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NME



Hello...

THIS WEEK'S *NME* IS dominated by massive comebacks. In the 14 years since Dizzee Rascal released his

seminal debut album 'Boy In Da Corner', the UK's been turned upside down. Labour crashed into the rocks and handed the country to the austerity-obsessed Conservatives. Brexit happened, as have riots and terrorist attacks. But there's also been hope, from the London Olympics to a powerful youth movement and the rise and rise of grime. It's appropriate, then, that the genre's first mainstream megastar has returned at this point in history to reclaim his crown. He's ditched the EDM and flashy collaborations and for his sixth album Dizzee has returned to his roots.

Also back this week is Keshka, with track of the week 'Praying'. It's her first song in four years and it's a visceral, highly personal ballad that deals with her controversial 2016 Dr Luke court case.

And finally, *Game Of Thrones* is here for a seventh series of bloody fun, so to celebrate we get geeky on the decade's biggest show. Settle down on the sofa with a slice of Frey pie and enjoy...

Bryson Tiller p20

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Dizzee Rascal

The rap icon on Brexit, beefs and new album 'Raskit'

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COVER PHOTO: STEVE NEAVES. CONTENTS PHOTO: ROLEX

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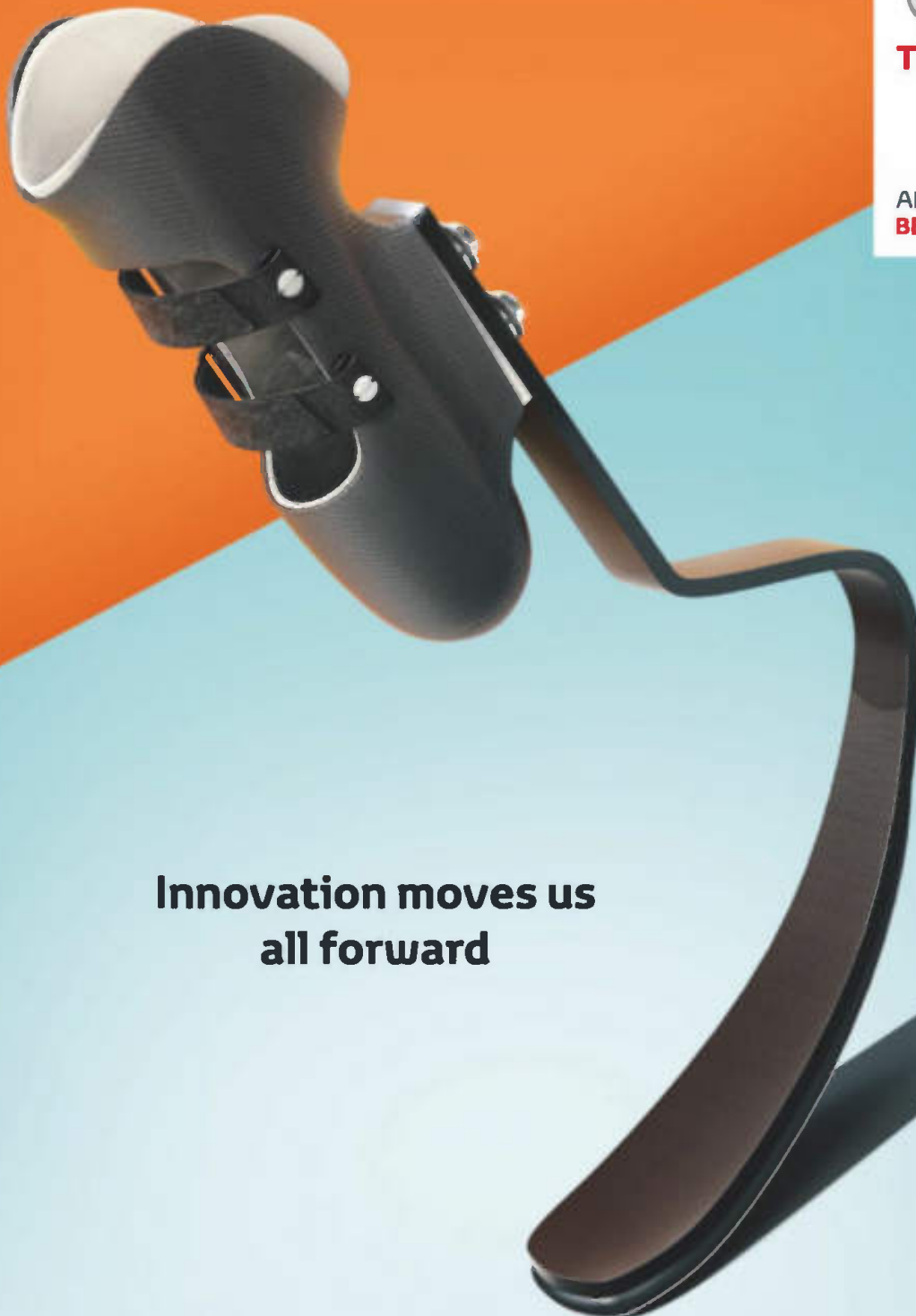
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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Killing it

After a three-year absence, The Killers returned to Britain to play for 65,000 fans in Hyde Park on Saturday (July 8). Here were the big talking points

THEY OPENED WITH 'THE MAN'

The Killers' disco-tastic new single is right up there with the best. Accompanied by a blast of pink confetti, it got the show underway with a bang. Frontman Brandon Flowers told *NME* the song is about himself back when the band first started, when he "would just puff my chest out" and play the swaggering rock star.

BRANDON'S JACKETS WERE ON POINT

The singer kicked off the show in a hot pink jacket, and changed it once a run of 'Hot Fuss' classics was dispatched. Changing into black, he told the crowd: "The man who sings ['Sam's Town' track] 'This River Is Wild' does not wear a pink leather jacket..."

IT WAS AN IMPORTANT GIG FOR THE BAND

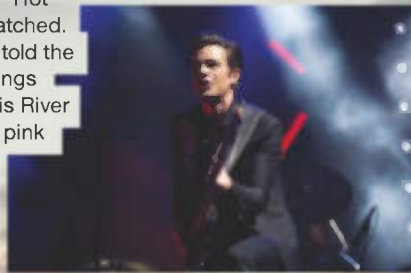
The UK was the first country to embrace The Killers back in 2003, and Brandon told the *Evening Standard* that Saturday's sold-out Hyde Park mega-gig was "constantly at the back of my mind" as they worked their way round European festivals. He needn't have worried.

THEY LEFT THE CROWD SINGING

Soaring 'Hot Fuss' epic 'All These Things That I've Done' closed the show – and the crowd were still belting it out long after the band left the stage.

THERE'S MORE WHERE 'THE MAN' CAME FROM

Speaking to *NME* before the show, Brandon said that their disco diversion is just one flavour of their forthcoming album 'Wonderful Wonderful', due for release on September 22. "We're kind of post-rock 'n' roll right now – we're experimenting with all kinds of different things," he said. Time to get very excited indeed.



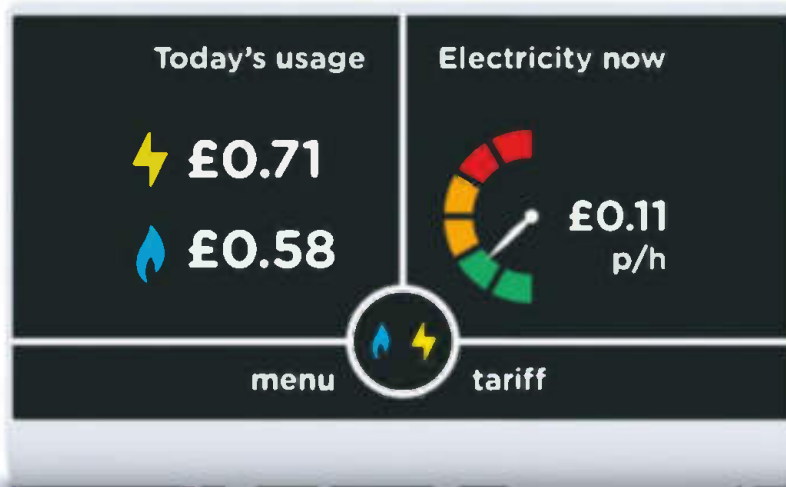
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BLUE IVY

Delivered her first rap on a Jay Z song and became hip-hop's new queen.



PHOEBE WALLER-BRIDGE

The *Fleabag* star is tipped to be the new Doctor Who.



