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NME

Hello...



IF 2017 NEEDS A HERO – a positive role model and enemy of the alt-right uprising and abuses of power that the year will be defined by – then look no further than this week's cover star. She may not be a household name in the UK yet, but Princess Nokia is on a mission to push outspoken, sociopolitical righteousness back into the mainstream through her sharp, frank and totally banging hip-hop.

While she's most definitely into the whole world hearing what she has to say, she's focused on getting her message across to her young female fans. In her own words: "I talk to young girls. I'm honest and comedic with them, but I also try to keep our conversations intelligent and intellectually stimulating. I want them to feel empowered and that they can relate to me, but at the same time I don't present myself as 'perfect', or as the standard to aspire to – like they're doing it all wrong and I've got it figured out. I'll tell them, 'I'm just as f**ked up as you, but I've had more time to try to figure it all out.'"

With great power comes great responsibility. There are quite a few domineering and influential douchebags in the world right now who could learn a thing or two from Princess Nokia.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

Meet Dave, future star of grime **p35**

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Princess Nokia

"I'm a skater, I'm a goth, I'm a hippy, I'm a weird kid. I'm a loner. And I accept that."

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Aubrey Plaza

"I had a blog written from the point of view of a sea hag witch who lived in a cave."

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Peaky Blinders

"The fights in *Peaky Blinders* are bloody and nasty. People get f**ked up."

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

It's Tay Tay day

So why not enjoy three quite mad fan theories about her sixth album, 'Reputation'

EACH TAYLOR IN THE 'LOOK WHAT YOU MADE ME DO' VID REPRESENTS A TRACK ON 'REPUTATION'

In the last scene of the 'LWYMMMD' vid we see a line-up of 15 Taylor iterations, past and present. Fans have speculated that each of the different Taylors will represent a different a song on 'Reputation'. Taylor number six is a shade-throwing, cheetah-print coat-wearing drama queen – and this fits, as 'LWYMMMD' is the sixth track on the album. As new track titles have been revealed over the past few weeks, the theory seemingly checks out; for example, the first Taylor, in her punk-rock garms, fits with the aesthetic in the '...Ready for It?' video.

SHE'S USED ELIZABETH TAYLOR AND RICHARD BURTON AS A METAPHOR FOR HERSELF

In '...Ready For It?', Taylor croons, "And he can be my jailer / Burton to this Taylor" – and fans have gone mad with explaining the couplet, as there are tons of parallels between Swift and Elizabeth Taylor. Firstly, the legendary actor was married eight times, and Swift has "eight famous exes"; both were portrayed negatively in the press for the way they lived their lives; and both had relationships that received a huge amount of unwanted media attention. Taylor has also liked posts about this theory on Tumblr, which is as good as a verbal confirmation, right?

'LOOK WHAT YOU MADE ME DO' IS ABOUT ARYA STARK

Maybe Taylor's a massive *Thrones* fan writing bangers about the Stark family? Lyrics in 'LWYMMMD' include, "I don't like your kingdom keys / They once belonged to me" – sounds like the trials Arya's been through, especially her beef with Cersei. And then there's "I've got a list of names and yours is in red, underlined". Who else has got a list? Only bloody Arya Stark.

Read the *NME* review of 'Reputation' on [NME.com](https://www.nme.com)

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KENDRICK LAMAR
He's gonna feature on the new NERD album. Legends united.



KATIE PRICE
Told Piers Morgan to "shut up". A nation cheered.



BT OPENREACH
A Devon village torched an effigy of a BT broadband truck because of their slow Wi-Fi. Hilar.



ARCADE FIRE
Reportedly playing to half-empty arenas on their current US tour, the poor loves.



Lo and behold

Swedish pop maestro Tove Lo on sexuality, freedom and Harvey Weinstein

In what way is your new album, 'Blue Lips', the follow-up or a partner album to your last album, 'Lady Wood'?

"It picks up the feelings from 'Lady Wood', but it's more dramatic. It has more of that feeling of never really feeling satisfied and chasing something. Calling the first one 'Lady Wood' and then following it up with 'Blue Lips' – it's the female version of 'blue balls'. In a deeper sense it's all about trying to reach satisfaction – I don't just mean sexually, I mean in life overall."

You're very open about drugs and sexuality. Does it bother you that some people see that stuff as taboo?

"I choose to rub it in people's faces even more. If you look at the record title, the artwork – it's obviously done as a reaction to

reactions. For me, it's very artistic rather than just a picture of my ass. Obviously, that's going to upset a lot of people – 'Why does she have to do that?' This feels good to me. I'm not doing it because someone's telling me not to, but I feel like, 'Oh, come on'. I've spent so much of my life creating songs and things so personal and deep. It's about questioning everything in life. Yes, there's sex and drugs in there, but there's definitely a depth to it. I'm not just a random party girl. That's what pisses me off."

You've said before that people take male artists such as The Weeknd 'more seriously' when they discuss these things...

"People could be like, 'Oh, this song mentions drugs so obviously that's all she's about'. But if a guy says it, you don't even question [it]. You're like, 'Oh yeah, he f**ks, he does drugs, what's the message?'

You want to find what else is behind it with serious artists like The Weeknd. I'm not comparing myself to him, but with male artists there are serious subject matters that are not portrayed the same just because of the fact that I'm a girl."

Do you feel a change in attitude towards objectification in the wake of the Harvey Weinstein scandal?

"I haven't felt a change in my view on it. We just need to stop judging anyone who is an openly sexual and happy person. That should never be a weapon for someone to use against someone else. It might be a dream that will never come true. As soon as we turn the attention to women instead of the men or people who are acting this way, it becomes a problem again. It's another way to blame the women who were abused. We just need to take responsibility for looking after each other." **Andrew Trendell**

Tove Lo's new album, 'Blue Lips [Lady Wood Phase II]', is out on November 17



Eniola Aluko



Eni Aluko and Loyle Carner to headline *NME* #Lifehacks

See *NME* in conversation with the footballer and the rapper at this year's #Lifehacks event

HIP-HOP ARTIST LOYLE Carner and Chelsea footballer Eniola Aluko will be in conversation with *NME* at #Lifehacks on November 23.

NME has teamed up with University of Salford and youth initiative Create Jobs to lay on the #Lifehacks event at London's Islington Metal Works.

Carner, whose debut album 'Yesterday's Gone' was nominated for this year's

Mercury Prize, and Aluko, who played for England over 100 times, will headline an afternoon of talks and activities designed to help you kick-start your career in the creative industries.

On the day, you'll also be able to connect with the *NME* team and our partners at the dedicated Hack-Space. Plus there will be free food and drink, and the event will culminate in an exclusive secret evening gig.



NME #LIFEHACKS

November 23
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Get your tickets here: NME.com/Lifehacks

Loyle Carner



NF

Michigan rapper, massive in America

You got a Number One in the US with hardly any coverage. How?

"Honestly, for me I think it's just being myself and being authentic. When people listen to music they can truly feel authenticity. There's so many people out there who feel like me and want to say the things that I have to say but maybe don't know how to say them. It's just people relating to something that's real to them."

You've spoken about being influenced by Eminem. Have you ever met him?

"No. I just started listening to him at a really young age. It's not like I related [to] or thought all the things he thought, but that was one of the first times I heard something that was super-raw... I like music that can take you to a place that you just wouldn't be, you know?"

There are hardly any collaborations on your albums. Is this intentional?

"Honestly man, right now I'm just doing my thing. I don't go out a lot, I kinda live in my own world. If something comes along that I really feel inspired by or I really wanna do, I'll do it." **Luke Morgan Britton**

NF's new album, 'Perception', is out now

Does loving myself have a limit?



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The best pop culture references in *Stranger Things 2*

Quite a few spoilers here, to be honest

L-r: Dustin (Gaten Matarazzo), Mike (Finn Wolfhard), Lucas (Caleb McLaughlin), Will (Noah Schnapp)



EPISODE ONE

MAD MAX

This episode features a new character: Max. It also borrows its title from 1979 film *Mad Max*, which stars Mel Gibson as a highway patrolman. Max's brother Billy drives a fast car, and seems like the kind of dude who would identify strongly with Gibson's character's bravado.

ST ELMO'S FIRE

Billy's look is based on Rob Lowe's character – also called Billy – in *St Elmo's Fire*.



EPISODE TWO

E.T.

In *E.T.*, the cute alien wears a ghost sheet outfit for Halloween. In *ST 2*, Eleven continues to play the outcast, underlined by her identical Halloween costume.

POLTERGEIST

In this 1982 horror film, the titular poltergeist enters the world through a TV's white noise, just as El uses a white noise channel to enter the void.



EPISODE THREE

GREMLINS

In which Billy's mogwai starts off very sweet, but gets a bit rancid when it's had a bite to eat and some late nights. The same applies to Dustin's little discovery, Dart, which goes from adorable little slug to cat-killing monster.



