself be that little bit more zen. Last week I went to see Bon Iver play their wondrous new album, '22, A Million', at a special show in the breezy courtyard of the Michelberger Hotel in Berlin.

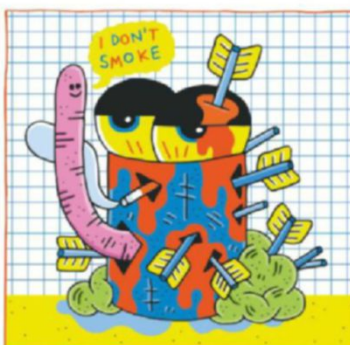
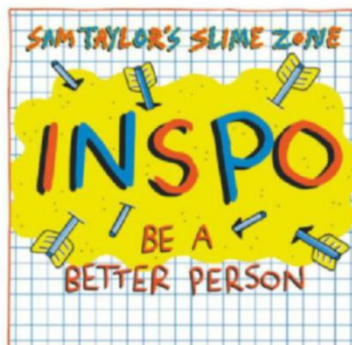
Live, the record's extended instrumental moments became almost like a meditation, offering an artful backdrop to let your mind drift off and head toward a place where you can stop worrying about that bloody mouse.

Then, over the weekend, I found

myself watching Texan ambient act Stars Of The Lid at London's Barbican. Performing with a string ensemble and a hairy man twiddling the knobs on a mammoth Moog 55 Modular Synthesizer, their droning, minor chord-laden symphonies – and the super-vibey light show projected onto the back of the hall – made me simultaneously come over all emotional and feel like I was at one with the universe. Here's to the power of loud, potent music – for not just getting my body moving, but for giving my mind a workout too.



@leoniemaycooper



hmv presents

US politics



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EATS & BEATS

BECAUSE YOU CAN'T ROCK OUT ON AN EMPTY STOMACH

THIS WEEK

From Russia with love

Regina Spektor, the piano-tinkling queen of New York, is back with the new album 'Remember Us To Life' and the greatest recipe for borscht – Russian beetroot soup – you've ever seen

"I LOVE SOUP," SAYS Regina Spektor, who was born and raised (until she was nine) in Soviet Russia. "You never really meet people who eat as much soup as Russians. If you don't eat one soup every day, you feel kind of weird. One of my favourite things in the universe is borscht."

STEP ONE

DITCH THE CABBAGE

"Everybody cooks borscht in different ways. I would probably be considered a heretic because I don't put cabbage into mine at all. This is very controversial."

You will need: zero cabbage

STEP TWO

SAUTE AND BOIL

"The way I do it is by sautéing some onions and carrots. You can put some celery in there too, and some parsnips. Then you put that into a pot with some boiling water for an hour."

You will need: 2 tbsp olive oil, 2 x onions, 2 x carrots, 2 x parsnips, 1 x stick celery, 2 litres water

STEP THREE

BEETROOT

"Either shred or cut the beets and put them in there with a bunch of pressed garlic, parsley, dill and all that good stuff. And a little salt and pepper."

You will need: 500g shredded raw beetroot, 4 x cloves garlic, a few sprigs of dill, a few sprigs of parsley, salt and pepper to taste

STEP FOUR

SOUR CREAM

"The key is that you eat it with sour cream."

You will need: 2 x dollops

More classic Russian meals

And where to eat them



BEEF STROGANOFF

The ultimate Russian classic, cooked in the traditional Cossack style with roast potatoes and vegetables.

Eat it at: Café Cossachok, Glasgow, £12.95



PELMENY

Russian-style ravioli made with thinly rolled homemade dough and minced pork.

Eat it at: Rasputin, Swaffham, Norfolk, £10



LAMB TONGUE

This slow-cooked taste explosion is served with buckwheat, oyster mushrooms, horseradish and garlic tomato sauce.

Eat it at: Zima, London, £6.50



An ad, or something for your travels?

We made our choice.

Easy peasy lemon squeezy

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Piece of cake

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Raising the bar

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Only for Geniuses

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THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE



Tyler made
Tyler, The Creator's got some slick new pieces – like this cheetah-print shirt.
£84.34 golfwang.com



Furry friend
Shrimps' faux-fur shawls will give you something sweet to snuggle this winter.
£195 shrimps.co.uk



Period pants
Monki is all about taking the stigma out of periods, starting with these nifty knickers.
£5 monki.com



Pin good
Carry Frank Ocean everywhere with this tiny, wonderful lapel badge.
£9.20 deadringers.us



Shoe story
Vans has made a Pixar-themed collection – check out these Woody sneakers.
£60 schuh.co.uk



Drawing the blues
Love In Vain tells the story of bluesman Robert Johnson in graphic novel form.
£20 amazon.co.uk



Charity tee
Giles Deacon has designed the 2016 Children In Need T-shirt. Support in style.
£10 bbc.co.uk/pudsey



Comic collection
The Art Of Jock compiles the best works from the acclaimed comic illustrator.
£45 titanbooks.com



Bags for life
Grab a tote made by women in prison to raise funds for the Emmaus homeless charity.
£16 arts.ac.uk/fashion



Burns books
Check out Charles Burns' cult comic trilogy *X'ed Out*, *The Hive* and *Sugar Skull*.
£16.99 amazon.co.uk



Tatt's great
LA tattoo artist Kat Von D's make-up is finally available in the UK.
£36 debenhams.com



In the hood
New Era's Crafted collection brings a touch of luxe to the streetwear brand.
£65 neweracap.co.uk



Hail satin
Make like a Pink Lady in this super-shiny rose gold bomber jacket. Rizzo who?
£53.67 ballandchainco.com



Salford United
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£48.94 salfordstudentsclothingstore.com

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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Coventry

NME PROMOTION

KEISHA SIMMS >

18, student

Listening to:
BOB MARLEY FEAT. LAURYN HILL
Turn Your Lights Down Low
"I was brought up on reggae."

Wearing: Topshop top and jacket, ASOS jeans.
Best thing about Coventry:
"The people are really nice."
If you could take an instax of a star who would it be?
"Rihanna. No pretences."



< JADE HARTLEY

19, works for Coventry City Council

Listening to:
HUNEE
Boiler Room x Dekmantel Festival DJ set
"This was such a good event."

Wearing: H&M top, jacket from eBay, Topshop jeans.
Best thing about Coventry:
"FarGo Village. It has great vintage shops and fun art."
If you could take an instax of a star who would it be?
"Grimes. She's just so cool."

"Grimes is just so cool"



< HARRY HUGGINS

19, call centre worker

Listening to:
ATTILA
Public Apology
"It's just pretty dank, really."

Wearing: Vintage shirt, New Look jeans, Vans trainers.
Best thing about Coventry:
"I love how small it is."
If you could take an instax of a star who would it be? "Chris Fronzak – Atilla's cool frontman."

CONOR BLUNDELL >

19, vintage shop assistant

Listening to:
PRINCE
Uptown
"It makes me feel like it's OK to express myself."

Wearing: Topman trousers, vintage shirt and jacket.
Best thing about Coventry:
"Memorial Park's beautiful."
If you could take an instax of a star who would it be?
"Amy Winehouse."



ELLIE BALL >

23, record label employee

Listening to:
PUMAROSA
Honey
"It's a banger."

Wearing: H&M dress and jumper, Zara coat.
Best thing about Coventry:
"The Tin. They put on such great shows."
If you could take an instax of a star who would it be?
"Thee Oh Sees – they'd be so much fun!"