U2

Liam Gallagher said he'd "rather eat my own s**t" than listen to Bono and co.



KATY PERRY

Told a dog to chase koalas in an Aussie ad criticised by animal rights groups.



Ladies first

Lady Leshurr heads up a new documentary about the UK's female hip-hop talent

AS PART OF CHANNEL 4'S new Sound And Vision series, *Women Of UK Rap* looks at why so few female MCs are given the chance to break through. We asked the episode's stars, rappers Lady Leshurr and C Cane, as well as presenter Billie JD Porter, about their experiences and hopes for the future.

THE PAST

Lady Leshurr: "I was the only female that used to go to my youth club and rap. I started rapping when I was six years old. Sister Nancy's 'Bam Bam' changed my life. She was singing but rapping-singing. I never knew that existed! Then I heard Ms Dynamite."

C Cane: "When I was growing up the only major female MC was Ms Dynamite."

Billie JD Porter: "In the States there've been icons like Lil' Kim and Nicki Minaj unapologetically talking about drugs and sex, whereas here there's less of a legacy from women in the rap world."



Billie JD Porter with C Cane on the show

THE PRESENT

Lady Leshurr: "Whenever female rappers start to make a name for themselves people try to pit them against each other. It's never 'She's really sick and that other girl's really sick,' it's always 'Do you think she's better than her?'" People also like to boil it down to what they look like and sex appeal."

C Cane: "I'm stepping up as an African woman and doing music. Other females will see that if I can do it, they can do it."

Billie JD Porter: "I think there's a healthier scene for women in UK rap than in grime. Grime is a genre that's recognised all over the world now, but we're not seeing many women breaking through in a big way. But there is some great UK talent at the moment, like Little Simz and Stefflon Don."

THE FUTURE

Lady Leshurr: "Three female rappers won awards last year at the MOBOs, so things are definitely progressing. More female rappers are doing big numbers on YouTube."

C Cane: "In five years' time I reckon the playing fields will be level. There's a lot of females stepping up now and people are becoming more willing to hear female artists. Stefflon Don got a million pound deal – I haven't heard the other guys getting million pound deals."

Billie JD Porter: "I hope that we'll start to see more women across the board popping up, because of the potential for people to blow up online, but I think, sadly, a lot of it could depend on the political situation in the UK. There are laws and cuts that are affecting and targeting specific groups of people and limiting how they can express themselves. A change in government right now could drastically improve the access people have to facilities where they can MC and produce."

Watch *Women Of UK Rap* on July 18 on Channel 4



Lady Leshurr

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ON THE RECORD

BIG OPINIONS. NO FILTER.



THIS WEEK

A women-only music festival? Totally worth the extra toilet queues

I CAN'T REMEMBER THE first time I had a s***ty experience at a gig or music festival because I'm a woman, but I do know that since the age of 14 there have been too many sly arse gropes, unwanted come-ons and patronising comments to mention. I've seen female friends touched-up in mosh pits and been called s**gs for not wanting to engage in conversation with p**sed-up blokes in fields, bars and venues across the UK and beyond. Also, that thing when men try to get past you in a crowd and insist on placing both their hands firmly on your hips in order to do so – what's that all about? Are you so unstable on your feet that you need to grab onto another human's bits in order not to fall down?

It's all been rather exhausting, so news that a women-only music festival is set to take place in Sweden next year has filled me with hope. Frankly, it's About Bloody Time – which,

coincidentally, would also be a great name for the event.

The idea came about following reports that Swedish festival Bråvalla would be cancelling next year's event after four rapes and 23 sexual assaults took place there last month. In response to the shocking news of the attacks, local radio presenter Emma Knyckare suggested a women's only event, tweeting: "What do you think about putting together a really cool festival where only non-men are welcome, that we'll run until ALL men have learned how to behave themselves?" Emma received such a positive response to her comment that she revealed she'd be putting on "Sweden's first man-free rock festival" in 2018.

"A lady utopia where men are barred"



It's not the first time women have carved out their own space in the festival world. Last year, Glastonbury launched its very first women-only stage. The Sisterhood – which returned last month – was nestled in the far reaches of the Shangri-La field. A lady utopia where men were barred, there were talks, gigs, DJ sets and rowdy dance parties. It was blissful. This Swedish festival looks set to take things further still

by banning blokes from even setting foot inside the gates, offering a safe environment where there's no need to worry about catcalls, unwelcome comments and the very real threat of attack. I imagine the queue for the loos will be a total nightmare, but this is but a small sacrifice to make for a zero-bros climate. Now, excuse me while I look up the Swedish for, "No thanks, you can keep your meatballs." @leoniemaycooper

PHOTO: PA IMAGES

SAM TAYLOR'S SLIME ZONE PURE NEGATIVITY FOR YOUR EYE BALLS



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£17.50 *benefitcosmetics.com*



Boys' own
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£15.95 *nmemerch.com*



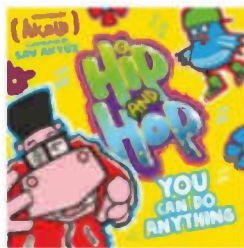
Hotline pong
What's fresher than Drake? A Drake air-freshener, that's what.
£6 *selfridges.com*



Tree-mendous
Pretend you're in Club Tropicana with this palm tree bottle opener.
£1 *flyingtiger.com*



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Rhyming and reading
Rapper Akala's debut kids' storybook is one for your lil' siblings.
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What's ON your Headphones?

THIS WEEK

Maidstone



"There's a bit of everything here"

EMILIE BARTLETT-RAWLINGS >
18, student

Listening to:
FLEETWOOD MAC
Silver Springs
"It's a travelling song – one you can listen to on the go."

Wearing: Qwertee T-shirt, Diesel jeans, Dr. Martens boots.
Best thing about Maidstone: "There's a bit of everything here."

ANINA KRISTIENSEN-STUART >
20, student

Listening to:
LORDE
Perfect Places
"Her lyrics are really beautiful."

Wearing: New Look top, H&M shorts, Salt Water sandals.
Best thing about Maidstone: "I really like Mote Park."



< DANIEL ANDREWS
19, warehouse worker

Listening to:
GREEN DAY
21 Guns
"They're amazing. This song's got real value."

Wearing: River Island shirt, jeans and shoes.
Best thing about Maidstone: "The architecture really stands out and the lakes are pretty."



DAVID RUMSEY >
39, application analyst

Listening to:
J. TILLMAN
Firstborn
"I much prefer his old stuff, before the Father John Misty albums."

Wearing: River Island shirt, Burton trousers, Next shoes.
Best thing about Maidstone: "Meet Me Cafe on Pudding Lane."



PHOTOS: JOSEPHINE WEATHERLEY

DIZZEE RASCAL

STILL A



RASCAL

After pop success, a starring role in the Olympics and even a Robbie Williams collaboration, Dizzee Rascal is back with 'Raskit', a vital – and angry – album that takes him right back to his roots. With a new wave of grime artists now the rock stars of the day, Alexi Duggins meets the genre's first superstar as he returns to show them who's boss

WHEN DIZZEE RASCAL signed up to perform at the 2012 Olympics opening ceremony, he didn't really understand what he was getting himself into. He knew he'd be performing 'Bonkers' as part of a bigger production, but the sheer scale of director Danny Boyle's plans came as a bit of a surprise. "Suddenly there's all these amazing things: these f**king flying Harry Potters! All this NHS stuff," grins the MC. "I was like, 'Rah! These people look at me like I'm a part of British history – like I'm up there with the Industrial Revolution.' I was so proud."

Five years later, he's less sure how he feels about it. As we sit in the sun-baked forecourt of a photo studio on a Bow industrial estate, he waves his hand over his head to indicate where he grew up ("My estate is actually down this road – Lincoln Estate"). In the time since he's lived here, it's changed beyond recognition – riddled with identikit luxury flats serving as investment opportunities for foreign speculators – and it doesn't exactly fill him with joy.

"I wonder what the Olympics was all about now. Look at all the housing they built: it's this whole new postcode, this whole new clinical little town. Round here people's houses are getting knocked down and they're getting moved on because they can't afford what's being built in their

place," he sighs. "Back in 2012, I was like, 'Rah, it's the Olympics!' But now I can't decide whether I feel good or bad about it."

