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How Drake became the golden boy of rap



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PEUGEOT 108

MOTION & EMOTION



PEUGEOT

NME

Hello...

THE EDITOR IS AWAY...

THERE ARE MANY fascinating insights in this week's NME. It starts dark, on page 11, when White Lung singer Mish Barber Way lays out her reasons for writing a song taking the piss

out of serial killer Fred West on her band's new album 'Paradise'. It gets cheeky on page 39, when Héloïse Letissier from Christine And The Queens coyly explains why she hasn't quite got round to responding to a voicemail message from Elton John. And things turn sad on page 48, when the music-obsessed king of spring Chris Packham tells a story about how a dog called Fish helped develop his inability to play the song 'You Held The World In Your Arms' by Idlewild for five years.

Best of all, in David Renshaw's Drake piece, is a snippet from choreographer Tanisha Scott saying that Drake knew exactly what he was creating with the 'Hotline Bling' video. "We were looking at playbacks," she says. "And he was like, 'This is totally going to be a meme.'" Of all the great insights into the rapper in the feature, this is the one that reveals the most about him.

He is a master of the internet, and it's a powerful thing.

TOM HOWARD
Deputy Editor
@tomahoward

Josh Tillman aka
Father John Misty **p26**

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'Views' is out. He's bigger than ever. What makes him so damn compelling?

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EDM is dead, and tropical house killed it. This guy is responsible

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The strangest man in music is coming to the UK. Enjoy him

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

A full-page photograph of Tom Meighan and Serge Pizzorno of the band Kasabian standing on the grass of King Power Stadium. Tom Meighan, on the left, is wearing a black jacket and giving a thumbs up. Serge Pizzorno, on the right, is wearing a long black coat, a white and blue scarf with 'FEARLESS' written on it, and red boots, with his right fist raised in the air. The stadium seating and 'KING POWER STADIUM' signage are visible in the background.

Kasabian's Tom Meighan and Serge Pizzorno at Leicester City's King Power Stadium

Eez-eh!

The mighty Leicester City have won the Premier League. To celebrate, local boys Kasabian are playing two shows at the King Power Stadium. Guitarist Serge Pizzorno is the most excited man in the world...

Can you tell us how these shows came about?

"We were set to do them next year. We've been buzzing off that plan, and after the gig we did in 2014 in Leicester's Victoria Park, we were looking for the next step up. But as the season's gone on, there's a feeling around the city that's really special and we thought we'd move heaven and earth to bring the gigs forward a year."

AGENDA



"There's such a wicked buzz in the city"

You timed this pretty well – if you'd released a record last year you'd have been touring the world.

"This is the thing. For the last 12 years we've missed whole seasons because we've been in the studio or on tour all over the world. The amount of games Tom and I have had to watch in hotel rooms at 8.30am because of the time difference is silly."

Inspired by the mighty Leicester City, of course?

"Everyone in Leicester is in a great mood. It was after the Swansea game [on April 24, Leicester City won 4-0] that I got thinking, 'Now's the time to do these shows.'"

Does this change the setlist?

"It's going to be a proper greatest hits set with tunes from all five records."

It felt like half of Leicester was at your Victoria Park gigs. Will the whole of Leicester come to this?

"There was an amazing feeling in the air at Victoria Park, and this is going to be even better because there's such a wicked buzz in the city. It doesn't matter where you're from or who you support, it'll be a special time to be around Leicester and Leicester City's ground."

Leicester will be in the Champions League next year. As a man of Italian descent, how will you cope with a night in Milan watching Leicester?

"I just don't know, it's beyond exciting. I've already planned a party round at mine for the night of the Champions League draw. All my mates are coming over that night and then after the draw we can start booking flights to the games. It'll be wonderful."

You have a good relationship with the club, right? They play 'Fire' before the games.

"That's it. The season started when we were in Bulgaria playing a show, and I got all these texts about [Leicester City manager] Claudio Ranieri giving an interview on *Match of The Day* where he said he'd told the boys to play Kasabian. Of all the awards and amazing things that have happened to this band, that was the best thing. We couldn't get over it. That's part of the reason we moved these shows forward. It could all end where it began, back at Leicester City with everyone listening to Kasabian."

Kasabian play the King Power Stadium on May 28 and 29. Tickets are on sale now



Leicester fans go mental



Serge has already planned a party for the Champions League draw

Last W33K IN NUMBERS



6

Consecutive US number one albums for Beyoncé, thanks to latest release 'Lemonade'. Sweet!



£3,437

Ryan Reynolds' donation to a Utah cinema fined for serving booze at a Deadpool screening.



\$1

Amount Spirit want from Led Zeppelin for allegedly copying their song 'Taurus' on 'Stairway to Heaven'. Plus a writing credit that will net them millions.



600,000

YouTube dislikes for the trailer of the *Ghostbusters* reboot starring Melissa McCarthy – making it the least popular ever.



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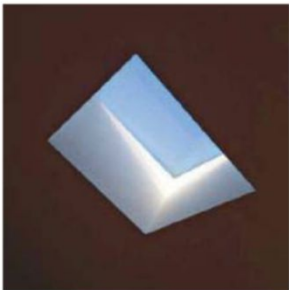


PHILIPS
sonicare

Radiohead frontman Thom Yorke

Hail to the mischief

Radiohead have been dropping clues about their new album all spring. At first they came slowly. Now there are loads, and a new song. What does it all mean?



APRIL 1

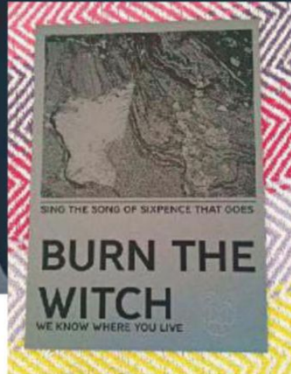
Thom Yorke tweeted a photo of a skylight. It's since been deleted.

What does it mean? A song they've played live twice – at the American Airlines Arena in Miami and the Toyota Center in Houston, both in 2012 – called 'Cut A Hole', might be on the new album.

APRIL 3

Thom Yorke tweeted the words "no bigger than a ful [sic] stop".

What does it mean? It could be a reference to the song 'Full Stop', which they played 10 times on their 2012 tour.



APRIL 30

Radiohead sent their mailing list a postcard with the words **Burn The Witch** on it.

What does it mean? It's the name of the new song, and possibly the name of the album. The title also appears in the bottom left of the booklet artwork of the band's sixth album, 'Hail To The Thief' (below).



MAY 1

Radiohead's social media pages and website went completely blank.

What does it mean? The track 'Silent Spring' will probably be on the album. Thom Yorke debuted the laid-back guitar track at a solo show in Paris last December, during which he paused and said, "This is Jonny's bit", referring to guitarist Jonny Greenwood – meaning it must be a Radiohead track.



MAY 3

An animated bird appeared on their Instagram.

What does it mean? According to a Reddit thread, they're teasing a song called 'Dawn Chorus', which Thom Yorke referenced in an interview with Chilean presenter Andres Vial in 2009: "It's really great, I think".



MAY 3

A video of a stop-motion witch-burning appeared on their Instagram.

What does it mean? Further proof that the album will be called 'Burn The Witch'.



MAY 3

The track 'Burn The Witch' appeared on radiohead.co.uk. The website promptly crashed.

What does it mean? The new album is nigh. The band have been playing 20-second bursts of the song since 2006. And lyrics from it – "avoid eye contact", "cheer at the gallows", "round up" – are on the 'Hail To The Thief' booklet art. All so brilliantly Radiohead.



MAISIE WILLIAMS

Arya Stark crashed a student *Game Of Thrones*-themed party in LA. They lost their s**t.



MITCHELL AND WEBB

The *Peep Show* duo have a new job, starring in Channel 4's *Back*. Nice one, El Dude Brothers.



WILL FERRELL

He faced a backlash over the Ronald Reagan dementia comedy he was considering.



ZAC EFRON

The Hollywood hunk fell arse over tit while filming the *Baywatch* movie. The internet laughed.



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Go see White Lung

They'll rock
your face off

May 24 Green Door
Store, Brighton,
May 25 Start The
Bus, Bristol, May 26
The Victoria, London,
May 27 The Flapper,
Birmingham, May 28
Brudenell Games
Room, Leeds, May
29 Star & Garter,
Manchester

White Lung's
Kenneth William,
Mish Barber Way and
Anne-Marie Vassiliou

Five reasons to love Mish Barber Way

She's the fierce, fun and fabulous frontwoman of Canadian punk band White Lung, who've just released the ace album 'Paradise'...

1 SHE'S POWERED BY CINNAMON WHISKY

"I get nervous in the studio because I want to do a good job, so I need that edge to be taken off. Fireball does the trick. It's gross, but I've done this with every record and it's tradition now. It's medicinal, it coats your throat – though it's probably doing more damage than anything else."

2 SHE'S A BADASS SEX WRITER

"I'm married now, so not interested in writing about my own life. But when I was single and f**king like blitzkrieg I didn't care about the people I was having sex with, so I used them for stories. When you're not in that state you want to write about other things. I found with pieces like Why Some Men Don't Eat Pu**, people love a platform to tell weird sex stories. I still get emails from weird guys telling me why they don't go down on women."

3 HER BAND HAS ITS OWN BEER

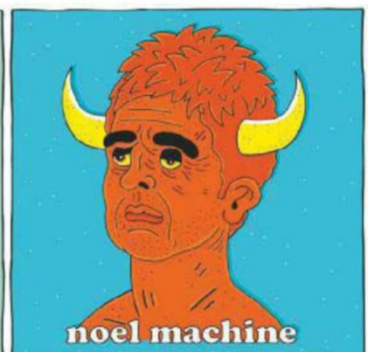
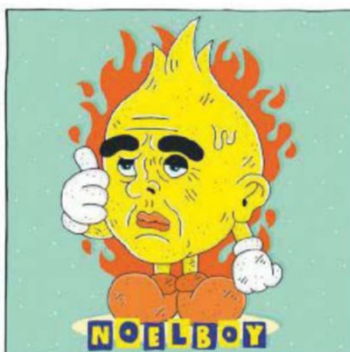
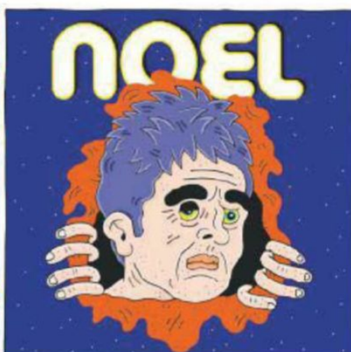
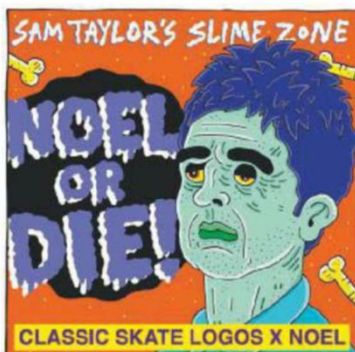
"Weird, right? Our label Domino connected with this beer label called Mikkeller, who asked a bunch of bands if they wanted to make their own beer or wine. It's a blonde ale [called Face Down, 6.7%], a little lemony and fresh – a nice poolside, girlish beer. It's not heavy."

4 SHE HAS WEIRD HEROES

"I love Larry Flynt [publisher of *Hustler* magazine]. I recently interviewed him and he's still crude, jokey, witty, gross and all the things I like. I love him because he's an advocate for free speech. We're losing free speech and the art of debate. It's scary, everyone's policing each other and you can't say anything without hurting someone's feelings – and apparently that's now the most horrible thing you can do. It's so brutal. I respect that he wasn't afraid to provoke people. *Hustler* was filled with great political writing and the cartoons were super-offensive."

5 SHE THINKS FRED WEST WAS A PU**Y

"The song 'Demented' [on the new album] is about Fred and Rosemary West. I just thought he was such a pu**y for killing himself as soon as they got busted. The song 'Sister' is in the voice of Karla Homolka, a Canadian girl married to a man called Paul Bernardo. They were known as the Ken and Barbie killers in the 1990s. They raped, murdered and tortured three girls together, one of them being Karla's little sister Tammy. So I imagined Karla apologising to Tammy."



