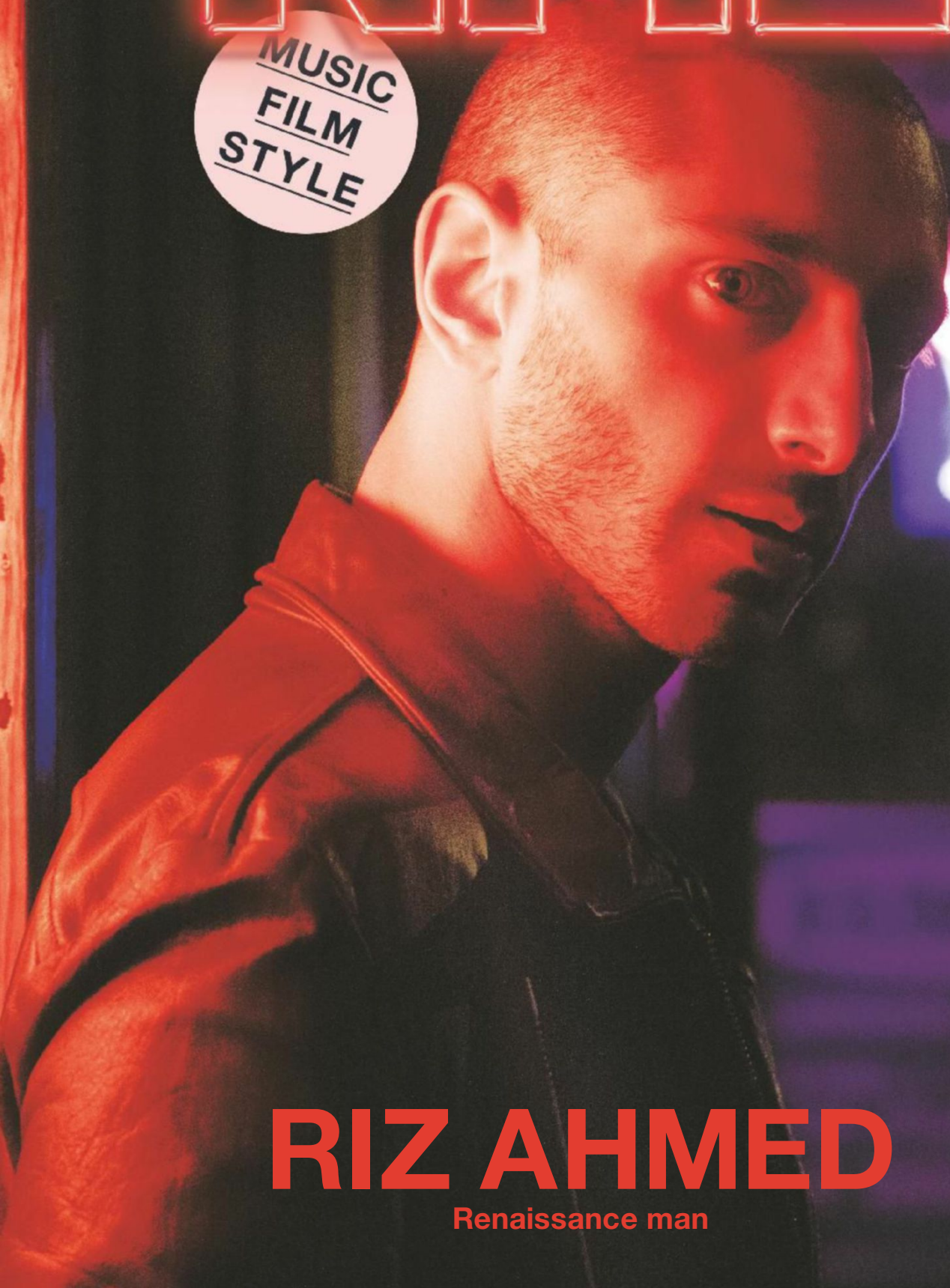


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RIZ AHMED

Renaissance man



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NME

Hello...



THE UK HAS PRODUCED some brilliant Hollywood-infiltrating actors over the years, but not many of them have been as fascinating as this week's cover star, Riz Ahmed. The first time I heard of him he was rapping 'The Post 9/11 Blues' as Riz MC. Next in Chris Morris's terrorism satire *Four Lions*. Then it was seeing him at Fabric in his immersive and arty dystopian theatrical piece 'MICroscope', and after that in Plan B's underrated debut film *Ill Manors*. He was always brilliant and interesting, but his steep rise over the past couple of years has been a surprise even for a fanboy like me. *Nightcrawler*, *Rogue One*, *The Night Of*, *The OA*. It's a hell of a CV.

The fact that he remains a righteous and outspoken dude makes him all the more likeable, and this week he returns to his UK roots in the London crime thriller *City Of Tiny Lights*. He's a modern British icon, and one for us all to be proud of.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

"The world is ready for my open-mindedness"
– Syd **p30**

COVER STORY

16

Riz Ahmed

Actor, rapper, social commentator, star of *City Of Tiny Lights*

FEATURES

20

4chan

How the online forum became a dark political force

22

The Magic Gang

Chaotic slacker rock from Brighton

23

The Big Moon

Euphoric sort-of-Britpop from London

AGENDA

5

RADAR

25

Live

33

REGULARS

10 On The Record 13 Things We Like
15 What's On Your Headphones? 30 Under The Radar
40 Soundtrack Of My Life

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Glasto news just keeps on coming

We already know that Katy Perry, The xx, Royal Blood, Lorde, Stormzy, Blossoms, Biffy Clyro, Radiohead, Foo Fighters and Ed Sheeran are playing. Now Glasto boss Emily Eavis spills further beans about the biggest part of the summer

MORE 'HUGE SURPRISES' ARE COMING

"There are quite a lot of names to come. When I say there's double the amount of bands than usual, it's because we're not having a festival next year, so we're trying to get as many bands in as we can. There's quite a few surprises on the Park Stage and the South East Corner. There are some big names still to come."

THERE WILL BE SECRET SETS

"It's 10 years of The Park, so there's gonna be some stuff out there. I guess there's a few artists who come and get a feel for it, who are going to try and doing something a bit off the beaten track. There will be a couple of those appearances, but I can't give too much away on that side. It could be anyone, couldn't it? The rumours are ridiculous here."

MANY MORE ANNOUNCEMENTS TO BE MADE SOON

"The line-ups are going to be with you for all stages, so we'll be doing that in the next couple of weeks. Each area will release their poster in the build up, so we'll probably have about one announcement a week from early May onwards."

GLASTONBURY WILL BE THE HOME OF GRIME

"Stormzy, Skepta, Boy Better Know – it's going to be great for grime. At the NME Awards, when those guys got up and commanded so much respect in that room, it was just so exciting. It felt like a new time in British music, a new era, it felt like everything had changed. It felt like punk. Grime has entered our lives in such a big way and we're representing that as much as possible."

TOPMAN.COM



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MINI
INTERVIEW



Brandon Flowers and Ronnie Vannucci,

The Killers

How's the new album coming along?

Brandon: "It's coming along."

Ronnie: "We have a problem with taking two steps forward and one step back. We keep asking ourselves: 'What does a four-piece band do? How do you keep it fresh?' It's a constant exercise in experimentation."

Brandon: "How should a band sound in 2017?"

Ronnie: "We're trying to arrive at something we're all just a little bit uncomfortable with. When everyone is slightly uncomfortable, then we know we're there."

So it'll be out this year?

Brandon: "Oh yeah, it's nearly there."

Dave: "We're just pushing it in different directions."

Will you be playing new songs when you headline British Summer Time in Hyde Park this summer?

Ronnie: "Yeah, by then we'll have some new s**t for y'all."

The Killers play BST in Hyde Park, July 8

Rick in new episode
The Rickshank Rickdemption



Five reasons to adore Rick And Morty

A surprise new episode of the animated sci-fi comedy set in a galaxy of hilarious awfulness has sparked interest in an obscure McDonald's sauce, and got us hyped for series three

1 ITS FANS ARE FANATICS

The first (no longer available) episode of season three, *The Rickshank Rickdemption*, partially revolves around ageing alcoholic genius Rick's wild obsession with McDonald's short-lived Szechuan Teriyaki dipping sauce, made as promo for the 1998 Disney film *Mulan*. Within 36 hours of it airing, over 10,000 fans had signed a petition to McDonald's to revive the

condiment, and campaign T-shirts are on sale now.