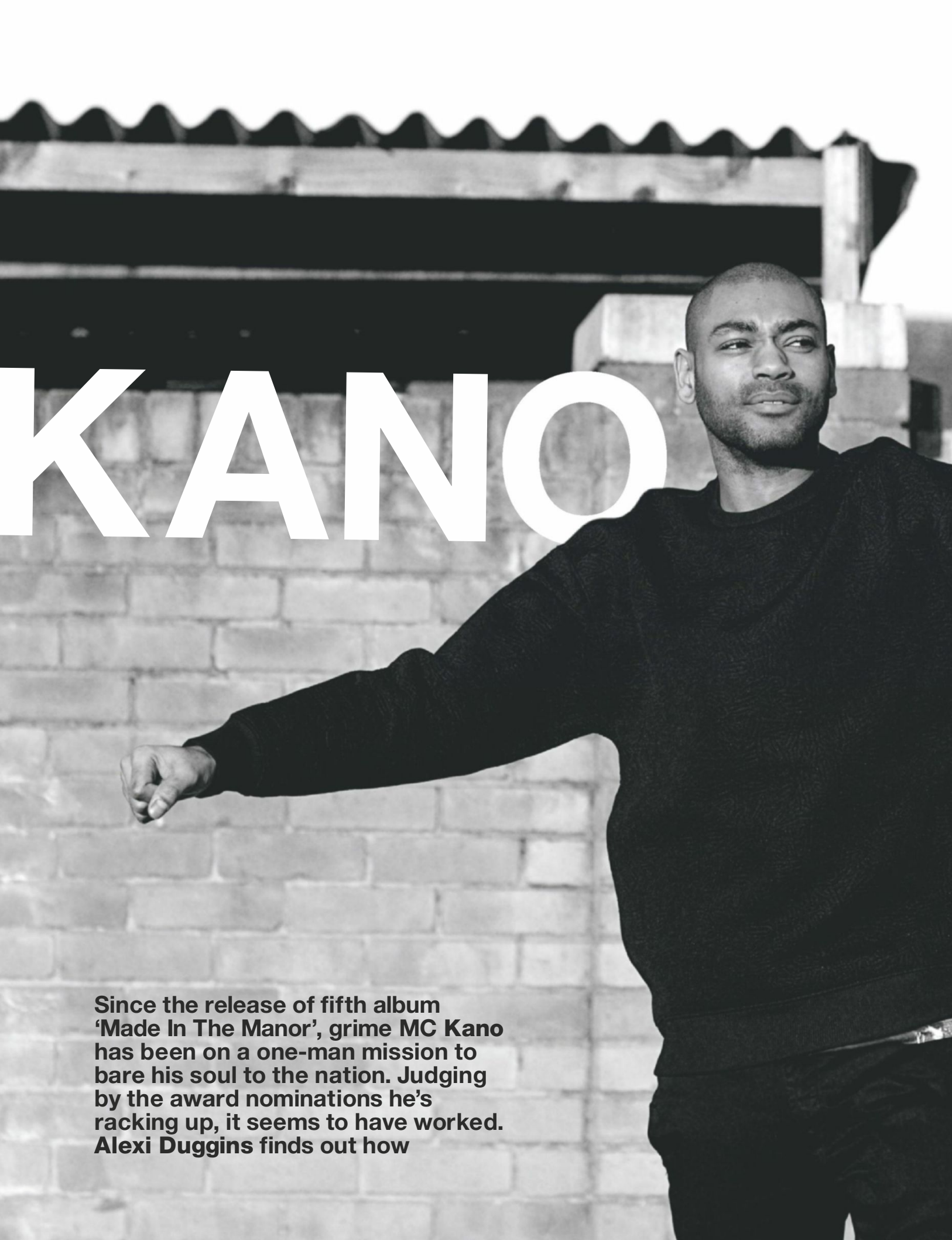


NME and instax are offering one lucky reader the chance to win 2 tickets to the NME Awards where you can capture your own one-off moment with a free instax mini 70 camera.

For more details and to enter go to NME.com/win

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INSTANT PHOTOGRAPHY





KANO

Since the release of fifth album 'Made In The Manor', grime MC Kano has been on a one-man mission to bare his soul to the nation. Judging by the award nominations he's racking up, it seems to have worked. **Alexi Duggins** finds out how



IS ABLE

NAME: Kane Brett Robinson.
DATE OF BIRTH: May 21, 1985.
HOMETOWN: East Ham, London.
BREAKTHROUGH: 'Typical Me', February 28, 2005.
ACTING CREDITS: Sully in *Top Boy*, Mark in *Tower Block*.
BIGGEST HIT: The video for '3 Wheel-Ups', featuring Giggs, has racked up almost five million views on YouTube.
HE SAYS: "I don't look at my albums as grime albums, so I never approach it that way. I think I've brought eclecticism to the game."

IF KANO REALLY THINKS ABOUT it, he can just about remember his first ever lyrics. He was 14 years old and, like a lot of 14-year-olds, he'd fallen in love. He'd fallen in love with sweaty men in underpants.

"My first bars were about wrestling! That was basically all I knew back then," chuckles one of Britain's finest MCs as he reminisces about an attempt to make rhythmic poetry out of a testosterone-raddled gent in overly tight pants. "It went: '*Start from the bottom / Rise to the top / Give you Rock Bottom / Just like The Rock.*'" He pauses. "Rock Bottom was one of The Rock's moves." He pauses again. "I was 14!"

He's improved a lot since then. Kane 'Kano' Robinson's latest album 'Made In The Manor' has seen him hit heights that he'd never thought possible during the days when his main creative forum was his school rough-book. He's been shortlisted for the Mercury Prize, it's been his first ever Top 10 album (number eight – pipped to seventh place by Kendrick Lamar's 'Untitled Unmastered') and it's

given him such clout that the Brixton Academy date on his current tour sold out months in advance. The thing that'd excite his 14-year-old self most, though? "The Rock got in touch! He was gonna fly from Barcelona to Glastonbury to watch me, but we didn't get the email until after the show," he says. "Maybe he read my name wrong. It's Kano, not Kanye!"

It's a sign of how far he's come that today we're not in the grimmest of grimy locations. He's lunching inside a chichi fish restaurant in Buckhurst Hill – an upmarket suburb in the leafy borderlands between Essex and London – keeping it particularly real with a piece of pan-fried sea bass. Partly we're here because this is where he lives now (Buckhurst Hill, not the fish restaurant). But we're also here because on 'Made In The Manor', Catch (for this is the eaterie's name) is the subject of a lyrical reference that sees him announcing: "*Might go Catch, grab a likkle sea bass*". So here we are. "We're literally living the album," he chuckles as he prongs a fishy



forkful and tells us where it all began.

It all started very differently. So differently, in fact, that Kano even despised his own name. Thanks to '90s beat-em-up *Mortal Kombat*, his school friends christened him 'Kano' after a character with a penchant for pulling out opponents' hearts and squeezing them like an executive stress toy. Initially, it didn't make him sing with joy ("I used to hate it. HATE it") so when his mum bought his brother a set of decks and he begun writing lyrics to freestyle over his brother's garage sets, he tried "to choose basically anything else as an MC name – but it just stuck". Within a couple of years, he'd recorded a song called 'Boys Love Girls' in his bedroom, which, on the advice of a very young Dizzee Rascal, he then touched up in a studio. It ended up getting heavy rotation on pirate radio station *Déjà Vu*, leading to him joining one of grime's premier collectives: an east London crew called N.A.S.T.Y.

What most people know is that he then went on to become one of grime's most celebrated MCs, developing a flair for intricate wordplay that saw him fêted as the scene's cleverest wordsmith. It's common knowledge that he started regularly spraying lyrics on stage at grime raves across the capital, despite the police's apparent desire to hospitalise the crowd ("Most raves used to end by getting CS gassed. It wouldn't be like: 'Last orders! We've gotta go!' It'd be: 'Sigh, it's been CS gassed, we've gotta leave.'") Everyone's aware that he signed to Warner subsidiary 679 Recordings, released gold-certified album 'Home Sweet Home' and became a close friend and collaborator of Mike Skinner ("I just gelled with him, man. We got kicked out of a lot of hotels together on tour"). But what people don't realise is that in his early days he just didn't feel like he fitted in with grime.

"I just felt different," he sighs. "I'd be out with all the other MCs doing all the pirate radio stuff, spitting together, but then I'd go home and write these social commentary tunes with a slower tempo. I was just too nervous to play the other MCs all the tracks I was working on with my first album." Why was he doing it if he was so worried about it? "I don't know. I've always just wanted to do something a bit bigger."

Over the years, the difference has become more pronounced. Whereas most



(L-r): Ghetto, Kano and Demon

grime MCs made a name for themselves with killer one-off freestyles or tracks intended to tear up raves, Kano decided that he was "about the art of storytelling – and nothing showcases storytelling like an album". While his peers were busy engaging in angry lyrical battles over pirate radio, he was trying to make his own version of Jay Z's 'The Blueprint', putting out LPs of songs that felt like classic songwriting which happened to feature a grime MC.

Between 2007 and 2012, most grime MCs caved to record industry pressure to make a quick buck by popping on sleeveless vests and jiggling about to a chart-house beat. Kano, however, decided to take some time out from making music altogether. He accepted a request from Gorillaz to join them on their world tour after an earlier collaboration with Damon had made it on to the cartoon band's 'Plastic Beach' album, despite Kano not exactly being an expert on the group. "When we first arranged to meet I didn't even know that the guy from Blur was the Gorillaz," he remembers.

Kano travelled the world, ended up hanging out with Lou Reed and Bobby Womack shortly before their deaths, then came back and launched an acting career. For two series, he starred in *Top Boy* – Channel 4's critically acclaimed state-of-London urban drama – whose presence on Netflix continues to rack up shedloads of unusual fans ("When I met Noel Gallagher, the first thing he asked was: 'When's *Top Boy* coming back?'"). In the last year, no lesser a name than Drake has personally stepped in to fight for it to be recommissioned. "He's proper into it," reveals Kano. "I think it'll come back, but I'm just an actor. They never tell me anything until the last minute."

After we've finished eating, Kano pushes his plate to one side and tells me about the decision that changed his life. "After three years of not recording I decided to ask myself: 'What can I tell people on a fifth album that I haven't told them before? That's what led to 'Made In The Manor'." The answer, he decided, was to give them the most open, honest lyrics he could find within himself. He started laying himself emotionally bare, penning songs that range from a forensic analysis of the sadness he feels at falling out with his old friend, grime MC Demon, to an introspective ballad about a long-lost stepsister via bouncy feelgood tunes chronicling his youth. Tales of childhood squabbles

with his cousins sit alongside laments for friends who've lost babies and acquaintances who've struggled with their mum's cancer diagnosis.