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uk.impossible-project.com

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pennyskateboards.com

**Get shirty**

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£35 volcom.co.uk

**Jelly legs**

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£25 jujufootwear.com

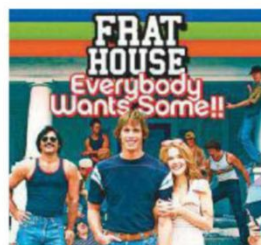
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**Sounding off**

The *Everybody Wants Some* movie soundtrack boasts hits from Devo and The Sugarhill Gang. £12.92 amazon.co.uk

**Frat race**

The launch for *Everybody Wants Some*, tonight (May 6) at **Bloomsbury Bowling Lanes** fatsoma.com/frat-houseuk

**Vinyl countdown**

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£169 gporetro.com

**Short story**

Check out these totally rad tie-dye board shorts.

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**Hula hoop**

Hula girls decorate these old-school style Vans.

£55 vans.co.uk

**Socks appeal**

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£9.99 shore.co.uk

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£134 ray-ban.com

YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Gloucester

"The cathedral is lovely. It's a very medieval town."

KATHLEENA KEEN >

19, carer

Listening to:

GYPTIAN
Hold You

"When I went through a break-up this song really helped me."

Wearing: Pull & Bear denim jacket, River Island leggings, Superdry hoodie.

Best thing about Gloucester:

"The cathedral is lovely. It's a very medieval town."

KIEREN TALLON >

18, student

Listening to:

DJ GUV
Warning

"I love the energy of drum 'n' bass. This track's always on at club nights I go to."

Wearing: Adidas jacket, T-shirt and trainers, Skullcandy headphones.

Best thing about

Gloucester: "Café René on a good night is hard to beat."

< KRISTOFER WAYNER

31, caterer

Listening to:

LUKAS GRAHAM
7 Years

"My daughter's always playing it. So I've ended up loving it too!"

Wearing: H&M jacket and trousers, Nike SB trainers.

Best thing about

Gloucester: "The shopping here is just the best."

LIAM EVANS >

23, club promoter

Listening to:

ALEXISONFIRE
Happiness By The Kilowatt

"They're my favourite band ever!"

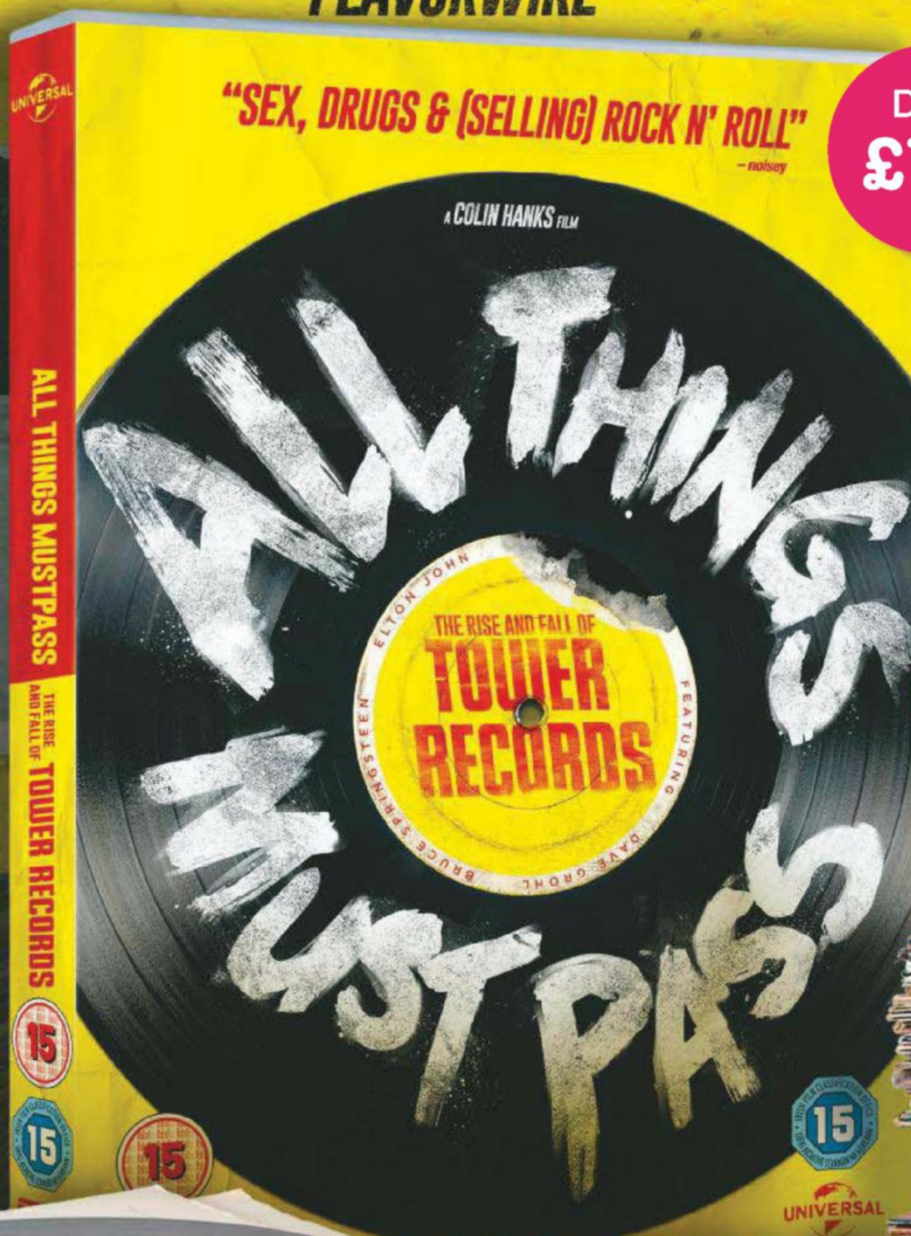
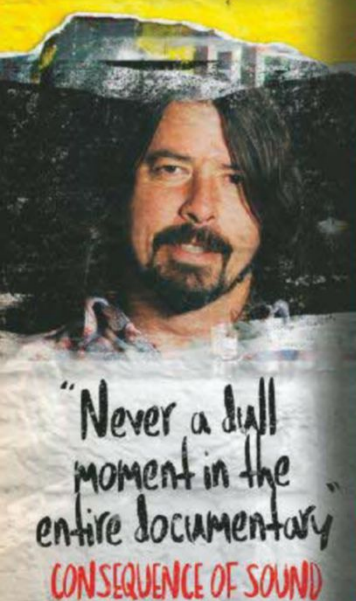
Wearing: Denim jacket from a charity shop, Propaganda hoodie.

Best thing about

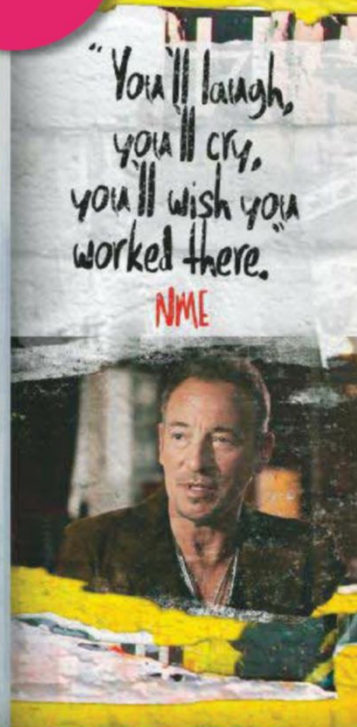
Gloucester: "Carluccio's down in the Quays does amazing Italian food."

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Seth Rogen as Mac
in *Bad Neighbours 2*

Who's moving in next door?

Two years on from the hilarious *Bad Neighbours*, Mac and Kelly Radner (played by Seth Rogen and Rose Byrne) have got a new set of noisy neighbours to deal with in *Bad Neighbours 2*

WHEN THE CREDITS ROLLED on *Bad Neighbours*, the hilarious 2014 box office smash, married couple Mac and Kelly Radner thought they'd finally restored order in their neighbourhood.

The party animals next door, Teddy (Zac Efron) and Pete (Dave Franco), had been defeated and they were free to relax in peace with baby Stella. Imagine their

horror, then, when two years later a sorority of teenage girls move in to the house Teddy and Pete kept raging 24/7.

Together, Mac and Kelly must team up to take down another set of college students who want to party all night, every night. If they don't, the sale of their house will fall through and they'll be left in financial meltdown. The stakes have never been higher. The students have never been wilder.





Zac Efron plays Teddy



The sorority girls

Meet the new neighbours

NORA

Beanie Feldstein

Nora is fresh out of school and new to college life. Inexperienced and naïve, she dives head first into every aspect of Kappa Nu sorority culture.



BETH

Kiersey Clemons

Freaked out by squeaky-clean college life, Beth hooks up with Shelby. They both swap sexist frat parties for feminist events, where you can smoke weed while dressed as Joan of Arc. Nothing can kill her vibe – except for a visit from her dad.

SHELBY

Chloë Grace Moretz

Shelby is determined to do things her way. When she learns that sorority girls aren't allowed to throw parties like the boys in frats, she decides to start Kappa Nu. It quickly becomes apparent that the group's priority is to have a good time, which leads them into big trouble with their next door neighbours.

The five most badly behaved moments in *Bad Neighbours 2*

Some quite bad. Most very bad

1 MAC GETS AMBUSHED

Shelby, Beth and Nora are sunbathing on Mac's front lawn. When he tries to leave for work they tear off his clothes. He hides in his car while his wife, Kelly, turns the hose on a group of teens who are clambering all over the vehicle. "You're only making them sexier" he screams as they continue to writhe around on his windscreen.

2 THEN MAC'S CAR GETS AMBUSHED

It's been a late one and your friend has taken your bed. Where do you sleep? If you're Nora you choose your neighbour's car. But then he goes to work the next day and sends you flying through the windscreen as you wake up with a hangover to end all hangovers.

3 THE FUNDRAISER

Getting crazy every other night is expensive, so Shelby and the rest of Kappa Nu embark on a fundraising event with a twist: they corner the local weed market and sell a massive stash at an American football party.

4 MAC AND TEDDY GET LOCKED IN THE GARAGE

Mac and Teddy end up locked inside a garage by Shelby, with no way out. Not unless they can master gravity and the delicate art of launching off an airbag.

5 MAC ENDS UP IN A FARAWAY LAND

Shelby gets hold of Mac and Kelly's phones, and swaps their numbers for Beth and Nora's phones. They contrive a situation that leaves Mac a long, long way from home.

Bad Neighbours 2 is in cinemas now.



Fig. 6

W

Fig. 6

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Fig. 6

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Fig. 6

T

Fig. 6

M

Fig. 6

A

Fig. 6

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Fig. 6

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Fig. 6

S

A week on from the release of his fourth album, 'Views', Drake finds himself the king of rap. David Renshaw looks into what makes the so-called '6 God' the quintessential modern artist