2 IT'S REEEEEALLY VERY DARK

Rick And Morty treats all of its characters as playthings. The only one who's exempt is Rick, the boozy old scientist who takes his grandchildren on adventures under the pretence of teaching them, when actually he's just using them.

3 THE CENTRAL DYNAMIC IS BRILLIANTLY TOXIC

Frequently you'll see Rick drinking, drooling, being totally irresponsible and using his grandson, Morty, as a mule. Morty is always exasperated, but would do anything for Rick. The

bizarre duo are the dark, beating heart of the show.

4 IT MAKES YOU THINK

It makes philosophy accessible without dumbing it down. You'll ponder your existence while also laughing at Rick's blithe attitude to everything in the universe, and questioning whether or not he's right.

5 IT HAS FANS IN HIGH PLACES

Robert Kirkman, who created *The Walking Dead*, has said it's "the BEST THING BEING MADE THESE DAYS" on Reddit.

Rick And Morty series one and two are available on Netflix now. Series three starts "this summer".



1.75

Millions of dollars raised by Chance The Rapper for Chicago schools, with buddies Kanye West and Justin Bieber donating.



10

Years since Kate Nash released debut 'Made of Bricks', which gets an anniversary tour in August. Time flies.



197

Millions of people in 24 hours who freaked themselves out watching the trailer for Stephen King's new *IT* film.



40kg

Amount of Cheddar cheese used to create this glorious homage to pregnant Beyoncé. Sorry, Brie-yoncé.

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Three.co.uk



RUSSELL BRAND
Made his return to the airwaves on Radio X, nine years after being suspended by the BBC. It was LOLs.



KENDRICK LAMAR
Changed the game with his incredible 'Humble' video. K.Dot season is here!



DORIS DAY
Legendary singer and actress thought she was 93, then discovered she was actually 95. Imagine!



WIZ KHALIFA
Labelled "a scoundrel" by the local mayor for paying respects at Colombian drug lord Pablo Escobar's grave.



We need to talk about Calvin Harris's move away from EDM

Do 'Slide' and 'Heatstroke' signal a drastic new direction for the producer?

IT WAS EASY TO LAUGH when Calvin Harris recently tweeted "All my songs in 2017 have been sonically designed to make you feel f**king incredible", but his two new singles – 'Slide' and 'Heatstroke' – are the sound of a producer trying to make a point. Suddenly, Calvin Harris is absolutely killing it.

HE'S WORKING WITH A VAST, EXCITING CAST OF BIG NAMES Before putting out 'Slide', Harris revealed plans to make "more joyful music" in 2017. "I feel like it's missing from the world. And it was missing from my life. So I created it." He then said he'd been working "with the greatest artists of our generation". And no, he didn't mean Chas & Dave. On 'Slide', Frank Ocean's melancholy vocals and vivid lyricism set against palm-tree-shadowed pianos make him sound like the loneliest guy in the club. Migos' guest verse gives the track a jolt, with a gushing bravado that works perfectly alongside Ocean's moody chorus. 'Heatstroke' welcomes another unlikely pairing: the amphetamine-doused wobble of Young Thug and some ultra-slickness from Ariana Grande. And just because he can, Harris brings in Pharrell Williams for some falsetto. Both tracks are Harris showing he can work with the biggest in the game.

HE'S DITCHED SHINY SYNTHS FOR LUSH GUITAR LINES By dousing 'Slide' and 'Heatstroke' in layer upon layer of rich instrumentation, Harris lends the tracks a timeless feel, and his production shares more in common with classic funk records than anything on 2014's 'Motion' album. It's an interesting development.

BEHIND-THE-SCENES VIDS PROVE HE'S A #REALMUSICIAN Harris recently shared an iPhone video that showed the meticulous way he puts tracks together, playing his own keys and bass, then segueing in vocals before landing on the final product. It looks lonely for the poor chap, but is intended to show the depth of the song and just how in control Harris is.

HE'S GOING AGAINST THE TROPICAL-POP NORM This could have been an easy year for Harris. Right now, anything with the slightest hint of tropical pop lands in every Spotify playlist, and last year's Rihanna collaboration 'This Is What You Came For' was an undisputed smash in a hit-by-numbers kinda way. He could have done more of the same, but he's done the opposite. He's taking risks. Long may it continue.

"All my songs in 2017 are designed to make you feel incredible"

Calvin Harris on Twitter

ON THE RECORD



BIG OPINIONS. NO FILTER.

THIS WEEK

Holy s**t—S-Town is podcast perfection

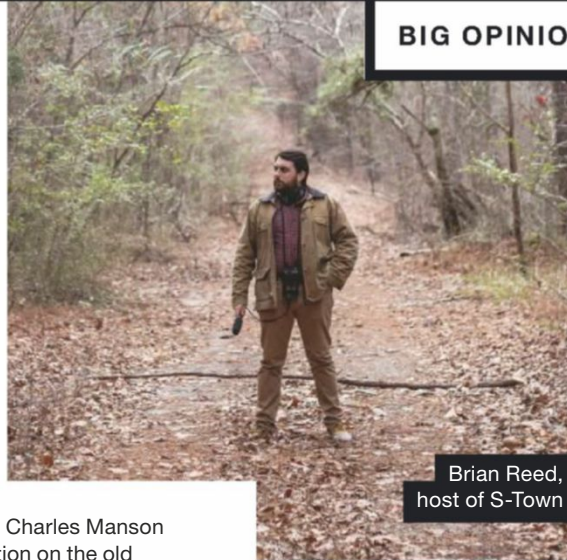
I'VE NEVER BEEN A massive podcast person. I'm not one of those people who turns up at work singing the praises of US comedian Marc Maron's last awkward celebrity encounter on *WTF. My Dad Wrote A Porno* didn't get me all hot and bothered. Hell, I only ever thought true crime sensation *Serial* was alright. I adore radio to an almost worrying extent, but the thought of nerdily downloading episodes and listening to them like an audiobook always seemed to take away from the spontaneous nature of tuning in to Radio 4, NTS or NPR and simply getting stuck into whatever happened to be on.

The closest I've ever got to geeking out over a podcast was with Karina Longworth's

extended Charles Manson investigation on the old Hollywood series *You Must Remember This*. But that's because I have an unhealthy interest in all things weird and spooky from the '60s. However, the past few days have seen me utterly gripped by *S-Town*, the latest, well-worth-the-hype creation from the producers of *This American Life*.

A seven-part spectacular, it

"Cancel evening plans, ignore calls and get stuck in"



Brian Reed, host of S-Town

was released last week, Netflix-style, with all episodes available at once, perfect for greedy bouts of binge-listening. I finished the last episode about an hour ago, and I don't think I've been this emotionally moved by a piece of storytelling since that bit when they try and take *Dumbo* away from

his mum at the circus. Set in Woodstock, Alabama – unaffectionately known as 'S**t Town' by its complex, fascinating protagonist John B McLemore – the

show is a modern, real-life take on the classic Southern Gothic tale: a steamy small town where relationships are fractured, people are strange and nothing is what it seems.

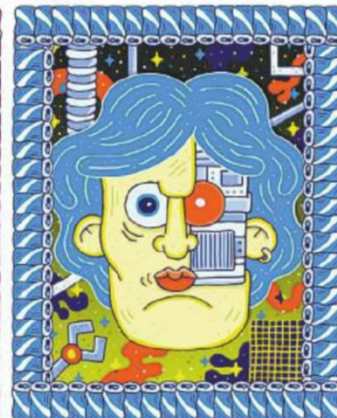
It's hard to write too much about the show without giving away important aspects of the multi-stranded plot, suffice to say, if you've listened to *S-Town* already you'll know exactly what I'm talking about. But if you haven't, then please go and immediately download this vital seven hours' worth of broadcasting, cancel all of your evening plans for the next few days, ignore calls from family members and get stuck in.