EPISODE FOUR

CARRIE

Eleven has been compared to Stephen King's character before, but in this episode her telekinetic tantrum is closer than ever to the way Carrie loses control of her powers. The scene where she confronts Hopper about his rules – in which she mentally lobs a book at him and breaks all the hut's windows – recalls Carrie throwing sharp objects at her oppressive mother, before unwittingly destroying her own house.



EPISODE FIVE

THE GOONIES

Joyce Byers' new partner, Bob – played by *Lord Of The Rings* star Sean Astin – offered invaluable help during the crusade to fix Will. In this scene, Bob works out where Will's drawing fits in the map he's drawn, and says that "X marks the spot" – a reference to his treasure hunting role in *The Goonies* as a child.



EPISODE SIX

STAND BY ME

Steve and Dustin form a formidable duo throughout *ST 2*, particularly when they're trying to catch the escaped monster, Dart. In the woods, they walk on a train track in an obvious nod to the film adaptation of Stephen King's 'The Body', *Stand By Me*.



EPISODE SEVEN

THE WARRIORS

Stranger Things 2's most divisive episode saw the show turn its focus away from Hawkins and to Eleven's adventures with fellow Hawkins lab prisoner Kali, AKA Eight. She joins Kali's *Warriors*-like gang to avenge some of the wrongs they endured at the lab.



EPISODE EIGHT

JURASSIC PARK

In both *Jurassic Park* and *Stranger Things 2*, someone must make their way through a dark facility to get the power back up. In *Jurassic Park* that character is Muldoon; in *Stranger Things 2*, it's Hopper. They use exactly the same line: "Where are the breakers?"



EPISODE NINE

THE EXORCIST

When Joyce is trying to get rid of the monster inside Will, he picks her up and chokes her – just like Regan beats up her mother in *The Exorcist*.

***Stranger Things 2* is on Netflix now**

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FALSE ADVERTISING

Who: Raucous rock trio.
Sounds like: If Pearl Jam tried their hand at some slacker rock, False Advertising's delightful new EP 'I Would Be So Much Happier If I Just Stopped Caring' might be the result.
For fans of: Demob Happy, Garbage
Best track: 'Hey You'

BUGZY MALONE

Who: The North's undisputed grime king right now.
Sounds like: Bugzy's watchful eye provides him with inspiration for one of the nation's sharpest lyricists. Plus he's literally the first artist Noel has ever let sample Oasis' 'Wonderwall' in 22 years.
For fans of: Kano, Loyle Carner
Best track: 'Memory Lane'

Magnificent new music from Manchester

It's a city that keeps on giving, and giving, and giving

LAYFULLSTOP

Who: Brummie-born but Manchester-based R&B starlet.
Sounds like: Silky-smooth, '90s-tinged R&B that's stuffed with pop elements and propelled by her singing/rapping hybrid vocals. A jazzy delight.
For fans of: Erykah Badu, Rihanna
Best track: 'Crown City'

PALE WAVES

Who: Indie-pop four-piece signed to Dirty Hit.
Sounds like: The 1975 on a sugar overload. Delightfully constructed pop bangers that'll be dominating indie nights up and down the country soon.
For fans of: The 1975, The Cure
Best track: 'Television Romance'

IAMDDB

Who: Chorlton-based musician who's got the city all in a tizz.
Sounds like: Blending jazzy beats and hard-hitting flows, IAMDDB strikes the balance between party bangers and introspective ballads. The 21-year-old is like little that has come before.
For fans of: Little Simz, ABRA
Best track: 'Shade'



NME AND ZIG-ZAG PRESENT CINE JAM MANCHESTER

Come see 24 Hour Party People in Manchester

Then dance your socks off to some indie hits

On Tuesday December 12, NME and Zig-Zag present CineJam will take over the Manchester venue Band on the Wall for an evening of music and film.

There'll be a screening of Michael Winterbottom-directed cult film *24 Hour Party People*, starring Steve Coogan as Manchester music legend Tony Wilson.

This will be followed by live performances from ones-to-watch False Advertising and local art-pop heroes Everything Everything. It's gonna be mega.

To win tickets, go here: NME.com/win

Frank in the Samsung Hypercube



NME PROMOTION

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We've got three wicked Samsung bundles to give away: a Note8 handset, Frank Carter & The Rattlesnakes tour tickets and an exclusive print designed by Frank himself

IF YOU SPOTTED THE Samsung Hypercube at festivals this summer you may have been one of the thousands of punters who created their own 360° performance – but if you didn't get a chance to star in your very own music video experience, worry not!

Samsung has teamed up with rockers Frank Carter & The Rattlesnakes to launch



an electric new music video for their single 'Spray Paint Love', which is filmed in the breathtaking Samsung Hypercube and gives those who missed the cube

earlier this year a chance to experience it.

To celebrate the collaboration, *NME* is giving away three Samsung prize bundles. Each bundle includes a new Galaxy Note8 handset – with its Quad HD+ screen it's the perfect way to watch the new video. Each winner will also receive a pair of tickets to a date on the latest Frank Carter & The Rattlesnakes UK December tour, a piece of original artwork specially created by Frank Carter using the Note8 handset, and a signed copy of The Rattlesnakes' latest album, 'Modern Ruin'.

To be in with a chance of winning, go to NME.com/win

The Rattlesnakes' tour dates

DECEMBER

Fri 1 O2 Academy, Bristol.
Sat 2 O2 Institute, Birmingham.
Sun 3 O2 Ritz, Manchester.
Tue 5 O2 ABC, Glasgow.
Wed 6 Rock City, Nottingham.
Thu 7 UEA, Norwich.
Fri 8 O2 Academy Brixton, London

SAMSUNG x FRANK CARTER & the rattlesnakes

MINI INTERVIEW



JAMIE BELL
Star of new thriller *6 Days*

Can you explain the real-life story behind the film?

"In 1980, in London, there was a siege on the Iranian embassy. It's always been a moment in British history that I've been fascinated with because since then, I don't think we've ever had something like that in this country. Especially at the time, it was extraordinary to have a counter-terrorism group going to work on the streets of London. It was just unheard of."

How does the film tell that story?

"It's told from the perspective of three people. Firstly, the chief negotiator [Mark Strong]. Then there's the leader [Jamie Bell] of the SAS team. And finally Kate Adie [Abbie Cornish], who was the news reporter. You've seen the images of the men abseiling down this pristine white building, but you've never been inside the building. This movie gives you that opportunity."

How did you prepare?

"We did a week's worth of training – weapons training, running scenarios. They'd build a mock-up of a building and we'd have to run through it and clear it. There'd be people in there shooting back at us with blank rounds... They'd smoke it up so we couldn't see anything. It was mental! It was like being inside a video game."

6 Days is on Netflix now

INTERVIEW: LARRY BARTLETT. PHOTOS: REX

ON THE RECORD

BIG OPINIONS. NO FILTER.



THIS WEEK

Bikini Kill's message of female empowerment is more important now than ever

WHEN MOST OLD-SCHOOL bands reunite, they do it with pomp, pyro and a reality television show. Not so Bikini Kill, who casually regrouped for the first time in 20 years last week to play just one song at a book launch party in New York. One of the greatest political bands of the 20th century, Bikini Kill spearheaded the riot grrrl movement of the 1990s, a third-wave feminist dream who sang – or rather shouted from the very depths of their souls – songs about sisterhood, solidarity, rape, assault and abuse. These were songs that sought to regain women's power and ownership of their own bodies. These were

important songs, songs which had a powerful message but were also really f**king banging. The very best kind of songs, you might say.

Battling against the macho hard rock scene, or "beergutboyrock" as the band's incendiary frontwoman Kathleen Hanna called it, Bikini Kill wanted to make women feel safe at gigs, and called for female crowd members to come to the front of their shows

"These songs were important, but also really fking banging"**

Kathleen Hanna and Bikini Kill in the 1990s



while the men were instructed to hang at the back. Their aim was to flip the script of punk and hardcore, which had become butch and exclusive, pushing out women with ultra-violent gigs and a blokey 'girls aren't welcome' attitude.

Though they released their final album, 'Reject All American', in 1996, the band's message seems more important now than ever. In the wake of assault claims against men in the entertainment industry, politics and basically everywhere else where there are guys unable to act like decent people, Bikini Kill's strident call to arms empowered the band and their fans, showing that not only would they refuse to tolerate harassment and domestic abuse, but they would fight it

with fury, rage and some of the best punk songs since X-Ray Spex's Poly Styrene first picked up the mic and screamed about the dangers of consumerism. "I was bringing performance art into punk music, while talking about feminism and violence against women," Hanna told the *Guardian* last year. "A big part of it was writing to kids who were having a hard time and didn't have anyone to turn to." Reaching out to people who felt alone and abandoned, Hanna and her band were doing something that politicians and the mainstream media weren't. Over two decades down the line and it's as if things have hardly changed. Back in 1992, Bikini Kill called for 'Revolution Girl Style Now!'; in 2017 it doesn't look any closer.