We're in Dizzee's old stomping ground for his *NME* cover shoot ahead of new album 'Raskit', named for a pseudonym he's had since his early days as an MC. It's his sixth album and it's a real departure from the dance-pop party tunes of his last two efforts. Sonically, it's a lot heavier – the poppiest it gets are laid-back moments of G-Funk that reflect his youthful love of 2Pac ('Man Of The Hour', 'She Knows What She Wants'). There are moments of bombastic trap-like distorto-beats ('Wot U Gonna Do?'), monstrous clap-strafted basslines ('Sick A Dis') and the kind of grandiose synth-horn belter that you'd expect to hear on a Rinse FM grime show ('I Ain't Even Gonna Lie'). The reason? Partly a growing sense that this is what his fans wanted ("Of course I could feel that a lot of people were calling for me to make a rap or grime album – I don't live on the moon"), but partly because he'd done so much EDM that he worried it might become boring. "I didn't want to make people bounce up and down," he says. "I feel like I've maxed out on it."

Experimenting with the new is a bit of a hallmark of Dizzee's. By the age of 16, Dylan Kwabena Mills had already grown out of a youthful stint as a drum'n'bass DJ and established himself as one of London's best MCs via his incendiary pirate radio appearances. He'd joined grime crew Roll Deep, formed a prolific partnership with Wiley and generated such buzz around his precocious talent that he found himself being given free rein at a south London studio (run by Nick 'Cage' Denton – still his manager to this day). There, he went on to set up his label, Dirtee Stank, and create 'I Luv U' – a song so unlike anything that had come before it that it created an entirely new sonic template for the genre – earning him a deal with XL ●●●



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before he was old enough to buy a pint of shandy legally.

So ahead of its time was the resultant album 'Boy In Da Corner' that it's only recently that the rest of the world has caught up with it. In March, Stormzy (rightly) won plaudits for speaking openly about his struggles with depression, with it being seen as a bit of a first that he'd done so via grime. But 14 years earlier, Dizzee was overlaying his frenetic beats with poignant introspection about life on his estate, shot through with talk of despair and tears. Listen to 'Sittin' Here' and it's hard not to wonder: is he chronicling a depressive episode?

"Is depression something I struggled with back then? I guess so. I think there's loads of undiagnosed depression where I came from," he says. "Post-traumatic stress disorder as well. Some of the things you see as a kid are like the things you'd expect to see in a war zone, but there's no one to talk to about it because running to a psychiatrist ain't the thing."

When 'Boy In Da Corner' won him the 2003 Mercury Prize, it wasn't all roses, either.

Fascinated by his unlikely win, the press decided to camp outside his mum's flat, refusing to leave without an interview ("I was ready to hurt them. I was like, 'Yes I've won the Mercury award, but I still live on a council estate in Bow. You lot are making my house hot.'"). Eventually, driven by the fear of experiencing the same violent threats he'd seen UK garage stars from his area go through ("I saw them being extorted. I saw them having to sleep in the studio because they couldn't go home"), he had to move away from the area he'd grown up in – which didn't do wonders for his social life. "It was very isolating," he admits. "It upset people too: I had friends who thought they should be able to follow me everywhere, but I realised early that having a big group of people with me all the time wasn't going to make my job easier."

Now, 'Raskit' finds Dizzee revisiting that sense of isolation. 'Wot U Gonna Do' sees him

"Some of the things you see as a kid are like the things you'd expect to see in a war zone"

Tongue n' cheek

Dizzee's dafdest moments

RUNNING FOR PRIME MINISTER

As a guest on *Newsnight* in 2008, Dizzee told Jeremy Paxman that, with rap music so influential among young voters, he might end up as PM.

UPSTAGING KATE MOSS

When Kate Moss stormed out of the GQ Awards in 2009, she walked right through an interview with Dizzee, then turned back to look for her lost lipstick. "You keep stealing my light!" Dizzee jokingly berated her.

#NOFILTER INSTAGRAMMING

Last year Dizzee posted a video of a drunk monkey on Instagram, to the chagrin of animal rights groups. Apologising, he took the video down but replaced it with a random photo of a small child in blackface, as a fancy dress Les Ferdinand 'costume'.

worrying what would happen if his career ended ("You've gone too far, you're a star and you can't go back to the street") while the herky-jerky digi-funk of 'Bop N' Keep It Dippin'' features him talking about how he "relocated off the ends / I was bored, but got my peace of mind". It's an introspective album that sees him variously announcing that if he wasn't rich he'd probably have fallen into a life of crime ('Dummy') while criticising the decadence of the environment his career has thrown him into ('Everything Must Go').

"I was in this restaurant in Miami with massive f**king yachts pulling up to it and all these smug p**ks in it started spraying Champagne around while waiters handed out umbrellas," he grimaces. "I felt miserable. I looked at it, like, 'Is this it? You've worked hard, you've made it and is this what you do now? You spray Champagne around for a laugh?'"

By now, Dizzee is standing amid a smoke canister-induced cloud while a photographer points a lens at him. Around him are razor-wire-topped walls and the thunderous roar of traffic along the northern approach to the Blackwall Tunnel. He coughs and chuckles, "They're really going for this smoke thing, innit?" while looming

out of a giant orange dust storm that smells a bit like burnt eyebrows. He's wearing a T-shirt bearing the words 'Dystopia lives', which is appropriate wear given some of the issues that 'Raskit' tackles.

There are two separate tracks ('Slow Your Roll', 'Everything Must Go') that rail against the gentrification-cum-social-cleansing that now makes him question the Olympics, sampling speeches by Margaret Thatcher and Boris Johnson ("Thatcher because Right To Buy was a big catalyst for all of this and Boris Johnson because he said 'We wouldn't move all the poor people out' – and then that's exactly what happened"). The opening track ends in a skit featuring a woman mistaking the word "Brexit" for "Brixton" ("Because I wanna make the point: who the f**k knows what Brexit is really about?"). It's his attempt to make sense of things that worry him ("I was just trying to put these things into music, because they matter – even if I can't do anything about them"), but there are still some political issues he's staying well clear of. "Grime 4 Corbyn? I just don't know what I'm supposed to feel about that – does he even listen to



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A GOLDENVOICE AND CONCERTS WEST PRESENTATION

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grime?" he ponders. "Did he say anything about grime onstage at Glastonbury? No? Well, there you go."

At points, it's hard not to wonder whether this is the sound of an artist who's struggling to find his place in the world. The last few years have brought Dizzees fame way beyond that of most of his peers – numerous Number One singles, a platinum-selling album, the Mercury Prize and even the offer of *Celebrity Big Brother* ("I said no. They got Kenzie from Blazin' Squad instead"). But with the exception of recent sellout shows where he performed 'Boy In Da Corner' in its entirety, the poppier direction he's been pursuing hasn't always seen him fêted for his grime credentials in the way his one-time MC colleagues have been. It's a theme he repeatedly refers to on 'Raskit': the narrative that seems to have misplaced his contribution to the genre's history.

"I get people moaning like, 'Ah, you're trying to come back to grime, now?' What are you talking about? I was making grime before anyone else... That's not something that's even really out there as a fact," he exclaims, before becoming more sanguine. "But at the same time you've got people like Stormzy bigging me up, saying that I'm the one who influenced him. And you can hear it."

There's one notable thing that's been missing from Dizzees music for

over a decade: beef with other MCs. For years people have spoken of a feud between one-time mic partners Wiley and Dizzee – supposedly due to an incident where a rival crew left Dizzee in an Ayia Napa hospital with knife wounds. But while Wiley has chronicled his side of events with 'The Ayia Napa Saga', tried reaching out via tracks like 'Letter 2 Dizzee' and frequently referred to tension between the pair on Twitter and in interviews, Dizzee has always avoided engaging, denying the existence of a beef. Even his 2008 track 'P***yole', which some interpreted as being about Wiley (prompting Wiley to hit back with 'Reply To Dizzee' and '2nd Dub 4 Dizzee'), could arguably be about a completely different person.

But there's no room for interpretation in 'The Other Side', in which he names Wiley on record for the first time in his career. "Tell Willy I don't need a pen pal / Stop writing me these letters because I don't know what to do with them / It ain't ever gonna be '03 or '02," he raps at one point, in a song that also takes pot-shots at So Solid's Megaman (as well as including a further lyric about "the godfather" which was part-blanked out on our promo version). The mere

Spinning around

Five key Dizzee tracks

'I LUV U' (2003)

Introduced the grime sound developed by the likes of Dizzee, Wiley and Danny Weed to the chart-listening public.

'FIX UP, LOOK SHARP' (2003)

Became an instant calling card, with its distinctively stark and abrasive beats.

'DANCE WIV ME' (2008)

Went for the chart-pop jugular with the help of Calvin Harris's production – launching a run of three Number One singles.