The strands are multifarious, from time and tattoos to mazes and memory, sexuality, race and religion. Oh and clocks, lots and lots of clocks. John B McLemore proves himself to be one of the single most interesting characters I've ever read about, seen, or heard of. If he didn't exist, years from now a great author would have invented him. Sometimes though, the truth really is stranger than fiction.

@leoniemaycooper

PHOTO: ANDREA MORALES

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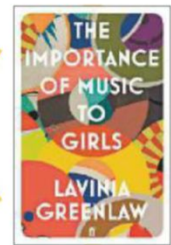
Art star

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What's ON your Headphones?

THIS WEEK

Carlisle



"The Brickyard is one of the best live music venues"

< MIKE BUTT 26, receptionist

Listening to:
TRAGEDY
Hot Stuff
"They're an all-metal tribute to The Bee Gees and beyond."

Wearing: Immortal Art T-shirt, Levi's jeans, Adidas trainers.
Best thing about Carlisle:
"The Brickyard is one of the best live music venues anywhere."

CALLUM WOODINGTON > 19, student

Listening to:
ELVIS PRESLEY
Can't Help Falling In Love
"It's a beautiful song. It suits whatever I'm feeling at the time."

Wearing: Lowe Alpine fleece, Topman jeans, Nike trainers.
Best thing about Carlisle:
"Rickerby Park is lovely on a sunny day."



< BECCA ROBERTS 30, cafe manager

Listening to:
ROBYN HITCHCOCK
Acid Bird
"It's so funny. There's some great jokes hidden in the lyrics."

Wearing: Long-sleeved top from a charity shop, Next vest top, Joe Browns jeans.
Best thing about Carlisle:
"Make sure you end with a pint at The Kings Head."

BETHANY CUTTER > 22, student union officer

Listening to:
ED SHEERAN
Galway Girl
"I tried to get tickets to see him live but couldn't. The demand is so high."

Wearing: Primark hoodie, Topshop T-shirt, Dorothy Perkins jeans.
Best thing about Carlisle:
"Calva Bar has a wonderful beer garden out the back."



PHOTOS: DAVID WALA

THE ROGUE ONE

He's an actor, a rapper and an outspoken social commentator. Following huge success in the US, new crime drama *City Of Tiny Lights* sees him return to his home city, London. Larry Bartleet meets Riz Ahmed, a man who's reached the top doing things his own way



FEW ACTORS HAVE been as busy as Riz Ahmed over the past nine months. He's starred in huge franchises (*Star Wars*, *Bourne*) and critically acclaimed TV dramas (*Girls*, *The OA*, *The Night Of*). As part of transatlantic duo Swet Shop Boys, he's released an album of Run The Jewels-level hip-hop called 'Cashmere'. And speaking at Channel 4's annual diversity lecture in Parliament on March 2, he addressed MPs about the huge importance of representation in the media, telling them, "People are looking for the message that they belong, that they are part of something, that they are seen and heard and that despite – or perhaps because of – their experience, they are valued. They want to feel represented." Put more simply, last year on *The Late Show with Stephen Colbert*, he said of himself: "This is what British looks like." New London film noir *City Of Tiny Lights* chimes with that message – in it, he plays the chain-smoking, bourbon-blooded spook Tommy Akhtar, trawling north-west London's seedy hotels, clubs, and the Islamic Youth League for leads on a missing-person case. It's a nuanced role for a nuanced actor, but that's nothing new – as he says himself, "I've always been picky".

Tell us about *City Of Tiny Lights*...

"It's like one of those classic private eye, private detective movies that we might have seen back in the day: *LA Confidential*, *Chinatown*, *The Long Good Friday*, updated to right here, right now. It's a combination of that classic detective movie with a voiceover, a missing girl, and a lot of it's shot at night – but there's a lot about it that's fresh. It's set in London today, with what people in London today actually look like and sound like."

What drew you to the role?

"I just loved the idea of chain-smoking and drinking fake whisky all day, stood under rain machines filming at night for six weeks..."

Did you really need rain machines?

"They thought it'd be raining because it's London, but it was a beautiful summer, so we spent all our money on making it rain the whole time."

Apart from the soggy cigarettes, what did you like about Tommy, your character?

"I think you grow up wanting to be a superhero and a private detective – at least I did, I thought they were the coolest characters. Tommy's sarcastic and stuff, but actually he's quite a vulnerable dude underneath all

that. I thought that was an interesting combination: that tough exterior, when there's a lot of heartbreak underneath the surface."

What will surprise people about it?

"Most classic noir films are a world without any morals – people without any scruples willing to do anything – but actually this is a noir that has the opposite starting point. Everyone's trying to do the right thing, as they see it. It just drives some people crazy. Really it's about friendship, family and romance. It's about that as much as it's about living in a shady world and crazy stuff happening."

Are British roles important to you after all your work in America?

"Yeah – but it's not like coming back and doing a bit of community service: this is where I want to be working. We've got some amazing talent here, we tell interesting stories: I believe that Britain is one of the most exciting countries in the world. Our multicultural mix means that we'll always have exciting stories to tell, and if I can help tell those, I'd love to be involved."

In your speech to Parliament about representation, you said you have to go to America to get interesting roles...

"To a large extent that's still true. The stories we tend to tell are historical dramas that don't engage with what the British population is really like today. And I think that's a bit of a shame. A lot of the projects that could cast someone like me are in America, so we lose a lot of talent – I mean, forget about losing me, that's no great loss – but there are so many amazing actors who are forced to go over to the States to work, because they can't play 'Lord Winthrop'. They're not considered for those roles. But there's a growing awareness that we're missing a trick here. We're sitting on some really exciting stories and we should tell them – I think the world's ready to hear them."

Would you ever start a production company to tell those stories – and not ones about 'Lord Winthrop'?

"I wanna play Lord Winthrop! That's my ambition! In a way, our history in this country has been really mixed up. Our

first border patrol was a legion of North African troops fighting for the Italian/Roman army trying to keep out the Scots from Hadrian's Wall – so even our anti-immigration movement has been really multicultural for thousands of years. We've got a very mixed-up history here. There's no reason why I shouldn't be playing Lord Winthrop. Riz Winthrop. That's my new tag. #Winthrop."

Let's discuss your recent American TV work: what was it like being in *The OA* and *Girls*?

"Working with [*Girls* creator] Lena [Dunham] was one of the most inspiring and hilarious things I've ever done in my life. She's a genius and I love her. She's writing, directing, producing and starring in something, improvising her lines totally fresh every take – and you're trying to stop yourself from laughing – and between every take she's giving you really sensitive, nuanced directions. I hope she continues to make more and more film and television and theatre – she's a really valuable voice. Working on *The OA* was very different because obviously it's not a semi-improvised comedy situation: it's a very tightly crafted story, with two very intelligent, sensitive, cool people [Brit Marling and Zal Batmanglij]. I would work with either of those teams again in a heartbeat."

You had an amazing year last year – have you had to fight really hard to get to this point, or has it been a long time coming?

"There are no overnight successes. I've been lucky to be a part of some really successful films, but I judge my success more on, 'Have I done the best I could possibly do, and have I contributed something fresh?' Sometimes yes and sometimes no."

Are you now at the stage where you can be picky about what projects you pursue?

"Out of stupidity, I've always been picky. I've always felt if I'm going to take time out of doing music – which is an opportunity for me to say exactly what I want and for people hear it on my terms – then it needs to be for something I believe in and would stand by, just like I'd stand by my own voice when I write a song. I guess there's just more stuff that comes my way now and so it's more tempting to do it."

Your 2006 song 'The Post 9/11 Blues' helped you get a role in 2010's hilarious *Four Lions* – but has your politics ever hindered you?

"I don't see it as 'my politics'. It's just me trying to be creative and talk about my personal experiences. That's what storytelling and art is about, right? My



In hip-hop mode with Swet Shop Boys

experience has involved some weird stuff you sometimes see in the headlines; that's all I'm doing. Loads of people talk about their own experience but because they're not the subject of news specials or big exclamatory tabloid headlines, they're not seen as political. Really I'm just trying to tell my story. If it contributes to something fresh, then cool, if people are interested in it, cool. It's hard to be seen as anything other than a political artist if you're born into a certain body and a certain place and time. I don't want to run from that. If you want to call me a political artist, cool – I'll take it as a compliment – but that's not the thought process in my head."