@leoniemaycooper

PHOTOS: GETTY IMAGES, REX FEATURES

Last W33K IN NUMBERS



1

Times Dizzee said "motherf**ker" on a pre-watershed BBC show, the Rascal.



\$5,500

Current top bid in the charity auction to buy Beyoncé's Formation tour hat. Worth it.



£5.1m

Amount Bono invested in a Lithuanian mall to avoid tax. Where the streets have no shame.



6

Names Sean Combs has had. Diddy. P Diddy. Puff Daddy. Puffy. Puff. And now: Brother Love.



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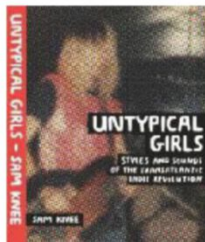
Check mate

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£45 *cheapmonday.com*



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Girls to the front

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Feet first

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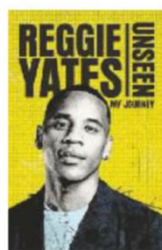
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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Christchurch

"The New Forest is like nowhere else in the world"

GEORGE OKOYE >

25, fashion designer

Listening to:

TOTO

Africa

"Everyone smiles when it comes on in a bar."

Wearing: Boohoo jacket, Ages Apparel T-shirt and hat, Primark jeans, Puma trainers.

Best thing about

Christchurch: "The Thomas Tripp pub is great for live music."



< MAX MUELHAUS-HOBBAY

19, student

Listening to:

SABA

Photosynthesis

"The beat and the flow go together really well."

Wearing: Vintage jacket and shirt, Weekday jeans, Vans trainers.

Best thing about

Christchurch: "I'd definitely recommend the Christchurch Festival of Music and Dance."



< ALYSSA RUSH

23, YouTuber

Listening to:

COLDPLAY & BIG SEAN
Miracles (Someone Special)

"It's motivational and gets me hyped up in the mornings."

Wearing: H&M shirt and trousers, Dr Martens boots.

Best thing about

Christchurch: "The New Forest is like nowhere else in the world."

CATHLEEN VOYSEY >

24, photographer

Listening to:

LITTLE BIG

Hateful Love

"It's a really unusual genre called funeral rave – really good to workout too."

Wearing: Vintage jacket, shorts and belt, Miss Selfridge leotard.

Best thing about

Christchurch: "The buskers in the town centre are always really cool."



PHOTOS: KIMBERLEY EDWARDS

PRINCESS NOKIA



"Kicking ass is liter"



PHOTOGRAPHED BY MATT SALACUSE





ally all I care about"

Princess Nokia is the New York rapper whose feminist podcasts, visceral live shows and debut album '1992 Deluxe' have made her a very modern pop icon. "I cry onstage, I bleed onstage, I hit myself onstage," she tells Joe Madden. "Anything goes"



DESTINY FRASQUERI is getting ill. Not in the '80s hip-hop sense – more in the 'Feel my forehead, I'm hot, right?' sense. She's

arrived at this Bronx photo studio in an influenza daze, clutching a carton of steaming chowder that she's laced with hot sauce in an attempt to exorcise her fever. Her voice is a cracked near-whisper and she has the fragile demeanour of somebody who'd far sooner be convalescing under a familiar quilt.

Frasqueri isn't the type to let sudden, calamitous flu get in the way of plans, however. Fresh from the salon with a deep-green 'do, she commandeers a mirror and sits herself down in a corner of the studio to apply her make-up for the shoot. "I don't have a make-up artist and I don't need a stylist," she croaks. "All of this is still strictly a DIY thing. I'm at a mainstream level now in terms of the attention I'm getting, but I haven't gone mainstream."

Frasqueri first caught ears with 2014's 'Metallic Butterfly' – released under the name Wavy Spice – an eccentric electro-soul mixtape that

found her oscillating between singing, rapping and beat-poet proselytising. Next came 2015's 'Honeysuckle' – released under the name Destiny – a straightforwardly nostalgic collection of fun, feminist disco-funk.

Then, in 2016, Frasqueri reinvented herself yet again to become Princess Nokia (a name inspired by the only phone brand available to her income bracket) and jettisoned her soul and electronica influences in favour of tough hip-hop purism. '1992', Princess Nokia's debut mixtape, was self-released in September 2016 to instant buzz and acclaim. Recognising a sure thing when they hear it, Rough Trade have just reissued a heavily expanded version as '1992 Deluxe', and it's one of the year's must-hears: a Technicolor blast of gleeful riot-grrrrl rap that slaps your head one moment, breaks your heart the next.

"Everything really came together on '1992'," says Frasqueri, eyeshadow brush ablur, her voice a little less broken with every chowder-sip. "That isn't to dismiss my earlier



works – they were great – but when I focused myself on hip-hop everything just clicked. I was writing five hours a day, five days a week, and it was the funnest thing in the world.”

Frasqueri first realised that ‘1992’ was a becoming a Big Deal during her debut European tour. “I’d released ‘1992’ independently just three weeks earlier, and all of the shows were already sold out, and all the crowds knew every word to every song. It was special. I’ll never forget it.

“Thing is, I’ve never been trying to ‘make it’, per se. I guess I have a peculiar view of my art and its place in the world. I was already being recognised and celebrated for my work – and that’s all any artist wants. I wasn’t ‘big’ by any means, but I was playing shows, making OK money, I didn’t have to work and so I could concentrate on my art. So when ‘1992’ started becoming really successful, I tried to keep it all about the art, and just enjoy the fact that I’d made a really great body of music. Kicking ass is literally all I care about: put on a good show, drink a good beer, smoke a good spliff, turn people on, leave at the end of the f**king night. That’s it, y’know?”

“I want young girls to mosh together; hold hands, take off their bras and just be so liberated on real punk-rock st.”**

Titled after the year Frasqueri was born, ‘1992’ is largely inspired by her intense and bittersweet nostalgia for the ‘90s New York of her childhood. “I try not to be overly nostalgic, and I don’t use nostalgia to be kitschy. But it’s where all my most fundamental thoughts and ideas come from. I’m the classic New York kid, y’know? I’m matzo ball soup, I’m Katz’s Deli, I’m smoking weed at 4am in Washington Square Park, I’m passed out outside a rave in a pool of my own vomit – that’s me, that’s how I grew up. I mean, I’m no longer that person any more. Maybe a *little* bit.”

Frasqueri pauses her make-up and drifts away as reminiscence takes hold. “It’s everything you see here as a kid: the nightlife, the drag queens, the prostitutes, the skaters, the old women on the Upper East Side with little dogs under their arm. Everything has character here; it has an essence, it has a vibe.”

As the vivid memory-cataloguing of ‘1992’ makes clear, Frasqueri constantly bounced between the city’s subcultures as a kid. And for all her current hip-hop trappings, she remains a skittishly eclectic consumer of everything from moshpits to comics.

“Oh, I never fit in anywhere,” she shrugs. “I’m a loner. I don’t even have many friends. And I accept that. I enjoy what I enjoy, and yeah, sometimes I’m a skater, sometimes I’m a goth kid, I’m a raver, I’m a hippy, I’m a theatre nerd. I’m a weird kid. I’ve got so many personalities eatin’ me up inside. And I think that’s the basis of the music and

my whole identity: not caring about not fitting in, y’know? When I was a kid, the coolest thing to me was being a Bowie kid. I’d see all these non-binary glam-rock kids – and I was like, *I get that*. The not fitting in. I mean, I’ve always been really rock’n’roll – that whole ‘balls out, middle fingers up’ thing – but you don’t have to look a certain way to fit a certain subculture. Whatever moves your heart is whatever moves your heart, right?”

Frasqueri’s lairy rock’n’roll side fully manifests itself during live shows. “I’m influenced by TLC, MC Lyte, Queen Latifah, but I’m also punk, and I’ll play Korn and Slipknot during my sets. I spit out beer at people, I smoke weed, I show my butt. I’m smelly and my armpits are unshaven and my make-up’s all ruined – but that’s a part of the beauty. It’s messy. It’s kind of real, alternative, emo hip-hop. I show people how I feel; I cry onstage, I bleed onstage, I hit myself onstage, I get people up onstage. Anything goes.”

These inclusive-but-anarchic performances have been a half a lifetime in the making. “When I was young, all I wanted was to have a show where young girls could mosh together and hold hands and take off their bras and just be so liberated on some real punk-rock s**t. I want girls to feel free; I want them to feel like they’re empowered, liberated feminists.

“There’s been an entire sisterhood cultivate itself around my music, at my shows all around the world, and it’s been really emotional for me,” she continues. “I had this one show in Dubai, and I stop a girl to say hi, and she starts crying, and I’m like, ‘Why are you crying?’ and she says, ‘You can say the things I’m not allowed to say. You can say things that my family would be really disappointed to hear from me. And it’s not that these things are wrong, it’s just they’re not accepted.’”

