THURSDAY 12 JUNE

MF DOOM
OPERATION: DOOMSDAY

Abbas Zahedi
afromerm
Alfiah Jade Brown
with James Omoniyi
bill daggs
Blackscore
Devika Pararasasinghe
feeo
Jago Rackham
James Massiah
Louis the Hippie
St Abdullah
Yemi Yohannes

BOLDTENDENCIES

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TENDENCIES

THURSDAY 12 JUNE at 7.30PM

MF DOOM
OPERATION: DOOMSDAY

> “By candlelight,
> my hand will write these rhymes
> ‘til I’m burnt out.”
> – MF DOOM

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Running Order

SIDE ZERO

1. "The Time We Faced Doom" (Skit)
2. "Doomsday"
3. "Rhymes Like Dimes" (featuring Cucumber Slice)

    James Massiah

4. "The Finest" (featuring Tommy Gunn)

    afromerm

5. "Back in the Days" (Skit)

SIDE ONE

1. "Go with the Flow"

    Alfiah Jade Brown with James Omoniyi

2. "Tick, Tick…" (featuring MF Grimm)

    Blackscore

3. "Red and Gold" (featuring King Ghidra)
4. "The Hands of Doom" (Skit)

    St Abdullah

5. "Who You Think I Am?" (featuring X-Ray, Rodan, Megalon, K.D., King Ghidra, and Kong)

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SIDE TWO

1. "Doom, Are You Awake?" (Skit)

Louis the Hippie

2. "Hey!"

Yemi Yohannes

3. "Operation: Greenbacks" (featuring Megalon)

Devika Pararasasinghe

4. "The Mic"
5. "The Mystery of Doom" (Skit)

SIDE THREE

Jago Rackham

1. "Dead Bent"

feeo

2. "Gas Drawls"

Abbas Zahedi & bill daggs

3. "?" (featuring Kurious)
4. "Hero vs. Villain (Epilogue)" (featuring E.Mason)

So-called the "elusive bard of hip-hop", the enigmatic MF DOOM – born Dumile Daniel Thompson (1971) – is undoubtedly amongst your favourite rappers' favourite rappers.[1] A major figure of 2000s underground and alternative hip hop, DOOM's albums are human works rooted in tragedy; activated by his unprecedented flow, bravado and potent self-mythology, to profound effect on the landscape of music and culture. Under his various stage names DOOM released six studio albums, two live albums, three compilation albums, 10 instrumental albums, seven collaborative albums, 14 singles and 32 music videos.

DOOM's career was launched in 1988 as a member of the trio KMD, in which he performed as Zev Love X. Active until 1993, the group disbanded following the death of member DJ Subroc – Dumile's brother, Dingilzwe. A few months after Subroc's death, controversy sparked by the cover art of their second album "Black B****ards" led to KMD being dropped from their label Elektra Records. Feeling rebuked by the music industry that had once sustained him, DOOM retreated to lick his wounds, vowing to return with a vengeance.

Emerging in the late 1990s after a hiatus, in 1997 he formed Monsta Island Czars with MF Grimm – a collective of some 23 Long Island and New York City based hip-hop artists, each named for movie monsters from Toho's *Godzilla* movies. As his legend grew with bootleg copies of "Black B****ards" circulating the underground, DOOM began to appear at open mic events, including freestyling incognito at

[1] Ihaza, Jeff. "MF DOOM, Elusive Bard of Hip-Hop, Dead at 49." *Rolling Stone*, 31 December 2020.

Manhattan's Nuyorican Poets Cafe between 1997 and 1998. Performing with a pair of tights over his head, this masking became a new identity – MF DOOM. Rarely appearing unmasked thereafter, DOOM tried out various guises before settling on his signature – a visage-shield akin to his namesake, Marvel Comics' villain Doctor Doom.

DOOM released his first full length album, *Operation: Doomsday* in 1999 – an idiosyncratic masterpiece possessed of raw lyricism; latterly hailed as "one of the defining documents of the independent hip-hop explosion" of the 1990s.[2] This was DOOM's revenge enacted with profound effect, and the true birth of his supervillain persona.

Deviating from the jaunty rhymes of KMD, the "haphazard" album constitutes DOOM's origin story – a tragic tale, as the founding mythologies of all villains tend to be.[3] Suitably as related to our theme of Déjà Vu, DOOM's rhymes are murmured and soporific, though no less acerbic for their languid delivery. Murky and unpolished, it is almost as if DOOM is rapping for himself – the tracks contain the intimacy of someone performing in their bedroom.