'BONKERS' (2009)

Became a clubland smash, but also served to distance Dizzee from the new wave of grittier underground grime.

'GOIN' CRAZY' (2013)

Established Dizzee as a mainstay of the pop establishment by featuring Robbie Williams.

DIZZEE RASCAL

rumour of this song's existence a couple of weeks ago prompted Wiley to bait Dizzee to meet him and play him the track, promising a response of his own (although he's since said that Dizzee having his say is "fair" given all the times he's done so himself). Why, after all this time?

"What made me write that song? Being honest with myself. What did I say, anyway? It's just me saying, 'What do you want? This is an imaginary feud.' If I don't feel like working with someone, it don't mean there's no feud." He pauses. "I've learnt that putting that stuff out on Twitter don't help a lot of the time, so sometimes you've got to put it in a song." What about the lyric "Don't need a co-sign from the Mayor, cos I got a pretty penny":

surely a deliberately provocative reference to when Wiley and others were photographed with Sadiq Khan at the NME Awards? "It's whatever – I didn't say nothing about NME and I didn't say nothing about Wiley," he says, trying to fight the smile that plays around the corners of his mouth. Even if that's true, surely he realises that this is guaranteed to provoke a reaction – it already has, after all? "Look, Wiley always mentions me. The reason he kicked off about this track is because he was scared about what I was going to say, because I do actually know some stuff. I'd be glad to expose that guy, but that's not my job."

The shoot done, Dizzee's actual job is finished for the day. One final question before I leave: with all the uncertainty about his place in the world, is this album a bit of an identity crisis? "I don't know. Is trying to work out where you are an identity crisis?" He pauses. "Maybe I'm in a different position to most people, because I constantly have people telling me who they think I am – usually referring back to my 18-year-old self. Even today: how many times did you ask me about that? Imagine what that's like." I stand up to make my exit. "I'm cool, though. I get on with it, I did a photo shoot today. Mainly I just can't wait for the album to come out."

You and most of the country, pal. You and most of the country.

"Grime 4 Corbyn? Does he even listen to grime?"

Shy Guy

Bryson Tiller has conquered America
– and now the UK – with his sensual,
low-key R&B, but he's still a quiet,
enigmatic, gaming-loving wallflower
at heart, finds Leonie Cooper



WHAT KIND OF man turns down Drake? Bryson Tiller, that's who. A few years ago, the 'Hotline Bling'

megastar tried to sign the reserved 24-year-old from Louisville, Kentucky to his OVO label, but Tiller politely declined. Not that it did his career any harm; his debut album, 2015's sumptuous, downbeat 'Trapsoul' catapulted him to fame. The follow-up, 'True To Self' – released this May – went straight in at Number One in the US. Last month's guest spot next to Rihanna on DJ Khaled's steamy 'Wild Thoughts' has given him even more exposure, and last week he played second on the bill to Chance The Rapper at Wireless Festival. Not bad for a guy who used to live out of his car.

Shuffling into his manager's palatial pad in a swanky suburb of Los Angeles, Tiller cuts a casual figure in black basics and a cap pulled low over his head. "I don't really wear jewellery. I don't like to spend money like that," he explains of his unflashy look. "But one day I woke up and I said, 'Man, I deserve it, why not', so I went and bought a bunch of stuff – expensive designer stuff that I didn't really know the name of." Within a matter of days he'd shunned his lavish new wardrobe. "Yeah, [buying that stuff was] stupid. I regret it right now!"

Tiller, you see, is the quiet kid writing poems while the class clown laps up all the attention. He'd never even been to a gig until 'Trapsoul' came out. "I'd stay in the house and play video games," he says of his younger years, which saw him raised by his grandmother after his mum passed away when he was four. "I didn't really have a social life." When he finally lost his concert cherry at a Big Sean and J Cole show in LA, he couldn't quite believe what he was seeing. "I was like, 'Yo, this is crazy.'"

Crazier still was when he attended his first Grammy Awards after 'Exchange' was nominated for best R&B song. "It was weird, cos I like wearing sweats and I hate wearing suits. Anybody who saw me that night knew I was uncomfortable." Surrounded by the great and good of pop music, the introverted Tiller was uncomfortable for more reasons than a constricting dinner jacket. "It feels

"When I'm around celebrities, I feel like the new kid at the lunch table by themselves"

Catch Bryson live

He hits the road this winter

**NOVEMBER
Mon 20**

O2 Academy,
Glasgow

Wed 22

O2 Academy,
Birmingham

Sat 25

Victoria Warehouse,
Manchester

Mon 27 & Tue 28

Eventim Apollo,
London

True story

Bryson on the key elements of 'True To Self'

ON ITS LACK OF GUEST FEATURES

"It's been a while since I dropped some music, so I felt like there should be more of me. I don't wanna give my fans an album and then you don't hear me."

ON ITS 1990S GIRL GROUP INFLUENCE

"The girls rocked in the '90s. They still rock, but in the '90s they just all put out this insane music with great melodies. I feel like that's why everybody goes back to the '90s to sample R&B."

ON ITS EMPOWERING MESSAGE

"I'm coming out of my shell and that's what this album's about too. It's more upbeat than 'Trapsoul' because I needed more songs to perform live – before, my shows were really slow."

like high school, almost. You see all these celebrities and they're like the popular kids and I'm like the new kid at the lunch table by themselves."

Serious and sensitive rather than showy and materialistic, his confessional material, which deals with deeply personal relationship woes, took off when he posted a home recording of the intimate 'Don't' on SoundCloud in 2014, which pulled in over 35 million streams. 'True To Self' was set to be even more personal than 'Trapsoul'. "It was called 'Before You Leave Me,'" he explains of the first version of his second LP. "The whole album was like a letter to some special certain someone." But that was scrapped in favour of something a little more upbeat. "This album is more about trying to figure out how to be great and feel great. The relationship with myself – I feel like that's the most important relationship. That's what I'm working on and still trying to figure out."

A

ll that emoting can tire a young man out, so Tiller is already thinking about what happens next. "I'm not gonna be doing music forever," he explains. "I only have two more albums left on my deal." That something else is video games. "My first love," he says, as he shows me the Rockstar Games logo – the developers behind *Grand Theft Auto* – in a locket around his neck. "If they said, 'Hey, come work for us right now,' I would quit music. For sure." He's currently working on concepts for two different games. "That's my goal. The same way I say 'I have to put out an album', I have to make it into the [video game] industry. I just have to believe that I can do it."

He's done pretty well at chasing his dreams so far. It was only a few years ago he was working for UPS and heard Zane Lowe's now legendary Radio 1 interview with Kanye West. "He was so passionate about what he was talking about, like the leather jogging pants," enthuses Tiller. "The way he was talking about his dreams inspired me to be the same way. I wasn't even making music at that time, but I heard that and thought, 'That's dope.'" A year later he started work on the songs that became 'Trapsoul' while slinging dough balls at Papa John's pizza factory for 12 hours straight every day. In 2017 he's *the* name to know in R&B – now that's what playing the rock star game is all about.

NME

'True To Self' is out now on Relentless Records

10 THINGS EVERY GAME OF THRONES FAN KNOWS TO BE TRUE

The agonising wait for *Game Of Thrones* season seven – hitting screens this weekend – means plenty of time to mull over the finer points. Here, Larry Bartleet shares 10 indisputable truths of the most massive – and misunderstood – show on TV. If you're not caught up yet, be warned: here be spoilers

1 IT'S NOT JUST T*TS AND DRAGONS

Last year, guest star Ian McShane said *Thrones* was “just t*ts and dragons”. It's an epithet frequently levelled at the show, but it's as reductive as saying *Breaking Bad* is a drama about chemistry. From its labyrinthine political machinations to its satisfying character development, *Thrones* is much more. Look at the tension in Arya Stark and Brienne's first meeting, or Tyrion Lannister's weirdly affecting six-minute beetle story and show us the t*ts or dragons propelling the action.

3 THERE'S A DEEPER SIGNIFICANCE TO THE STARK WOLVES

When the Stark children each adopted a direwolf puppy in season one, it was cute, nothing more – but the wolves' deaths have been revealed to be omens of greater things. Robb's was killed with him at the Red Wedding. Rickon's was slain as a gesture, as his master was soon after. Bran's wolf sacrificed itself to save others, just as Bran has given up his name to become the new 'Three Eyed Raven'. When Sansa lost control of her life, her direwolf was executed, and now speculation is rife that her connection to the Stark name is wavering – she continues to work with the devious Littlefinger. Our two surviving direwolves are Jon's and Arya's, and in the books they share strong bonds with their wolves. Jon's continues to help him to victory, while Arya's, missing since season one, is running with a wolfpack in the Riverlands – so we can expect Arya to do the same this season.