The Empire State strikes back

Rugged NY hip-hop is making a comeback. Nokia aside, here’s who to watch



WESTSIDE GUNN

Jason ‘Sleaford Mods’ Williamson named this MC’s ‘FLYGOD’ his top album of 2016. Its chilly update of the Wu sound is a thing of vicious beauty.

Key track:

‘Summerslam 88’



KA

A favourite of Run The Jewels’ El-P, Ka has enjoyed a late-career renaissance thanks to a triptych of acclaimed albums. Philosophical street-rap for grown-ups.

Key track:

‘30 Keys’



DONMONIQUE

She’s been compared to Lil’ Kim, but DonMonique is updating scowling golden-age rap for the 2010s. Expect a new volume of her ‘Thirst Trap’ mixtape series soon.

Key track:

‘Selfish’



Is she opening an avenue into hip-hop for women who might otherwise feel alienated from the genre, given its current propensity for grimly casual misogyny? “I do feel like I’ve helped bring certain women back into hip-hop, but I don’t allow misogyny or sexism to lower my perception of hip-hop. Because hip-hop is a beautiful thing. And there are still many wonderful people who I’ve met within that world, and so I don’t want to put hip-hop down. Sure, there are some things that I don’t agree with within hip-hop, and there are some things that I don’t relate to or would ever associate myself with – but I won’t talk bad about it.”

Given Frasier’s assertion that she rarely fits in anywhere, does she feel a part of the hip-hop scene? Again, she pauses her make-up – this time to shoot me a look that suggests she’s mystified I’d even ask. “Yeah I’m part of it! To say that I’m not would negate my accomplishments and the recognition that I’ve had. I mean, I make ‘classic’ hip-hop, and yet it broke Top 10 charts. I got nominated for XXL magazine’s Freshman Class 2017. This is my first hip-hop project, but the fact that I’ve been so successful within the first year – just one year of putting this music out...” She’s a little exasperated, and I’m regretting my question.

“I’m very much a part of hip-hop. In fact I *am* hip-hop. I’m *classic* hip-hop, I’m *old* hip-hop – albeit with new-skool flow, identity and relatability mixed in. I’m as a part of that world as anybody else – sometimes even more so.”

Beyond being a killer rapper with a hot mixtape and revelatory live show, Frasier is also evolving into a bona fide feminist figurehead. In a world increasingly antagonistic to women, to people of colour, and to women of colour especially, Princess Nokia – a liberal, Afro-Nuyorican, sex-positive, two-fisted tomboy hip-hopper – is a sociopolitical lightning rod just by dint of her existence. You can only imagine what the average Trump fan would make of her.

It’s a role she’d already been acclimatising to through her *Smart Girl Radio* podcast series – with its serene doses of spirituality, self-help and feminist empowerment – and is now embracing full-on as Princess Nokia. “I do talk to young girls. I’m honest and comedic with them, but I also try to keep our conversations intelligent and intellectually stimulating. I want them to feel empowered and that they can relate to me, but at the same time I don’t present myself as ‘perfect’, or as *the* standard to aspire to – like they’re doing it all wrong and I’ve got it



Princess Nokia's illest rhymes

Knockout blow after knockout blow

'DESTINY' (2016)
Composed when she was still a teenager, this is an origin story told over shimmering keys.
Coldest line: “Boss-ass b***h no time for the tears / Matter fact get your money up – I’m balling”

'TOMBOY' (2017)
On which Nokia celebrates women with otherworldly words, woozy rhythms and staccato percussion.
Coldest line: “Mermaids of the ocean / We are followers of the sun and women of magic / We are witches”

'BART SIMPSON' (2017)
A languid track, all brittle beats and apathetic lines.
Coldest line: “I really like Marvel ‘cos characters look just like me / And women don’t have roles that make them look too sexually”

“I’m a skater, sometimes I’m a goth kid, I’m a raver, I’m a hippy, I’m a theatre nerd. I’m a weird kid. I’ve got so many personalities eatin’ me up inside”

figured out. I’ll tell them, ‘I’m just as f***ked up as you, but I’ve had more time to try to figure it all out, so let me show you what I’ve figured out so far that has helped me in my life.’”

Some of these girls doubtless feel inspired to open up to Frasier due to ‘1992’'s darker, more cathartic moments: tracks such as ‘Goth Kid’ and ‘Bart Simpson’, which touch upon the harsh loneliness of Frasier’s teenage years, when the death of her mother and grandmother led to her being placed with an abusive foster mother. “There [are] a lot of

neuroses and a lot of adolescent aches on ‘1992,’” says Frasier, eyes locked on her lip pencil application. “My soul is really heavy, but I can seem so optimistic

and sweet, like (*squeaky voice*) ‘I s***t glitter!’ People didn’t really get that I was a troubled kid, that I was dealing with severe amounts of trauma. People haven’t been so compassionate to me in my life. I may seem optimistic, but I can be feeling so dark inside. I feel so much pain.”

Her make-up finally complete, Frasier rises, pulls her oversized Adidas sweatshirt back on and checks herself in the mirror. Destiny Frasier has left the building; Princess Nokia is ready for her close-up. “I try not to take things too seriously,” she asserts, shaking off the momentary drift into darkness. “Take things too seriously and you get insecure, and then you lose the magic. I’ve gotten successful by being a half-assed skate rat. Main thing is: I like me, I’m cool. My heart is good. That’s all that matters, I think.”

NME



nmemagazine 1min



@plazadeaubrey

Insta karma 🕊️💖

Aubrey Plaza stars as an unhinged Instagrammer in Ingrid Goes West. Leonie Cooper meets the queen of indie comedy IRL



Write a message...



T'S HARD NOT TO LIKE Aubrey Plaza. Even Millie Bobby Brown (AKA *Stranger Things*' Eleven), who we bump into by the lifts after our interview in a London hotel, enthusiastically introduces herself when she realises who she's stood next to. After years of sardonic, snarky roles in *Parks And Recreation*, *Scott Pilgrim vs The World* and *Dirty Grandpa*, Plaza has now graduated to leading lady status – but with her own idiosyncratic twist. In dark new indie comedy *Ingrid Goes West*, she plays the troubled Ingrid, who stalks and befriends Instagram celebrity and LA hippy-ster Elizabeth Olsen with disastrous results. We spoke to Aubrey about fake cocaine, Father John Misty and one of her most challenging roles to date – voicing an incontinent cat.

Ingrid is a troubled woman who does some extreme things – but she's still very likeable. How did you go about creating this very human character?

"I never thought about making her likeable, but I remember when I read the script for the first time, I felt like, 'I don't want to play a character that is just "crazy". I want to really dissect her actions and analyse her behaviour and find out why she's doing the things she's doing.' When I started exploring that, you realise all these things come from a place of deep insecurities and things that we all struggle with. It's just that some people can't control themselves as much as other people."

Parts And Rec

Aubrey Plaza's key roles to date



SCOTT PILGRIM VS THE WORLD (2010)

Plays: Julie Powers

Who: The snarky party girl in Edgar Wright's oddball comedy.

Words of wisdom: "They're called jobs, something a f**kball like you wouldn't know anything about."

Did the movie make you re-evaluate anything about LA culture?

"I think the movie digs at California and LA culture but I think in some ways it's a celebration of it also. The writer and the director [Matt Spicer] are very much into those things – [writer] David Branson Smith lives in Venice [Beach] and his wife is an Instagram influencer – they're into it! They're not trying to totally make fun of it. They are but they aren't."

There's a scene in *Ingrid Goes West* where you take cocaine at a bar in the Joshua Tree desert – what are you really snorting?

"Sometimes they use B12 powder but I don't think they do that anymore because I guess B12 powder actually gives you an energy bump of some kind. So I think we got the boring stuff, which is just glucose powder. I was just horrifying everybody because I was doing such a huge amount. I did a mound of it. People were like, 'You're doing too much!' I was like, 'But it's funnier if I do!'"

You're quite active on social media – did the film make you look at it in a different way?

"I have been on Twitter for a long time – I've always felt really complicated about social media, I've always been wary of it. Last year I made a whole thing about getting off Twitter because I was so disgusted by the negative hate vibes on there. Then I got on again."

You have the best Twitter name: @evilhag. What's the story?

"I started on Twitter before I was an actor – I never thought in my life I would be in an interview in London discussing my @evilhag handle! It was probably a drunk decision I made when I was 20 or something. I had a comedy blog around about that time where I would write from the point of view of an old sea hag witch, who lived in a cave and had a blog."



PARKS AND RECREATION (2009-2015)

Plays: April Ludgate

Who: The greatest office assistant of all time. Likes Satan.

Words of wisdom: "I want to make out with him and chew his eyebrows off."

Where is she now?

"She's still lurking down there now. She kills snakes. She's a huge anti-Trump activist."

A few years ago you starred in the music video for Father John Misty's intense 'Hollywood Forever Cemetery Sings' video – how did that come about?