So honest and personal a record was it that Kano toyed with not releasing it. He began to worry that people would say: "This is too personal – you should've just made this for your friends." Partly, he was genuinely scared that it was going to damage real-life relationships. But when he did put it out, he quickly realised he'd made the right decision. Suddenly the estranged stepsister he hadn't seen in a decade got in touch and he was on the receiving end of a phone call from Demon ready to rekindle their friendship ("He said: 'I had to phone you,'" smiles Kano. "He'd had so many phone calls about it. Even his mum called him and went: 'Son – phone your friend!'"). He's even had fans getting in touch to tell him that it's inspired them to reunite their own broken families. "It's that track 'Strangers'," he says. "I've had people tell me that they've played it to family members who haven't spoken in years to bring them together."

In a way, though, it shouldn't have worked. Between the inception and release of 'Made In The Manor', grime had undergone a renaissance and suddenly Kano seemed to be at odds with everything it stood for. While the genre was fiercely rejecting the idea of working with major labels, Kano was signing a deal with Parlophone. As grime shunned polished productions for rough-edged beats, Kano was opting for piano-strafed epics, strings and backing vocalists. But instead of destroying his cred within grime, the opposite has happened. The leader of grime's renaissance, Skepta, has been quick to heap praise on Kano. "Legend," "greatness", "respect": all words he's tweeted in support of Kano's latest work. Somehow he's avoided damaging his cred, instead cementing his status as one of grime's most talented sons. How the hell did he manage that?

"It's really important to me to still spend

"It's important for me to be an inspiration to the youth of my area"

Kano with pals



time in the ends – I'm there all the time," he offers as an explanation while we wait for the bill. "I do my videos there, I still talk about it. It's important for me to be an inspiration to the youth of the area and not just leave now I've blown up." We pay and stand up to leave and he adds: "I have to admit, I did think: 'Oh f**k, this isn't really grime. What if no one gives a f**k?' But I like making life difficult for myself."

A few days later, I get to see the truth of this statement first hand. On his upcoming tour, Kano has decided that he's not content to just appear onstage with a DJ. Instead, he's decided to try to re-create the album with a seven-person live band, and so I find myself in a Bermondsey rehearsal studio while he talks about the one thing that he's not entirely sure how to replicate: a rewind. "We've got to have the wheel up," he tells his musical director Blue May. "Those brass instruments can make some crazy sounds, right?"

"Erm, we'll figure something out," says Blue, with a confidence that sounds slightly misplaced. After all, how on earth do you go about making an analogue instrument re-create the noise of a track being played backwards? "I'll tell you how we'll do it. Kano will just yell: 'Pull it up!' and we'll all bash at things trying to figure out how to do it," he laughs, before going off to tune a bass guitar.

Kano now looks totally knackered. In the couple of days since we lunched he's flown to Russia and back for a gig, via a festival in Kent. As instruments are set up around us, I start to wonder whether he's even capable of taking time off. We begin talking about the videos for the singles from 'Made In The Manor', initially chuckling over the fact that one of them cost £35 to make. But I stop laughing when I realise that the reason it was so cheap is because he literally storyboarded, filmed and then edited the entire production himself. When he decided that the video for 'Garage Skank' should be a compilation

of footage that fans had sent in, he spent two days in front of a computer personally editing the video. When it came to thanking the 500 fans whose video footage was used, he stayed up until 5am, emailing each one individually. "But this way it's me telling the story every step of the way, from the music to the video," he says. "I think people appreciate that."

The staff around the operation are now joking about what Kano's live rewind is going to sound like. There's talk of involving a humongous euphonium. Kano is explaining that he doesn't want the band to know when it's coming. "At any given time I wanna be able to shout: 'Wheel up!'" he laughs. Then, finally, it's time for me to leave the band to practice.

I turn to exit just as Kano jumps on the drum kit to see if he can play a live version of the digital drumbeat he created for one of his first singles, 'Typical Me'. I'm at the door as he's crashing around under the tutelage of his tour drummer, watching as he nails the part in about five minutes flat. Then, as I open the door, there's a loud cry. "WHEEEELLLL UPPPPP!" and Kano bursts out laughing, smashing every single drum on the kit. "That's musicianship right there!" he yells. Of course: if I was going to see the live rewind, how appropriate that it wouldn't be his band I saw attempt it but Kano himself. After all, "personal" is his watchword.

NME



With the *Top Boy* cast

In praise of Kano

These guys think he's a legend

SKEPTA

"Kano did this for us and the love is there. Kano, love you for life man."



WILEY

"Kano's 'Home Sweet Home' is a grime bible... I feel like Kano should have more success."



DAMON ALBARN

"He's a much better actor than me. Way more convincing."



JAY Z

[When asked to name a rapper he admires in a 2010 interview] "I saw him at Madison Square Garden at a Gorillaz show. Kano, that's him."



MIKE SKINNER

"He's one of the greatest rappers this country has ever seen. His songs go absolutely sick in the club."



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**THE 8 MOST
SUPERSONIC SCENES
FROM THE NEW**

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DOCUMENTARY

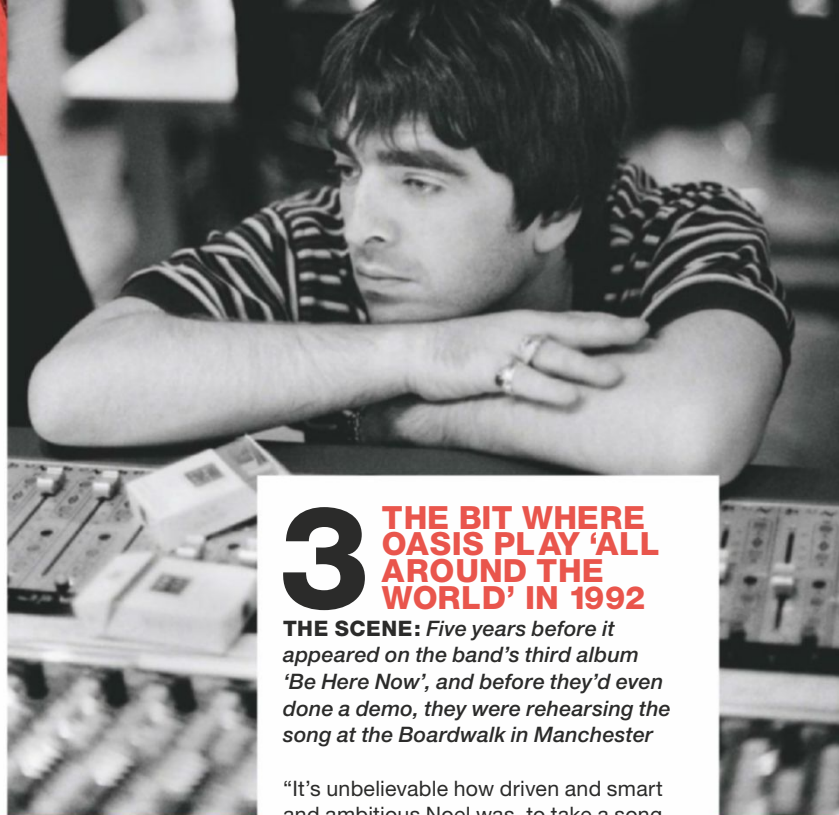
Mat Whitecross, director of *Supersonic*, has spent many hours doing new interviews with Liam and Noel and many months swamped by never-before-seen Oasis footage. Here he talks to Tom Howard about some of the film's most entertaining and fascinating moments



1 THE BIT WHERE LIAM SINGS 'SAD SONG'

THE SCENE: A never-heard-by-anyone version of the tune is used to soundtrack Liam and Noel's bust-up at Rockfield Studios while recording '(What's The Story) Morning Glory?'

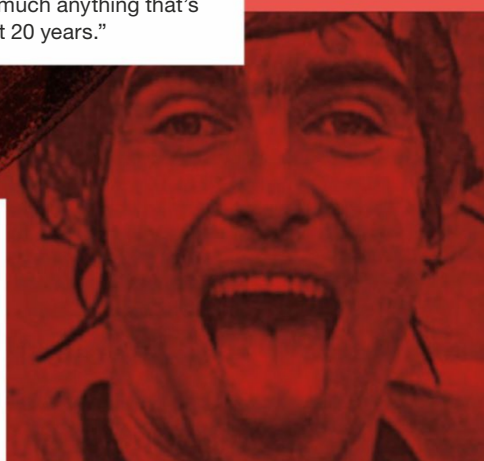
Mat Whitecross: "One of the first people we met was Mark Coyle [producer of early Oasis albums], who is this amazing psychedelic guru. Mark was a music obsessive. Him and Noel met touring with the Inspiral Carpets [in the early '90s] and Noel would bring him tracks to mix. Every so often Mark would give us this stuff. With 'Sad Song' he was just, 'I've got no idea where this came from.' We were like, 'Is that Liam? That doesn't make any sense.' But Liam lends something beautiful to it. No one, including Liam, remembered recording it. But he had no recollection of any of the footage that was recorded, or pretty much anything that's happened in the last 20 years."