2 IF EURON GREYJOY REALLY IS A BIGGER SADIST THAN RAMSAY BOLTON, WE'RE IN FOR A TREAT

Here's some stuff Ramsay Bolton did before being fed to his own dogs: he flayed people; hunted women for sport; made Theon a eunuch; killed a child as a battle ploy; stabbed his dad while hugging him. It seems impossible that any villain could outdo him, but Pilou Asbæk has said that worse is to come from his character Euron: “Ramsay's gonna look like a little kid.”

4 DORNE SHOULD BE RENAMED YAWN

Yes, the sunny, sandy, southern climes of Dorne: everyone groans when this place comes on screen because nothing interesting ever happens here. Stripped of the nuance, characters and tense plotting that made it such a vivid location in the books, the show's one-note Dorne appears to consist only of a courtyard with a water fountain; and now it's populated by four perpetual bores: Oberyn Martell's three humourless warrior daughters, the Sand Snakes, and his vengeance-obsessed former flame Ellaria Sand. Holiday from hell, basically.

5 JON SNOW ACTUALLY KNOWS LOADS OF THINGS

“You know nothing, Jon Snow,” might be one of the show's enduring catchphrases, but we have to give the guy a break. Jon knows what death feels like. He knows how to kill a White Walker. He knows how to command a massive direwolf. He can marshal troops and orchestrate battles with the best of them – but he also knows that wearing all black is cool as f**k and that you should only smile when you mean it. As for us, we know that Jon has a small penis, thanks to quips from his ally Tormund. Can't have it all.



7 BRIENNE + TORMUND ARE THRONES' FUNNIEST COUPLE

Thrones' unexpected pairings have provided many unlikely comedy double acts – Arya & The Hound, Brienne & Jaime, Tyrion & Varys – but the strange alchemy of Brienne & Tormund outshines them all. As soon as flame-haired wildling commander Tormund Giantsbane set his eyes on badass warrior Brienne of Tarth, his gruff exterior melted and now he can only gaze lustily at her. When Brienne noticed him doing so, she began looking at him as you might a dog turd. Tor-ienne 4eva <3.

Tormund and Brienne share a moment

8 THE BOOKS DON'T MATTER ANY MORE

Readers of George R.R. Martin's original novels might not like it, but to show-watchers, the *Thrones* books are irrelevant now. The series first surpassed the books' plotting in season five, when Tyrion met Daenerys in Meereen. Since then we've diverged hugely from the canonical story, with Sansa's marriage to Ramsay, the removal of several Dornish plotlines and the deaths of Cersei Lannister's two youngest. The two are now parallel entities and though the climax is likely to be the same in both, it'll be years before book-readers get their ending: it's been six years since the latest novel and notoriously slow writer Martin has suggested the penultimate book (*The Winds Of Winter*) might not arrive until the end of 2017.

6 THE WALL WILL FALL

As Jon left Castle Black in season six, leaving Dolorous Edd in charge, he said: "Don't knock it down while I'm gone." Edd replied: "I'll do my best." In other words, that sucker is rubble. And with the Wall gone, season seven will plunge everyone in Westeros into wintry jeopardy, offering thousands of potential victims to the Night King. It's not really a question of 'if' so much as 'when' and 'how'.

9 BEING NOBLE IS FOR LOSERS

Check out this brief list of properly honourable *Thrones* characters: Ned, Robb and Catelyn Stark, Davos Seaworth, Brynden Tully, Ser Barristan Selmy, Jon Snow and Brienne of Tarth. You'll notice that all but two of them are dead, and one of those was stabbed by all his friends after trying to do the right thing. Nobility is all well and good but it doesn't tend to get you very far in *Thrones*.

10 WE'RE ALL 'HYPE' FOR 'CLEGANEBOWL'

Cleganebowl is a gloriously ridiculous internet invention by fans, in which estranged brothers Sandor 'the Hound' and Gregor 'the Mountain' Clegane beat the s**t out of each other in a hypothetical fight. Each season, fans vie to "get hype" as they concoct new ways that the brothers' gladiatorial match could take place. The last time it was a possibility was the end of season six, where it was suggested Cersei could face trial by combat for her crimes. Fans assumed she'd be represented by Franken-Mountain, who could have faced the recently revived Hound – but then her son, King Tommen, outlawed the practice of trial by combat and Cleganebowl was off. Still, the Hound and Franken-Mountain remain very much in play, so for all we know it could still happen in season seven. Get hype!



WHAT CLOUDY CIDER'S

SUPPOSED TO TASTE LIKE



RADAR

THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks And when to drop them

BEST FOR LOSING YOURSELF

KELE OKEREKE

Streets Been Talkin'

The Bloc Party singer strips back and gets cosy on this pretty, laid-back acoustic folk tune.

BEST FOR BEING LOVESTruck

WOLF ALICE

Don't Delete The Kisses

The second track from the gang's eagerly awaited second album is a soft, swirling love song that's pitched halfway between Lorde and the Pixies.

BEST FOR LATE NIGHT MOPING

MURA MASA FT.

DAMON ALBARN

Blu

A slower track from Mura Masa, filled with melancholy synths, a thoughtful beat and a heartfelt hook from collaborator Albarn. It works.

BEST FOR FREAKING OUT

INHEAVEN

World On Fire

Featuring jarring vocals and a thumping beat, Londoners Inheaven hit hard with track that's perfect for either doing something reckless or just screaming into your pillow.

BEST FOR SPEAKING OUT

KESHA

Praying

In this deeply personal piano ballad, the pop singer addresses her legal battle with former mentor Dr Luke. Powerful stuff.

BEST FOR HITTING THE SKATE PARK

CULTURE ABUSE

So Busted

The San Fran four-piece employ catchy guitar riffs on this sentimental slacker punk tune.

BEST FOR THE MORNING AFTER

TOM MISCH

South Of The River

Nostalgic, catchy funk from the up-and-coming star. One to help you get your groove back after a heavy night.

BEST FOR CHASING BAE

MONDO COZMO

Plastic Soul

Built around Erma Franklin's 1967 stunner 'Piece Of My Heart', this track's loved-up vibe is perfect for whisking away your soulmate.

BEST FOR ROAD- TRIPPING

JADE BIRD

Something American

Hearty folk balladry from London-based Bird, who you'd be forgiven for thinking was from the heart of Nashville.

BEST FOR TIME TRAVELLING

MNEK

Paradise

Sampling Ultra Naté's 1997 house hit 'Free', 'Paradise' has a sweet retro vibe as well as sounding like a super-modern soul smash.

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GO TO NME.COM

ALBUM
OF THE
WEEK

Stars in his eyes

A superstar-filled summer soundtrack from the UK's fastest-rising producer

MURA MASA

Mura Masa



BANGERS GUESTS SUMMER

MURA MASA IS more like Calvin Harris than he'd prefer to admit. Speaking to *NME* earlier this summer, the 21-year-old producer – real name Alex Crossan – refuted the idea that he's poised to usurp Harris as one of dance's big cheeses. "I guess from the outside looking in, it does look like that, but not really," he said.

But the comparison fits. Both were self-starters who spent their youth crafting hyped tracks in their bedroom. Both are now able to attract big name guest spots at the drop of a beat. And both are pitching their records to soundtrack summer 2017. But whereas Harris's new album 'Funk Wav

Bounces Vol. 1' is an intentional throwback, Mura Masa's debut record is as forward-facing and futuristic as they come.

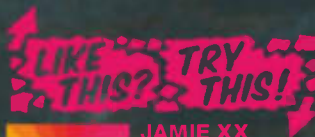
To state his case, Crossan has roped in A\$AP Rocky, Desiigner, Christine And The Queens and Damon Albarn, to name a few, to guest on the 13-track odyssey through

disco, funk and house. With a cast list like that, it's hard not to make a set of club-tinged hits, but he shines brightest when turning his hand to pop, like on '1 Night', the Charli XCX-featuring steel-drum banger; or the Disclosure-like 'Firefly', which spins gold from fellow

newcomer Nao's soulful vocals. The record never diverts from a tried-and-tested formula, but Crossan brings a modern touch via nifty production tricks and songwriting knacks.

Despite the star cast, his first work never relies too heavily on guest acts. Opener 'Messy Love' is a vibrant slice of pop-house, and the melancholic electro ballad 'Blu' sees Crossan take the lead on a duet with Albarn. In truth, this Guernsey prodigy might not identify with Harris, but the Scottish producer ought to be looking over his shoulder.