"That is one of the things I'm most proud of and I feel like no one knows that I did it! I met Josh Tillman [Father John] at a Canadian Thanksgiving dinner in Laurel Canyon; he was this funny, weird guy and we hit it off. The idea of the video sounded insane. He was speaking my language, he said he wanted me to break down on camera and go to a really dark place. I hadn't had that opportunity in

"I've been on Twitter for a long time. I've always been wary of it"

anything I was doing, because people were just throwing these deadpan sarcastic comedy roles at me all the time and I was really interested in doing more than that. I tried to get him to be in *Ingrid Goes West* – I'll get him one day..."

One of your strangest roles was voicing celeb animal Grumpy Cat in the 2014 film *Grumpy Cat's Worst Christmas Ever...*

"I did months of preparation for that role. On all fours. On my hind legs. I s**t in a bunch of sandboxes..."

Did you get to meet the real Grumpy Cat?

"Oh yeah. Grumpy cannot control her urination so she peed on me a bunch."

NME

***Ingrid Goes West* is in cinemas November 17**



LEGION (2017-)

Plays: Lenny Busker

Who: A gender-fluid psych hospital patient in Marvel's latest TV show – inspired by Bowie.

Words of wisdom: "You got what the kids these days call 'moxie'."



Cillian Murphy
as Tommy Shelby

MURPHY'S LAW

As the fourth season of *Peaky Blinders* hits screens, Olly Richards spoke to star Cillian Murphy and creator Steven Knight about the things that make the gritty British gangster epic essential viewing

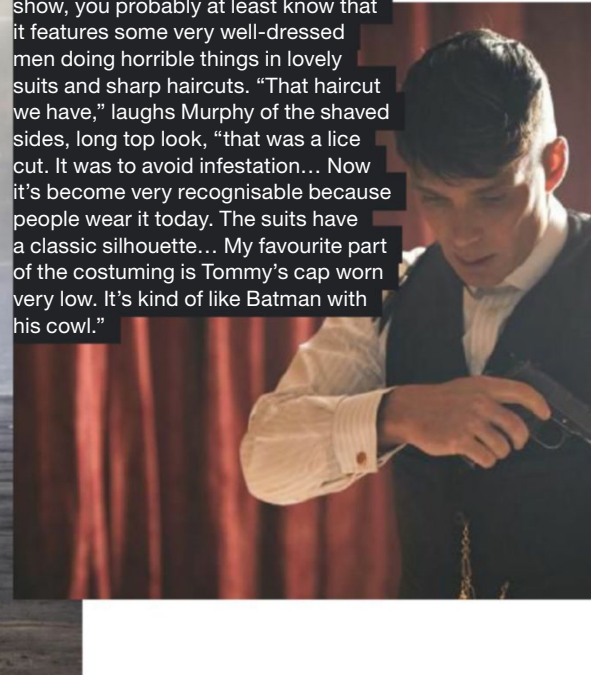


Helen McCrory
as Polly Gray

ON MAKING BIRMINGHAM LOOK COOL

The first thing you notice about the show is that it looks like nothing else on British TV. Shot mainly in Liverpool and Manchester, but set in Birmingham shortly after World War I, *Peaky Blinders* doesn't go for grit and grimness, but shoots for a sort of sooty glamour. It looks like an HBO flagship on a BBC budget. "Americans seem happy to take something that happens on the streets [where they live] and turn it into mythology, where the British don't," says Knight. Adds Murphy, "We wanted to create this [place] that's a world of working-class people, but that doesn't mean it can't be glamorous. We wanted to get in the ring with those big shows and compete on a much smaller budget."

ON MAKING ANTI-LICE HAIRCUTS POPULAR



If you know nothing else about the show, you probably at least know that it features some very well-dressed men doing horrible things in lovely suits and sharp haircuts. "That haircut we have," laughs Murphy of the shaved sides, long top look, "that was a lice cut. It was to avoid infestation... Now it's become very recognisable because people wear it today. The suits have a classic silhouette... My favourite part of the costuming is Tommy's cap worn very low. It's kind of like Batman with his cowl."

ON FIGHTING LIKE YOU MEAN IT

It's a rare episode of *Peaky Blinders* that doesn't feature someone getting beaten to mush or rendered extremely leaky by a hail of bullets. "The fights aren't choreographed to make us look like amazing martial arts guys," says Murphy. "They're ugly and bloody and nasty. There are consequences to them. People get f**ked up by them." As the show's gone on and the stakes have risen, the fights have become more brutal. The first episode of series four features some particularly nasty business with a butcher's hook.



Tom Hardy as
Alfie Solomons

ON HOLLYWOOD GUEST STARS

The main cast of *Peaky Blinders* isn't wanting for big names – Cillian Murphy and Helen McCrory, to name two – but its guest star game is exceptional. In previous series we've seen Sam Neill as a Northern Irish detective with a wandering accent, Paddy Considine as a dodgy priest and Tom Hardy (who appears again this season) as the highly eccentric leader of a Jewish gang. Season four is invaded by *Game Of Thrones*' Aiden Gillen as hard-as-nails gypsy Aberama Gold, described by Knight as "the man you go to when you're in trouble", and Oscar-winner Adrien Brody as Luca Changretta, a Mafia don who's come all the way from New York to Birmingham to kill the whole Shelby clan. "He's a whole different level of nemesis," says Murphy. "You get actors of that calibre wanting to come and play because the writing's so good... You can't just parachute in 'celebrities'. They have to be the perfect choice."

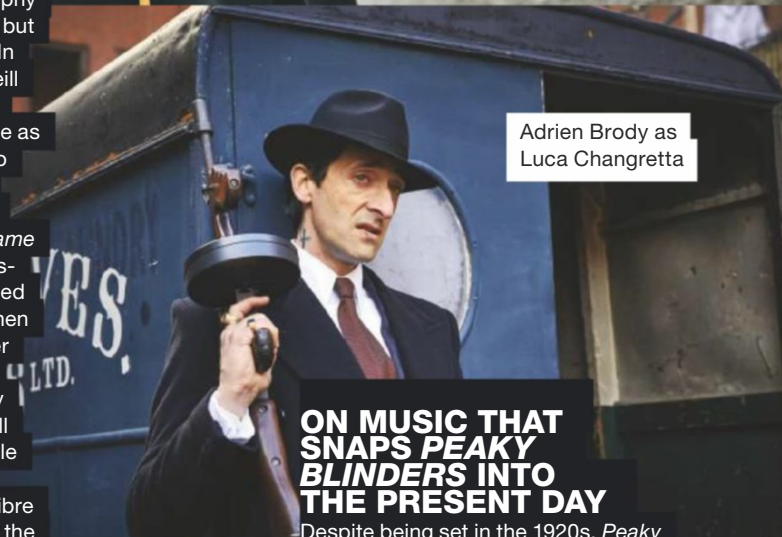
The wisdom of Tommy Shelby

Cillian Murphy's character is philosophical (and hard as nails)

"All religion is a foolish answer to a foolish question."

"Whisky's good proofing water. Tells you who's real and who isn't."

"Everyone's a whore, Grace. We just sell different parts of ourselves."



Adrien Brody as
Luca Changretta

ON MUSIC THAT SNAPS PEAKY BLINDERS INTO THE PRESENT DAY

Despite being set in the 1920s, *Peaky Blinders* features modern music, using artists such as Radiohead, PJ Harvey and David Bowie to highly atmospheric effect. "I'm a bit of a music geek," says Murphy. "When PJ Harvey worked on series with [producer] Flood and they created this amazing, beautiful score, that was a highlight. And she did a cover of 'Red Right Hand' [the show's theme by Nick Cave & The Bad Seeds], which was incredibly special... It's been kind of pinch-yourself stuff." Even if you never watch it, you should buy the soundtrack. But you should absolutely be watching it. **NME**

Aidan Gillen
as Aberama
Gold



Peaky Blinders returns to BBC Two on November 15



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THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks And when to drop them

BEST FOR GETTING YOUR GROOVE ON

FRANK CARTER

Spray Paint Love

Punk icon FC channels 'AM'-era Arctic Monkeys on this heavy, sultry guitar banger.

BEST FOR 2AM IN THE CLUB

GORILLAZ

Garage Palace

Little Simz offers up her fast and furious flow on this trance-driven rush of beats and synths from Damon and co.

BEST FOR MAKING POLITICAL STATEMENTS

KHRUANGBIN

Maria Tambiën

Not every sassy vintage funk tune celebrates Iran's lost female artists, but then not every band are Texan titans Khruangbin.

BEST FOR BOUNCING AROUND

NERD FEAT. RIHANNA

Lemon

Pharrell's legendary NERD return with a rapping Rihanna in tow. Incendiary and utterly brilliant.

BEST FOR THE STRAIGHT- THROUGH CREW

YUNGEN

All Night

South London rapper Yungen does a sleek kinda-slow jam with a sweet tropical house vibe.

BEST FOR GETTING FESTIVE

PALE WAVES

New Year's Eve

The Manchester quartet return with a seasonal, introspective anthem that'll be on repeat until 2018 hits – at least.