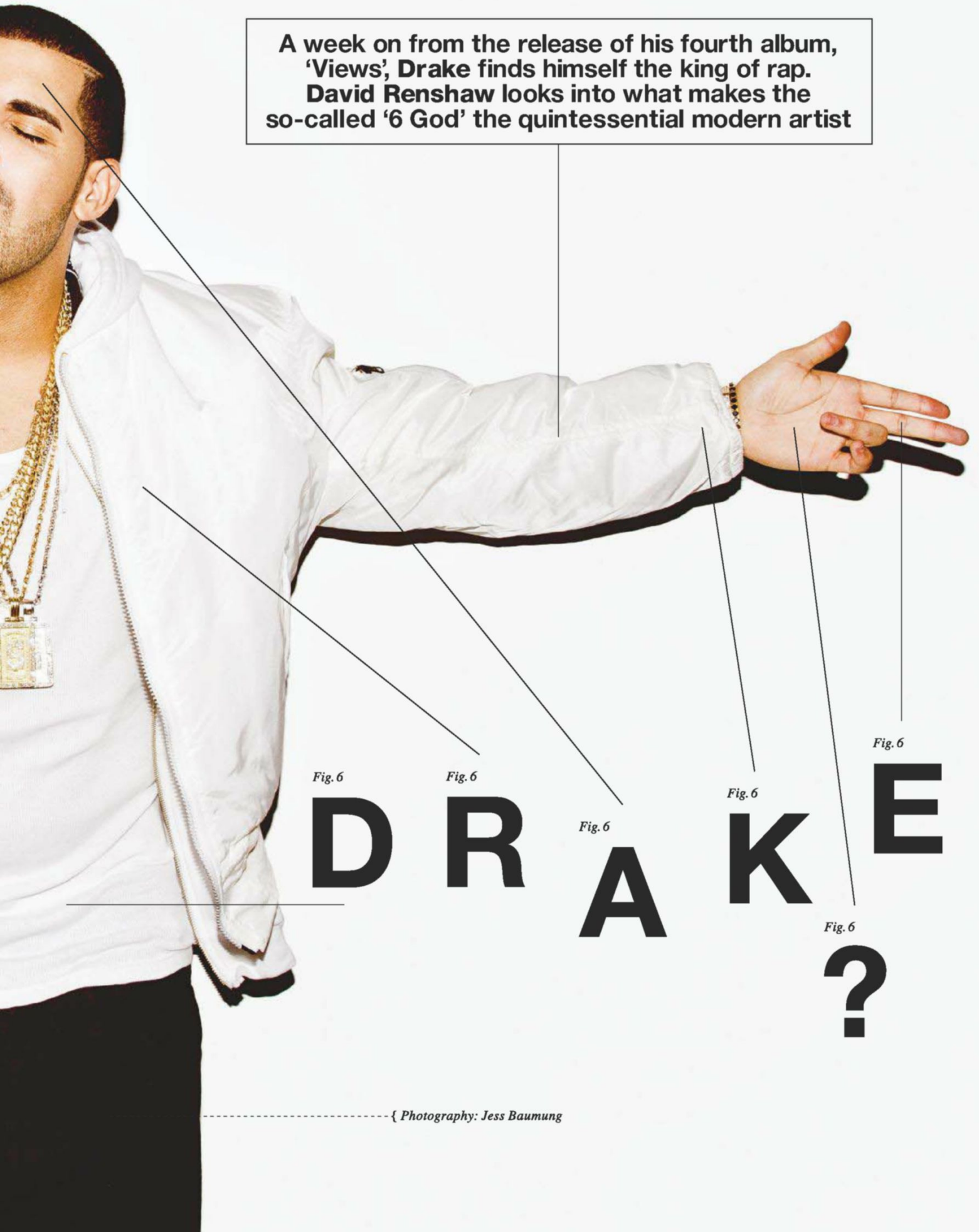


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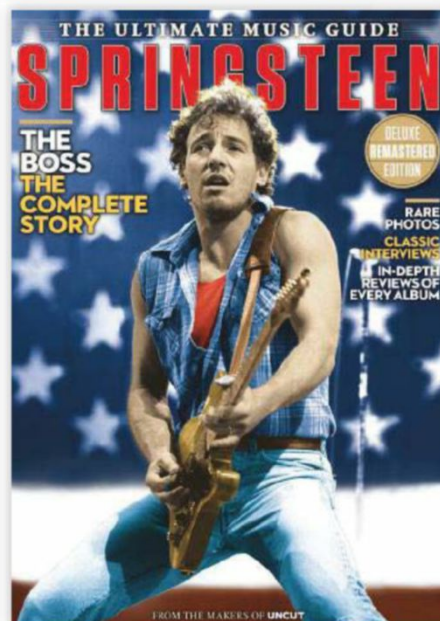
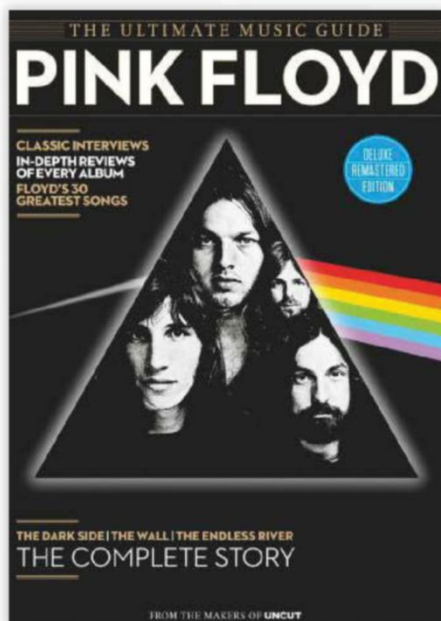
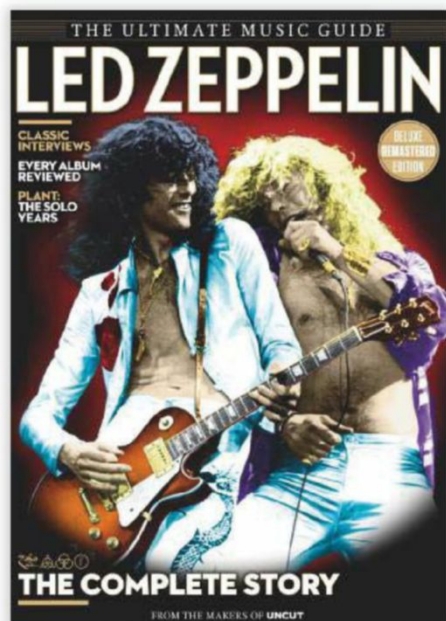
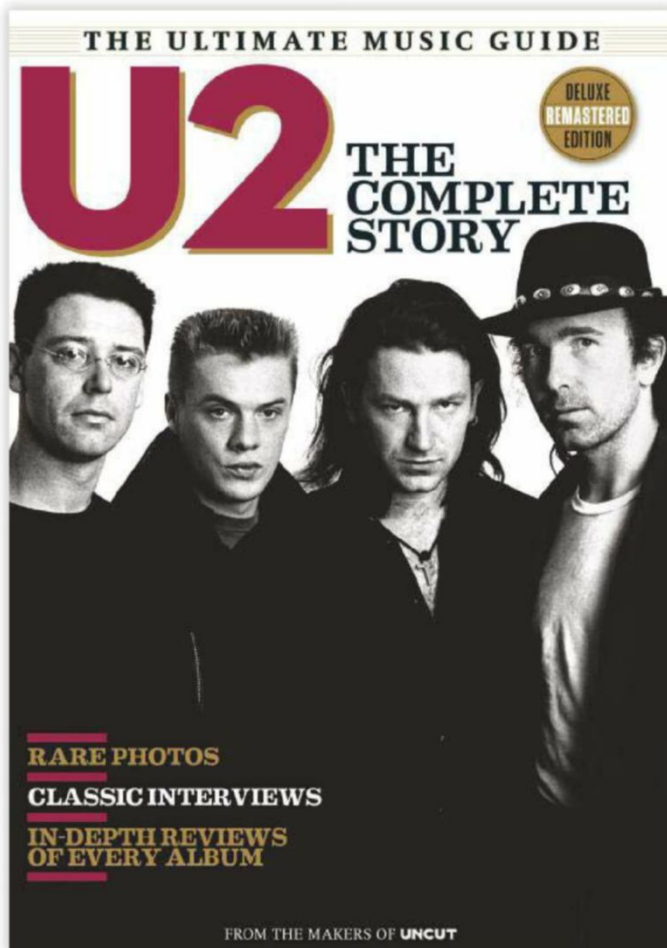
Fig. 6

Fig. 6

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FEBRUARY 24, 2016. Drake is onstage with Rihanna at the Brit Awards at London's O2 Arena. It's just after the watershed and the Barbadian star is grinding against the Canadian rapper as they perform her new single 'Work'. An hour later, 29-year-old Drake has blown off the ceremony to zip over to east London and jump on stage at Village Underground with fast-rising south London grime crew Section Boyz, who he's been praising on Instagram. Flame emojis light up social media timelines as fan-shot videos are shared, and Section Boyz post a video on Instagram with the message "life only just began".

These two hours of Drake's life encapsulate his unique position in the music world. He's a household name who megastars call up for guest verses on hit singles. He's a champion of the underground, who's at home at an awards ceremony watched by millions as he is on stage with a bunch of 21-year-olds from Croydon. He's a product, and master of, the internet. And he is, following the release of fourth album 'Views', arguably the biggest name in rap. Jay Z is semi-retired, Eminem hasn't released a good record since 2009's 'Relapse', Kanye West's genius is undeniable, but his erratic nature has alienated some fans, and Kendrick Lamar is awesome and powerful, but not yet a megastar.

Step up Drake, who's asserted himself at the top of the pile. But how has he done it? And what is it about every album and video he releases that connects so overwhelmingly with his fans?

THE MIDDLE-CLASS CHILD ACTOR

"Started from the bottom now we're here / Started from the bottom now my whole team f***ing here". So rapped Drake on 2013's 'Started From The Bottom'. But it's fair to say that, by any measure, he did not start from the bottom. Born Aubrey Drake Graham in 1986, he was raised by his Jewish mother Sandi, a teacher, and musician father Dennis in upper middle-class Forest Hill in Toronto. Things weren't always cushy for him though. At the age of five his parents split and he went to live with Sandi. Dennis, a drummer who played with Jerry Lee Lewis, was in and out of prison for "an assault charge or a drug charge or something," Drake told *Complex* in 2011. "I didn't [really] have a father, because he was in jail two separate times. He did a two-year bid and a three-year bid."

At 15 he was cast on high-school drama *Degrassi: The Next Generation*, in which he played Jimmy Brooks, a high-school basketball star left disabled after being shot by a classmate. He was making music at the time too, and self-released his unimpressive debut mixtape 'Room For Improvement' in 2006. Juggling the two became too much of a

compromise for his *Degrassi* producers, and they gave him an ultimatum. "I chose this life," he told *W Magazine* last year, and quit the show in 2007.

It took another two years for Drake's breakthrough to come, with third mixtape 'So Far Gone'. In an early display of the social media fanbase that would push him to the top, word of mouth about his emotionally honest music saw the physical release become one of the year's best-selling rap albums, a million or so copies behind Jay Z's 'The Blueprint 3' and Eminem's 'Relapse', but ahead of Flo Rida and 50 Cent. A deal with New Orleans rapper Lil Wayne's Young Money record label followed.

Drake loves the UK

The many ways he lets us know

Mastering the lingo

Anyone following Drake (@champagnepapi) on Instagram knows he regularly uses London slang terms like 'mandem', 'fam', 'on road' and 'yes, bruv'.

Getting into the sport

From sipping Pimms at Wimbledon to hanging out with England striker Daniel Sturridge and being pictured wearing Chelsea, Liverpool, Manchester United and Manchester City kits, Drake loves British sport. Maybe he's the man to make cricket cool.

Discovering the music

Whether it's repping grime MCs Sneakbo, Skepta, JME and Section Boyz, or sampling Jamie xx, Jai Paul and Sampha, Drake's got his ear to the UK scene like nobody else. He loves Skepta so much he has a tattoo of his crew, Boy Better Know, on his shoulder.

Saving the TV

Drake is the saviour of *Top Boy*, Channel 4's London-based gang drama which was axed after two series. Earlier this month Skepta revealed that Drake is officially funding a third series.

THE ODDBALL RAPPER FROM TORONTO

Drake is fixated with putting Toronto, the most populated city in Canada, on the map. He's nicknamed the city 'The 6', thought to relate to Toronto's 416 phone code, and crowned himself The 6 God. In the past he's made a point of referencing local spots, as on 2015's 'Used To' when he mentions "the Hazy" (prestigious hotel The Hazelton), or 'Connect' from 2013 when he lets us into his preferred driving route through the city: "I take Eglinton to 401 east / And exit at Markham Road in the east end".

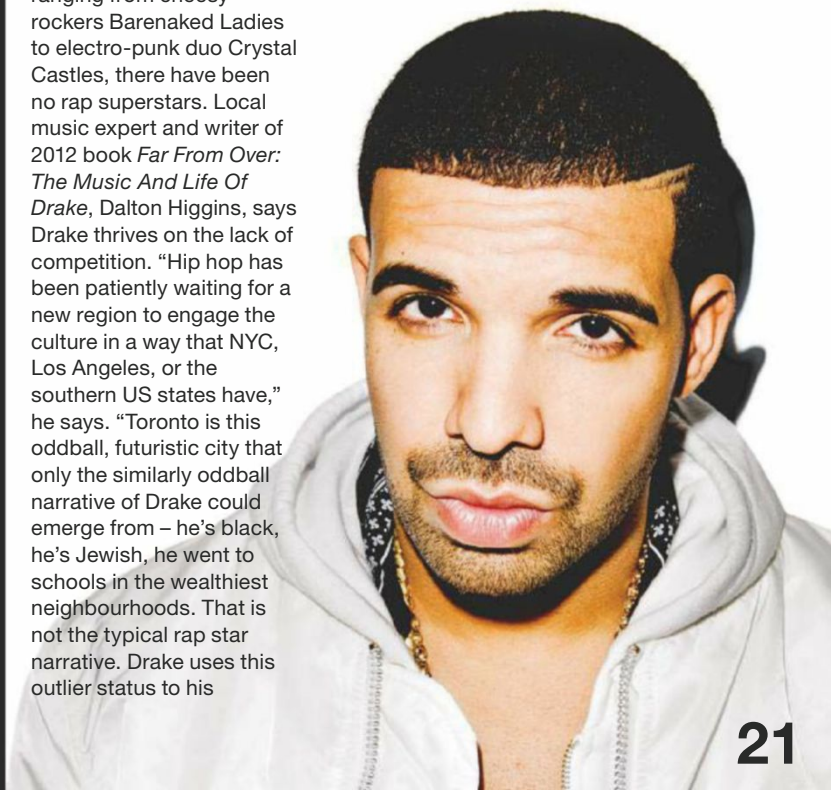
His insistence on repping Toronto matters because although the city has produced artists ranging from cheesy rockers Barenaked Ladies to electro-punk duo Crystal Castles, there have been no rap superstars. Local music expert and writer of 2012 book *Far From Over: The Music And Life Of Drake*, Dalton Higgins, says Drake thrives on the lack of competition. "Hip hop has been patiently waiting for a new region to engage the culture in a way that NYC, Los Angeles, or the southern US states have," he says. "Toronto is this oddball, futuristic city that only the similarly oddball narrative of Drake could emerge from – he's black, he's Jewish, he went to schools in the wealthiest neighbourhoods. That is not the typical rap star narrative. Drake uses this outlier status to his

benefit." If Drake was from a famous hip hop hotbed like New York, LA or Atlanta, he'd have the weight of history on his back and a load of other rappers competing for the top spot. Toronto is under the radar in comparison, so Drake's mythological take on the city is exotic and alluring.