Thomas Smith



JAMIE XX 'In Colour'

The xx producer's solo effort is a genre-hopping

collection of club hits.

PHOTO: PICZO



Playing around

Coldplay don't just churn out anthems. On their surprise-filled new EP, they test the waters and see what floats

COLDPLAY
Kaleidoscope EP



ANTHEMS EXPERIMENTS EDM

'The Man'. Big bands are giving it their all to avoid sinking into a rut. Even Coldplay, the magnificent but much-maligned stadium giants who could sell millions for decades, are still willing to test the leftfield with an EP like 'Kaleidoscope'.

A sister-piece to 2015's 'A Head Full of Dreams' – the band's most Magaluf record

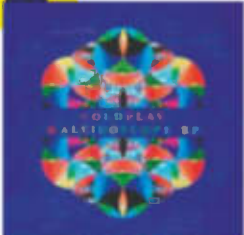
yet, crammed full of hits – this EP is a continuation of Chris Martin and co's pop dominance. There's a live-in-Japan

version of 'Something Just Like This', the woofer-quaking one-off collaboration with The Chainsmokers that marked Coldplay's utmost immersion into EDM. Clearly on a mission to rule over all of popular music, 'Miracles (Someone Special)' even finds their indie tentacles reaching into synthetic R&B, guest rapper Big Sean cooing a verse about staying in school over slick electro funk while Chris Martin delivers a characteristically inspirational lyric about finding the Mandela, Ali and Gandhi within yourself.

But the rest of the EP is a glorious return to Coldplay's mid-'00s explorative period.

Opening track 'All I Can Think About Is You' begins as a dusky, ambient Radiohead art-throb in which a muffled Martin mumbles about "chaos giving orders", sounding as if he's hiding underwater from the political nightmares of 2017. Then, three minutes in, familiar 'Clocks' piano chords kick in and the tune becomes a celestial scream of adoration, love rising above Trumpageddon. 'ALIENS', a collaboration with Brian Eno, is even more outré, mingling Spanish guitar with space-age synths.

These five tracks climax with 'Hypnotised', a solemn country swooner resembling John Lennon's 'Mother', easily their best barnstorming ballad since 'Fix You'. It's heartening evidence that Coldplay haven't entirely been sucked into the machinery while trying to subvert pop music from within. Is it too much to hope that their Avicii period was the experiment, and this the return to the norm? **Mark Beaumont**



IN THE PAST YEAR, the biggest bands in the world have embraced the future by lurching in a new direction, for better or worse. Muse went gung-ho Depeche Mode with 'Dig Down'. Arcade Fire went Americana ABBA with 'Everything Now'. The Killers turned into disco titans with

Coldplay (l-r): Will Champion, Chris Martin, Guy Berryman and Jonny Buckland



STRANGE & TRUE

Chris Martin's 40th birthday party in March was Willy Wonka-themed. His Malibu mansion became a chocolate factory, full of giant cupcakes and toadstools.

PHOTO: JAMES MARCUS HANEY

Gorilla warfare

By referencing the Vietnam War and modern-day conflicts, this franchise-boosting epic apes a number of classic movies

WAR FOR THE PLANET OF THE APES

12A Andy Serkis, Woody Harrelson, Steve Zahn



BATTLE BETRAYAL MONKEYS

GRAFFITI SPRAYED BY an ape on the walls of an underground tunnel describes this thrilling movie in a nutshell: 'Ape-pocalypse Now'. The iconic 1979 Vietnam War movie isn't writer/director Matt Reeves' only reference in his long-awaited *War For The Planet Of The Apes*, but it's a prominent one. This is a meditation on the futility of battle. And like all *Apes* classics, it has a pointed relevance to the present day.

It's now 15 years since the events of *Rise Of The Planet Of The Apes*, which introduced us

Caesar leads his troops

to super-ape Caesar (played via motion capture by Gollum guy Andy Serkis), and which saw the simian flu trigger an ape-versus-man standoff. We rejoin Caesar and his troop hiding high in the woods, two years on from the carnage of *Dawn*. With his family threatened, Caesar – still haunted by the death of fellow ape Koba and plagued by the mantra 'Ape shall not kill ape' – goes on a mythic Western-like hunt for his nemesis the Colonel (Woody Harrelson).

Harrelson delivers a snarling turn as the film's sinister villain, the unhinged leader of cult soldiers the Alpha Omega. Their ongoing battle is backed by seamless CGI, with breathtaking vistas of the apes journeying through war-torn forests and into the High Sierra's snowy wilderness.

In one pivotal scene, the Colonel interrogates Caesar to the strains of Jimi Hendrix anthem 'Hey Joe', once more conjuring images of the Vietnam War and '60s counter-culture. The abiding message filters through to a moving climax for Caesar, and one that humankind could really learn from: 'Apes, together, strong'.

Dan Brightmore

Miss Martha Farnsworth (Nicole Kidman) up close with Corporal McBurney (Colin Farrell)

We need to talk about Colin

Nicole Kidman and Colin Farrell star in Sofia Coppola's dark, simmering melodrama, which pulses with sexual tension

THE BEGUILLED

15 Nicole Kidman, Kirsten Dunst, Colin Farrell



GOTHIC JEALOUSY FATAL

SOFIA COPPOLA RECENTLY called her seventh film a "male fantasy turned nightmare". Adapted from a Thomas P. Cullinan novel written 51 years ago, it exudes a delicious, initially imperceptible darkness, and with it Coppola won Best Director at the Cannes Film Festival earlier this year.

Our polite melodrama is set in 1864 Virginia, three years into the American Civil War. With all the local men out fighting for the South, Miss Martha Farnsworth (Nicole Kidman) is presiding over a prim girls' seminary containing just five students (among them Elle Fanning's coquettish Alicia) with the help of their meek teacher Edwina Morrow (Kirsten Dunst). When young Amy (a terrific Oona Laurence) comes across a wounded enemy mercenary (Colin Farrell), she brings him back to be cared for, unknowingly carrying a live bomb of gender politics into her carers' orderly lives.

The fuse is long, and with it Coppola crafts a slow-burning tension that matches its heady Virginia setting. But contrasting with the constant chirping of cicadas and

booming of distant cannon fire, the silent war inside the seminary is stifled by oppressive social mores. Surrounded by women, Farrell's randy Corporal McBurney revels in his luck, cheerily offering his services as gardener and more. The women surrounding him refuse to acknowledge they're competing for his affections: they sing to him; they bake him apple pie; they pray for his recovery. It's impossible to say exactly who 'the beguiled' is at any one time.

As their competition reaches a head, Coppola expertly shifts the dynamic with a moment of pure horror, reshaping the small community's former allegiances and leading to an inevitably fraught conclusion. It's here that the ensemble's skill truly shines, in a string of scenes that would translate powerfully to the theatre but which work beautifully in Coppola's artful frames. Later, when order is restored in the chilling final scenes, it's like watching ripples on a lake subside: almost all trace of malevolent cause and effect gone. **Larry Bartleet**

FOR FANS OF



GET OUT



BLACK NARCISSUS

Under THE RADAR

YOU HEARD IT HERE FIRST

Jagara

As the London pop trio play NME's CineJam, we caught up with sisters Jane (lead vocals), Ruth (lead guitar) and Cat Edmondson (synths) to talk supporting Bastille and their big-screen ambitions

You left a gap of seven months between your debut single 'Let Me Go' and your new one 'Real Love'. Why the long wait?

Ruth: "We probably took a bit too long – our friends started saying: 'Are you going to put out any more music?' And we

were like: 'We plan to, but we need to get it right.'"

Cat: "With 'Let Me Go' we didn't release a video – we just put the song out there to see what people thought. So with this new single, 'Real Love', it was really nice to make a video and do it all properly."

We heard the video for 'Real Love' was filmed in double-time on the streets of London...

Ruth: "There was one scene on Holloway Road where we couldn't stop people walking past. It was on a Saturday night when everyone was getting drunk and it was really hard to stay serious."

You supported Bastille on a number of arena dates last year. Was that a crazy experience?

Cat: "It was a whirlwind time that completely changed our live set-up, as we needed to make the step up in order to play those bigger venues. It changed us as a live band."

How far can the band go?

Cat: "You've got to aim big, but it's not a competition – it's not *The X Factor*. But we wanna be playing in big venues again to as many people as possible."

Jane: "We love soundtracks and appreciate the thought that goes into them. Maybe one day we'll be able to write a song for a new film – that's the dream."