BEST FOR DREAMING OF SUMMER

SUNFLOWER BEAN

I Was A Fool

Warm, sunny days are a long way away, but this hazy indie tune is as close as you'll get to T-shirt weather for months. Enjoy it.

BEST FOR GETTING OUT THE STATIONERY

**NOEL GALLAGHER'S
HIGH FLYING BIRDS**

*She Taught Me How
To Fly*

As debuted on *Later... with Jools Holland*, complete with a woman 'playing' the scissors. Whatever next, a pencil sharpener?

BEST FOR GETTING WILD

YOUNG FATHERS

Lord

"You can't dance to it," say the Mercury Prize-winning Scots rap group of their new alt-gospel-techno tune.

BEST FOR TRANS- ATLANTIC RELATIONS

SKEPTA

Ghost Ride

Skepta's surprise EP 'Vicious' features this spooky, moody classic, complete with verses from Stateside pals A\$AP Rocky and A\$AP Nast.

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MUSIC

Angel delight

US folk singer-songwriter Angel Olsen's collection of unreleased material, B-sides and rarities is a gorgeous thing indeed

ANGEL OLSEN

Phases



INTIMATE ACOUSTIC LOVELY

A YEAR DOWN the line from the release of her spectacular third album 'My Woman', singular songwriter Angel Olsen is staving off her legions of new fans with a collection of unreleased material and rarities made since the release of her debut EP, 2010's 'Strange Cacti'. 'Phases' is a gentle but solid thing, a quiet record that speaks loudly and encompasses the past 80 years of music, from the 1930s Americana of the Carter Family and 1950s doo-wop through to 1960s Laurel Canyon singer-songwriterism, 1970s outlaw country and early 2000s anti-folk. Like Cat Power before her, the North Carolina-based Olsen's take on folk music is intensely intimate and there are moments on 'Phases' where you feel like it's just the two of you alone in a room as she croons the timeless, stripped back likes of 'For You', 'May As Well' and a hushed cover of Bruce Springsteen's 1987 'Tougher Than The Rest', accompanied only by acoustic guitar, perfectly suited to the Boss's heartland rocking melancholy. It's this same sadness that Lana Del Rey channels, but stripped of the Hollywood gloss and directed by an eager media studies student instead of David Lynch. Another cover, 'Endless Road' – which originally featured on classic US western show *Bonanza* – is the perfect fit for Olsen's otherworldly, vintage vocal, making for a stunning

two minutes of lonesome fireside balladry that's neither camp nor overly cowboy-ish. 'Fly On Your Wall' – a slow-burning delight with the beefier addition of meditative drums and a graceful touch of Leonard Cohen's phrasing – is the most recent track here, originally contributed to anti-Trump

fundraising record 'Our First 100 Days' at the start of 2017.

The pace picks up for 'California', a perky Joni Mitchell-style offering that shuffles with a summery lilt while 'Sweet Dreams' grooves along like a steamy garage-rock classic. But those aside, 'Phases' is a deeply autumnal album, perfectly for listening to while strolling down dimly lit side streets with crisp leaves underfoot. **Leonie Cooper**



FOR FANS OF



LANA DEL REY



CAT POWER

Lean, mean rapping machine

The prolific Swedish rapper's tales of prescription drugs and bad parties edge ever closer towards pop

YUNG LEAN

Stranger



EXCESS COMEDOWNS HITS

STRANGE & TRUE

Yung Lean's distinctive vocal can be heard just briefly in the second chorus of Frank Ocean's 'Self Control', a song from last year's 'Blonde' album.

SEVERAL OF 2017's hip-hop chart breakthroughs have one thing in common: they're sad, despairing and desolate. Take Post Malone's 'Rockstar', Lil Uzi Vert's 'XO Tour Llif3' or Future's 'Mask Off'. All three coat big hooks in tales of bleak, nihilistic excess. This isn't a new trend

by any stretch. In fact, Yung Lean was already mastering the same subjects aged 16.

In 2012, the Swedish rapper – real name Jonatan Leandoer Håstad – made apathy and despondency his winning formula. Breakthrough viral track 'Ginseng Strip 2002' is a nostalgia-laced tale of STIs and opiates that kickstarted Lean's Sad Boy movement (the name given to his Stockholm crew and bucket hat-wearing fans). Since then, Håstad has steered his codeine-soaked songs in the direction of pop. Referring to himself in the third person, he

told *NME* in 2016, "Lean could be on some Sid Vicious punk s**t one day, and then on some heartbroken Justin Timberlake / Nelly Furtado s**t."

'Stranger' doesn't go full Timberlake, but he's getting there. 'Red Bottom Sky' is a sparse tale of tragedy, while the pent-up and riled beat for 'Skimask' could easily be

mistaken for a Weeknd hit.

But Yung Lean still lacks quality control. The middle bulk of 'Stranger' can feel like being suspended in ice, experiencing a never-ending comedown. All loose keys and vague, drug-fuelled boasts, he rarely finds a hook to match the likes of 'Rockstar' or 'Mask Off'. There's one big exception: 'Agony' is a gorgeously honest song, starved of the default sheen that lets down a lot of 'Stranger'. Over a meditative piano loop, Håstad sings, "When I'm afraid I lose my mind / It's fine, it happens all the time".

'Agony' highlights the difference between Yung Lean and his more chart-glued contemporaries. While their songs are catch-all anthems of overindulgence, his stories feel real and personal. In 2016, his former manager died in a car crash, and he checked into a mental hospital. Tragedy surrounds Yung Lean's work, and 'Stranger's' best moments find him channelling turmoil into something cathartic.

Jamie Milton



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FILM

Playing with fire

A solid tale of small-town heroism

ONLY THE BRAVE

12A Josh Brolin, Miles Teller, Jeff Bridges



FIRE FIREFIGHTERS CLICHES

THE WORDS "BASED ON a true story" are doing a lot of heavy lifting in this firefighter drama. On its own merits, *Only The Brave* is a solid, extremely well cast story of small-town heroism, without much to make it more than 'watchable'. It's the sort of film you might very happily watch on a plane, or when you happened upon it while flicking through the channels on a Sunday night, but it doesn't offer a lot to send you running for the cinema. That truth element, though, does give it something more, a little

extra poignancy. Even if the characters offered here aren't riveting, you know they were flesh and blood humans who put their lives on the line, and in many cases lost them. It lends it some automatic gravitas.

The real-life men were the Granite Mountain Hotshots, a group of firefighters who battled wild forest fires in Arizona, risking their own lives to save entire towns. Whatever they were like in real life, here they're a gaggle of genre clichés. Josh Brolin is the stern but loving crew chief who'll do anything for his boys. Miles Teller is the ex-junkie who tries to mend his ways when he becomes a dad and learns the value of personal responsibility. Taylor Kitsch is a player who finally finds the right gal. They're sweet together and entirely predictable in where their stories go. It's a fine cast, but director Joseph Kosinski allows them a lot of actorly tics. Nobody is underplaying here. They spit, twitch, talk to

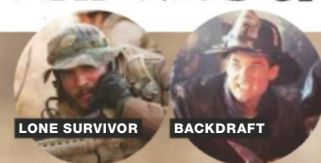
themselves, chew on overdone accents (looking at you, Jeff Bridges). It's Acting with a capital A.

Comparatively, the action elements are underplayed and we lack a good look at why the Hotshots are considered the best in the business. We're told repeatedly that they are, but when we see them at work it's mainly digging trenches and burning shrubs. Kosinski never fully brings us into this gang and makes us feel what they're up against. That these men have a story worth telling is undeniable, but it's debatable whether a cinema screen, rather than the page, is the right place for it.

Olly Richards

PHOTOS: ALAMY

FOR FANS OF



Bear laughs

Heartwarming, charming, soft, kind, nice

PADDINGTON 2

PG Ben Whishaw, Hugh Grant, Sally Hawkins



MISHAPS MAYHEM MARMALADE

RELEASED IN 2014, THE original *Paddington* film was a surprise smash with a timely message: in a big city, even an anthropomorphic bear from Peru can find a home and fit in. Once again co-written and directed by Paul King, who cut his teeth on *The Mighty Boosh*, this sequel offers a similar mix of visual gags that brings Michael Bond's beloved bear gently into the 21st century.

The film begins with Paddington (voiced by Ben Whishaw) wondering what to buy his Aunt Lucy for her 100th birthday. During a visit to a local

antiques shop, he spots a pop-up book showing the great London landmarks that his Peruvian relative has always wanted to see. Paddington starts a window-cleaning business so he can buy the book, but while he's filling his savings jar, he's framed for theft by washed-up luvvie Phoenix Buchanan (Hugh Grant) who wants the book for himself. After a trial featuring an amusing cameo from Richard Ayoade as a useless expert witness, poor old Paddington is dispatched to prison.