THE LYRICIST CHANGING WHAT IT MEANS TO BE MALE

It was Kanye West's 2008 album '808s & Heartbreak', with its emotive self-indulgence, plus romantic verses from Outkast's Andre 3000, that gave Drake his heart-on-sleeve style. On his pre-'808s...' releases – 'Room For Improvement' and 2007's 'Comeback Season' – he was trying to be funny, tough, or whatever he thought people wanted. "Those guys made it OK for melody to be introduced," Drake told *The Daily Beast* in 2011. "They made it OK to not be the most street dude. I started to believe in myself when I saw those two." He's remained faithful to this approach. He cries when he gets dumped, he loves his mum, he sing-raps about running baths for girls, and as he's risen to prominence, his own influence on the mentality of the mainstream has grown.

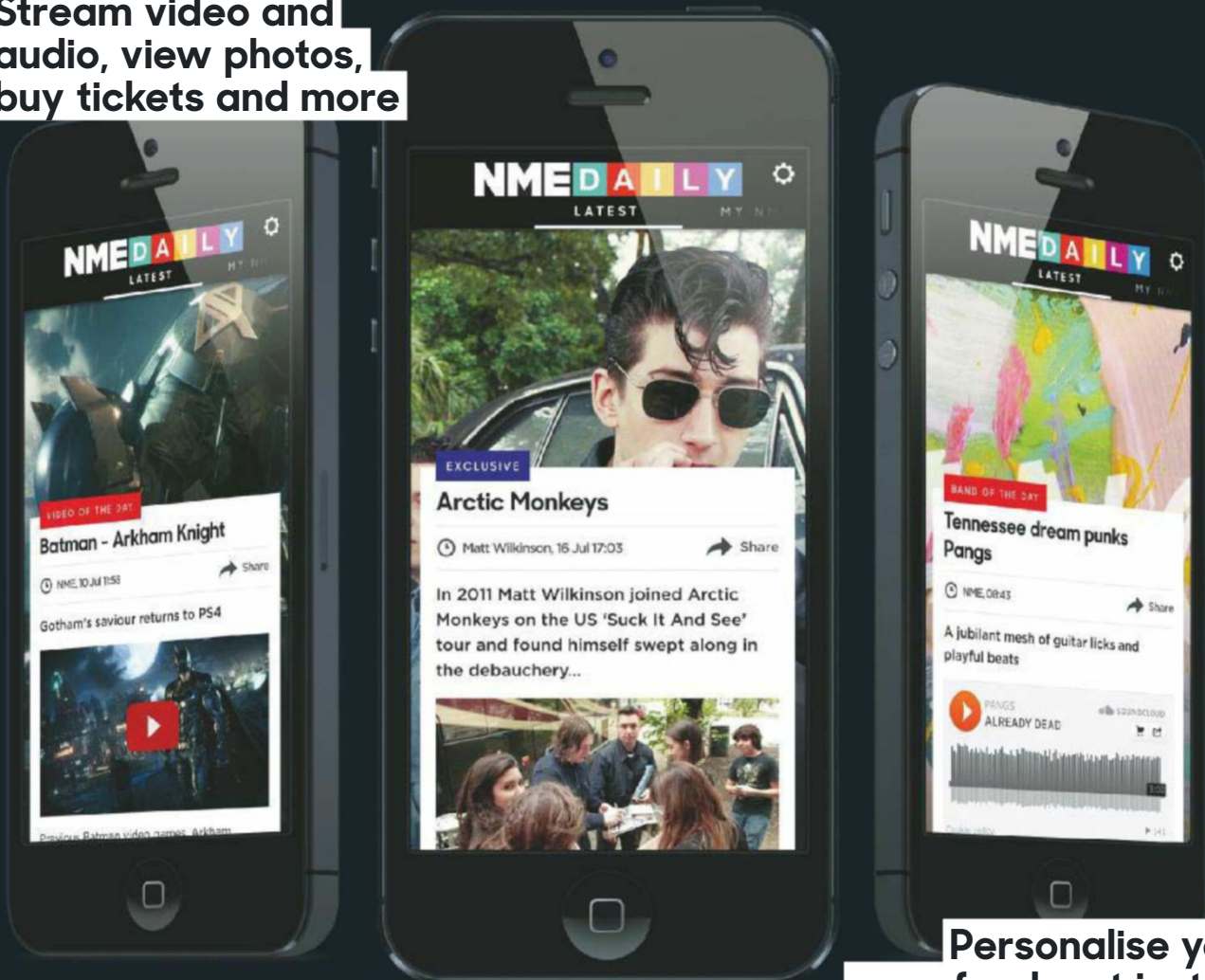
In the last six years there's been a shift in what male bravado is, from macho and guarded to tear-stained and open. One Direction rebel Zayn Malik couldn't have released the contemplative R&B of this year's solo debut 'Mind Of Mine' if Drake hadn't made it cool on second album 'Take Care' in 2011. Drake protégé The Weeknd has taken the high-life existentialism in Drake's lyrics and run with it, and Justin Bieber's 2015 sad-faced redemption had more than an air of Drake about it. Essentially, anyone making sad-in-the-club music owes a debt to him.



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THE ARTIST INSPIRED BY THE STATES, UK AND JAMAICA

Drake and local Toronto producer Noah '40' Shebib (who he still works with today) were sampling then-blog-friendly acts such as Lykke Li and Peter, Dinklage and John on 2009's 'So Far Gone', but soon ditched the indie stuff and adopted the more traditional hip hop sounds of cavernous drums and bass on major label debut 'Thank Me Later' in 2010.

It wasn't until 2011, and the track 'Take Care', that Drake began to experiment. He displayed a savvy ear for the UK underground music by lifting xx mainman Jamie xx's remix of Gil Scott-Heron song 'I'll Take Care Of U', and turning it into a rap banger by drafting in Rihanna for the chorus. Since then he's refined a sound that takes in the best of what the US, UK and Jamaica has to offer, as evident on 2013 album 'Nothing Was The Same' and last year's mixtapes 'If You're Reading This, It's Too Late' and 'What A Time To Be Alive' – the latter a collaborative release with Future, the dark soul of Atlanta rap.

It means he approached 'Views' with a sound seven years in the making. A number one single from the album, 'One Dance', samples Jamaican dancehall artist Wizkid as well as Kyla, a British singer whose 2008 single 'Do You Mind' is used in the catchy chorus. Logan Sama, the Radio 1Xtra DJ who co-produced 'One Dance' with Canadian Nineteen85 (see also: 'Hotline Bling' and 'Hold On We're Going Home'), says the track perfectly encapsulates Drake's approach to music. "He recognises the relationship between hip hop, grime, UK funk and afrobeat," he says. "It's the same people making the same music but in different environments. It's like we're all cousins around the world." Sama has worked alongside grime crew Boy Better Know and UK rapper Wiley (who Drake referred to as a "#legend" on Instagram last year), and says Drake isn't bandwagon-jumping with his Union Jack-waving. "He's just fuelled by people making good music," he says.

Drake has, though, been accused of picking up on whatever is cool in music at the time and using it to his advantage, and earlier this year Toronto-based MC Mo-G called him a "swagger jacker". In 2014 he remixed rap crooner iLoveMakonnen's 'Tuesday', and last year added a verse to the exuberant 'Trap Queen' for Fetty Wap. The releases helped make iLoveMakonnen and Fetty Wap big, but they made Drake even bigger. Nobody benefits from a Drake co-sign as much as Drake.

THE MASTER OF THE INTERNET

Drake has always been an easy target for fellow rappers. Tyga once said, "I don't like Drake as a person. He's just fake to me", and Puff Daddy went as far

as punching him in a row at Liv nightclub in Miami Beach in 2014. Common – a calm and contemplative MC better known for his role in civil rights film *Selma* than for clashing with rivals – was among the first to lay into Drake. On his 2009 track 'Sweet', he rapped: "Singing all around me man, 'la la la!' / You ain't motherf**kin' Frank Sinatra." It was later established that the friction centred around Drake's relationship with Common's ex, the tennis superstar Serena Williams. A relationship with Rihanna caused similar problems with Chris Brown, in a beef that culminated in a bloody bar fight in New York in 2012.

Biographer Dalton Higgins suggests Drake's foes don't take him seriously. "He's considered an easy target because he appeared to represent the antithesis of what rap once stood for, and where it came from," he says. "People didn't know what to make of him. But people grossly misread who they were battling."

It was the summer of 2015 when Drake fully harnessed the power of the internet to help fight his battles. He'd always been shareable (he is, after all, the man who coined the term YOLO on Lil Wayne collab 'The Motto' in 2011). And parody Twitter accounts such as @Drakethetype did things like riffing on embarrassing yet believable situations Drake might find himself in ("Drake the type of dude to send you a thank you card for coming to his party"). Other memorable Drake memes include him looking grossed out after kissing Madonna at Coachella in 2015, and awkwardly getting a lapdance from Nicki Minaj in her 'Anaconda' video. At the root of all Drake memes is the suggestion he's

corny. But they come from fans, not haters. It's all affectionate.

On July 22 2015, old-school Philadelphia MC Meek Mill tweeted accusations that Drake used co-writers on his raps. To Mill, this was enough to end a career, but it didn't turn out that way. Drake responded with two diss tracks, 'Charged Up' and 'Back To Back', both debuted on his Apple Music show in July. Mill was left reeling, and rap fans had a field day mocking him. Drake struck a finishing blow at his annual OVO Fest in Toronto last August, when he performed 'Back To Back' in front of a Power-Point presentation of the anti-Meek Mill memes.

Drake, having become one of the first rappers to find his audience on the

internet, had used that fanbase to turn from hunted to hunter.

He released his 'Hotline Bling' video on July 31 2015, at the peak of his shareability. Thanks to his awkward dancing, every second of it was custom built to be turned into a GIF, and the video was parodied by everyone from

Channel 4 News' Jon Snow to wannabe US president Donald Trump, yet at no point did Drake's cultural cache fade. Best of all: Drake knew it would happen. "We were looking at playbacks, choreographer Tanisha Scott told *Complex* in October 2015. "And he was like, 'This is totally going to be a meme.'"

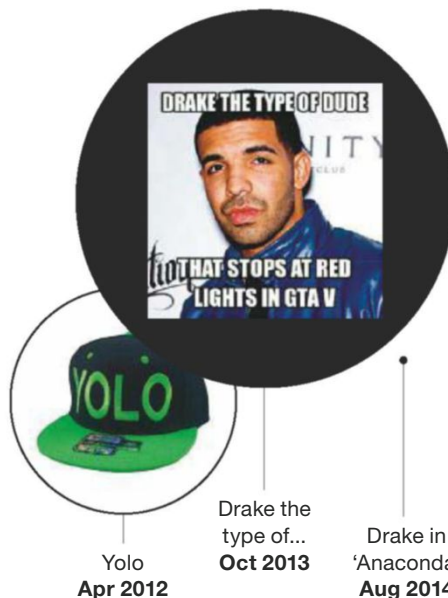
The 6 God is in on the joke. He is, right now, untouchable.