You've been vocal about Trump on Twitter. How are you feeling about the next four years?

"I don't think it matters how we feel. If you think there's work to be done to change the situation and try and pull us back from the brink of conflict and division then there's work to be done. Doesn't matter if you feel good about yourself after going on a march. Doesn't matter if you feel depressed watching the news. Are you doing the thing that needs to be done? That's it, really."

What's next for you?

"I'm going out to tour with the Swet Shop Boys to Coachella, LA and New York. We're releasing an EP for Record Store Day, and recording the next album while we're out there. A month of solid music – then releasing the album, touring, doing a play, writing a TV show and filming three or four things."

Can I ask what any of those are?

"You can ask, I just can't tell you..."

City Of Tiny Lights is
in cinemas now

NME

"I've always been picky. I only take time out of music for projects I believe in"

Best in the biz

Riz's year of ace roles



THE NIGHT OF
June-August 2016

The show: Grisly HBO miniseries about the American criminal justice system.

The role: Nasir Khan, a college student from Queens who's been accused of murder.



JASON BOURNE
July 2016

The film: Fifth instalment of the Bourne franchise.

The role: Aaron Kalloor, CEO of a social-media company.



ROGUE ONE: A STAR WARS STORY
December 2016

The film: *Star Wars* spin-off about a Rebellion plot to steal Death Star plans.

The role: Bodhi Rook, a hapless Imperial pilot who defects to the Rebellion.



THE OA
December 2016

The show: Netflix mystery drama created by and starring Brit Marling.

The role: Elias Rahim, an FBI psychologist assigned to Marling's character, Prairie.



GIRLS
February-March 2017

The show: Lena Dunham's comedy-drama about young New Yorkers.

The role: Paul-Louis, a hippy surf instructor who has a brief fling with Dunham's Hannah.

SOLDIERS OF 4CHAN

Since its creation in 2003, online forum 4chan has been a place where free speech and anonymity reign. **Jamie Milton** looks at how a community that mostly discusses anime, video games and photography became a dark political force, adopted by the alt-right and the Trump family

CREATED IN 2003 BY 15-year-old New Yorker Christopher Poole – described by *Rolling Stone* as a “Mark Zuckerberg of the online underground” – 4chan’s aim was to create a community where conversations could grow wildly in seconds. With voluntary moderators (‘janitors’) monitoring an initial six boards, nobody had usernames and topics were discussed by anonymous (‘Anon’) users. It became somewhere to say anything without fear of punishment, and quickly skewed towards dark humour – the /new/ (News) board was deleted in 2001 after it became a hub for racist discussions. Some censorship took place but, generally, what might be controversial in real life wouldn’t just get a free pass on 4chan – it would be actively encouraged. Sometimes the consequences of this were good. Sometimes they were very, very bad...

IT BIRTHED CULTURAL PHENOMENA

4chan’s unique design was based on Japanese imageboards, and it started as a place to discuss anime and manga. Early links with Japanese culture saw the forum’s predominantly male users adopting the descriptor “*hikikomori*”, which refers to young guys who spend so much time online they back out of real life. It was a term they embraced: in 2008, as an anti-Scientology protest in Brooklyn organised by 4chan came to an end, protesters shouted, “Now back to our parents’ basements!” Countless cultural phenomena formed on 4chan (see box). Although its roots are hard to decipher, hacking network Anonymous – responsible for cyber-activity like the one in 2015, where it took down Isis-related Twitter accounts following the Paris attacks – is believed to have started here.

FREE SPEECH IS KING

As 4chan’s user base multiplied by the millions – going from seven million in 2010 to 22 million in 2012 – its own code of conduct became more established. Just as Twitter became the place for social justice, where MPs could be fired over an offensive tweet, 4chan was the opposite, and anyone who didn’t see the internet as an open space for free speech was vilified. Users posted swastikas and graphic pornography, just to make a point. Cole Stryker, author of 2011 book *Epic Win For Anonymity*, which examines the history of 4chan, tells *NME* that users want “a free marketplace of ideas, even if those ideas include views that most of us would consider abhorrent.”

THE ALT-RIGHT HAVE EMBRACED IT

4chan’s free speech crusade hit a turning point in 2014’s Gamergate controversy, where a female game developer was harassed for promoting gender equality within video games. Figures such as the alt-right provocateur Milo Yiannopoulos, recently shamed for claiming 13-year-old boys could have consensual relationship with adults, were 4chan frequenters. They began to see it as a righteous, opposing force to feminism and social justice.



Milo Yiannopoulos

An anti-Scientology protest organised by Anonymous



Fame and 4chan

Six phenomena that bubbled up from the online forum



ANONYMOUS 2003

This ad-hoc group of online hackers have waged cyber attacks to protest against censorship, government brutality and Scientology. Their roots stretch back to 4chan.

PEPE THE FROG 2005

This crudely drawn cartoon found fame on 4chan, before becoming a hate symbol associated with white supremacy.



4chan founder Christopher Poole



PHOTOS: GETTY IMAGES

IT'S PEPE THE FROG CARTOON BECAME A HATE SYMBOL

Designed in 2005 by cartoonist Matt Furie, Pepe – a leering frog urinating with his pants pulled down, speaking the catchphrase “feels good man” – became one of 4chan’s most shared memes, embodying for 4chan users someone who made bad life choices without fear of the consequences. During Donald Trump’s presidential campaign, Pepe was adopted as a symbol of white supremacy, being used to represent anyone that shunned political correctness and felt good about it. Creator Furie isn’t pleased. “It sucks, but I can’t control it more than anyone can control frogs on the internet,” he told *Esquire*.

Trump and his son have shared these Pepe representations of him on social media



IT'S SEEN A PHASE OF POST-TRUMP ACTIVISM

Without bunching together all 4chan users – for most, it remains a place to discuss anime, video games and photography – one of its boards has gone power-hungry. In the wake of Trump’s victory, /pol/ (‘Politically Incorrect’) board users set up a ‘virtual community watch’ on the US-Mexico border, streaming webcam feeds of the area and anonymously reporting suspicious activity to border sheriffs, in the hope of curbing immigration.

The original Pepe the Frog cartoon



IT VIEWS TRUMP AS A CHAMPION OF 'LOSERDOM'

Pepe the Frog is a gross, slimy symbol of pathetic ‘loserdom’ and self-interest, and in Donald Trump he found a friend for life. “Trump takes what he wants, he says what he thinks, and he shrugs off anyone who tries to criticise his behaviour because he’s convinced of his rightness, which is exactly how Trump’s followers wish to live,” says Stryker. In October 2015, Trump retweeted a Pepe representation of himself. And in September 2016, Donald Trump’s son Don Jr. shared a Pepe meme, Photoshopping him onto a poster for Sylvester Stallone’s *The Expendables* renamed *The Deplorables*. That same month, US organisation Anti-Defamation League ruled Pepe the Frog to be a hate symbol. Instead of dodging a symbol of white supremacy, the Trump campaign chose to embrace it. And after Trump’s victory in November 2016, one 4chan user declared: “We actually elected a meme as president.”

THE FUTURE IS UNCERTAIN

4chan’s continued popularity could prove its downfall. In November 2016, owner Hiroyuki Nishimura (who purchased the site after Poole retired in 2015) claimed he could no longer afford server costs to host so many users. He wrote: “We had tried to keep 4chan as is. But I failed. I am sincerely sorry.” Amazingly, long-time lurker and full-time troll Martin Shkreli – who vastly inflated the price of the HIV drug Daraprim as Turing Pharmaceuticals’ CEO – expressed interest in “joining the Board of Directors”. Shkreli is yet to make an offer and, at present, forum rules remain the same; users can post anything. But even the most hated man in America can’t guarantee 4chan’s financial stability.



Martin Shkreli

IT'S CATURDAY?



LOLCATS 2006

Cats + the internet = pure gold. 4chan realised this first.

RICKROLLING 2007

When you deceptively link someone to Rick Astley’s ‘Never Gonna Give You Up’ on YouTube. Yes, some people still do this.