3 THE BIT WHERE OASIS PLAY 'ALL AROUND THE WORLD' IN 1992

THE SCENE: Five years before it appeared on the band's third album 'Be Here Now', and before they'd even done a demo, they were rehearsing the song at the Boardwalk in Manchester

"It's unbelievable how driven and smart and ambitious Noel was, to take a song as great as that – which he kept telling anyone who would listen was their 'All You Need Is Love' – and say they're gonna save it for the third album because it needs a massive f**k-off string section. That takes balls. There's a bit in the film where Mark Coyle says you have to be Mussolini to have a masterplan that savage. We had all the 'Be Here Now' demos, and a section on Noel hanging out with Johnny Depp and Kate Moss in Mustique, and we had an interview with Johnny lined up, but the film was already seven hours long so we dropped it."



2 THE BIT WHERE LIAM NAILS 'CHAMPAGNE SUPERNOVA' IN ONE TAKE

THE SCENE: In some previously unseen footage from Rockfield Studios in 1995, Liam performs some effortless magic

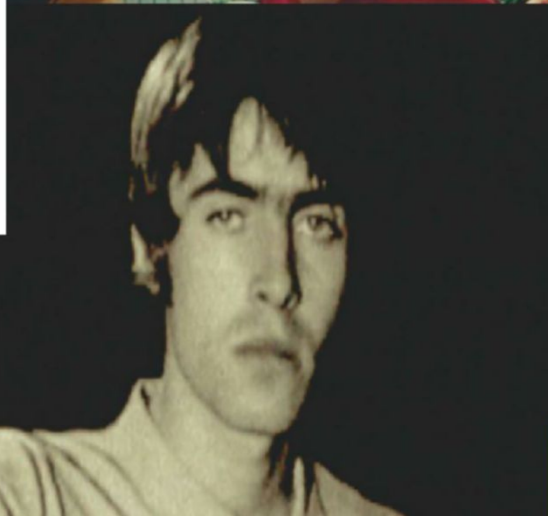
"It's pretty unreal when you think how important those songs are to people and how beautiful the delivery is. It's interesting the way Liam talked about it. He didn't think people had any faith in Oasis and it wasn't really until they delivered the second album that people were like, 'OK, maybe something's cooking here.' The first album had been a big success, but no one really realised they'd become this phenomenon. Liam says that recording the first two albums was his favourite time because there was no one hovering over them with a spreadsheet or breathing down their necks – it was just, 'We could sit here for another six weeks, hammering different versions out, or we could just go to the pub.'"



4 THE BIT WHERE PEGGY GALLAGHER DESCRIBES LIAM AS "A DEVIL", AND THE BROTHERS AS "NAUGHTY BOYS"

THE SCENE: An interview with the Gallaghers' mum Peggy about her and her sons' upbringing

"She's the heart of the film in some ways. There's no bullsh*t from her; she's very funny. Liam says that's where they got their sense of humour. She lives in the same house the family moved to when they escaped from their dad and it's beautiful but not excessive. Liam phones her, like, five times a day. Every time I spoke to Peggy she was like, 'I don't know why the hell they don't just phone each other, because they'll be ringing me every day asking after each other.' I felt a bit like their parent at times. I could see it from both their perspectives."



5 THE BIT WHERE LIAM SAYS "OBVIOUSLY ME AND OUR KID DON'T HAVE A RELATIONSHIP ANY MORE"

THE SCENE: Heartbreaking moment at the end when, after all the brotherly love, Liam looks back with anger

"Liam seems very cut up about it. Not to the point where he's going to beat on Noel's door, but he relished being in a band. He talks about a sense of loss, not just of the band but of his brother. Noel finds it strange that other people find it strange. He says they were never a touchy-feely family and all families are different. One of the first things I did was show them the footage backstage at *Top Of The Pops*, because the closeness and warmth really touched me. I don't think it was my imagination that they were moved by it, but they'd quickly move on and go, 'He's a sh*tbag.' That's part of the fun."



7 THE BIT WHERE NOEL TALKS ABOUT HOW HIS DAD USED TO BEAT HIM

THE SCENE: The film delves into the Gallaghers' childhood, and we hear about Tommy Gallagher's treatment of his wife and older sons Noel and Paul. He never touched Liam

"When we finished the film, Noel and Liam both said separately, 'Is there too much about family?' They've always said they don't want to be defined by their history, but all the cod psychologists like me go 'Well, of course it had an impact.' What I loved about Noel talking about it was him saying, 'I'm not gonna let it have an impact on me, that's what happens to other people, I'm stronger than that.' He says the only impact his dad has had is that to this day he hates raised voices and slammed doors. He remembers a lot of slammed doors and the great thing about having a posh house is you can't slam a cupboard because it's all on those soft-close hinges, so even if you want to have a row you can't. Liam's thing has always been that he wouldn't treat someone the way his dad treated his mum. That's a big deal for him."

8 THE BIT WHEN BONEHEAD SAYS HE WISHES THEY'D SPLIT UP AFTER KNEBWORTH

THE SCENE: The film begins and ends with footage of the band's defining August '96 shows at Knebworth. For Bonehead, that was enough

"Noel's thing is, 'If we'd had the balls to do something like that, maybe we'd be talked about in the same hallowed tones as The Beatles. On the other hand, I had more to give, more to do and I was always writing and had a stack of songs.' When we met Bonehead, he said they should definitely have stopped then – big mistake to carry on. Liam was adamant that wasn't true, saying, 'You keep going because what else we gonna do? Go home and become a plumber? F**k that!'"

Supersonic is in cinemas from October 7

NME

6 THE BIT WHERE LIAM TELLS US IMMIGRATION "I'M GOING TO STEAL YOUR SOUL"

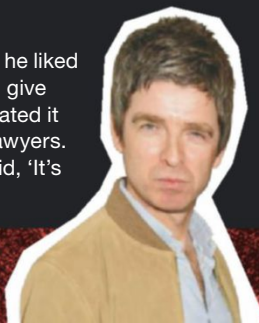
THE SCENE: After getting kicked off the ferry for fighting on the way to Amsterdam, the band go to America for the first time. Liam doesn't know the drill

"And it's followed by a cavity search. For Liam, going to Amsterdam and getting sent back was the first time he'd ever left the country. The States was uncharted territory and Liam had read what rock stars were supposed to be, but then you go through immigration and they don't give a f**k. I bet even Ozzy Osbourne behaves himself going through customs."

Do the Gallaghers like the film? They gave Mat some feedback

NOEL

"We were told that if he liked it he'd come out and give us a nod, and if he hated it we'd hear from his lawyers. He came out and said, 'It's f**king great.'"



LIAM

"He's seen it five or six times. He really loves the Amsterdam bit because it's mostly to do with Jason Rhodes [Oasis guitar tech], who he really loves."



PEGGY

"She hasn't seen it. I'd love for her to. I was worried she might not like all the swearing, but Liam was like, 'Where do you think we got it from? She's worse than us!'"



A composite image featuring a portrait of Louis Theroux with a halo, set against a blue background with a building at the bottom.

TAKE ME TO THE CHURCH

Louis Theroux's first ever feature film sees him attempting to gain access to the super-secretive Church of Scientology. Here he tells Leonie Cooper the story behind *My Scientology Movie* – one of the most hilarious but harrowing films of the year

SCIENTOLOGY
SCIENTOLOGY

LOUIS THEROUX FIRST tried to make a documentary about the Church of Scientology in 2002. Despite a meeting with their press department and a tour of the religion's famous-people-only Celebrity Centre in Los Angeles, they were far from co-operative. "I was like, 'This is leading nowhere,' and sacked it off for 10 years," he explains when we meet at a pub in the wilds of north-west London.

But Theroux's obsession with the religion gnawed away at him and he decided to give it another go. He joined forces with old pal and two-time Oscar-winning producer Simon Chinn (*Man On Wire*) and decided no access was no excuse for not making a film, especially at a time when allegations of physical abuse – all denied – were being made by former members against Scientology's head honcho David Miscavige. So Theroux and Chinn enlisted whistleblower and former senior Church member Marty Rathbun to give an insider look at their practices, as well as casting actors to re-enact key moments from Rathbun's memory. It's weird, unsettling and very, very funny.

Why a film and not TV like your usual projects?

"The nature of Scientology as a subject necessitated a different approach. Normally I get access to the stories I do and go to places where I'm invited in."

Do you remember when you first heard of Scientology?

"It might have been when I visited Los Angeles when I was 18, before I went to university. I was staying with my uncle and he told me about this really unusual religious group. It was something I gravitated towards, both the weirdness and secretiveness – the idea that stuff goes on but we're not allowed to know what it is."

Did you do any research at UK Scientology centres or was it all US-based?

"I was living in LA when I made the documentary. I nipped into a local 'org', which is kind of an odd term. They like acronyms and jargon. So David Miscavige, the head of Scientology, isn't called the 'Pope' or the 'supreme religious leader' – he's called 'COB RTC' which is



Louis films being filmed by a Scientologist

'Chairman of the Board of Religious Technology Center'. It's also slightly military. There's a lot of naval discipline."

What happened in there?

"They're very friendly and smiley but the vibe is, 'Come in and have fun and please don't leave without buying something.' It's like going into a phone shop."

Which aspect of Scientology did you find the most fascinating?

"That's a hard question to answer. I think in the end, it's a film about fundamentalism and the point at which religious practice becomes borderline abusive. The fact that there were allegations of physical violence, the fact that people were saying they were physically assaulted on multiple occasions by the leader of Scientology."

What is it that sets it apart from other religions?