The album's power is its unique fusion of memory, reference and innovation – familiar songs such as "One Hundred Ways" by Quincy Jones and James Ingram find union with DOOM's radical sonic choices and novel production. Listening to *Operation: Doomsday*, "You're never too far removed from a dazzling run of internal rhymes or an "oh

[2] Caramanica, Jon. "MF Doom, Magician of Memory". *The New York Times*. 14 January 2021.
[3] Caramanica, 2021.

sh**!" pop-culture namedrop."[4] The album's samples include sound bites from *Fantastic Four*, introducing the cartoon inspirations and references that would become a hallmark of DOOM's work. Within the album, past and present coalesce; DOOM nods to the music of yesteryear, and foreshadows tunes yet to come.

Operation: Doomsday precedes an astonishing run of virtuosic production and lyricism: *Take Me to Your Leader* (2003), *Vaudeville Villain* (2003), and DOOM's collaboration with Madlib, *Madvillainy* (2004) – an album with moderate commercial success that has since become a cult classic; earning the accolade "All you ever needed in hip hop was this record. Sorted. Done. Give it to the f***ing aliens", from producer and DJ Flying Lotus.[5] DOOM died as he lived, a mythic figure to the end – the world did not learn of the tragedy of his early passing aged 49 in 2020 until three months after the fact.

Operation: Doomsday arrived at a pivotal point in hip-hop's trajectory, with clear divisions being made between orthodox, sample-based producers, and a more decadent, anarchic and nihilist school of music makers. The album's legacy is self-evident across the landscape of contemporary underground rap – the likes of Odd Future and JPEGMAFIA have been indelibly marked by DOOM; in 2010, Lil B dedicated the mixtape *MF BASED* to the man in the metal mask.

[4] Cohen, Ian. "Operation: Doomsday". *Pitchfork*, 25 April 2011.
[5] Flying Lotus, 31 December 2020. [X fka Twitter]

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Approaching the fifth anniversary of MF DOOM's premature death, we pay ode by playing *Operation: Doomsday* in full, interspersed with live performances from guest artists Abbas Zahedi, Afromerm, Alfiah Jade Brown (with James Omoniyi) , bill daggs, Blackscore, Devika Pararasasinghe, feeo, Jago Rackham, James Massiah, Louis the Hippie, St Abdullah and Yemi Yohannes.

Looking back to look forward, we celebrate DOOM's heady rhyme schemes and sample snippets; deploying bedroom electro, R&B and the cartoon pleasure of late 1980s hip-hop to enfold political commentary with reflection on social mores, and enacting a personal catharsis.

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Abbas Zahedi is an artist whose practice engages with systems of care, thresholds of experience, and the creation of communal spaces for dialogue. Often weaving together personal narratives and broader collective concerns, Zahedi uses sound as materiality as conduits for reflection and connection.

afromerm – also known as Cil – is the solo project of 2023 Oram Award-winning sound artist, composer, producer and poet Cecilia Morgan. Her practice combines electronic music vocal and poetic disciplines to construct intricate, evolving soundscapes, drawing upon contemporary, jazz and cinematic sound-worlds.

Alfiah Jade Brown is a visual poet, producer, and facilitator from South London, patterning poetry with visuals, rhythm, and sound to transform everyday moments into immersive storytelling. A passionate advocate for community arts, she has led workshops with Poetic Unity, Apples and Snakes, and Bold Tendencies.

bill daggs' practice employs listening as an act of resistance, memory as an act of defiance, and sound as a conduit for healing. Through sonic investigation, sound system and electronic music culture, daggs explores sound's effects on communities in densely populated urban areas, its affects on public spaces, and amplifies these places as seminaries of play, improvisation, and mending.

Blackscore – also known as Simeon Farrar – is an artist, fashion designer and poet. He manages two fashion

brands, Simeon Farrar, and the streetwear label Black Score. His words can be heard in open mic nights or scrawled across mattresses, fridges and general rubbish left on the streets.

Devika Pararasasinghe is a London-based writer and poet, who channels her writing into mediums like textiles, to contend with cavernous institutional spaces. Rooted in monological autonomy and re-narrativising, Devika's practice explores working-class labour ecosystems and reproductive labours, giving into the visuals between low-fi and high-art aesthetic scenarios.

feeo is the artistic moniker of producer, musician and multidisciplinary artist Theodora Laird. Channelling a unique combination of styles and influences, feeo's practice revolves around a principle of immersive storytelling, and focuses on the tension between micro and macro narratives; interrogating contemporary existence via themes of intimacy, mortality and loss.

Jago Rackham is a cook and writer based in London, renowned for his unpretentiously opulent, "un-themed" dinner parties. He is the author of the newsletter 'Greed', and *To Entertain* (forthcoming from Little Brown Book Group in 2026).

James Massiah is a poet and musician from South London, who explores sexuality, mortality and hedonism through performance, writing and visual media. James runs the poetry night Adult Entertainment, platforming

guests from various creative disciplines, and the writing salon and workshop series Adult Education.

James Omoniyi is a South London-based violinist and saxophonist, with a musical foundation rooted in the Baroque and Classical eras. Drawing inspiration from jazz legends and his Nigerian heritage, James blends technical precision with soulful improvisation. His music honours tradition while pushing creative boundaries, resulting in a dynamic and expressive sound.