SENDING JUSTIN BIEBER TO NORTH KOREA 2010

Users hijacked a poll on the website Faxe, choosing which country the pop sensation would tour next. Biebz has yet to take the trip.

'CHOCOLATE RAIN' 2007

Remember the unbelievably deep tones of Tay Monday and this song? It was parodied by *South Park* in 2008, but 4chan discovered it first.



It's a kinda magic

Brighton band **The Magic Gang** have a plan to bring “great, raw songs” back to guitar music, they tell **Kevin EG Perry**

“A LOT OF BRITISH GUITAR bands these days are just so *baït*,” says The Magic Gang bassist Gus Taylor (it means ‘obvious’, for anyone over the age of 30). “They may throw in a massive riff, but what they’re doing isn’t very – what’s the word? – tasteful. Ten years ago we had a really good indie scene in the UK, but there hasn’t been much that’s mattered since then.”

The Magic Gang aim to change that. Since getting together in Brighton and releasing their first single ‘No Fun’ in 2015, the four-piece have built a reputation as one of Britain’s most inventive new bands. Their brand of smart, ear-catching indie has made fans out of musical heroes such as Johnny Marr, taken them to Jamaica to record with reggae legends Sly & Robbie and seen them sell-out headline shows across the country at venues including London’s Scala. Former Maccabees guitarist Felix White released their third EP on his new label Yala! Records at the end of March, featuring the band’s distinctly British take on the slacker pop sound of the likes of Mac DeMarco, Weezer and Pavement.

“Our music has a balance of chaos and sweetness”

“We’re not intentionally slackers, we’re just not the most disciplined of musicians,” shrugs guitarist Kris Smith. “As for the British thing... That’s probably just because we listen to The Beatles,” says singer and guitarist Jack Kaye, adjusting his Graham Coxon-like spectacles. “And because we’d rather sound like The Kinks than an American alt-rock band.”

Having released EP3, The Magic Gang are on the road this week and again in May. After that, they hit the festival circuit and then will head into the studio to finish work on their debut record, tentatively scheduled for early next year. The band have already laid down a handful of songs they think might make the cut at Monnow Valley Studio in Wales. They’ve been working there with producer James Dring, who was behind the desk for the last Jamie T album as well as previously working on Blur and Gorillaz releases. “He gets the right balance of chaos and sweetness,” says Kris. That blending of sweet melodies and pop hooks with an edge of excitement is what The Magic Gang do best – and what they think

Britain’s music scene is crying out for. “A lot of bands are more concerned with making sure they sound cool rather than with writing great, raw songs,” says Gus. “Our songs stand up on their own.”

The slack pack

The Magic Gang’s slacker rock forebears



THE BREEDERS

Who: 1990s US alt-rock featuring super badass twins Kim and Kelley Deal.

Best track: ‘Cannonball’ (1993)

Slackest moment: Leaving a nine-year gap between 1993’s defining ‘Last Splash’ album and follow-up ‘Title TK’.



PAVEMENT

Who: The definitive slacker band, Pavement discovered that languid bass + half-spoken vocals = Gen-X catnip. Think: Nirvana on a couch.

Best track: ‘Gold Soundz’ (1994)

Slackest moment: Having a spare percussionist (Bob Nastanovich) in case original drummer Gary Young failed to keep time.



MAC DEMARCO

Who: Toothy, adorable man-child with a fondness for dungarees.

Best track: ‘Freaking Out The Neighborhood’ (2012)

Slackest moment: Giving out his home address on a song and then having to deal with fans turning up on his doorstep asking for coffee.

NME

Howling at the moon

Britpop revivalists The Big Moon take the business of having fun very seriously. Rhian Daly meets them as they release their debut album

FERN FORD

Age: 26
From: Senghenydd
Plays: Drums
Fun fact: Has a qualification in spectator safety
Says: "My nan gave me knitting needles to tap on my bed after she heard me tapping to Robbie Williams."

CONVERSATIONS WITH THE Big Moon tend to be full of big, cackling laughs.

Today, in a London pub, singer Juliette Jackson cracks up her bandmates by revealing she recently cried while listening to Macy Gray ("I was eating chips and it really hit"); drummer Fern Ford does the same when she commands her bandmates to massage her thigh, cramped from a hard-fought penalty shootout earlier in the day.

Since first appearing in 2015 with debut single 'Sucker', The Big Moon have been presenting themselves as the band having the most fun ever. Debut album 'Love In The 4th Dimension' expands that world even further. "The first few times we played 'Sucker' [in the studio] I was like, 'None of these are allowed to be the right take'," says bassist Celia Archer. "I don't feel euphoric enough!"

From the mischievous 'Bonfire' to the lovestruck coos of the title track, there's little about 'Love In The 4th Dimension' that *isn't* euphoric. "You know when you're getting dressed in the morning and you need pepping up?" says Jackson. "I want people to find things in the music that are comforting. When I write songs I'm always think about jumping around or dancing."

The Big Moon do, however, take this band thing very seriously too. While they find it frustrating to be constantly asked about being an all-female band, they acknowledge the rarity of such line-ups in indie music, and are honoured to be inspiring other women. "As much as I don't think it's a defining feature of us, I really want people to be able to feel like whoever's around them makes them feel confident enough to do whatever they want," says guitarist Soph Nathan.

This means making their mark in their own right. Though their music nods to Britpop greats like Elastica and Blur, if you ask them which musicians' careers they'd like to emulate they'll shut you down. "I'd rather be the first Big Moon than the next Beyoncé," says Jackson firmly. "It's like when you look at other girls' hair. You're never going to have their hair!"

Luckily for The Big Moon, 'Love In The 4th Dimension' is as glossily perfect as anyone's locks could ever be. Consider them well on the way to world domination.

The Big Moon's 'Love In The 4th Dimension' is out today. Read the review on NME.COM

NME

SOPH NATHAN

Age: 24
From: London
Plays: Guitar
Fun fact: Is also the frontwoman in shoegazey trio Our Girl
Says: "I was going to train to be a nurse, but then I decided to try and play guitar for a living."

CELIA ARCHER

Age: 26
From: Sidcup
Plays: Bass
Fun fact: Used to live in New York, where she worked in an art gallery
Says: "I went to see Warpaint on their first album tour when I was at university in Bristol. I saw [bassist] Jenny Lee Lindberg and was like 'I want to do that!'."

JULIETTE JACKSON

Age: 26
From: Biggin Hill
Plays: Guitar and sings
Fun fact: Used to waitress in a cocktail bar, just like in the Human League song
Says: "Playing guitar is the only thing I'm good at. There isn't really an alternative for me."

BIGGER AND
BETTER
THAN EVER

NME MERCH

TEES, HOODIES, MUGS & MORE

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RADAR

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

Best NEW tracks And when to drop them

BEST FOR GETTING ANGRY

RAT BOY

Revolution

Rat Boy channels punk rock-era Beastie Boys with this p**sed-off post-Brexit banger.

BEST FOR DISCO DANCING

CALVIN HARRIS

Heatstroke

Pulling in Pharrell, Ariana Grande and Young Thug, Calvin Harris returns with this funk and soul smash.

BEST FOR GETTING IN ON THE ACTION

JOEY BADASS FEAT.

SCHOOLBOY Q

Rockabye Baby

Brooklyn's best is on serious form on this weighty hip-hop sermon.

BEST FOR CINEMATIC MOMENTS

ALL WE ARE

Burn It All Out

Pretend you're in a movie with this epic, intense soundscape from the Liverpool trio.

BEST FOR FEELING YOURSELF

MARY J BLIGE

Love Yourself

The Queen of Soul teams up with Kanye West for this empowering, tough but tender tune.

BEST FOR DANCING IN THE WOODS

MELODY'S ECHO

CHAMBER

Cross My Heart

Melody Prochet goes full '60s with this psychedelic, slightly pagan stunner.

BEST FOR SUMMER PREP

DAN AUERBACH

Shine On Me

The Black Keys frontman goes all sunshiney, fusing The Beach Boys' and Flaming Lips' sounds via poppy guitars.

BEST FOR OWNING IT

KENDRICK LAMAR

Humble

Not only is this a glorious, important tune, but the video is *iconic*. Highlights include Kendrick dressed as the Pope and rocking some great specs.

