Can't go home, can't leave home

100K 13 11101C indie Americana than English suburbia; he's a dead ringer for the singer Anthony Kiedis), he centers his act on the tricky business of being the alien in the family, the wannabe intellectual son of a working-class, bigoted father. To his father, Kane's passion for reading is deeply suspicious, his interest in the arts tantamount to an admission of sexual deviancy. Kane's dilemma has a natural flip side, a typically British ressentiment for those very people his sensibilities have moved him toward. The middle classes, the Guardianistas (readers of the left-leaning liberal newspaper the Guardian), the smug élites who have made him feel his class in the first place. Can't go home, can't leave home: a subject close to my heart.

In 2006, Kane played this material too broadly, overexploiting a natural gift for grotesque physical comedy: his father was a hulking deformed mon-

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