Sam Moore

Jagara played NME's CineJam at Rooftop Film Club, Peckham. CineJam, which is curated by Dan Smith from Bastille, is a series of events all summer long that blends music and film at a rooftop bar overlooking London. Head to NME.com for more info

Best track

LET ME GO

This bouncy piece of synthpop majesty is a real statement of intent from the trio – expect even bigger things in the coming months.

FOR FANS OF



JAMES BLAKE

CHVRCHES

DETAILS

From: London

Social: @JagaraBand

Buy: New single 'Real Love' is out now

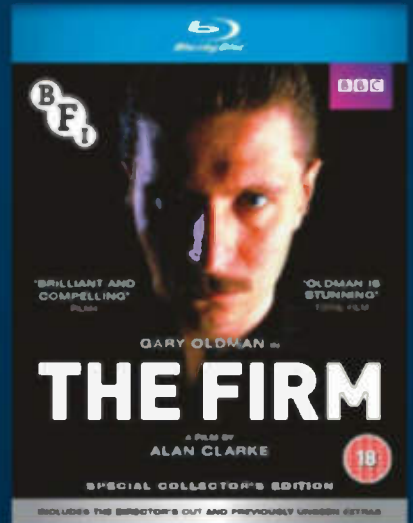
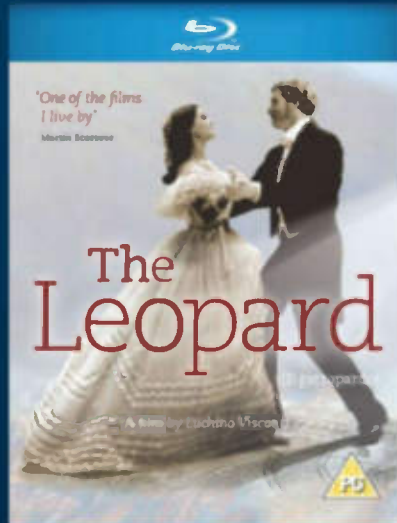
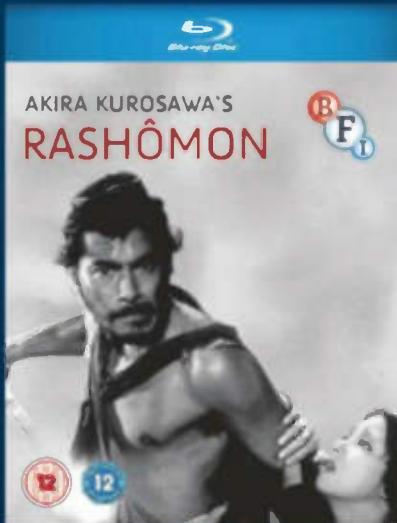
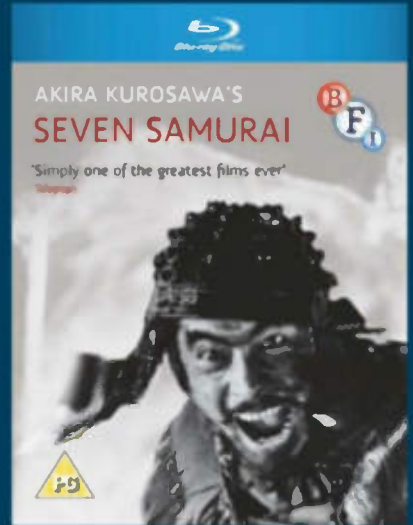
"Playing arenas with Bastille was a whirlwind"

Jagara (l-r): Jane, Cat and Ruth Edmondson

PHOTO: PRESS ASSOCIATION



BLU-RAY 5 FOR £30

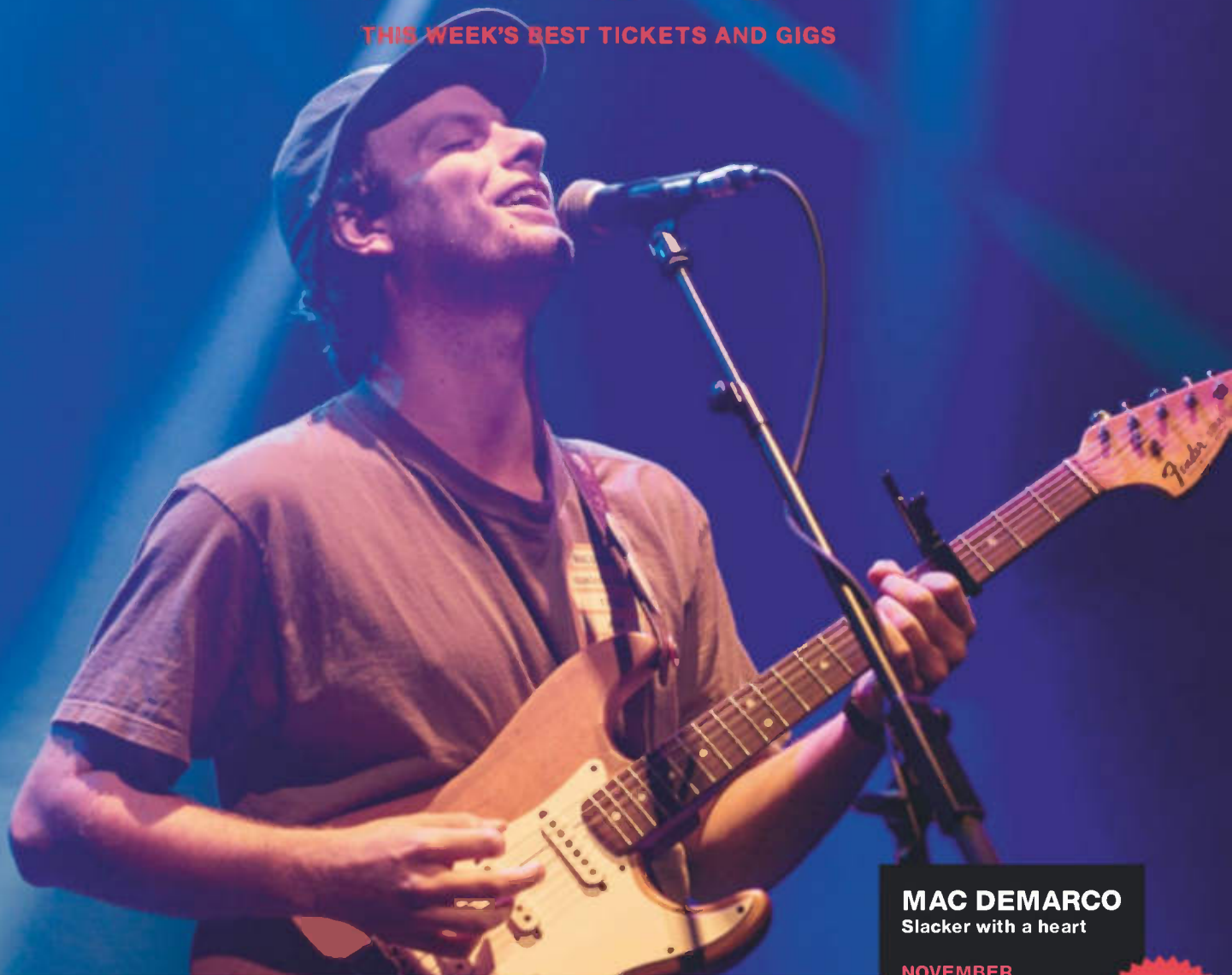


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Live

THIS WEEK'S BEST TICKETS AND GIGS



Return of the Mac

The loveable gap-toothed Canadian is back in the UK this winter for what he's dubbing a 'Royal Macathon' of shows

ONCE A MECCA OF MOSH pits, crowd surfing and tops-off sweat fests, Mac DeMarco gigs have become more contemplative affairs over

time. In line with this year's romantic, lazy-day album 'This Old Dog', what was once resolutely rowdy has simmered down – but only slightly.

You'll still find the 27-year-old chugging beer and stripping to his bare bits when he visits the UK this November, even during acoustic numbers. He also loves the odd shameless cover, like balls-out rock

renditions of Coldplay's 'Clocks' and Vanessa Carlton's 'A Thousand Miles'.

Having dubbed the run of shows 'The Royal Macathon', the tour begins with three nights at the faded glamour of London's Coronet, before the troubadour zooms round the country. Dust off your dungarees and get down the front to join him.