Naturally, even the prison scenes are filled with warmth and well-meaning humour. Paddington gets off to a dodgy start when he accidentally ruins his jailmates' clothes, but makes amends by sharing his marmalade recipe with the prison's tough-nut cook Knuckles McGinty (Brendan

Gleeson). While he's behind bars bringing together a motley crew of crims, Mrs Brown (Sally Hawkins) and her family are trying to prove Paddington's innocence by rallying locals played by British comedy favourites such as Sanjeev Bhaskar and Jessica Hynes.

Obviously *Paddington 2* is a fantasy. It's set in a London where everyone lives in a fancy Notting Hill townhouse and chats to each other on the street. But like its predecessor, this film never feels woolly: it's

filled with entertaining CGI set-pieces and has an admirable underlying message about the importance of community spirit. The result is another heartwarming and completely charming film with jokes that will tickle kids and adults alike. Bring on *Paddington 3*. **Nick Levine**



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Preacher Season Two is out on DVD and Blu-ray now. Buy it from HMV

WANTED!



THE PREACHER
JESSE CUSTER

Played by:

Dominic Cooper

Once a criminal, now a man of God... Except God has gone missing. So he's just a man. Blessed, or cursed, with the ability make people do anything he says, Jesse is one to whom others turn for guidance, but he has no idea where he's going.

WANTED!



THE VAMPIRE
CASSIDY

Played by: Joseph Gilgun

They should be mortal enemies, but Jesse and Cassidy the Irish bloodsucker have come to be best friends. Cassidy relishes his vices; he's just who you want on your side when things turn violent.

WANTED!



THE HELLRAISER
TULIP O'HARE

Played by: Ruth Negga

Just about the greatest gunslinger you'll find, and Jesse's ex-girlfriend. Her talents made becoming a hitwoman the natural career choice for Tulip. She'd like to be good, it's just much harder than raising hell.

NME

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YOU HEARD IT HERE FIRST

Dave

Genre-splicing rap artist who's pals with Drake

WHEN DAVE BOOKED tickets to see Drake in Amsterdam last year, he couldn't have known his life was about to change. "We were only going for a friend's birthday, but then his management rang and said he wanted to remix my song 'Wanna Know'," says the 19-year-old prodigy. "The show was cancelled but we got to meet him out there. The entire night is a blur."

Since then, Dave's racked up millions of YouTube views, schooled Samuel L Jackson on racism and joined Drake on stage at The O2 earlier this year. Now, he's self-released a fiery new EP 'Game Over'. Stuffed with a diverse palette of grime-flavoured bangers and deeply personal, political lyrics, it's the kind of mature record most artists make at the end of their career, not the beginning. But despite his young age, the road to success has been a long one.

Born and raised in Streatham, south London, Dave Santan started writing lyrics at 11 after watching his big brother practise rapping at home. But his passion for music didn't ignite until his mum brought home a piano three years later. "I'd finish school and play non-stop until I went to bed," he says. "I learned by listening to

movie themes like *The Dark Knight* and complex video game soundtracks." He released his first video 'Blackbox Cypher' in 2015 and was quickly snapped up by management. It wasn't until March 2016 that he played his first gig, though – a support slot for Kano at London's Troxy, which didn't go quite to plan. "It was the first time I'd rapped to a crowd and I instantly lost my voice," he remembers. "The only notes that would come out were these super high-pitched ones. It wasn't the easiest." A minor blip, for sure.

Since, he's established himself as one of the UK's most exciting new musicians and is working on a debut album to be released next year. "I know exactly how I'm going to make it and what I need it to be," he says. "I just need to find the time." He shouldn't rush. He's got years ahead of him.

Alex Flood

DETAILS *Best track* STRANGEST TRUE FOR FANS OF

From: Streatham, London

Social: @SantanDave1

Buy: EP 'Game Over' is out now

Live: O2 ABC, Glasgow (Nov 22). Academy, Manchester (Nov 27). KOKO, London (Dec 3 & 5)

'QUESTION TIME'

Politically charged anthem that pays tribute to the victims of the Grenfell Tower tragedy and calls out Theresa May for her "ridiculous" response to it.

Dave loves anime – his favourites are supernatural manga *Bleach* and utopian sci-fi *Aria*.



STORMZY



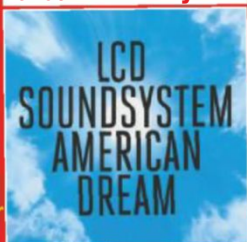
KANO



best of 2017

album of the year

lcd
soundsystem
american dream



kendrick
lamar
damn.



the xx
i see you



courtney
barnett &
kurt vile
lotta sea lice



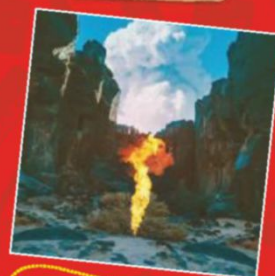
thundercat
drunk



st. vincent
masseduction



sampha
process



alt-j
relaxer

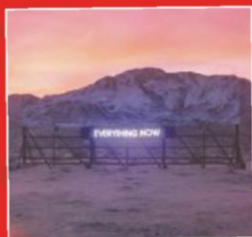


grizzly bear
painted ruins



bonobo
migration

arcade fire
everything now



wolf alice
visions of
a life

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edinburgh rose st
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shopping centre
oxford gloucester green



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THIS WEEK'S BEST TICKETS AND GIGS

Björk

Eastern promises

New festival All Points East is bringing an incredible line-up to east London next summer

BRAND NEW FESTIVALS don't come much more promising than All Points East, a new 10-day event taking over London's Victoria Park next year. Kicking off at the end of May, APE starts with a three-day festival headlined by three superstar acts – Björk, The xx and LCD Soundsystem – and features a stellar line-up

including Lorde, Sampha, Yeah Yeah Yeahs, Beck and Father John Misty.

For the four days after that, the festival is holding a "community focused programme of midweek entertainment" – intriguing – and later there'll be three further one-day 'APE Presents' headline shows.

The headliners of this section haven't all been announced yet, but the first, on June 2, is a dreamy one, at which Cincinnati's gloom gods The National will be supported by Springsteen heirs The War On Drugs, LA rockers Warpaint and snake-hipped indie soul-barkers Future Islands.

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MAY 25-JUNE 3

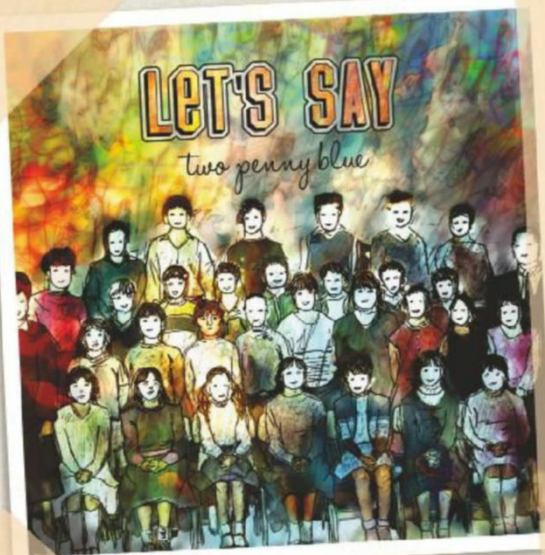
LINE-UP HIGHLIGHTS:

Björk, The National, Lorde, Sampha, LCD Soundsystem, The xx, Beck, Father John Misty, Yeah Yeah Yeahs, Phoenix, Glass Animals, Popcaan, Warpaint, The War on Drugs, Future Islands

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THE WEEK'S BEST GIGS

ALFA MIST

Thu 16 Patterns, Brighton.

ANDREW HUNG

Sat 11 The Joker, Brighton. Sun 12 Soup Kitchen, Manchester. Mon 13 The Hug And Pint, Glasgow. Tue 14 Headrow House, Leeds. Thu 16 Hare & Hounds, Birmingham.

AU/RA

Mon 13 The Waiting Room, London.

BADBADNOTGOOD

Tue 14 The Roundhouse, London. Wed 15 Motion, Bristol. Thu 16 O2 Ritz, Manchester.

BAD SOUNDS

Tue 14 Bodega, Nottingham. Wed 15 Brudenell Social Club, Leeds. Thu 16 La Belle Angele, Edinburgh.

BENJAMIN BOOKER

Mon 13 Gorilla, Manchester. Tue 14 ULU Live at Student Central, London.

BLANCK MASS

Thu 16 Village Underground, London.

BLOODY KNEES

Sat 11 The Sugarmill, Stoke-on-Trent.

BØRNS

Wed 15 Scala, London.

BUGZY

Malone
Thu 16 O2 Apollo, Manchester.

CHILDHOOD

Thu 16 Brudenell Social Club, Leeds.

CIGARETTES

After Sex
Sun 12 Rock City, Nottingham. Mon 13 University Union, Leeds. Tue 14 QMU, Glasgow. Thu 16 The Limelight, Belfast.

DON BROCO

Sat 11 Alexandra Palace, London.

GIRLI

Wed 15 The Haunt, Brighton. Thu 16 Dingwalls, London.