"All religions have weird beliefs and actually there's nothing that's very controversial when you get past the surface – other than the fact that it's a gateway to an allegedly abusive regimen. You like Tom Cruise, you wanna be in Scientology and you wanna say that you're a naval cadet? It's a little odd, but you have the right to do that."

Despite coming up against access barriers throughout the film, you still keep ploughing away – why?

"I first approached them in 2002. When we re-approached, it was very cautiously, attentively. I was very conscious of the fact that I would almost always get access to places and I was working on a story where there was no access to speak of – which was sort of in violation of the first principle of how I operate."

Why do you think Scientology is so secretive?

"They've never given full access to any documentary that I'm aware of. They've allowed little glimpses into the things they do, but in a very controlled way. It's quite common for them, when being interviewed, to point cameras at the interviewer."

Which is what happens to you in the film...

"It's a basic precept of Scientology that the media is antagonistic. They really do believe that they're on a galaxy-saving mission – to save humanity from annihilation, to save us from ourselves. The stakes are so high for them that they don't really trust the media to get the message right. I was never under any illusion that they would allow us in.

"It's a gateway to an allegedly abusive regimen"

I went into it knowing that we would very likely have to make it without their cooperation. So it became more about what can we do without them on board and how much can we reveal."

At any point did you think 'I can see why people are getting involved with this'?

"Totally. I've always been drawn in by the scrumptious quality of the material they put out. And actually, if you ever go into a mission, they're extremely well run. It's not like going into a building run by Quakers or a village church with yellowing leaflets. I used to play Dungeons & Dragons as a kid, so I understand that whole thing of wanting to be in a secret guild and having an alternate identity where you've got superpowers."

Have you sent the film to the Church?

"Well, funnily enough, when we had our first screening at London Film Festival, a British Scientologist got in touch with me and said, 'Can I come along?' I said, 'Absolutely, and let's talk about what you think.' He came, but after that he never replied to any of my messages. I think he just wanted to come and report back to HQ."

Do you feel that they still have tabs on you and the film?

"I'm sure they have some sort of Google Alerts. I think they're closely watching what I say about the film when it comes out. I'm told Miscavige is very interested in coverage of the Church. I think he'll be really curious to see it."

If by an incredible stroke of luck Miscavige said, 'OK, you can have half an hour with me,' what would you ask him?

"It would be, 'How would you respond to the fact that there are multiple credible allegations of physical abuse by yourself against your underlings and your co-workers inside Scientology?'"

Just straight in?

"Yeah."

Scientology: a glossary

CHURCH OF SCIENTOLOGY

Founded in 1954 by science fiction writer L. Ron Hubbard. Its headquarters are in California.

MISSION / ORG

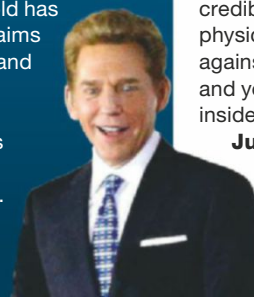
A Scientology Church is also known as a mission or an org. The Church says there are 10 million practising Scientologists in the world. Less devoted people have said it's closer to 30,000.

DISCONNECTION

The shunning of non-believing friends and family by members. The Church denies this is a practice.

DAVID MISCAVIGE

Leader since the death of L. Ron Hubbard in 1986. The 56-year-old has denied claims of verbal and physical abuse of numerous Church members.



Louis undergoes a Scientology 'audit'

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

BEST FOR DRINKING WHISKEY

NATHANIEL RATELIFF & THE NIGHT SWEATS
Out On The Weekend

The best, rowdiest bar band you've ever heard, this is the kind of soul music that's best paired with a brimming glass of booze.

BEST FOR THE DANCEFLOOR

THE WEEKND
False Alarm

Abél Tesfaye goes all EDM on this electro-driven, moody pop banger.



THE WEEKND

Best NEW tracks

And when to drop them

BEST FOR CLINGING ON TO THE SUMMER

MURA MASA FEAT. A\$AP ROCKY
Love\$ick

The Channel-Islands-residing producer joins forces with A\$AP Rocky for this steel-drum-featuring, laidback party tune. Very, very good.

BEST FOR SLAMMING DOORS TO MY

White Water

Think the Swedish version of Paramore's Hayley Williams and you're halfway there. My's punky approach comes complete with some serious pop gloss.

BEST FOR HAVING A CRY

NIALL HORAN

This Town
Another One Directioner makes a bid for solo success. Horan's taken the earnest balladeering option with this song about a lover who's moved on. Sob.

BEST FOR BUSKING

JOE FOX

Autopilot

A former busker who featured on A\$AP Rocky's last album, Fox's singer-songwriter sound is beautifully old school.

BEST FOR HALLUCINATING

TEMPLES

Certainty
Along with Tame Impala, Temples are the kings of the new psych scene. Their comeback track is as swirly, lush and as far out as you could imagine.



KINGS OF LEON

BEST FOR EARLY MORNINGS

KINGS OF LEON

Around The World
Sounding perkier than they have in ages, this might be the Followills' poppiest moment yet. Play it first thing and make your day roughly 78 per cent better.

BEST FOR JUSTICE

CABBAGE

Free Steven Avery (Wrong America)

The idiosyncratic Manchester band's song about the prisoner from *Making A Murderer* also has the chorus, "Death to Donald Trump".

BEST FOR BEING IN AN '80S MOVIE

THE JAPANESE HOUSE

Face Like Thunder

Amber Bain goes full John Hughes soundtrack on this soaring, emotive tune. Perfect for picking up your date for the prom in a small American town circa 1986.

For more new music, go to NME.com



TEMPLES



Onwards and upwards

Billie, Tre and Mike put their 2012 meltdown behind them on an album as strong as anything they've done since 'American Idiot'

GREEN DAY

Revolution Radio



PUNK POLITICS REDEMPTION

AS FALLS FROM grace go, Green Day's 2012 chastening was one for the ages: hubristic overreaching, self-inflicted exhaustion, an excruciating public meltdown leading to a raft of postponed tour dates and an entire trilogy of underwhelming albums that laid bare the scorched-earth

extent of their burnout. What lit the match, however, may have been nothing more than a misguided surfeit of ambition. After two decades at the top of their game,



Green Day seemed to believe it was no longer enough to simply be a band that released albums; they had to be a behemoth that made statements, even ones as unwieldy and confounding

as '¡Uno! ¡Dos! ¡Tré!'.

Every great downfall deserves a redemption, however, and with 'Revolution Radio', Green Day now have theirs.

There'll be no Broadway musicals made of this album, no think-pieces devoted to unpicking its politics or meaning, but as a simple collection of songs, it's as strong as anything they've come up with since 2004's 'American Idiot'. Thematically, Billie Joe Armstrong has said the album is about making sense of our chaotic times, but his own recent chaotic past can hardly be ignored: "How did life on the wild side ever get so dull?" the

newly sober frontman ponders on opening track 'Somewhere Now', while on 'Still Breathing' he likens himself to: "A soldier coming home for the first time / I dodged a bullet and walked across a landmine". Happily, sobriety seems to have sharpened, rather than dulled, his songwriting gifts.

Like 'American Idiot', 'Revolution Radio' arrives during a US election cycle, so a certain amount of topicality is to be expected: ferocious lead single 'Bang Bang' goes inside the psyche of a spree-shooter (and criticises the media for its coverage of those events) while the rabble-rousing title track was inspired by a Black Lives Matter protest Armstrong found himself joining in New York.

STRANGE & TRUE

'Revolution Radio' is the 12th album of Green Day's career, but the first one that the band have produced entirely on their own. It was recorded at Billie Joe Armstrong's newly constructed studio in Oakland, named OTIS.



Admittedly, neither song contains much in the way of nuance ("You're dead, I'm well-fed / Give me death or give me head" goes 'Bang Bang'), but since when was that part of this band's job description?

In fact, if there's a defining characteristic of 'Revolution Radio', it's Green Day rediscovering the joys of simply being themselves. There's filler, certainly – 'Troubled Times' manages to be both heavy-handed and entirely forgettable, while 'Youngblood' lapses into the generic, by-numbers territory of their ill-fated trilogy – but there's also an unmistakeable sense of purpose and economy that's been sorely lacking for longer than they'd care to admit. Green Day have learned the hard way that bigger isn't always better, but by dialling things back they've finally found a way forward. **Barry Nicolson**

(L-r:) Jack Lawrence-Brown, Harry McVeigh and Charles Cave

Truth and lies

The London trio bare their souls on their fourth album

WHITE LIES

Friends



EPIC SYNTHS



SKULKING AWAY in the list of Gloomiest Number One Albums Ever, White Lies' none more black debut 'To Lose My Life...' found the Ealing trio voyaging so far into the heart of darkness it's taken years to fight their way out. 'Friends' isn't quite The One Where They Finally Cheer Up, but it continues the direction taken by increasingly colourful predecessors 'Ritual' and 'Big TV', leaving behind their earlier overwrought obsession with death in favour of a weary acceptance of ageing and loss.

His voice remains solemn, but Harry McVeigh has lightened his delivery of bassist Charles Cave's lyrics, the blood and thunder imagery that crashed through White Lies' old songs mellowing

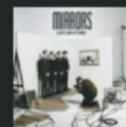
into simpler reflections on seasonal change. The throbbing pulse of opening single 'Take It Out On Me' notes that "The nights are getting long", the stadium synth wallop of 'Don't Want To Feel It All' adds "Winter is taking ages", another epic companion observing that 'Summer Didn't Change A Thing' ("It'll always hurt").