MAC DEMARCO
Slacker with a heart

NOVEMBER

Fri 17, Sat 18, Sun 19
The Coronet, London

Mon 20 Rock City,
Nottingham

Tue 21 Mountford Hall,
Liverpool

Fri 24 Barrowlands,
Glasgow

Sat 25 Manchester
Academy, Manchester

Sun 26 O2 Academy,
Bristol

Mon 27 Dome, Brighton

TICKETS: £19.80-£27.50

**ON SALE
NOW**

Mr Jukes



UK TOUR DATES

MON 18 SEP	BRIGHTON	CONCORDE 2
TUE 19 SEP	BRISTOL	MARBLE FACTORY
WED 20 SEP	LONDON	O2 SHEPHERD'S BUSH EMPIRE
FRI 22 SEP	GLASGOW	KING TUTS
SAT 23 SEP	SHEFFIELD	LEADMILL
SUN 24 SEP	MANCHESTER	ACADEMY 2
MON 25 SEP	BIRMINGHAM	O2 INSTITUTE 2

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Mac DeMarco + Montero

FRI 17TH
SAT 18TH
SUN 19TH
NOV 2017

THE CORONET

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THE HORRORS

Gothic rockers
from Southend

OCTOBER

Mon 16 Mandela Hall, Belfast **Thu 19** QMU, Glasgow **Fri 20** University, Newcastle **Sat 21** University, Leeds **Sun 22** O2 Academy, Liverpool **Tue 24** O2 Institute, Birmingham **Wed 25** Bierkeller, Bristol **Thu 26** Junction, Cambridge **Sat 28** ACCA, Brighton **Sun 29** KOKO, London

TELL ME MORE: The five-piece are sounding like natural heirs to Depeche Mode on new tune 'Machine'.

TICKETS: £19.25-£20.35



YELLOW DAYS

Smoky voiced indie-funk from Haslemere

OCTOBER

Sun 8 Soup Kitchen, Manchester **Mon 9** Brudenell Community Room, Leeds **Tue 10** Louisiana, Bristol **Wed 11** Oslo, London **Thu 12** Joker, Brighton

TELL ME MORE: George van den Broek has one of those voices that gets called "timeless" a lot.

TICKETS: £6.60-£9

PERFUME GENIUS

Peerless Seattle singer-songwriter

NOVEMBER

Thu 2 School Of Art, Glasgow **Fri 3** Gorilla, Manchester **Sun 5** Roundhouse, London **Mon 6** Old Market, Brighton

TELL ME MORE: Mike Hadreas reached a higher plane with new album 'No Shape', which he describes as "body horror Sade, Greek diner Kate Bush, Springsteen in a scrunchie".

TICKETS: £16.50-£23



BON IVER

Future folk
from Wisconsin

SEPTEMBER

Mon 25 Opera House, Blackpool **Wed 27 & Thu 28** Playhouse, Edinburgh

TELL ME MORE: After his bolshie 2016 album '22, A Million', Bon Iver's Justin Vernon has amped up the production of his live shows.

TICKETS: £20.35-£30

NILÜFER YANYA

21-year-old songwriter
from London

OCTOBER

Mon 16 Omeara, London **Tue 17** Louisiana, Bristol **Wed 18** Hope And Ruin, Brighton

TELL ME MORE: Yanya showed off her talent at VO5 & NME's Festival Showcase last month.

TICKETS: £8-£9



live



THE WEEK'S BEST GIGS

BAIO

Wed 19 The Waiting Room, London

BILLIE MARTEN

Fri 14 The Club, Harrogate

BLINK-182

Fri 14 Castlefield Bowl, Manchester
Sat 15 Echo Arena, Liverpool
Mon 17 The BIC, Bournemouth
Wed 19 & Thu 20 The O2, London

BONOBO (DJ SET)

Sun 16 Village Underground, London

DEAP VALLEY

Wed 19 The Bullingdon, Oxford

DEVENDRA BANHART

Tue 18 Hackney Empire, London

GLASS CAVES

Sat 15 The Library, Leeds

IBIBIO SOUND MACHINE

Fri 14 West Princes Street Gardens Spiegeltent, Edinburgh

JORJA SMITH

Thu 20 Electric Brixton, London

KAYTRANADA

Fri 14 Village Underground, London

LITTLE MIX

Fri 14 Powderham Castle, Exeter
Sat 15 Emirates Durham, Chester-le-Street
Sun 16 Bitts Park, Carlisle

LUCY ROSE

Fri 14 Duke of York's Picturehouse, Brighton
Tue 18 Tyneside Cinema, Newcastle
Thu 20 The Poly, Falmouth

MARY J BLIGE

Sat 15 O2 Academy, Birmingham

MERCURY REV

Fri 14 Barbican Hall, London

RAT BOY

Sat 15 Pier, Hastings

R.LUM.R

Thu 20 Sebright Arms, London

SAINT SISTER

Fri 14 The Band Room, Kirkbymoorside

SINÉAD HARNETT

Tue 18 The Jazz Cafe, London

SONGHYOY BLUES

Sun 16 Somerset House, London

SPRING KING

Sun 16 Pavilion Theatre, Manchester

STEVIE PARKER

Fri 14 Modern Art, Oxford
Sat 15 The Cookie, Leicester

SUNN O)))

Sat 15 O2 Ritz,

Manchester

Sun 16 SWG3, Glasgow

Mon 17 The Limelight, Belfast

Wed 19 Stylus, Leeds

Thu 20 Concorde 2, Brighton

TAFFY

Thu 20 Shacklewell Arms, London

TOM MISCH

Fri 14 Somerset House, London

TOTALLY ENORMOUS EXTINCT DINOSAURS

Sat 15 Patterns, Brighton

WE ARE SCIENTISTS

Thu 20 The Live Rooms, Chester

WSTRN

Fri 14 O2 Ritz, Manchester

PHOTOS: ALAMY, GETTY, REX/SHUTTERSTOCK

10 NIGHTS OF MOVIES & MUSIC IN LONDON CURATED BY BASTILLE

NME AND **BFI** PRESENT

CINE



THE INDIEN

SUN 23RD JULY

WHIPLASH

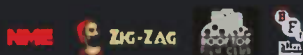


JAM

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WED 26TH JULY WILLOW / HIGH FIDELITY SUN 30TH JULY DAGNY / TRAINSPOTTING WED 2ND AUGUST LITTLE CUB / THIS IS SPINAL TAP
WED 9TH AUGUST GEORGIE / DRIVE WED 16TH AUGUST ARTIFICIAL PLEASURE / PULP FICTION SUN 27TH AUGUST LAO RA / GOODFELLAS
WED 30TH AUGUST TOM GRENNAN / TRUE ROMANCE

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SOUNDTRACK OF MY LIFE

Aziz Ansari

Master comedian

THE FIRST SONG I REMEMBER HEARING

MICHAEL JACKSON

Beat It

"I listened to that a lot as a kid. I remember it being a big song. We had it on tape – my parents had a copy of 'Thriller'."



KENDRICK LAMAR

THE SONG I CAN'T GET OUT OF MY HEAD

KENDRICK LAMAR
HUMBLE.

"The whole album is just so good. That's a well-trained answer, but it's everywhere. It's really good."



MICHAEL JACKSON

THE FIRST ALBUM I BOUGHT

VANILLA ICE

To The Extreme

"I'd love to lie and say it was The Smiths! But 'Ice Ice Baby' was a catchy-ass song – everyone was listening to it. Corny as it seems now, at the time it was *the jam*."



VANILLA ICE

THE COMPOSER THAT INSPIRED MASTER OF NONE

ENNIO MORRICONE

"For *Master Of None* there were so many songs for the scoring and soundtrack, but in season two we used lots of Italian music – Italo-disco and older stuff like Ennio Morricone."

GO TO NME.COM FOR
MORE SOUNDTRACKS

THE SONG I CAN NO LONGER LISTEN TO

MINA

Se Piangi, Se Ridi

"It's at the end of *Master Of None* season two. We kept messing with the ending and I heard the beginning of that song so many times in the editing room that now, whenever I hear it, it just brings back these horrific flashbacks of trying to figure out the ending."

THE FIRST GIG I WENT TO

OZZFEST '98

"I went to Ozzfest when I was a teenager. I was in South Carolina and there were no concerts, so this was the first one I went to. I was really into playing guitar and stuff, and Ozzy Osbourne and Tool were playing, so I was into it."

Master Of None is
on Netflix now



The wisdom
of the NME
archives

THIS WEEK
MIKE D

Beastie Boys
July 15, 1989

"The only moment you ever have on your own in your entire life is when you're sh**ting. Some guys love sh**ting in front of their buddies."