GOAT GIRL

Fri 10 Modern Art, Oxford. Sat 11 The Crofters Rights, Bristol. Mon 13 Corsica Studios, London.

GOLDFRAPP

Fri 10 O2 Academy Brixton, London.

HER'S

Wed 15 Sebright Arms, London.

JOY ORBISON

Fri 10 Music Hall, Ramsgate.

JULIEN BAKER

Fri 10 Union Chapel, London.

JUNGLE

Wed 15 Electric Brixton, London.

KAGOULE

Fri 10 Actress And Bishop, Birmingham. Sat 11 Soup Kitchen, Manchester.

KANE STRANG

Mon 13 Oslo, London. Wed 15 The Grain Barge, Bristol. Thu 16 Broadcast, Glasgow.

LOW ISLAND

Fri 10 The Deaf Institute, Manchester.

MARIKA HACKMAN

Mon 13 The Haunt, Brighton. Tue 14 The Bullingdon, Oxford. Wed 15 The Cookie, Leicester. Thu 16 Gorilla, Manchester.

MOSTACK

Fri 10 O2 Institute, Birmingham. Mon 13 KOKO, London.

PINS

Sat 11 Belgrave Music Hall, Leeds. Sun 12 Stereo, Glasgow. Tue 14 Voodoo, Belfast.

PISSED JEANS

Fri 10 Electric Ballroom, London. Sun 12 Brudenell Social Club, Leeds.

PRINCESS NOKIA

Fri 10 Electric Brixton, London.

PROTOMARTYR

Sun 12 The Haunt, Brighton. Tue 14 The

Dome, London. Wed 15 The Deaf Institute, Manchester. Thu 16 The Cluny, Newcastle.

ROYAL BLOOD

Mon 13 Motorpoint Arena, Cardiff. Tue 14 Rivermead Leisure Complex, Reading. Thu 16 Arena, Manchester.

RUN THE JEWELS

Sat 11 & Sun 12 O2 Academy Brixton. Tue 14 O2 Academy, Birmingham. Wed 15 O2 Academy & Underground, Leeds. Thu 16 O2 Academy, Glasgow.

SYLVAN ESSO

Fri 10 Arts Club, Liverpool. Sat 11 Gorilla, Manchester. Sun 12 SWG3, Glasgow. Mon 13 Brudenell Social Club, Leeds.

THUNDERCAT

Tue 14 O2 ABC, Glasgow. Wed 15 Albert Hall, Manchester. Thu 16 O2 Shepherd's Bush Empire, London.

TOGETHER PANGAEA

Fri 10 Headrow House, Leeds. Sat 11 Sunflower Lounge, Birmingham. Mon 13 The Hope & Ruin, Brighton. Tue 14 Thousand Island, London.

TUSKS

Wed 15 The Red Gallery, London.

VANT

Fri 10 Music Library, Lancaster. Sat 11 Central Library, Coventry. Thu 16 Café Drummond, Aberdeen.

WEAVES

Mon 13 The Portland Arms, Cambridge. Tue 14 The Musician, Leicester. Wed 15 King Tut's, Glasgow. Thu 16 Oporto, Leeds.

WOLF ALICE

Sat 11 & Sun 12 Barrowland, Glasgow. Mon 13 O2 Academy, Newcastle. Wed 15 Rock City, Nottingham. Thu 16 O2 Academy, Birmingham.

YONAKA

Fri 10 Kasbah, Coventry. Sat 11 The Sussex Arms, Tunbridge Wells. Tue 14 Broadcast, Glasgow. Thu 16 The Portland Arms, Cambridge.

YUNGEN

Sat 11 LB1 Bar & Restaurant, Crawley. Thu 16 O2 ABC, Glasgow.

SPRING KING

Breakneck rockers

JANUARY 2018

Wed 24 South Street Arts Centre, Reading. Thu 25 Craufurd Arms, Milton Keynes. Tue 30 Moles, Bath. Wed 31 Boilerroom, Guildford.

FEBRUARY 2018

Thu 1 Horn, St Albans. Fri 2 Clwb Ifor Bach, Cardiff. Sun 4 Sin City, Swansea. Mon 5 Loft, Winchester. Tue 6 Waterfront Studio, Norwich. Wed 7 Bodega, Nottingham. Fri 9 The Sugarmill, Stoke-on-Trent. Sat 10 Harley, Sheffield. Sun 11 Brudenell Social Club, Leeds. Tue 13 The Crescent, York. Thu 15 Think Tank?, Newcastle. Fri 16 Fruit, Hull.

TELL ME MORE: These guys are fronted by superfast drummer (and Big Moon producer) Tarek Musa.
TICKETS: £10-11

BELLY SQUAD

London rap trio

NOVEMBER

Wed 22 Mama Roux's, Birmingham. Thu 23 Omeara, London. Fri 24 Soup Kitchen, Manchester.

TELL ME MORE: Belly Squad say they're pioneering "a new kind of Afrobeats".
TICKETS: £9.90-£11

CULTS

Retro indie duo from Brooklyn

JANUARY 2018

Wed 24 The Deaf Institute, Manchester. Thu 25 The Garage, London.

TELL ME MORE: Best known for their massive 2011 hit 'Go Outside', Cults are now on album three, 'Offering'.
TICKETS: £13.75-£16.80

SOUNDTRACK OF MY LIFE

Bradley Walsh

The Chase host and monstrously successful solo singer

THE FIRST GIG I EVER WENT TO

RANDY CRAWFORD

"I used to go to a pub called The Verulam Arms in Watford, on St Albans Road, and they had a battle of the bands on a Monday night. You'd get people like Southside Johnny & The Ashbury Jukes and the Late Road Lunatics and all these sorts of bands. It was great! But the first real gig I went to was Randy Crawford in 1980. Seeing a big star like that was just fantastic."

THE ARTIST THAT CHANGED MY LIFE

TONY BENNETT

"When I got into show business as a stand-up comedian, I was driving in my little green Mini to perform in Ringmer, Sussex at the Roebuck Inn. I had to drop into my Auntie Iris' house and she asked, 'Do you listen to music in the car?' and gave me a Tony Bennett cassette. It had 'Firefly' and 'The Good Life' on it. It was sensational. I played it and played and played it on a loop. I remember arriving outside the gig and the album hadn't finished its third play, so I drove around the block until it finished. I was mesmerised by his voice and the arrangements."

THE SONG THAT MAKES ME WANT TO DANCE

ABBA

Dancing Queen

"It's a no-brainer. How many people have said that? Every time it comes on, I just can't help it. I can't dance to save my life really – proper, proper dad dancing – but I was once at a wrap party for a show and, at the end of the night, they still hadn't played 'Dancing Queen'. So we extended the wrap party for 40 minutes and played 'Dancing Queen' 11 times in a row."



ABBA

THE SONG THAT REMINDS ME OF HOME

CHRISTMAS SONGS
"Have Yourself A Merry Little Christmas', 'White Christmas' – anything Christmassy. My 19-year-old son, Barney, plays them on piano at home. I just sit with a glass of wine and listen to him; he's really good. Barney's the pianist I wanted to be."

THE FIRST SONG I REMEMBER HEARING

THE FORTUNES
Storm In A Teacup

"I went into Watford town centre and bought it as a 45 single. It was written by a woman called Lynsey de Paul, and strangely enough she became a mate of mine years later. We were doing *Jack And The Beanstalk* in Oxford in the late '80s and we were talking about old songs. She said, 'I wrote that!' It was me, Lynsey, Alvin Stardust and Madge from *Neighbours* in the panto. The dream team!"

THE SONG I DO AT KARAOKE

FRANK SINATRA
That's Life

"That would also be the song I would have played at my funeral. It says it all, about showbiz and life in general. For me, it means, 'You've had your ups, you've had your downs, you've gotta pick yourself up, get on with it and just crack on'. Don't let anyone tell you that you're not good enough. Don't let anyone tell you that you're too short, you're too fat, you're too thin, you're too ugly – that's nonsense. For all the 'no's, someone's gonna say 'yes'. Stick with it."



THE FIRST ALBUM I BOUGHT

STEVIE WONDER
Songs In The Key Of Life

"Stevie Wonder is extraordinary. When you hear someone who writes the tune and the lyrics, all of their music is normally along the same path. You can say, 'Oh, that sounds like so-and-so.' The thing with Stevie Wonder is that every single track is different; there's no formula to his songs. He's just a genius."

THE SONG I WISH I'D WRITTEN

NEIL SEDAKA
The Hungry Years

"It's unbelievable. It's all about the journey to get [success] and, sometimes, it isn't all it's cracked up to be. So many people I know in showbiz say, 'That's my favourite song'. Once you've got [success], you've got to be happy as well. It's a very, very poignant song."

Bradley Walsh's new album 'When You're Smiling' is out now

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archives

THIS WEEK
DAVID BOWIE
Genius
November 12, 1977

"I thrive on mistakes. If I haven't made three good mistakes in a week, then I'm not worth anything."