NME

Know your Drake memes

The times he set the internet alight

Size of the circle indicates online interest, according to Google Trends





WHAT

EDM

DID

NEXT

The springy sound of Justin Bieber's 'What Do You Mean?' owes a debt to producer Kygo's tropical house movement. He tells Chris Cottingham why he wants to kill the genre he created with debut album 'Cloud Nine'

THERE'S NO PLEASING SOME

people. Twenty-four-year old Norwegian producer Kyrre Gørvell-Dahll, stage name Kygo, is the biggest hype in dance music right now. He helped invent electronic music's scene of the moment, 'tropical house', and is its key figure. Last year, he became the artist to achieve one billion plays on Spotify in the fastest time. But none of it's enough. "I hate being put in a box labelled 'tropical house'," Kygo sighs. When I started making tropical house no-one else was making it. Now, everyone is making it. I want people to see me as a more than just a tropical house producer."

If you don't know what the hell he's talking about, refer to two of last year's biggest songs, Jack Ü's remix of 'What Do You Mean?' by Justin Bieber, and Felix Jaehn's remix of 'Cheerleader' by OMI. In one line: tropical house is what EDM did next. In 2013, some younger EDM producers, Kygo among them, started to wonder whether there wasn't more to life than endless breakdowns and dancefloors filled with bare-chested bros. The result was a pop-house hybrid, filled with flutes, marimbas, sun-kissed hook lines and other supposedly tropical motifs (hence the name). It's slower than EDM, much more melodic and less testosterone-fuelled. "Yeah, compared to EDM, I feel like there are a lot of girls at my shows," says Kygo, cutting straight to the heart of tropical house's success.



We meet on the day Kygo plays the first of two sold-out dates at London's O2 Academy Brixton. He's sat backstage, dressed head-to-toe in black, topped off by a trademark backwards baseball cap. In a sing-song Scandi accent punctuated by regular laughs, he expands on why he is already looking past the scene that made his name. "If you do the same thing all the time it's not very challenging. Everything I've done up to this point has been the same vibe, but there's much more to me than that."

That explains why Kygo's debut album, 'Cloud Nine', out May 13, is not especially tropical. Recent single, 'Fragile', a collaboration with UK rapper Labrinth, is a straight-up, mid-paced pop song built around swelling piano chords and splashy '80s drums. The cast of guests on 'Cloud Nine' tells you a lot about Kygo's mindset. Ranging from soul man John Legend, to singer-songwriter Tom Odell and Australian indie-folk duo Angus & Julia Stone, it screams: don't try to pin me down.

KYGO LEARNED TO play piano as a kid, something to which he attributes his success. "A lot of producers don't have any musical education. I couldn't make the music I make without playing the piano." When EDM first blew up in 2011, Kygo got into fellow Scandinavians Avicii and Swedish House Mafia, but by the time he started making his own tracks three years ago, he was already bored of the scene. When he released his 2013 breakthrough single 'Firestone', he was listening to melancholic house producer Finnebassen, Norwegian electronic duo Lemaître and jazz great Oliver Nelson. 'Firestone' was an instant success, striking a chord with DJs such as Australian Thomas Jack, the man who coined the term 'tropical house', and Kygo promptly dropped out of his business

degree at Edinburgh's Heriot-Watt University. Soon, newspapers in Norway were writing articles about him. "My friends told me they didn't like going out with me any more," he laughs. "There was so much stuff going on around me, people wanting pictures and getting mobbed in clubs, that we couldn't just hang out."

Last year, when Justin Bieber jumped on the tropical house bandwagon with his fourth album 'Purpose', he asked Kygo to be involved – but he said no. "They reached out to me for a writing camp," says Kygo. "When big artists do an album they have a lot of producers in different rooms all writing songs and they go in and pick which track they like. But I didn't have time. I wanted to focus on my own career."

Tropical house might be huge, but its success, and Bieber's involvement, make it the object of a lot of snobbery. Unlike the majority of dance music, it has no roots in clubland. It exists entirely online and at festivals such as Belgium's Tomorrowland. Coupled with the unashamed poppiness, it makes it an easy target for accusations of fluffiness, that it's advert music, or, worse, music for shows like *Made In Chelsea*. Kygo won't kick the scene that's been so good to him ("People have different taste in music and that's how it should be. It would be boring if everyone liked the same thing," he says), but you get the impression that the reason he's keen to move on is because he knows there might be some truth in the criticism. "Tropical house is still expanding," he says. "It's going to be around for a while because it works so well on the radio, like Justin Bieber. And then it will fuse with other genres. But it needs to expand with new sounds. A lot of big tracks have the same flutes, the same drums. You got to experiment and take it in a new direction." You heard it here first. Tropical house is hot, but Kygo is hotter.

NME

"Compared to EDM, I feel like there are a lot of girls at my shows"

Kygo's summer

Catch him spreading sunny vibes in the following fields

- May 29** Radio 1's Big Weekend, Powderham Castle, Exeter
- June 10** Summerburst Festival, Stockholm, Sweden
- June 11** Summerburst Festival, Helsinki, Finland
- June 11** Summerburst Festival, Vilnius, Lithuania
- July 2** Open'er Festival, Gdynia-Kosakowo Airfield, Gdynia, Poland
- July 8** Kongsberg Jazz Festival, Kongsberg, Norway

Kygo at O2 Academy Brixton, April 22 2016



Five essential tropical house tracks



KLINGANDE
Jubel (2013)
Saxophone. Keyboards. Pop melodies. Downtempo beat. A beach video of people having fun. Frenchman Cédric Steinmyller set the tone with 'Jubel'.



KLANG KARUSSELL
'Sonnentanz (Sun Don't Shine)' (2013)
German not tropical, this duo made the ultimate trop house summer holiday anthem here.



KYGO
'Firestone' (2014)
This was Kygo's tropical house coronation. The soaring vocals, chirping synths and all round positivity are quintessential trop.



OMI
'Cheerleader (Felix Jaehn Remix)' (2015)
The German DJ's remix of this reggae track was the sound of summer 2015. The original was released the year before.



JUSTIN BIEBER
'What Do You Mean?' (2015)
The lead single from Bieber's fourth album, 'Purpose', marked the point it became kind of OK to like Bieber. Actually kinda cool.

DADDY ISSUES

Father John Misty is a mass of contradictions. He's credited on Beyoncé's 'Lemonade' album and appears in Lana Del Rey's 'Freak' video, but thinks fame "smells like burning garbage". He's touring the UK this month, but "everything that happens on stage is bullshit". He's a blast, says Leonie Cooper



WHEN JOSH TILLMAN

was 10 years old, his teachers told his class the world would end the very next day because of a religious prophecy. School was cancelled and Tillman prepared for the worst. Yet the sun rose again, and lessons resumed. "And the adults pretended like nothing had happened," he says, now 34 and yet to witness the apocalypse. Growing up in an evangelical Christian household in Maryland on the east coast of the United States, and attending a hard-line Pentecostal school, has shaped Tillman. "I lived in constant anxiety that I was going to hell if I died," he says over a cup of tea in a café in Los Angeles, his new home.

After changing his mind about wanting to be a pastor, Josh spent his twenties making earnest, acoustic folk under the name J Tillman, releasing first album 'Untitled No. 1' in 2003. "When I started with music all I was looking for was to ensure I never had to live the life I grew up with," he says. "I wanted a foolproof exemption from pain and boredom. I wanted a life of constant amusement and leisure." He laughs when we ask how that's going for him.

By 2010 he'd recorded eight emphatically under-the-radar solo albums, and joined pastoral Seattle rockers Fleet Foxes. He played drums when he toured their self-titled debut with them, and contributed to 2011's 'Helplessness Blues'. By 2012 he'd quit the band and was reborn as Father John Misty, his last-ditch attempt at becoming a successful singer-songwriter. That year he released the psych-folk and country-rock flavoured 'Fear Fun', a wry look at Hollywood and drug-addled delirium. The more successful follow-up, 2015's 'I Love You, Honeybear', tackled the adult matters of love and intimacy.

Sounds serious, and it kind of was, but it was also injected with the sardonic and showy nature of the Misty persona, and the fatalism picked up from his childhood. The result is a fascinatingly contradictory artist. He can be serious when he wants to

be, when he's singing about his wife and their life together. But mostly he's just poking fun at the futility of existence.

"We're doomed," he says, casually. "There's no question about that. But it's OK to be doomed because then you can just enjoy your life."

ON THE UK TOUR beginning this week, Tillman will be playing to bigger crowds than ever before. His relationship with live performance is complicated – back when he was playing as solo artist J Tillman and in Fleet Foxes, he felt "as if everything that happened on stage was bullshit". He adds: "The biggest con you can pull on people is go on stage and pretend to be yourself. I came to realise that this was a fraudulent version of myself." He has, he says, "a lot of contempt for myself on stage, and a tenuous relationship with my status as a performer".

But despite his cynicism about playing live, as Father John Misty he's one of funniest performers you could hope to see. There's deadpan banter that has the audience in stitches and stage props that mercilessly mock selfie culture and social media braggadocio – giant iPhone screens and neon 'No Photography' signs.

He gets weird crowds, too, something to do with the sex symbol status he's been conferred with in recent years. "When I go down into the crowd, almost every night I have someone grabbing my dick," he says. "I've had women reach their hand like f***ing ninjas into my underwear." He says that yes, "on paper", this is assault.

But in the guise of Father John Misty, Tillman can't get enough of being on stage. He explains: "I would go on stage every night if I could. It's this weird sickness. People ask me if I love what I do and I'm like, 'It's not about love'. It's obsession. I'm obsessed with it."

"People ask if I love what I do. It's obsession. I'm obsessed"

IN THE WAKE of 2015's 'I Love You, Honeybear', Father John Misty's fame has taken off. There's been an on-stage duet of 'Love Hurts' with Florence Welch at Coachella Festival,

a cameo on Aziz Ansari's cult Netflix series *Master Of None*, an appearance as an oversexed cult leader in Lana Del Rey's 'Freak' video and – most recently – a credit on Beyoncé track 'Hold Up'. He celebrated the landmark by tweeting: "Woke up this morning in an unmarked car with a band aid on my temple, a slight metallic taste in my mouth and a Beyoncé writing credit".

He was also nominated for Best International Male at this year's BRIT Awards. You may have spotted him at the ceremony. He was the guy who, when he lost to Justin Bieber, was filmed gazing absently at his phone while the winner was read out.

He has, of course, mixed emotions about his success. "It's like being out in a frozen tundra," he says. "You're alone there for years and years and suddenly you come across a giant burning pile of garbage and you start to warm yourself by the fire and can't believe your luck. But the moment you get acclimated to the heat you start to smell the stench of burning garbage, so you think you've got to get away from the smell. You'd literally go back into the frozen tundra to get away from the smell. I think that's a lot of people's experience of fame."

Perhaps the biggest contradiction at the heart of Father John Misty is he has no intention of heading back into the tundra. Last year, he started work on album number three, after around "eight months

of staring into the middle distance in a bathrobe", working out what the hell to write about. He decided to "address human life, beyond a political paradigm. It's about the cosmic joke."

Kind of funny. Kind of serious. A mass of contradictions. Just like Josh Tillman himself.

The gigs

Here's where you can worship at the feet of FJM

May 11 O2 Academy, Leeds
May 12 O2 Academy, Glasgow
May 13 Albert Hall, Manchester
May 14 Sage, Gateshead
May 15 Rock City, Nottingham
May 17 Colston Hall, Bristol
May 18, 19, 20 Roundhouse, London
May 21 O2 Guildhall, Southampton

How to troll with Father John Misty

Times when the good Father wound up the internet

TINDER-GATE

Earlier this year, FJM live-tweeted an awkward Tinder date from an LA bar. "She writes her own stuff/ he is succeeding in a field he detests ideologically," read one missive.

TAYLOR-GATE

In 2015, FJM covered two Taylor Swift songs in the style of The Velvet Underground, telling the press Lou Reed came to him in a dream and told him to do it.

INSTA-GATE

FJM's Instagram feed features him staring dead-eyed at his phone – on stage, in interviews, playing air hockey and hanging out with Sonic Youth's Thurston Moore.





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RADAR

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



BEST FOR MOSHING

BLINK-182

Bored To Death

The first material featuring Blink's new singer Matt Skiba (in for Tom DeLonge). It's not a whole lot different from their old stuff, so it should be a primetime festival hit.

BEST FOR MIDNIGHT MOOCHING

LOYLE CARNER

Stars & Shards

With a spiky drums'n'guitar backing, this track's a departure of sorts for UK hip hop newcomer Carner, but he still spits his rhymes with supreme confidence.