BEST FOR FEELING FLOATY

OH WONDER

Ultralife

The Brit duo return with this utterly lush, delicate electro-pop offering. Totally dreamy.

BEST FOR GETTING WEIRD

ALT-J

In Cold Blood

Singing in binary code? Gregorian chanting? Epic drums? Alt-J are up to their magical tricks again.

PHOTO: MADS PERCH



FOR MORE NEW MUSIC,
GO TO NME.COM

Life, the universe and everything

Father John Misty's third album is a beautiful, illuminating masterpiece

FATHER JOHN MISTY

Pure Comedy



PHILOSOPHY EPIC LOLZ

FROM SOMBRE SINGER-songwriter through to perky freak-folk wanderer, and now a sassy amalgam of US shock-comic Louis CK and singer Warren Zevon in a silk smoking jacket – or, in his own words, a “sarcastic Michael Bublé”

– the evolution of Joshua Tillman has been an enthralling one. His third album under the Father John Misty name, following a string of solemn, self-titled solo albums, ‘Pure Comedy’ is a powerful piece of work, but one that will leave you with as many questions as it does answers.

Musically, we’re on pretty familiar territory; a little soulful Jackson Browne, a smidge of acoustic Neil Young and even a touch of piano-tinkling Elton John, as well as a gospel choir thrown into the mix, but this is a record that sets itself apart by virtue of its lyrics. Looking at the ludicrous, often baffling thing that is humanity and our place in the universe, we open with the title track, with the LA-based Tillman laying his cards on the table



and amusingly picking apart the “comedy of man” to a sweeping Broadway-worthy show tune.

A grandiloquent shrug at the state of the world over the epic course of 13 tracks and 75 minutes, it’s Marvin Gaye’s ‘What’s Going On’ as directed by Lena Dunham. Here, the references run from high to lowbrow, taking in everything from Taylor Swift and VR porn (‘Total Entertainment Forever’) to Thomas Mann’s weighty 1924 philosophical allegory *The Magic Mountain* (‘So I’m Growing Old On Magic Mountain’), irony-drenched sideswipes at commodification and consumerism (‘The Memo’) and musings on mortality (‘Ballad Of The Dying Man’).

Not even Father John Misty himself is safe from scrutiny, as the 13-minute, string-laden ‘Leaving LA’ puts his own story under the microscope in meticulously meta detail. He even acknowledges his outré public persona on ‘A Bigger Paper Bag’, crooning, “I’ve got the world by the balls / Am I supposed to behave?” But tucked away in the middle of the album sits perhaps the finest song Tillman has written to date. The elegiac ‘When The God of Love Returns There’ll Be Hell To Pay’ is the perfect fusion of heart-melting melody and contemplative lyricism, setting him apart as one of the greatest modern songwriters we have. Nice one, dad.

Leonie Cooper

STRANGE & TRUE

Father John Misty is currently selling merch that reads ‘Why God Why’ – the phrase he wrote on Facebook upon discovering one of his songs was covered on *The Voice USA*.

Future Islands (l-r): Gerrit Welmers, William Cashion and Samuel T Herring



Future-proof

After years of toil, the Baltimore trio exploded when their *Letterman* appearance went viral – their fifth album keeps things on the right track

That hasn't been the case before. Until their TV performance on the *Late Show With David Letterman* just over three years ago, they were an underground concern – a band who'd sweated through 800 shows and collected a small but loyal legion of followers.

They even made their 2014 breakthrough album 'Singles' without a label to release it.

Letterman was their shop-window moment. Overnight, when their performance of 'Seasons (Waiting On You)' went viral, a wider world was introduced to frontman Samuel T Herring's intense stage persona. In case you're wondering, he does slap his own face and thump his chest like that every night.

After that, almost everything changed. And yet, in some respects, on 'The Far Field' not that much has changed. Musically, they haven't meddled with the formula they've been nurturing for a decade. The songs are built around Gerrit Welmers' rippling synths and William Cashion's propulsive basslines. And Herring's still determined to plough all of his rawest emotions into the lyrics.

They recently told *NME* it feels to them like a "driving album",

one best enjoyed turned up on the open highway. That's most obvious on 'Beauty Of The Road', lead single 'Ran' and 'Through The Roses' (Herring's most vulnerable, honest moment here). Other tracks are less instant. Largely, this is a set of songs that seep, creep and grow in strength, like opener 'Aladdin', 'Time On Her Side' and 'Cave'.

A key difference, though, is also the standout moment... Late on nestles 'Shadows', a duet with Blondie's Debbie Harry. It's not only the best chorus on the album, but also refreshing to hear Herring's distinctive wounded growl contrasted against Harry's iconic vocal.

'The Far Field' might be an album that consolidates what Future Islands have got, which is considerably more than a few years back. Frankly, no band deserves it more. **Greg Cochran**

FUTURE ISLANDS

The Far Field



SYNTHS POP MADASS DANCING

FOR 'THE FAR FIELD', Future Islands' fifth album, the Baltimore trio find themselves in an unfamiliar position. For the first time in their 11-year career, they are making new music knowing a lot of people would hear it.

STRANGE & TRUE

Future Islands road-tested material at a handful of secret US shows – they played under fake band names like Chirping Bush and The Hidden Havens.

MUSIC



Blaenavon (l-r):
Frank Wright, Ben Gregory,
Harris McMillan

Good things come to those who wait

BLAENAVON

That's Your Lot



INDIE SAD NOT-ACTUALLY-WELSH



LIKE THIS? TRY THIS!

GENGAHR

A Dream Outside

Blaenavon's Transgressive labelmates also

deal in emotive indie. This 2015 debut was an overlooked gem.

Long-time-coming debut album that hints at great things to come

BLAENAVON HAVE ALWAYS had time on their side, which is just as well, because they've taken rather a lot of it to release their debut album. The Hampshire trio first announced themselves way back in 2013, when they put out a debut single ('Into The Night') before they'd even sat their A Levels.

The intervening years saw the release of three more EPs, yet a full album remained frustratingly elusive. Their first attempt at recording one, for which they hunkered down on a houseboat with an endless supply of wine and an apparent dearth of

direction, was rejected by their label, who told them they weren't taking it seriously enough.

You certainly couldn't say the same of their second attempt, the winking irreverence of its title notwithstanding: 'That's Your Lot' is serious business indeed. "Let's pray for death," frontman Ben Gregory urges on 'Let's Pray', whose Morrisseyan fatalism is suitably complemented by jangling currents of Marr-like guitar, and which sets the tone for much of what follows. On 'Lonely Side' – a lithe indie-funk outlier whose pervasive gloom proves oddly infectious – Gregory declares himself a host "in a land of parasites". By the time he pins his sad-lad colours to the mast on the album's title track, beseeching the listener to "pity me, I beg you please... I'm an apathetic pipsqueak", you're

tempted to applaud his honesty.

You shouldn't mistake their dysphoric outlook for a lack of backbone, however: this band are at their best when they go big, as on the explosive 'Prague '99' (a re-recording of the standout track from their 2013 'Koso' EP) or the eight-minute 'Swans', both of which display a knack for post-rock dynamics and, especially, volume. It's taken Blaenavon longer than expected to get to this point, but they're still only at the end of the beginning; 'That's Your Lot' isn't the instant-classic debut they might have hoped for, but it delivers on their early promise, and offers tantalising hints at where they might go from here. **Barry Nicolson**

FILM

Fear of a black planet

Despairing and inspiring documentary on race in America, narrated by Samuel L Jackson

I AM NOT YOUR NEGRO

Samuel L Jackson



DOCUMENTARY BLACK HISTORY BIOGRAPHY

RAOUL PECK'S OSCAR-nominated documentary on race in America is as despairing as it is inspiring. Inspiring because of the change that occurred in such a short space of time in the latter half of the 20th century, but despairing because, as it simply illustrates, so much has not changed or has, in some cases, begun moving backward.