It's serendipitous that 'Friends' arrives as autumn brings with it the return to school and college, the worry and excitement of a new term in a new town. A recurrent theme is the scattering of old friends and lovers ("I need to talk to my friends", admits 'Morning In LA'; "Tell them what I'm feeling") and McVeigh sounds very much like the boy who got left behind ("It's hard enough to stay / When all my friends have gone away" he concludes on stately finale 'Don't Fall').

The buoyant tunes of 'Take It Out On Me' and 'Hold Back Your Love' prove that White

Lies can still challenge The Killers for massive choruses. But while the sparse bass notes carrying 'Swing' show they're willing to mess with the epic formula, they don't do it often enough, several mid-tempo tracks ('Is My Love Enough?', 'Come On', 'Right Place') drifting by dully rather than memorably. For anyone worrying about their future as the nights begin to chill, however, 'Friends' might just get you through. And for a band once so steeped in despair, that's an achievement.

Stuart Huggett



MIRRORS

Lights And Offerings (2011)

Formed from the remnants of early

White Lies allies Mumm-Ra, Mirrors coupled their friends' deadpan vocals with Kraftwerk's keyboard melodies for this overlooked gem of moody electropop.

Danny, champion of the world

Super-fresh, state-of-the-art hip-hop on the fourth album from the most unpredictable MC on the planet

DANNY BROWN

Atrocity Exhibition



RAP WEIRD FUN

DANNY BROWN'S fourth album may be one of 2016's most buzzed-over hip-hop releases, but even the Detroit rapper's most ardent fans may have felt a little apprehensive in the run-up to its release. Brown's back catalogue is awash with eccentric experimentalism – see the discordant melodies and agonised yelling of '30' from 2011's 'XXX' – but could his urge to bend hip-hop into weird new shapes have finally gone too far?

The warning signs kept coming: Brown's newly signed to Warp, champions of the savagely extreme and home to Aphex Twin and Brian Eno. This album is named after one of Joy Division's bleakest tracks and its cover looks like something that might've adorned an unloved and unpleasantly mad release by some free-jazz-grunge outfit on Sub Pop circa 1993. 'When It Rain' and 'Pneumonia', the first two tracks released from 'Atrocity Exhibition', were exhilaratingly mental, but not exactly club- or radio-friendly. If those two noisy sods were the singles, just how brutally weird was

the rest of the album going to be?

We needn't have fretted, however. While 'Atrocity Exhibition' is easily the barmiest album to be released by a major rapper in 2016,

it's also the funnest – and often funniest.

The production – from, among others, Paul White, The Alchemist and Warp labelmate Evian Christ – is left-of-centre but unfailingly funky, with

everything from stoner-rock riffage ('Golddust') to dubby electronica ('From The Ground') in the mix, while the guests, including Kendrick Lamar, Earl Sweatshirt and Kelela, all bring their unimpeachable A game. But the big draw, as ever, is Brown's astonishing rapping, still every bit as startling as when he first broke through five-odd years ago.

The 35-year-old remains the most adaptable and unpredictable MC on the planet: cartoonishly nasal one moment, melancholy or ferocious the next. His jaw-dropping technical ability is married to his uniquely contradictory and problematic persona, best typified by the highbrow-meets-lowbrow opening line of 'Lost': "I'm like Kubrick with two bricks and hoes on the strip". If you're after some state-of-the-art rap at its freshest and most emotionally charged, right now it gets no better than this.

Joe Madden



STRANGE & TRUE

Danny Brown used to be scared of driving, but plucked up the courage to pass his test after 2014's 'Old'. Still, he rarely drives: "I like to drink and smoke a lot. I'm not the safest."

Sister's doing it for herself

Surprise album from Beyoncé's younger sibling is deeply personal, thrillingly intimate and extremely groovy

SOLANGE

A Seat At The Table



BLACKNESS NEO-SOUL

SOLANGE'S 2012 EP

'True' wasn't perfect, but its slinky yet scuzzy alternative pop jams seemed to capture her perfectly at the time. Sure, big sister Beyoncé was the superstar, but Solange had indie cred thanks to collaborations with Dev Hynes and Dirty Projectors, and stylish live sets in east London and at The xx's Night + Day festival. This follow-up (her third full album



following 2003's botched 'Solo Star' and 2008's promising 'Sol-Angel And The Hadley St. Dreams') proves 'True' was simply one stage in Solange's evolution. As she sings on standout track 'Don't Wish Me Well', "*They say I changed / But a pity if I stayed the same.*"

Let's get the obligatory comparison out the way: yes, 'A Seat At The Table' is an examination and celebration of black identity that arrives within six months of 'Lemonade', but it's

more explicit than Beyoncé's (brilliant) album, whose most political moments occur in an accompanying film. Solange breaks down the cliché of the 'angry black woman'

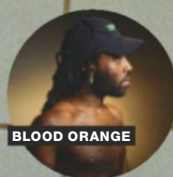
on 'Mad', takes ownership of her heritage on 'Don't Touch My Hair', and grapples with the complexities of cultural appropriation on 'Junie'. If any white fans listening may be tempted to complain, Solange has the answer on 'F.U.B.U.': "*Don't feel bad if you can't sing along / Just be glad you got the whole wide world.*"

These are complicated topics to address on record, but 'A Seat At The Table' succeeds because it's musically soothing even when her lyrics are challenging. With cool, classy co-producers including Kwes, Kindness and Sampha, Solange has created a warm, balmy blend of neo-soul, low-key electro and gentle R&B, which has echoes of Prince on the funky 'Junie' and her own 'True' on the crackling 'Don't You Wait'. Stitched together by insightful spoken-word interludes from Solange's parents and rap mogul Master P, 'A Seat At The Table' feels deeply personal and thrillingly intimate throughout.

The day before it dropped, Solange told a fan on Twitter: "'A Seat At the Table' is meant to provoke healing & [a] journey of self-empowerment." That's a weighty aim, but her music is smart, rich and thoughtful enough to pull it off.

Nick Levine

FOR FANS OF



BLOOD ORANGE



ERYKAH BADU

Poker face

Veteran Leeds quintet Kaiser Chiefs have swapped indie for sincere synthpop

KAISER CHIEFS

Stay Together



POP CANDOUR REBRAND

YOU COULDN'T accuse Kaiser Chiefs of stagnating with their sixth album 'Stay Together'. The worst thing a veteran band can do is pump out similar albums of decreasing quality – a route the Leeds quintet have clearly resolved to avoid. Equally, they've ventured so far into alien territory it's hard to see much of the gobby, eyeliner-smeared indie band that won fans with tunes like 2004's 'Oh My God'.

Perhaps we shouldn't be surprised: Kaiser Chiefs have been enjoying wider renown since frontman Ricky Wilson joined *The Voice* as a judge in 2013.

Trimming away the spikier aspects of their music is the logical next step.

Most of their past albums had rebellious or political overtones – 2008's 'Off With Their Heads', or their most recent, 2014's 'Education, Education, Education & War' – but the theme of 'Stay Together' is, says the album's press release, "monogamy". *"There's a hole in my soul that can only be filled by you"*, yelps Wilson on 'Hole In My Soul', from under a torrent of *X Factor*-style violins.



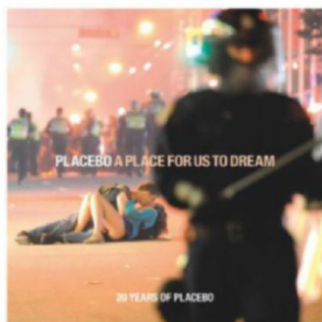
STRANGE & TRUE

Keyboardist Nick Baines recently completed the Great North Run half-marathon in 1 hour and 34 minutes, putting him in the top three per cent of runners.



'Parachute', the album's first single, shoots for voguish, vaguely tropical production via Kylie and Girls Aloud hitmakers Xenomania, but is a tad sappy. Wilson's pop vocal is much more convincing on the album's bangers, 'Press Rewind' and 'Happen In A Heartbeat'. But it's on 'High Society' – a strutting falsetto oddity – that the frontman unveils his roguish side and proves they're still the same loveable band after all. **Larry Bartleet**

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Emily Blunt as Rachel Watson

THE GIRL ON THE TRAIN

15 Emily Blunt, Justin Theroux, Rebecca Ferguson



MURDER MYSTERY THRILLER

Train wreck

Emily Blunt fully inhabits the desperate character at the heart of this big-budget adaptation of the bestselling novel

SOME FANS OF BESTSELLING novel *The Girl On The Train* are already disappointed with this glossy adaptation, which arrives just 18 months after Paula Hawkins' book hit the shelves. They reckon Emily Blunt is simply "too beautiful" to play the title character, who's supposed to be an overweight frump with a drinking problem.