BEST FOR TIME TRAVEL

PAUL DRAPER

Feeling My Heart Run Slow

It's two decades since Mansun almost broke into Britpop's big league and now their frontman Paul Draper is back with this – a sprightly, electro-infused solo single.

Best NEW tracks
And when to drop them

BEST FOR SUNKISSED PICNICKING

SPRING KING

The Summer

Written as an ode to The Beach Boys, 'The Summer' sees Spring King tap into that great old British songwriting tradition of twinning melancholy lyrics with massive guitar hooks.

BEST FOR LEARNING TO DRIVE

CAT'S EYES

Be Careful Where You Park Your Car

The Horrors' frontman Faris Badwan lets his Cat's Eyes partner Rachel Zeffira take the lead on this girl-group influenced beauty.



MATT MALTESE

BEST FOR BEDTIME

MATT MALTESE

Studio 6

Londoner Maltese reminds us of Tobias Jesso Jr – he's a writer of schmaltzy, teary piano ballads that somehow aren't cheesy. Kudos.

BEST FOR SIPPING PIÑA COLADAS

CALVIN HARRIS

FEAT RIHANNA

This Is What You Came For
Five years after the genius of 'We Found Love', Calvin and Rihanna team up once more. The results are, predictably, huge. Just give us an album already!

BEST FOR RACING FOR THE BUS

BLAENAVON

I Will Be The World

The Hampshire band sound more confident than ever on this epic track, produced by Jim Abbiss (Arctic Monkeys, Catfish And The Bottlemen).

BEST FOR RISING FROM THE ASHES

ZEDD & KESHA

True Colors

A powerful tune, Kesha and Zedd's collab finds the duo in tense mood. "This is more than a song," she tweeted about it. "It's a declaration of my truth."

BEST FOR GOING CRAZY IN THE CLUB

LUH

Unites

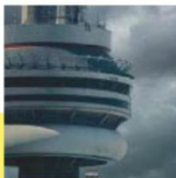
Former WU LYF man Ellery Roberts returns as anthemic as ever on this track, taken from his hyped new project LUH.

For more new music, go to NME.com

The king of whinge

ALBUM
OF THE
WEEK

Drake's fourth album sticks to his trademark murky sound – but his downbeat introspection remains gripping



DRAKE

Views



TORONTO ISSUES SAD-FACE

THE INTERNET RECKONS that when Drake brags, “I don’t run out of material” on the track ‘Hype’, he’s hitting back at Meek Mill, the Philadelphia rapper who accused him of using ghostwriters. The internet is probably right, but Drake’s boast also feels like a direct statement of intent.

This fourth album, which arrives on the wave of huge crossover hits ‘Hotline Bling’ and ‘One Dance’, has an epic running time of 81 minutes – Drake’s longest yet. Given that its 20 tracks generally tackle the same theme – namely the trials and tribulations of Toronto-based singer-rapper Drake – ‘Views’ should be a slog. But remarkably, his signature brand of downbeat introspection remains gripping.

The album was originally titled ‘Views From The 6’ after his nickname for Toronto, but though his hometown is a recurring theme, Drake is only really interested in its influence on him and vice versa. “Blew up and I’m in the city still, I’m still here, dog,” he notes proudly on ‘Still Here’.

Elsewhere, Drake shares his relationship troubles (“Why do I settle for women that force me

to pick up the pieces?”), his trust issues (“They still out to get me cause they never got me”), the pressures of having so much money (“All these handouts, man, it’s getting outta hand”) and, of course, his own awesome success (“They cannot f**k with my legacy”). He also

recalls an embarrassing squabble at restaurant chain Cheesecake Factory and shows more self-awareness than he is sometimes given credit for: “Lately I just feel so out of character/The paranoia can start to turn into arrogance,” he admits on the title track.

With collaborator Noah “40” Shebib co-producing 13 of the 20 cuts, ‘Views’ sticks to Drake’s murky hip hop sound, but there are brilliant chinks of light. ‘Weston Road Flows’ is Mary J. Blige-sampling R&B, ‘Controlla’ and ‘With You’ have glitchy dancehall-style beats and ‘Child’s Play’ is a banger based on New Orleans bounce hit ‘She Rode That D*ck Like A Soldier’. ‘Too Good’, a pouty duet with Rihanna, already sounds like his next big smash.

Some will argue ‘Views’ is no great leap forward but, on this evidence, hip hop’s king of whinge still reigns supreme. **Nick Levine**

STRANGE & TRUE

The track ‘Faithful’ begins with a woman saying she’s high maintenance but “not in a negative way”. It’s sampled from a video the model Amber Rose put on her Instagram last year.



Singing from the heart

Thomas Cohen moves on from the death of his wife, Peaches Geldof, with a compelling and sophisticated solo album

THOMAS COHEN

Bloom Forever



SAD DIGNIFIED EMOTIONAL

IN JULY 2012, BACK when he fronted gothy, east London synth group S.C.U.M., Thomas Cohen was interviewed by arts website Crane.tv in a video titled 'S.C.U.M Dine With Me'.

In it, the perfectly-crimped Cohen flits enjoyably around a

kitchen making soup. The sleeve of his Americana-inspired and explicitly personal solo debut 'Bloom Forever' is similarly appealing. Wearing tinted shades and eye-poppingly red trousers, Cohen's arms hang as if he's about to break into dance craze, 'the robot'.

But the path the 25-year-old's life has taken since his S.C.U.M days is at odds with such playfulness. His former band failed to capitalise on 2011's debut 'Again Into Eyes' and split in January 2013. By then, Cohen had married Peaches Geldof – the celebrity daughter of Bob Geldof and Paula Yates – and had a son, Astala. In April his second, Phaedra, was



born. The family moved to Kent's countryside to escape tabloid attention and the London party scene that shadowed Geldof, who was fighting heroin addiction. But in April 2014, Cohen found his wife dead in their spare room after an overdose. He revisits that moment on the

FOR FANS OF



DAVID BOWIE



NEIL YOUNG

album's centrepiece 'Country Home', singing, "My love had gone/She'd turned so cold/Why weren't her eyes/Covered and closed", over maudlin guitar. After a bracing crescendo, it fades with three repetitions of "You couldn't make it through". Cohen sounds isolated and desperately sad. Bombarded by synths that recall Bowie's 'Low', 'Mother Mary' is similar, with

Cohen grasping for "The part of me that is still in love with you". But anyone sniffing around 'Bloom Forever' with voyeuristic intent will leave disappointed.

The main gossip here – that Cohen is a compelling, sophisticated musician exploring a new sound – will placate music mags only.

This nine-song album (titled using Phaedra's middle names) chronologically navigates four immensely affecting years using swinging country ('Hazy Shades', 'New Morning Comes') theatrical vocals ('Morning Fall') and brassy ballads ('Honeymoon'). It's also full of ridiculously indulgent soloing (see the guitar on 'Bloom Forever'). The only instantly recognisable element is Cohen's voice, which still slithers like Suede frontman Brett Anderson's.

Cohen's obvious enthusiasm for his music humanises the man behind the headlines. When he sings about drinking tap water on 'Only Us', he's as relatable as the guy who once consented to making soup on camera. **Ben Homewood**



Quietly devastating

Antony of Antony & The Johnsons is now Anohni, and she makes relevant, uncringe protest music



quite so successful. Occasionally it can feel like she's just reading out *Guardian* headlines, but an undercurrent of simmering anger

ANOHNI
Hopelessness



FURY **DEFIANCE** **BRAVERY**

MUCH HAS CHANGED SINCE Antony Hegarty's last album, 2010's 'Swanlights'. Now calling herself Anohni, she's traded in her outsider folk cabaret for a cutting edge electronic pop sound co-produced by Hudson Mohawke and avant-garde synth guru Oneohtrix Point Never. But those aren't even the most remarkable things about 'Hopelessness', an album of righteous political fury that's all the more powerful for being delivered so exquisitely.

Take the devastating opener, 'Drone Bomb Me', in which Anohni's defiant tremor inhabits a girl whose family were killed by a drone attack and who now yearns for the same swift ending. "Blow my head off," she demands over luscious, shimmering R&B. It's hard to think of a more affecting recent response to state-sponsored brutality in any medium.

Not all of Anohni's attempts to make the political personal are

is palpable throughout. Anohni reserves particular ire for Barack Obama; on the song that bears his name, she pitches her voice down menacingly to castigate the president who promised so much yet still sanctioned "executing without trial" and "punishing the whistle-blowers".

For the most part though, 'Hopelessness' shows that you don't have to make dissonant, clashing music to express fury. Sometimes sweetly savage irony can be more effective, as demonstrated by 'Watch Me' (a cutting send-up of NSA snooping) and the perky radio pop of 'Execution' ("execution, it's the American dream!"). Closing track 'Marrow' is another case in point, an almost unbearably lovely chord progression over which Anohni gently sings a list of world countries before bitterly asserting: "We are all Americans now". 'Crisis' takes a different tack, asking simply, "How would you feel if I tortured your brother?" before building to a crescendo of emotional apologies.

Making relevant, accessible, uncringe protest music in this day and age is such a difficult task that most artists have decided not to bother. Anohni has been brave enough to take that risk, and the most vital album of recent times is the reward. "I feel the hopelessness," she sings forlornly on the melancholy title track – but of course the value of an album like this is that it suggests things might not be hopeless after all.

FOR FANS OF



BEYONCÉ



JEREMY CORBYN

new music



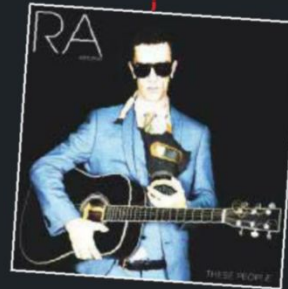
brian eno
the ship
out now

album of the month

richard ashcroft
these people
20/05/2016

king gizzard and the lizard wizard
nonagon infinity
out now

wire
nocturnal koreans
out now



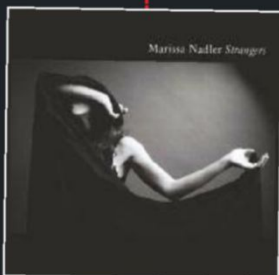
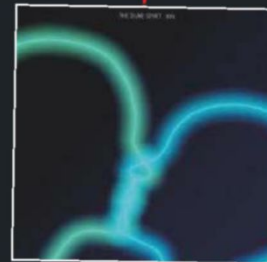
manic street preachers
everything must go:
20th anniversary edition
20/05/2016



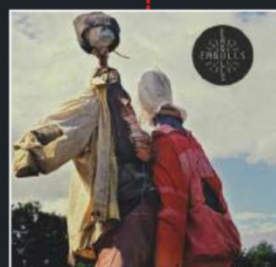
the duke spirit
kin
out now

julianna barwick
will
out now

marissa nadler
strangers
20/05/2016



eagulls
ullages
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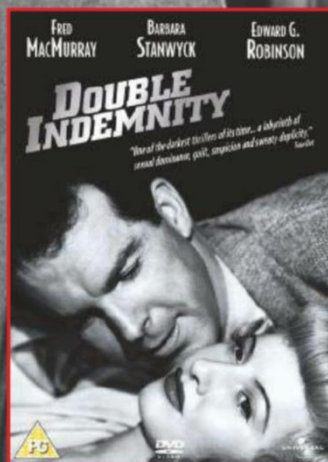
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Royally mental

Australian psych maniacs King Gizzard And The Lizard Wizard have transformed into a mad metal band

KING GIZZARD AND THE LIZARD WIZARD

Nonagon Infinity



PSYCH SLAYER IRREVERENCE

REINVENTION IS THE calling card of bonkers Australian seven-piece King Gizzard And The Lizard Wizard. They began their career four years ago with the Thee Oh Sees-inspired garage-rock of 2012's '12 Bar Bruise', and have cheerfully dabbled in bucolic

freak-folk (2015's 'Paper Mâché Dream Balloon') and jazzy psych ('Quarters', also from 2015) on their way to this, their eighth album. On 'Nonagon Infinity' they're supplementing their traditional



fuzz with the frenetic pace and blistering melodies of what they've called "the heavier sort of '70s metal". Black Sabbath,

Motörhead – that sort of thing.

The ludicrous title is a reference to the looping capability of the album, with each track flowing seamlessly into the next – even the last into the first.

If you wanted to, you could listen to it forever in one unbroken melody. They've done this sort of thing before – 2015's 'Quarters' featured just four tracks, each lasting 10 minutes, 10 seconds – but the fluidity of this record has pushed one of the band's guitarists, Joe Walker, to call these nine songs the "truest example of a King Gizzard live show". In the way it captures their chaotic charm, that's very much the case.