I Am Not Your Negro's framework comes from an unfinished book by James Baldwin, a late black writer and activist most prolific in the

1960s and '70s. *Remember This House* was to be an exploration of the birth of America through the lives of three men, friends of Baldwin, all murdered while trying to advance the position of African-Americans: Medgar Evers, Malcolm X and Martin Luther King Jr. Peck takes that structure and adds the story of Baldwin. Samuel L Jackson, unseen, reads excerpts of Baldwin's work over archive footage of important moments in African-American history, intercut with film of Baldwin, a master orator, delivering university lectures and eviscerating less intelligent,

opposing men on talk shows.

It's an extraordinary visual essay, distilling decades – centuries, in fact – of black history into 95 minutes, while serving as a biography of Baldwin. Most of his words could have been written yesterday. As he talks about white authority's fear of black citizens asserting themselves, black-and-white footage of 1960s civil rights protests lead into footage from Ferguson. The through-line is easily drawn.

The people who should most urgently see this film are the types – which current world events suggest are not small in number – who think the Western world has become over-sensitive about race, that the playing field has been trampled level. The film's very premise makes it unlikely they'll rush out in droves. Yet, whatever your personal politics or skin colour, *I Am Not Your Negro* is a film that should be seen, not so much for what it says about the past but for what its words, even though spoken by a man dead for decades, say about now. Because as it clearly shows, now and then are not so very different. **Olly Richards**

FOR FANS OF



Civil rights activists stand their ground against police during a march from Selma to Montgomery, Alabama, in 1965

Under **THE
RADAR**

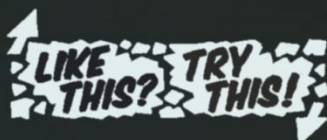
YOU HEARD IT HERE FIRST

Syd

Sublime and sensual R&B to make babies to



FOR FANS OF



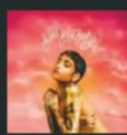
STRANGE & TRUE



JANET JACKSON



SZA



KEHLANI
'SweetSexySavage'

The US star's debut blended R&B and pop with mysterious and smoky vocals.

Syd hopes that her song 'Body' will become a "baby-making anthem", although she isn't sure how successful it's been thus far.

THE DETAILS

FROM: Los Angeles, California

SOCIAL: @internetsyd

LIVE: London Scala (April 9, 10, 11) w/ The Internet

BUY: Album 'Fin' is out now

"I think the world is just starting to become ready for my kind of open-mindedness"

TYLER, THE Creator might have had the gobby chat and Frank Ocean the yearning soul, but Syd Tha Kyd

was always the most intriguing member of early-2010s Los Angeles rap crew Odd Future. Quietly forging serious beats in the background while mayhem played out at her feet, Syd subtly slipped out of her shell and in 2011 debuted her lush and airy vocals with neo-soul side project The Internet. She's now dropped 'Tha Kyd' from her name – well, we've all got to grow up sometime – and has branched out alone, releasing the stunning and downright sexy R&B solo album 'Fin' at the start of February. We caught up with her to talk the future of Odd Future, baby-making music and activism...

How long was 'Fin' in the pipeline?

"I started writing it right after we released 'Ego Death' with The Internet in 2015, but a lot of it I was writing with the intention of giving it to other artists. I was really loving what Miguel was doing at the time – I thought it'd be cool to write some stuff with him in mind."

At what point did you decide, 'Actually, I want these songs for myself'?

"Erm, I think it was when I was having a hard time trying to give it to these artists! It was like, 'Maybe I need to put this out myself' just to show people I can write this kind of music. So I consider my album a menu of my services."

Apparently, your mother calls 'Dollar Bills' "the stripper song" – does she mean that in a good way or bad way?

"In a good way – that's her favourite song on the album. Initially I wrote that song with a male artist in mind and that's why I even said on the first verse, 'I'm feelin' like the man'. I just couldn't think of a better word to replace it. That song was inspired by a drunken stripper fantasy."

It's very rare in R&B for a woman to sing a love song to another woman, but that happens on 'Fin'.

"I think the world is just starting to become ready for this kind of open-mindedness. I've written songs about women since I've been involved with women, but I do know a few gay female artists who back in the day would write songs about men. One of my old friends, she was a rapper and she rapped about men and being involved with men. I think I asked her one time, 'Aren't you gay?' She was like, 'Yeah, but all my friends are straight – I make music for them to enjoy.' I thought that was really interesting. But for me, I make music for myself to enjoy."

Pharrell Williams said your voice "feels like clouds", which is an amazing compliment. How did it feel to hear that?

"Ah man, unreal. He's my biggest influence. I love that his music doesn't sound like anybody else. I was up 'til three in the morning with friends watching music videos last night. I was saying to them, 'I don't know whether you guys realise this, but every music video that Pharrell's ever been in has been fire.'"

Leonie Cooper

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live

THIS WEEK'S BEST TICKETS AND GIGS

Melt your mind

M.I.A. is curating this year's Meltdown Festival and she's filling the line-up with "outlaw" musicians

EVERY YEAR, LONDON'S Royal Festival Hall plays host to Meltdown, a festival curated by a prominent musical figure. Yoko Ono, Patti Smith, Jarvis Cocker and Nick Cave have all had the honour of picking the line-up, and this year's candidate is no less legendary. Mathangi Arulpragasam – the British activist, director, rapper and singer best known as M.I.A. – will choose all the acts, and also headline the final night of the festival.

Her line-up selection offers something for everyone. In the mix are the Marmite-y electronic noise duo Crystal Castles, green-haired Swedish sadboy Yung Lean, gender-fluid rapper Mykki Blanco and the Mercury-winning Scottish alternative hip-hop trio Young Fathers, most recently heard lighting up *T2 Trainspotting's* soundtrack with 'Only God Knows'.

M.I.A. explains, "I'm bringing together new outlaw musicians from everywhere, who have contributed to keeping things weird, exciting, opinionated, loud, emotional and brave or off the grid in the present climate."

FESTIVAL

MELTDOWN FESTIVAL

June 9-18
Royal Festival Hall, London

ON SALE NOW

LINE-UP: Young Fathers, Afrikan Boy, MHD, Mr Eazi, Yung Lean, I Wayne, Dexta Daps, Crystal Castles, Young M.A, Tommy Genesis, JD Samson, Mykki Blanco, M.I.A.
TICKETS: Free-£50

**ON SALE
NOW**



CRAIG DAVID

Noughties garage hero

APRIL Sat 8 Ricoh Arena, Coventry **Sun 9** SSE Arena Wembley, London

TELL ME MORE: At the end of David's Following My Intuition tour, expect everything from classics like 'Re-Rewind (The Crowd Say Bo Selecta)' to new bangers like 'Ain't Giving Up'.

TICKETS: £39.50-£43.05

SUNN O)))

Doom metal crew

JULY Thu 13 Trinity Centre, Bristol **Sun 16** SWG3, Glasgow **Mon 17** Limelight, Belfast **Wed 19** Stylus, Leeds **Thu 20** Concorde 2, Brighton

TELL ME MORE: Sunn O))) are known for their hooded robes and incredibly loud sets. Earplugs aren't a bad shout.

TICKETS: £24.75-£25



WEEZER

American alt-rock quartet

OCTOBER Mon 23 O2 Academy & Underground, Leeds **Tue 24** O2 Academy, Glasgow **Wed 25** O2 Apollo, Manchester **Fri 27** O2 Academy, Birmingham **Sat 28** SSE Arena Wembley, London

TELL ME MORE: The veterans behind 'Buddy Holly' are supported by Ash and The Orwells on this tour.

TICKETS: £40.15-£44



CARL BARÂT & THE JACKALS

A Libertine and his band

MAY Thu 25 Think Tank?, Newcastle **Fri 26** King Tut's, Glasgow **Tue 30** Thekla, Bristol

JUNE Thu 1 Brudenell Social Club, Leeds **Fri 2** Rescue Rooms, Nottingham

TELL ME MORE: Barât has teased a "heavier" new album for 2017. Expect previews here.

TICKETS: £12-£13.20

live



LUCY ROSE

British folk singer

JULY Thu 13 Rio Cinema, London **Fri 14** Duke Of York's Cinema, Brighton **Tue 18** Tyneside Cinema, Newcastle **Thu 20** Poly, Falmouth **Fri 21** Arncliffe Cinema, Bristol

TELL ME MORE: The Bombay Bicycle Club collaborator recently completed a fan-booked tour of South America. She says it "led me to make the record I've always wanted to make".