That character, Rachel Watson, is a 30-something divorcee struggling to accept the fact her ex-husband Tom (*The Leftovers'* Justin Theroux) is now married to Anna (*Mission: Impossible – Rogue Nation's* Rebecca Ferguson), the woman he

cheated on her with. Every day, Rachel sees the house they share through the window of her train into New York, and spends her journeys fixating from afar on the seemingly perfect young couple who live a few doors down. One morning, Rachel spots the woman embracing another man, triggering painful memories. That evening, the woman goes missing.

Director Tate Taylor brings the gripping and smart-looking film to life with flashbacks and constant shifts in time, while Blunt fully inhabits her sad character, who's more troubled than she initially seems. The mystery is resolved at the end, but you'll be pondering the twists and turns long after the credits have rolled. **Nick Levine**

FOR FANS OF



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Under THE RADAR

YOU HEARD IT HERE FIRST

Barney Artist

25-year-old Londoner making jazzy hip-hop

Growing up near London's Forest Gate under the shadow of local hero Kano, it makes sense that Barney Artist tried his hand at grime as a teenager. "I was awful, one of the worst!" he laughs. Now 25, he's found his own spectacular voice, but his jazz hip-hop sound still harks back to his roots. "It's very London-sounding – a real concoction of the city's different vibes," he explains, though his love of Atlanta's iconic OutKast also seeps into the mix.

The MC's last "project" – he's wary of calling it an album as it sounds "a little too scary" – was the lush 'Painting Sounds'. "It was just supposed to be an EP but grew as time went on," he says of the 12-track compilation, released in April. Lyrically, it sees him boldly bearing his soul. He reveals: "It's just me being honest. There's a lot about me getting to know myself and about growing up with my single-parent mum, who brought me up in the church."

He'll soon be back in the studio, but Barney is also making a name for himself via the Are We Live podcast he does with a gang of up-and-coming musician mates. "The response has been ridiculous," he says, "but it's something not a lot of young musicians are doing – just talking about the struggles of being a musician that's not quite huge yet." Not quite huge yet, but soon. **Leonie Cooper**

Barney Artist will play NME Presents: Future Sounds Of London at Boxpark Croydon on October 30. For a chance of getting a pair of free tickets, go to nme.com/tickets

PHOTOGRAPHED BY ZOE MCCONNELL / STYLED BY KOULLA SERGI / GROOMING: JOHANNA DALEMO



Barney Artist wears:
Jumper, £1,170, shorts, £540,
both Issey Miyake Men.
Shoes, £62, Nike at Schuh

Under The
RADA



Barney Artist wears: Jumper, £240, trousers, £314, both Marcelo Burlon. Shoes, £32, Next
Opposite: Coat, £74.99, New Look. Top, £36, Justin Bieber Purpose Tour Merch at Urban Outfitters. Jeans, £30, Topman. Shoes, £62, Nike at Schuh



Best track FOR FANS OF

'DESTRUCTIVE BEAUTY'

"It's quite a deep one," says Barney of the emotive tune, which looks at the pleasure and pain of a past relationship.



SAMPHA



JAI PAUL



live

THE MOST IMPORTANT
GIGS THIS WEEK



JUSTIN BIEBER

Tue 11 & Wed 12 The O2,
London

WHO: Twenty-two-year-old Canadian popstar who's still learning to deal with his fans' love.

WHY: Because his latest album 'Purpose' is actually, like, good.

WHO'S SUPPORTING:

Electronic NYC duo
The Knocks.

TICKETS: Sold out, but available on secondary ticketing sites from £75



SPRING KING

Sat 8 Central Library, Coventry

Mon 10 Electric Circus,
Edinburgh

Tue 11 Stereo, Glasgow

Wed 12 O2 Academy, Newcastle

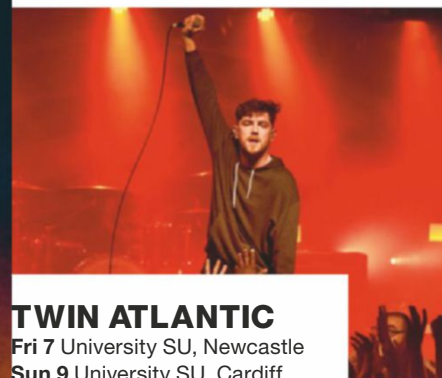
WHO: Manchester indie types.

WHY: They play until they're sick – sometimes literally.

WHO'S SUPPORTING: Get

Inuit and The Magic Gang.

TICKETS: £7-£10 from
nme.com/tickets



TWIN ATLANTIC

Fri 7 University SU, Newcastle

Sun 9 University SU, Cardiff

Tue 11 O2 Institute, Birmingham

Wed 12 O2 Forum, London

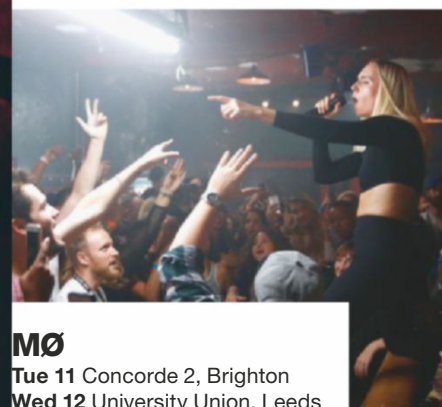
WHO: Glasgow rockers.

WHY: They look re-energised.

WHO'S SUPPORTING:

Pulled Apart By Horses
and Fangclub.

TICKETS: £19-£21 from
nme.com/tickets



MØ

Tue 11 Concorde 2, Brighton

Wed 12 University Union, Leeds

WHO: Danish popstar and friend of Major Lazer.

WHY: The hits, including 'Lean On' and 'Kamikaze'.

WHO'S SUPPORTING:

No details yet.

TICKETS: £13.75 from
ents24.com

live

KANO

Fri 7 O2 Academy, Brixton

Sat 8 Kasbah, Coventry

Sun 9 Tramshed, Cardiff

Tue 11 Watering Hole,
Perranporth

Wed 12 Liquid Rooms,
Edinburgh

Thu 13 O2 Ritz, Manchester

WHO: Grime MC nominated
for the Mercury Prize.

WHY: He's a great performer.

WHO'S SUPPORTING:

No details yet.

TICKETS: £16.50-£19.25
from ents24.com

JAMIE T

Sat 8, Sun 9 & Mon 10

O2 Academy Brixton, London

Wed 12 O2 Academy,
Bournemouth

Thu 13 Olympia, Liverpool

WHO: Champion of lyricism
from Wimbledon.

WHY: His recent fourth album
'Trick' is brilliant.

WHO'S SUPPORTING:

No details yet.

TICKETS: £25-£30 from
nme.com/tickets

BEACH BABY

Fri 7 The Joiners, Southampton

Sat 8 Patterns, Brighton

Sun 9 Waterfront, Norwich

Tue 11 Hare & Hounds,
Birmingham

Wed 12 Crescent WMC, York

Thu 13 Think Tank?, Newcastle

WHO: Lovable British
slacker-rockers who formed
at Goldsmiths college, London.

WHY: Their recent debut
album 'No Mind No Money'
is excellent.

WHO'S SUPPORTING:

No details yet.

TICKETS: £8 from
nme.com/tickets

DUA LIPA

Fri 7 Gorilla, Manchester

Sun 9 O2 Institute, Birmingham

Mon 10 KOKO, London

WHO: Up-and-coming talent
who was shortlisted for the
BBC Sound Of 2016.

WHY: Had the summer's best
pop single, 'Hotter Than Hell'.

WHO'S SUPPORTING:

No details yet.

TICKETS: £13.44-£15.75
from ents24.com

MICHAEL KIWANUKA

Fri 7 Liquid Rooms, Edinburgh

Sat 8 Wylam Brewery,
Newcastle

Mon 10 Leadmill, Sheffield

Tue 11 O2 Shepherd's Bush
Empire, London

WHO: Mercury-nominated
north London soul boy.

WHY: For his ridiculously
good voice.

WHO'S SUPPORTING:

No details yet.

TICKETS: £16.50 from
ents24.com

BLACK HONEY

Sat 8 The Lexington, London

Mon 10 The Rainbow Complex,
Birmingham

Tue 11 Nice N Sleazy, Glasgow

Wed 12 Belgrave Music
Hall, Leeds

WHO: Brighton indie quartet.

WHY: So you can see their
mascot Jerry The Flamingo.

WHO'S SUPPORTING:

Dream Wife.

TICKETS: £7-£8 from
nme.com/tickets



READER'S PICK



BRENT

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@brent_wba

THE ENEMY

Fri 7 & Sat 8 The Empire,
Coventry

"It'll be their last-ever gig."