Louis the Hippie is a spoken word artist and public speaker from London. Speaking to critical social issues, he has a passionate focus on mental health and human psychology; crafting poetry that explores the intricacies of emotions and challenges societal norms, fostering a deeper understanding of the world around us.

St Abdullah comprises Iranian brothers Mohammad and Mehdi Mehrabani-Yeganeh. Based in Brooklyn and Tehran, they create sounds largely inspired by Iran's religious, political and cultural history. Seeking to inform a larger inter-cultural dialogue, St Abdullah creates a charged, anxious, yet assertive mixture of Iranian samples.

Yemi Yohannes is a London-based creative artist, known for her soulful spoken word poetry style. Experimenting with genres in service of making poetry more accessible, Yohannes' vulnerable and conversational poetic approach blurs lines between simplicity and complexity; traversing themes including heartbreak, mental health, self empowerment and personal growth.

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UPCOMING LIVE EVENTS

Saturday 14 June at 7.30pm
The Sea
an opera about Palestine
written & directed by Irum Fazal, composed by Laila Arafah & Elif Nur Karlıdağ. Musical direction by Feargal Hylton, soloists Dima Bawab, Nour Darwish & Mark Bonney, conducted by Gabriella Teychenné

From Saturday 14 June
The Listening Room — Edward Said

Thursday 19 June at 7.30pm
Fitzcarraldo Editions
Annual Summer Party
Oluwaseun Olayiwola, Ariel Saramandi, Jen Calleja & Claire-Louise Bennett

Friday 27 June at 7.30pm
J S Bach The Art of Fugue
James McVinnie Organ

Thursday 3 July & Friday 4 July at 7pm
Multi-Story Orchestra
STUCK — a New Musical

Thursday 10 July at 7.30pm
Rumi
WATER & GOLD
Haleh Liza Gafori

Saturday 12 July at 7.30pm
Reich Repetitions
Colin Currie Group

Friday 18 July at 7.30pm
J S Bach Keyboard Music
James McVinnie

Thursday 31 July at 7.30pm
J Dilla
Donuts with Fraser T Smith, Yomi Sode & more

Thursday 7 & Friday 8 August at 7pm
Multi-Story Orchestra
Love in Many Forms

Wednesday 13 August at 7.30pm
Listen World!
Thomas Mann & New Tomorrows
Nikolaj Schultz, Charlie Fox, Mohsen Mohamed & more

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From Wednesday 13 August
The Listening Room — Susan Sontag

Friday 15 & Saturday 16 August
at 7.30pm
Eve Stainton
The Joystick and The Reins
(World Premiere)

Saturday 30 August at 7.30pm
London Symphony Orchestra
Music by Grażyna Bacewicz, Sally Beamish, Tchaikovsky & Caroline Shaw

Wednesday 3 September at 7.30pm
J S Bach Complete Cello Suites
Sheku Kanneh-Mason & Sæunn Thorsteindottír

Friday 5 September at 7.30pm
Switched-On Bach
Virtuoso Electronic Performances of
Wendy Carlos
James McVinnie Ensemble

Sunday 7 September at 7pm
J S Bach Goldberg Variations
Jean Rondeau Harpsichord

Saturday 13 September at 7pm
Rachmaninoff —The Complete Piano Concertos
Philharmonia Orchestra, soloists Ryan Wang, Jeneba Kanneh-Mason, Boris Giltburg, Junyan Chen, conducted by Charlotte Corderoy

Thursday 18 & Friday 19 September at 7.30pm
Oliver Leith
Garland (World Premiere)
performed by 12 Ensemble & orchestra, GBSR Duo, EXAUDI, Musarc, soprano Patricia Auchterlonie, & the massed voices of the Bold Chorus led by Oli Kitching, conducted by Naomi Woo & Jack Sheen with choral refrains written by Charlie Fox

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Bold Tendencies is a not-for-profit arts organisation established in the rooftop spaces of Peckham's Multi-Storey Car Park in 2007. It has transformed a disused building in the heart of South London into an iconic, much-loved place of culture and assembly with spectacular views out over the city and pioneering architecture project Frank's Cafe. Supporting a new generation of creative voices alongside acclaimed international artists, it delivers an ambitious annual programme of experimental Visual Arts, Creative Learning and Live Events open to the public, offering access, participation and enjoyment of the arts for everyone.

Bold Tendencies 2025 is generously supported by

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Rachmaninoff Commissioning Circle

Sam & Alexandra Morgan
& those who wish to remain anonymous.

Oliver Leith Commissioning Circle

Brian Boylan
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Lukas Zueger-Knecht
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With thanks to the COMMUNION Founding Friends

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Bold Tendencies Team

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Diana Córdoba Barrios
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