TICKETS: £16.50-£19.25



TOM GRENNAN

Gravel-voiced Chase & Status collaborator

SEPTEMBER Tue 26 Rescue Rooms, Nottingham **Wed 27** KOKO, London **Thu 28** Thekla, Bristol **Fri 29** Globe, Cardiff **Sat 30** Old Market, Brighton **OCTOBER** Sun 1 Old Fire Station, Bournemouth **Tue 3** Riverside, Newcastle **Wed 4** Leaf, Liverpool **Thu 5** Sound Control, Manchester **Fri 6** O2 Institute, Birmingham

TELL ME MORE: This powerhouse vocalist and BBC Sound Of 2017 nominee started out playing Arctic Monkeys covers.

TICKETS: £9.90-£17.30

live

THE WEEK'S BEST GIGS

ANCHORSONG

Sat 8 Gwdihw Café
Bar, Cardiff

BLAENAVON

Fri 7 Heaven, London

BRITISH SEA POWER

Fri 7 Church, Leeds
Sat 8 Riverside, Newcastle
Sun 9 Liquid Room,
Edinburgh
Tue 11 O2 Ritz, Manchester
Wed 12 O2 Shepherd's Bush
Empire, London
Thu 13 O2 Academy,
Birmingham

BRUNO MARS

Wed 12 & Thu 13 SSE
Hydro, Glasgow

CAMERON AVERY

Tue 11 King Tut's,
Glasgow
Wed 12 The Deaf Institute,
Manchester
Thu 13 Dingwalls, London

DUA LIPA

Wed 12 O2 Ritz,
Manchester
Thu 13 O2 Shepherd's Bush
Empire, London

GIRLI

Tue 11 Electrowerkz, London

GLASS PEAKS

Wed 12 The Shed, Leicester

GREAT YTENE

Thu 13 The Hope &
Ruin, Brighton

HANNAH PEEL

Wed 12 Oslo, London

HAPPYNESS

Tue 11 The Fulford Arms, York
Wed 12 Brudenell Social
Club, Leeds
Thu 13 Bar Abbey, Sheffield

HOLLY MACVE

Fri 7 Sacred Trinity
Church, Salford
Sun 9 The Cluny, Newcastle

HONEYBLOOD

Sun 9 The Empire Bar & Music
Hall, Belfast

THE INTERNET

Sun 9, Mon 10 & Tue 11
Scala, London

JAMIE ISAAC

Wed 12 Sticky Mike's Frog
Bar, Brighton
Thu 13 The Louisiana, Bristol

THE ORIELLES

JOANNA GRUESOME

Thu 13 The Joiners,
Southampton

JON HOPKINS (DJ SET)

Fri 7 Fabric, London

JORDAN RAKEI

Tue 11 KOKO, London

JORJA SMITH

Fri 7 Gorilla, Manchester

KAREN ELSON

Tue 11 Moth Club, London

KASABIAN

Wed 12 Venue Cymru,
Llandudno
Thu 13 O2 Academy,
Birmingham

NATHAN FAKE

Fri 7 ICA, London
Sat 8 Patterns, Brighton
Wed 12 Contemporary,
Nottingham
Thu 13 The Cluny, Newcastle

NIGHTMARES ON WAX

Fri 7 Crescent WMC, York
Sat 8 Hare & Hounds,
Birmingham

((OHHMS))

Wed 12 Underground, Plymouth
Thu 13 Chameleon Arts Café,
Nottingham

THE ORIELLES

Fri 7 Think Tank?, Newcastle
Sat 8 The Fulford Arms, York
Wed 12 The Cellar, Oxford

PALACE

Fri 7 The Cluny, Newcastle
Sat 8 The Mash House,
Edinburgh
Mon 10 The Ruby Lounge,
Manchester
Tue 11 The Buyers Club,
Liverpool
Thu 13 Voodoo, Belfast

PINS

Mon 10 The Full Moon, Cardiff
Tue 11 Rialto Theatre, Brighton
Wed 12 The Bullingdon, Oxford
Thu 13 Arts Centre, Norwich

PWR BTM

Tue 11 The Deaf Institute,
Manchester
Wed 12 The Harley, Sheffield
Thu 13 Hare & Hounds,
Birmingham

RICHARD HAWLEY

Fri 7 Band On The Wall,
Manchester

ROSE ELINOR DOUGALL

Fri 7 Brudenell Social
Club, Leeds
Sat 8 King Tut's, Glasgow
Wed 12 The Crofters
Rights, Bristol
Thu 13 The Lexington, London

SIR WAS

Tue 11 Birthdays, London

SKREAM

Thu 13 Sub Club, Glasgow

STUFF

Thu 13 The Library, Leeds

THØSS

Wed 12 Servant Jazz
Quarters, London

TORY LANEZ

Fri 7 O2 Forum, London

TRUDY & THE ROMANCE

Thu 13 Moles, Bath

WEYES BLOOD

Thu 13 Dome, London

WHITE LIES

Wed 12 The Waterfront, Norwich

YUNGEN

Fri 7 Academy, Manchester
Sat 8 O2 Academy, Birmingham
Wed 12 KOKO, London

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PLYMOUTH Pavilions 16 May
LONDON Royal Albert Hall 17 May
BRIGHTON Centre 18 May
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4 Feb	BOURNEMOUTH Pavilion
9 Feb	HARROGATE International Centre
11 Feb	LIVERPOOL Philharmonic Hall
16 Feb	YORK Barbican
17 Feb	NOTTINGHAM Royal Concert Hall
22 Feb	BRISTOL Colston Hall
23 Feb	LEICESTER De Montfort Hall
24 Feb	LONDON Palladium
1 Mar	MANCHESTER Bridgewater Hall
4 Mar	GATESHEAD The Sage
9 Mar	BASINGSTOKE The Anvil
10 Mar	OXFORD New Theatre
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MARVIN GAYE

THE FIRST SONG I REMEMBER HEARING

MARVIN GAYE

What's Going On

"My dad played this all the time when I was growing up in our flat in Peckham. I remember it because of the album cover – it's raining and Marvin wears that big leather mac. That record ['What's Going On'] was always at the front of his collection."

THE SONG THAT MAKES ME WANT TO DANCE

DEXYS MIDNIGHT
RUNNERS

Come On Eileen

"It just makes you want to jump, doesn't it? When it comes on and the lads are together, you get your arms around each other and start jumping around like a lunatic. I used to be the music man in the [Manchester] United changing room and I played this all the time."

THE SONG I DO AT KARAOKE

UB40

Red Red Wine

"It's a nice, easy one – not too many words. It was on at every family party when I was younger, so I'm very familiar with it. I don't really like karaoke, to be honest. I prefer to watch other people make a fool of themselves."

THE FIRST SONG I FELL IN LOVE WITH

MICHAEL JACKSON

Man In The Mirror

"Back in the day, record sleeves had all the lyrics on, so I learnt the words to this by heart. Michael Jackson was the first person I was obsessed with. He was the complete performer and no one has ever got near him."

THE SONG I CAN'T GET OUT OF MY HEAD

MIST

Madness

"I like the lyrics, I like the beat, I like the whole song. My kids absolutely love it. The reason it's in my head is because they always want it on in the car when we're driving."



MIST

THE SONG I WISH I'D WRITTEN

ADELE

Hello

"Because it sold a s***load! I'd just like to write a song that everyone loves. When you go to her concert, everyone knows it word for word. She hasn't even got to sing it herself."

THE FIRST GIG I WENT TO

JODECI

Wembley

"They're an R&B boyband from America. I was about 12 and I went with my mates. They were the ones to see at the time and it was unbelievable. When I go to big stadium shows now I always have a box, so I don't get that feeling of being in the crowd among it all. That's why I love going to Glastonbury."

BT Sport is home of live football from the UEFA Champions League, UEFA Europa League and Premier League



The wisdom of
the NME archives

THIS WEEK

BERNARD SUMNER

New Order

April 10, 1993

"A lot of bands will play the same songs and crack the same jokes every night. Whereas with New Order, we don't even know what songs we're going to play."