808 STATE

Sat 8 KOKO, London

ADY SULEIMAN

Mon 10 O2 Institute, Birmingham
Tue 11 Scala, London
Wed 12 The Haunt, Brighton

AKALA

Fri 7 The ABC, Glasgow
Sat 8 Riverside, Newcastle
Sun 9 Liquid Rooms, Edinburgh
Tue 11 The Plug, Sheffield
Wed 12 KOKO, London
Thu 13 O2 Institute, Birmingham

ALL TVVINS

Fri 7 The Plug, Sheffield
Sun 9 The Shipping Forecast,
Liverpool
Tue 11 Bodega, Nottingham
Wed 12 The Venue, Derby
Thu 13 The Wardrobe, Leeds

ANGEL OLSEN

Thu 13 Concorde 2, Brighton

BABEHEAVEN

Sun 9 Sunflower Lounge,
Birmingham
Mon 10 The Albert, Brighton
Tue 11 Bush Hall, London

BIFFY CLYRO

Sun 9 Rose Theatre, Kingston
upon Thames

BLOSSOMS

Fri 7 Rock City, Nottingham

BONDAX

Fri 7 The Faversham, Leeds

C DUNCAN

Sat 8 Stereo, Glasgow

DEATH GRIPS

Wed 12 The Limelight, Belfast

DEMOB HAPPY

Wed 12 Patterns, Brighton
Thu 13 The Rainbow Complex,
Birmingham

DESIIGNER

Fri 7 Heaven, London

FEWS

Sat 8 The Boileroom,
Guildford
Mon 10 The Victoria, London
Tue 11 The Crofters Rights,
Bristol
Wed 12 Clwb Ifor Bach, Cardiff
Thu 13 The Bullingdon, Oxford

HIS CLANCYNNESS

Fri 7 The Shipping Forecast,
Liverpool
Sat 8 Sticky Mike's Frog Bar,
Brighton

THE HUNNA

Fri 7 The Waterfront, Norwich

JAMES VINCENT MCMORROW

Mon 10 The ABC, Glasgow
Tue 11 Albert Hall,
Manchester
Wed 12 Colston Hall, Bristol
Thu 13 Town Hall, Leeds

THE KILLS

Fri 7 Roundhouse, London

LEE 'SCRATCH' PERRY

Sun 9 & Mon 10 The Jazz Café,
London
Tue 11 Waterfront, Norwich
Wed 12 Fiddlers, Bristol

LISA HANNIGAN

Thu 13 Tramshed, Cardiff

LOYLE CARNER

Sat 8 Motion & The Marble
Factory, Bristol
Sun 9 Gorilla, Manchester

MABEL

Wed 12 Moth Club, London

MEILYR JONES

Fri 7 The Cookie, Leicester
Sat 8 The Bullingdon, Oxford

THE MENZINGERS

Wed 12 Scala, London
Thu 13 The Rescue Rooms,
Nottingham

MOOSE BLOOD

Fri 7 KOKO, London
Sat 8 Academy, Manchester

MYKKI BLANCO

Fri 7 The Harley, Sheffield
Sat 8 Soup Kitchen, Manchester

MYSTERY JETS

Sat 8 Liquid Rooms, Edinburgh
Sun 9 53 Degrees at UCLAN,
Preston
Tue 11 The Assembly,
Leamington Spa
Wed 12 Junction, Cambridge

NIMMO

Wed 12 Stealth, Nottingham
Thu 13 Hare & Hounds,
Birmingham

NINA NESBITT

Sun 9 King Tut's, Glasgow
Mon 10 The Wardrobe, Leeds
Tue 11 O2 Academy Islington
Wed 12 Sound Control,
Manchester
Thu 13 O2 Academy,
Birmingham

SWANS

Sat 8 Concorde 2, Brighton
Sun 9 O2 Ritz, Manchester
Tue 11 Oran Mor, Glasgow
Wed 12 Northumbria University
SU, Newcastle
Thu 13 Islington Assembly Hall,
London

TALL SHIPS

Thu 13 Think Tank?, Newcastle

THOMAS COHEN

Thu 13 The Victoria, Birmingham

WHITE DENIM

Fri 7 O2 Ritz, Manchester
Sat 8 O2 Academy, Bristol
Mon 10 Rock City,
Nottingham
Tue 11 Roundhouse, London



OF MICE & MEN

Fri 7 O2 Forum, London
Sat 8 Pyramid Centre, Portsmouth
Sun 9 University SU, Cardiff

PARQUET COURTS

Mon 10 Academy, Manchester
Tue 11 O2 Forum, London
Wed 12 The Old Market, Hove

THE PRETTY RECKLESS

Mon 10 Scala, London

SECTION BOYZ

Wed 12 Shooshy, Brighton

SEKUOIA

Thu 13 Birthdays, London

SIGMA

Sat 8 Guildhall, Portsmouth

WILD BEASTS

Fri 7 Northumbria University SU,
Newcastle
Sat 8 QMU, Glasgow
Sun 9 Academy, Manchester
Mon 10 Junction, Cambridge

YOU ME AT SIX

Sun 9 The Limelight, Belfast
Thu 13 Rock City, Nottingham

YXNG BANE

Thu 13 The Red Gallery, London

CLUB NME

INDIAN QUEENS +
L.A. SALAMI
Fri 7 KOKO, London

GOLD CLASS

OCT 2016
UK TOUR



SUNSET SONS

OCT 2016
UK TOUR



TOM SPEIGHT

OCT 20
THE BORDERLINE
LONDON



SKIES

NOV 2016
UK TOUR



WALKING ON CARS

NOV 2016
UK TOUR



LAWSON

OCT 25
O2 ACADEMY ISLINGTON
LONDON



JACK GARRATT

NOV 2016
UK TOUR



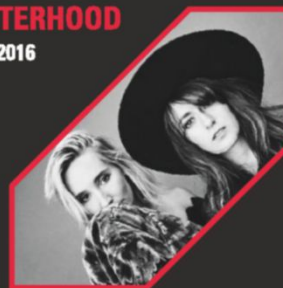
NOTHING BUT THIEVES

NOV / DEC 2016
UK TOUR



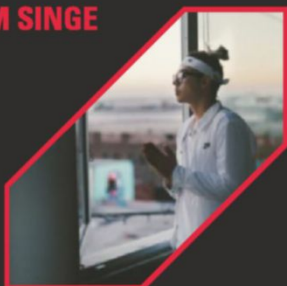
THE SISTERHOOD

NOV / DEC 2016
UK TOUR



WILLIAM SINGE

DEC 11
KOKO
LONDON



POST MALONE

DEC 12
ELECTRIC BRIXTON
LONDON



RAE SREMMURD

JAN 2017
UK TOUR



TOUCHÉ AMORÉ W/ ANGEL DUST

FEB 2017
UK TOUR



IZZY BIZU

FEB 2017
UK TOUR



LUKAS GRAHAM

FEB / MAR 2017
UK TOUR



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SOUNDTRACK OF MY LIFE

Sean Paul

The king of Jamaican dancehall

THE FIRST SONG I REMEMBER HEARING

BEE GEES

Night Fever

"I was seven at the time and disco was really on the radio a lot. I remember going to barbecues, losing my family and everybody, and these songs were playing and everyone was happy. My aunt owned a discotheque and we had big front yard so they used to have parties there."



THE FIRST ALBUM I BOUGHT

VARIOUS ARTISTS

Beat Street OST

"I was 11 or 12 and it was my birthday and my mum was like, 'Which album?' and I was like, 'I want 'Beat Street'.' I think we got it from Derrick Harriott's. He's an artist in Jamaica who also had a record store which would sell every reggae song that existed but also the popular stuff that the kids were into at the time."



BUJU BANTON

THE SONG THAT MADE ME WANT TO MAKE MUSIC

BUJU BANTON

Bogle Dance

"There was a song about bogging which was just so exciting. He was describing a dance that was very popular. Most popular dances that people know are from Jamaica. Buju was young and relatively near my age and I remember the first time seeing him – he was a skinny kid and I was like, 'What?! It's him with that big voice? Wow!' I thought I wanted to do that but I didn't think I could."

THE FIRST GIG I WENT TO

YOUNG MC AND PAPA SAN

"Papa San was a Jamaican DJ and Young MC had the Guinness World Record for the fastest rap song. I remember the girls shouting for Marvin, who was Young MC. They were like, 'We want Marvin!' and I was like, 'I want to be like that dude!'"

MY KARAOKE SONG

"I'm ghastly afraid of that sh*t! I was in a karaoke thing about three years ago and it was with old friends, just chilling out and doing it for fun, and they were like, 'Your turn to do it, bro,' and it was a hip-hop song I think I knew and I just started blanking out. I don't like it! I was ad-libbing and they were like, 'That's not on the screen, bro.'"

THE FIRST BAND I FELL IN LOVE WITH

THE BEATLES
"My mum used to play them a lot and it was very infectious and I was like, 'Damn, yeah.' I remember as a kid a lot of Beatles songs, so I think I got a lot of melodies from those. The Beatles were a band with a crazy amount of melodies and harmonies and stuff."

THE SONG I WANT PLAYED AT MY FUNERAL

BOB MARLEY

Natural Mystic

"I just love that song. When the bassline comes in, it feels like God is with you."



BOB MARLEY



THE SONG I WISH I'D WRITTEN

DRAKE

One Dance

"There are times when I really like riddims that people have. I do like 'One Dance'—s riddims but I don't like the song that much! To me, it's the riddim I like. I wish I had that riddim."

THE SONG THAT MAKES ME DANCE

ALICIA KEYS

In Common

"I really like Alicia Keys' new song. I think people should allow it to work for her. It's reggae, it's dance-oriented. I know the producer who did it. Every time I hear it, it feels good. I really like it."

Crick Neck is out now

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The wisdom of the **NME** archives

THIS WEEK

KATE BUSH

Utter legend

October 7, 1989

"Fancy being a bee, leading an incredible existence, all these flowers designated just for you, incredible colours. Some trip."