There is meticulousness at work here too, though. It can be a taxing eardrum workout – its beefed-up guitar work (from Walker, Stu Mackenzie and Cook Craig) and jackhammer rhythms (drumming duo Michael Cavanagh and Eric Moore) barely let up. But it's also loads of fun: 'Road Train' is rollicking and, for

FOR FANS OF



a while, the lyrics in 'Wah Wah' are as playfully simple as the title suggests.

Lead single 'Gamma Knife', meanwhile, takes its name from a type of non-invasive brain surgery and encourages the listener to "come on through the door, see, it's your unborn self". It also features two solid minutes of drum-solo freak-out in slippery 11/8 time. If Tame Impala-offshoot Pond forgot to take their Ritalin, they'd probably end up making something like this. **Larry Bartleet**

PHOTOS: DAVID EDWARDS, PHIL WALLIS



(L-r:) Cook Craig, Ambrose Kenny-Smith, Lucas Skinner, Eric Moore, Michael Cavanagh, Joe Walker and Stu Mackenzie

A superior superhero film

It's Captain America vs Iron Man and it's a right laugh

CAPTAIN AMERICA: CIVIL WAR

12A Chris Evans, Robert Downey Jr, Scarlett Johansson, Sebastian Stan



SUPERHEROES CONFLICT THE UN

Rogers AKA Captain America (Chris Evans) heads up a rival group who oppose the move.

This deftly sets up the "civil war" of the title, which intensifies when Rogers' friend Bucky Barnes AKA Winter Soldier (Sebastian Stan) is accused, perhaps wrongly, of committing a terrorist act. Stark wants to bring in Barnes for punishment, but Rogers is convinced his friend is innocent and sets out to protect him. Suddenly Iron Man is pitted against Captain America not just ideologically, but practically, sparking a fiery Avengers vs Avengers battle that rages until the film's finale.

Along the way, sibling directors Anthony and Joe Russo (who also helmed 2014's *Captain America*:

STRANGE & TRUE

Marvel tested six actors to play the new Spider-Man, but rising British star Tom Holland got the gig 'cos he got on the best with Downey Jr and Evans.

Chris Evans is Captain America

Robert Downey Jr is Iron Man

The Winter Soldier) do a better job of juggling a massive cast than Joss Whedon managed in *Avengers: Age Of Ultron*.

Scarlett Johansson's Black Widow and Martin Freeman's new bureaucrat character Everett Ross are frustratingly underused, but the Russos smoothly introduce two new Avengers due to star in their own movies: Chadwick Boseman's Black Panther is grief-ridden and intriguing, while 19-year-old British actor Tom Holland makes a promising debut as a younger, more giddily enthusiastic Spider-Man than Tobey Maguire and Andrew Garfield's recent incarnations.

The Russos' action sequences are supremely gripping, especially a nerve-shattering scene in which it looks as though super-strong Captain America might have his arm ripped off as he tries to pull down a helicopter during take-off. Yet it's the tighter plotting and constant sense of conflict that makes this a superior superhero film. At 147 minutes, *Captain America: Civil War* is probably a bit too long, but it has enough tense head-to-heads and eye-popping fight scenes to override the odd drop in momentum. **Nick Levine**



Tom Hiddleston as country music legend Hank Williams

No hanks

There was more to country music legend Hank Williams than boozing and a difficult marriage, y'know

I SAW THE LIGHT

15 Tom Hiddleston, Elizabeth Olsen, Cherry Jones



LONESOME DREARY TROUBLED

HANK WILLIAMS' STORY IS lurid, soap opera stuff, the sort of plot trash-lit legend Jackie Collins might have whipped up, but with fewer cowboy hats and better names. The singer of 'Your Cheatin' Heart' and 'Hey, Good Lookin'' was a country music star by 24, an alcoholic, a drug addict, a serial adulterer, twice married and dead by 29. The man didn't live long but he *lived*. Somehow, Marc Abraham's biopic has flattened Williams' short career into a turgid, incurious slog through the lowest moments of his life.

It's not incumbent on a filmmaker to force us to find

their subject likeable – likeability is vastly overrated in cinema, as if the only worthwhile characters are the ones with whom we'd want to be pals – but they have to give us enough information for us to understand them. Abraham jumps into Williams' life when he's already on his path to success. Other than a few brief scenes with an overbearing mother (Cherry Jones), we're given only pinches of Williams' history. Where did he come from? What formed him? Why is he so singularly ungrateful to everyone in his life? The answers aren't here. Abraham's

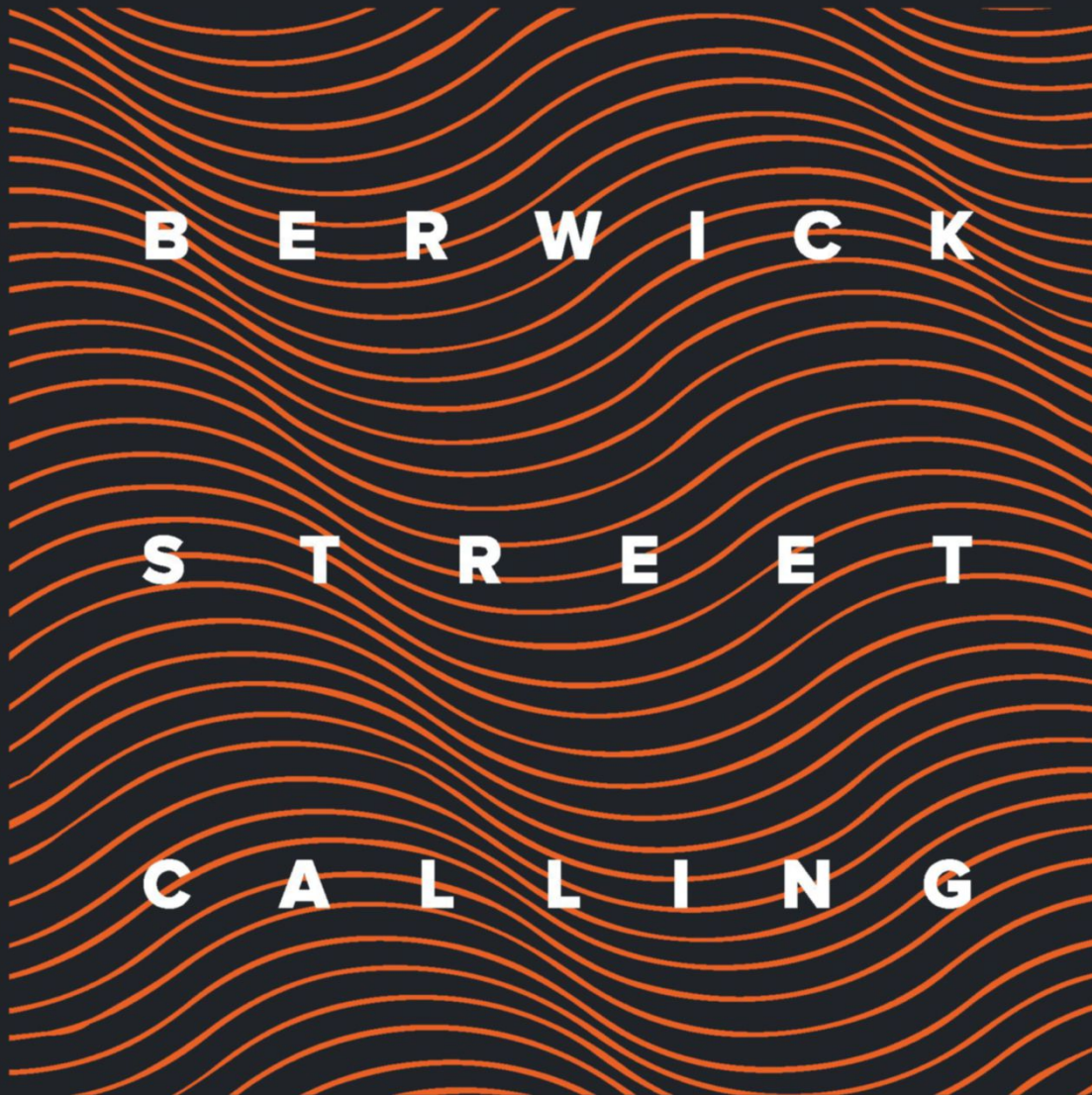
interest is instead mostly in what happens when the music's stopped, like the drinking, the medical problems and his tempestuous relationship with his wife (Elizabeth Olsen), who nurses singing ambitions of her own but not the voice to realise them. These are, of course, vital, juicy parts of the telling of the story, but they're not a story in themselves. We need the public face to contrast the private one. It becomes not the tale of a troubled musician but a terrible sozzled husband.

At 35, Tom Hiddleston is too old to be playing Williams, who died at 29, but you can't fault him in the role. Even when he tells a music exec that he's 23, you push down the laugh of this plain lie because Hiddleston inhabits every part of the character to which he's given access. Olsen is his equal, rounding some corners off the spiky wife role. Strong performances, though, aren't enough to make this more than a dreary flop that's only interested in playing one side of the record. **Olly Richards**

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**“Elton John called.
I haven’t called back”**



Christine and the Queens

Fiery French electro brilliance that already has a few legends hooked

HÉLOÏSE LETISSIER (AKA Christine and the Queens) is a pansexual, alt-pop singer from France who last year got spanked by Madonna in front of 20,000 adoring fans. And if that’s not unusual enough for you, she’s probably the first person in history to have to *leave* Paris in order to find inspiration.

“Paris is sometimes stiff and in London you have a great cultural

mix,” she says of her escape in 2010. “I ended up at [suzzy London club] Madame Jojo’s and met some drag queens. It couldn’t have happened back home.”

Out of the vibrant Soho queer scene came the Queens, and with shimmering electro-indie debut album ‘Chaleur Humaine’ (translated as ‘Human Warmth’) now released to critical acclaim, Midge isn’t the only one who’s fallen for the rising star.

“Elton [John] left me a message, saying, ‘I’m at my house in Nice, I’d love you to call

me back,’” grins the Nantes-born 27-year-old. “I still haven’t though – I’m shy.”

Héloïse’s alter-ego Christine certainly isn’t a shrinking violet though. Her magnetic stage presence and Michael Jackson-esque dance routines electrify audiences, while the emotional revelations on the record can’t fail to move. Although more Lana Del Rey than the King of Pop overall, it’s easy to see where Héloïse

takes her cues from, even if she “still can’t moonwalk”.

She is a worrier at heart, though, admitting she’s afraid she might “break the magic” behind her music at some point, and also fretting about whether people will soon tire of her and start to “swipe me right like on Tinder”. She’s way too modest: with France already conquered and a sold out UK tour now in the bag too, there’s little chance of things quietening down for Christine and the Queens anytime soon.

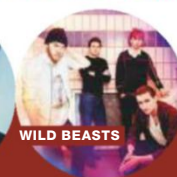
Alex Flood

Best track

it

Christine’s delicate croon soars above throbbing bass and euphoric synth riff on this electric album opener.

FOR FANS OF



Details

BASED Paris

SOCIAL @QueensChristine

BUY ‘Chaleur Humaine’ is out now on Because Music

FACT A prospective record label once suggested Héloïse “try some lipstick”. She politely declined.

For more on Christine and the Queens, go to NME.com



live

THE MOST IMPORTANT
GIGS THIS WEEK

YAK

Wed 11 The Rainbow Venues,
Birmingham

Thu 12 The Old Fire Station,
Sheffield

WHO: London trio whose
brilliantly noisy debut 'Alas
Salvation' is out next week.

WHY: They used to be
notorious for breaking stuff
onstage. They've toned down
the destructive side, but they
still make a racket.

WHO'S SUPPORTING:

South London indie
quartet Inheaven.

TICKETS: £8.80 from
ents24.com

THE JOY FORMIDABLE

Sat 7 Think Tank, Newcastle

Mon 9 Liquid Room, Edinburgh

Tue 10 The Plug, Sheffield

WHO: Welsh alt-rock trio
who put out third album
'Hitch' in March.

WHY: For the intriguing new
roads they've gone down on
'Hitch'. Plus, you might get to
hear their superb cover of the
Twin Peaks theme

WHO'S SUPPORTING:

No details yet.

TICKETS: £15 from
nme.com/tickets

ISAAC GRACIE

Mon 9 Hare & Hounds,
Birmingham

Tue 10 The Waiting Room,
London

Wed 11 The Louisiana, Bristol

WHO: Jeff Buckley-inspired
singer from London who just
released his first EP, 'Songs
From My Bedroom'.

WHY: His stuff is so good that
a US label boss flew across the
Atlantic to sign him.

WHO'S SUPPORTING:

No details yet.

TICKETS: £6-£7 from
nme.com/tickets



GHOSTFACE KILLAH

Mon 9 University Union, Leeds
Tue 10 FAC251 - The Factory,
 Manchester
Wed 11 The Bullingdon, Oxford
Thu 12 Concorde 2, Brighton

WHO: Wu-Tang Clan rapper
 with 12 solo studio albums
 under his belt – most recently
 'Twelve Reasons To Die II'.

WHY: He's an absolute
 showman with a back catalogue
 to be proud of.

WHO'S SUPPORTING:
 No details yet.

TICKETS: £17.50-£25.30 from
ents24.com



YUNG LEAN

Fri 6 KOKO, London
Sat 7 Sound Control,
 Manchester

WHO: 19-year-old Swedish
 rapper. He is indeed both young
 and lean.

WHY: As long as he turns
 up, he'll give you impressively
 spaced-out, trippy hip hop.

WHO'S SUPPORTING:
 No details yet.

TICKETS: £14-£17 from
nme.com/tickets



live



RAT BOY

Fri 6 O2 Shepherd's Bush

Empire, London

Sat 7 Concorde 2, Brighton

WHO: Jordan Cardy, a 20-year-old Essex boy who makes indie hip hop that's earned him comparisons to Jamie T.

WHY: He recently scooped Best New Artist at the NME Awards.

WHO'S SUPPORTING: Skaters and Cosmo Pyke.

TICKETS: £14.30 from ents24.com

SPRING KING

Wed 11 Waterfront, Norwich

Thu 12 Lennons, Southampton

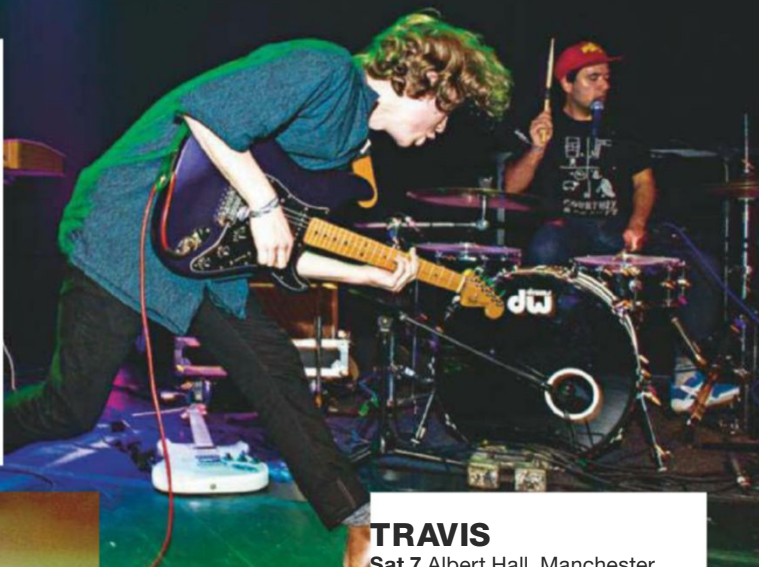
WHO: Zane Lowe-supported Manchester quartet led by drummer/singer Tarek Musa.

WHY: They're travelling to Australia and back this summer – catch them before they go.

WHO'S SUPPORTING:

No details yet.

TICKETS: £8 from nme.com/tickets



LUH

Fri 6 The Deaf Institute, Manchester

Sat 7 Thekla, Bristol

Mon 9 XOYO, London

Tue 10 Bodega, Nottingham

WHO: Ellery James Roberts, formerly of WU LYF, and Ebony Hoorn, who form 'future blues' duo Lost Under Heaven.

WHY: They release their debut 'Spiritual Songs For Lovers To Sing' today, and it's brilliant.

WHO'S SUPPORTING:

No details yet.

TICKETS: £12.32-£13.75 from ents24.com

TRAVIS

Sat 7 Albert Hall, Manchester

Mon 9 O2 Shepherd's Bush

Empire, London

Thu 12 O2 Academy, Birmingham

WHO: Glasgow's soft-rock titans of the early '00s, who've just released eighth album 'Everything At Once'.

WHY: These venues are more intimate than you'd expect to hear classics like 'Sing'.

WHO'S SUPPORTING: Björk labelmate, pianist Sarah Walk.

TICKETS: £11.50 from ents24.com

FATHER JOHN MISTY

Wed 11 O2 Academy &

Underground, Leeds

Thu 12 O2 Academy, Glasgow

WHO: American indie singer AKA Josh Tillman, who used to be Fleet Foxes' drummer.

WHY: His music is steeped in irony, and he's also very funny.

WHO'S SUPPORTING:

Texan trio Khruangbin.

TICKETS: Sold out, but available on secondary ticketing sites from £27.45



For tour news and live reviews go to NME.com



BENJAMIN FRANCIS LEFTWICH

Fri 6 Clwb Ifor Bach, Cardiff
Sat 7 The Louisiana, Bristol
Mon 9 Cavern, Exeter
Tue 10 The Joiners, Southampton
Wed 11 The Forum, Tunbridge Wells
Thu 12 The Borderline, London

BIRDY

Tue 10 The Roundhouse, London

CHASTITY BELT

Fri 6 The Dome, London
Sat 7 Clwb Ifor Bach, Cardiff
Sun 8 Exchange, Bristol
Mon 9 Bodega, Nottingham
Wed 11 Hare & Hounds, Birmingham
Thu 12 Night & Day Café, Manchester

DEVLIN

Fri 6 O2 Academy Islington, London

FALSE ADVERTISING

Fri 6 Aatma, Manchester
Sat 7 The Buyers Club, Liverpool

FOXES

Tue 10 The Wedgewood Rooms, Portsmouth
Wed 11 Concorde 2, Brighton



FOY VANCE

Thu 12 Hoxton Hall, London

FRANCES

Mon 9 Arts Centre, Norwich
Wed 11 Oran Mor, Glasgow

FRONTEERS

Sat 7 King Tut's, Glasgow

GENGAHR

Sat 7 The Dutch Master, London

HÆLOS

Fri 6 The Hope & Ruin, Brighton

HOLY ESQUE

Sat 7 The Art School, Glasgow

JOSEPHINE FOSTER

Fri 6 Regather Works, Sheffield
Sat 7 MK Gallery, Milton Keynes

KULA SHAKER

Fri 6 The Limelight, Belfast
Mon 9 Picturedrome, Holmfirth
Wed 11 Palace Theatre, Southend-on-Sea
Thu 12 Komedia, Bath



LETHAL BIZZLE

Fri 6 O2 Ritz, Manchester
Sat 7 O2 Institute, Birmingham

LUSH

Fri 6 & Sat 7 The Roundhouse, London

MAVERICK SABRE

Fri 6 Guildhall, Gloucester
Sat 7 Engine Rooms, Southampton
Sun 8 Mr Kyps, Poole

MILK TEETH

Sat 7 The Rainbow Venues, Birmingham
Mon 9 The Louisiana, Bristol
Tue 10 Cavern, Exeter
Wed 11 Clwb Ifor Bach, Cardiff
Thu 12 Barfly, London

NINA NESBITT

Fri 6 O2 Academy, Newcastle
Sat 7 The Garage, Glasgow

ONRA

Sat 7 Colston Hall, Bristol
Sun 8 Sneaky Pete's, Edinburgh
Tue 10 Headrow House, Leeds

PATRICK WOLF

Mon 9 Colston Hall, Bristol
Tue 10 The Rescue Rooms, Nottingham
Wed 11 The Deaf Institute, Manchester
Thu 12 Stereo, Glasgow



live

RECREATIONS

Sat 7 Bodega, Nottingham
Sun 8 Oporto, Leeds
Wed 11 Lyceum Theatre, Sheffield

ROSIE LOWE

Wed 11 Scala, London

SKATERS

Sun 8 Night & Day Café, Manchester
Mon 9 The Rainbow Venues, Birmingham
Tue 10 Parr Street Studios, Liverpool
Wed 11 Belgrave Music Hall, Leeds
Thu 12 Oslo, London



TACOCAT

Sat 7 The Lexington, London

TOURIST

Mon 9 King Tut's, Glasgow
Tue 10 The Deaf Institute, Manchester
Wed 11 XOYO, London
Thu 12 The Haunt, Brighton

WRETCH 32

Thu 12 KOKO, London

WSTRN

Sat 7 Reina, Glasgow

WUSSY

Fri 6 Hare & Hounds, Birmingham
Sat 7 Electric Circus, Edinburgh
Sun 8 The Fleece, Bristol

YUCK

Thu 12 Arts Centre, Norwich

READER'S PICK



CRAIG

18, Newcastle
@probablycraig

NINA NESBITT

Fri 6 O2 Academy, Newcastle

"Her new music is quite different to her old stuff, so it'll be interesting to see what her setlist is like."

CLUB NME



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NYTCLUB + DJ
AMAZONICA + DJ
ALANA B DEVOTION

Fri 6 KOKO, London

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FIREMAN'S
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SOUNDTRACK OF MY LIFE

Chris Packham

Springwatch's most punk presenter



HARRY BELAFONTE

THE FIRST SONG I REMEMBER HEARING

HARRY BELAFONTE
Day-O

(The Banana Boat Song)

"We had a gramophone player and it played 78 rpms. There was a line in this song about 'the deadly black tarantula', which I liked particularly, so as soon as I had the ability I'd sit by the gramophone and constantly re-lift the stylus back onto that one line. It must have driven my father mad, he hated that song."

THE MOST DIFFICULT SONG NAME I EVER SNUCK INTO SPRINGWATCH

THE CURE

Killing An Arab

"I got my co-host Kate Humble to help me. I said to her: 'Listen, you've got to end your sentence with the word killing.' Then I began the next sentence with 'An Arab stallion'. It was terribly contrived, but it brought me no end of joy."

THE MOST LEGENDARY GIG I EVER SAW

RAMONES

Roundhouse London 1976

"We had been listening to Bowie, then all of a sudden there was the Ramones. These leather-jacketed blokes with sunglasses who played songs that seemed to last 30 seconds. If I had a time machine, I'd love to go back and see a T-rex, but I'd return to that gig again, and I'd go down to the front, and look back at the audience and just watch people seeing the Ramones for the first time. Because, frankly, after that, nothing was gonna be the same. I saw the Ramones loads of times after that, and I can't think of a single bad Ramones gig, none of them."



RAMONES

THE SONG I CAN NO LONGER LISTEN TO

IDLEWILD

You Held The World In Your Arms

"I bought it, and within an hour my dog got run over. He died in my arms, and so the idea of that song, I can't really listen to it very easily. The dog's name was Fish. I didn't play it for about five years."

THE SONG THAT MAKES ME THINK OF THE GREAT OUTDOORS

COCTEAU TWINS

Lazy Calm

"I see the world in a sort of synesthetic way, and it sounds like some of the more ethereal Cocteau Twins tracks."



COCTEAU TWINS

THE FIRST ALBUM I BOUGHT

DAVID BOWIE

Aladdin Sane

"I bought a cassette tape, from Woolworths in Portswood, which is where I bought all of my early stuff. I even bought my first punk records in Woolworths, like The Damned album."

THE SONG I CAN'T GET OUT OF MY HEAD

THE JESUS

AND MARY CHAIN
Happy When It Rains

"It's a simple song. I like the sentiment of it – it's quite dark. It's not complicated, and it's not one of Mary Chain's greatest feedback epics. I just like it."

THE SONG THAT MAKES ME WANT TO DANCE

APOLLO 440

(Don't Fear) The Reaper

"It needs to be something really repetitive, like Apollo 440's version of Blue Öyster Cult's '(Don't Fear) The Reaper', from 1994. Some people do dad dancing, my stepdaughter says I do scarecrow dancing – I think that's equally as insulting."

THE SONG I WANT PLAYED AT MY FUNERAL

PENETRATION

Shout Above The Noise

"There's no doubt about it, it's predetermined and has been for years. 'Shout Above the Noise' by Penetration is a mantra for my life; you've got to shout above the noise, otherwise what are you going to achieve? I saw Penetration very early on in the punk days, they were supporting the Buzzcocks."

Chris Packham appears at London's Caught By The River Thames festival this August. His memoir, *Fingers In The Sparkle Jar*, is out now

Go to NME.com for more Soundtracks



The wisdom of the NME archives

THIS WEEK

MATT BELLAMY
Muse's head wizard
May 8 2004

"Our music's never really fitted in with any particular scene... I think that attracts people who don't think they fit in either."

