

NME

RICKY GERVAIS

LET THE MISCHIEF COMMENCE

"TWITTER IS FULL OF
F**KING
IDIOTS"

"I'M NOT A
SERIAL
KILLER"

"DAVID
BRENT
HAS GOT
FEELINGS"

"IGNORANCE
IS THE
ENEMY"

MUSIC
FILM
STYLE

"PEOPLE SELL
THEIR
SOULS
FOR
FAME"

"F**K
THE
GENERAL
PUBLIC"



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SUPERCool"**

NOW

**"THIS CREW
IS A RIOT"**

TIME OUT

**"EXPLOSIVE AND
EXHILARATING"**

DAILY MAIL

**"ENJOYABLE,
AMORAL
MAYHEM"**

THE TIMES

★★★★★
TIME OUT

★★★★★
NOW

★★★★★
THE TIMES

★★★★★
DAILY MAIL

★★★★★
EMPIRE

★★★★★
WOMAN

WILL SMITH JARED LETO MARGOT ROBBIE JOEL KINNAMAN VIOLA DAVIS

SUICIDE SQUAD

IN CINEMAS NOW

WARNER BROS. PICTURES PRESENTS

AN ATLAS ENTERTAINMENT PRODUCTION A FILM BY DAVID AYER "SUICIDE SQUAD" JAI COURTNEY JAY HERNANDEZ ADENWALE AKINNUOYE-AGBAJE IKE BARINHOLTZ SCOTT EASTWOOD CARA DELEVINGNE MUSIC BY SEASON KENT GABE HILFER MUSIC BY STEVEN PRICE
EDITED BY JOHN GILROY, A.C.E. PRODUCTION DESIGNER OLIVER SCHOLL DIRECTOR OF PHOTOGRAPHY ROMAN VASYANOV EXECUTIVE PRODUCERS ZACK SNYDER DEBORAH SNYDER COLIN WILSON GEOFF JOHNS BASED ON THE DC COMICS CHARACTERS FROM DC COMICS PRODUCED BY CHARLES ROVEN, P.D. RICHARD SUCKLE, P.D. WRITTEN AND DIRECTED BY DAVID AYER



TV & DVD RATED

#SuicideSquad

SEE IT IN REALD 3D IMAX 3D ALSO IN 2D

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15 CONTAINS SUSTAINED THREAT,
MODERATE VIOLENCE

NME

Hello...



IF THERE'S A MOMENT in UK television history that's guaranteed to make me cry every time I watch it, it's that scene at the end of *The Office Christmas Special* when Dawn and Tim, after two series of awkward will-they-won't-they, finally snog and get their happy ending while Yazoo's 'Only You' (possibly – actually *definitely* – the greatest pop tune of the '80s) plays in the background.

So while some people online have been moaning about the fact that Ricky Gervais has brought his most famous creation David Brent back to life for new film *Life On The Road* but hasn't revisited the rest of *The Office* characters, I'm glad. Imagine a world where Dawn and Tim are divorced. Or worse, just muddling along unhappily, waiting to die. Now we don't have to, thank f**k. I don't think my fragile emotions could have taken that.

A Brent film means a big *NME* interview with Gervais, one of the best and most successful British comedy writers and performers of all time; a man at his funniest when he's ranting about everything that p**ses him off in the world. Naturally, we asked him about fame, Twitter, Brexit and the new world that Brent inhabits. He had a few opinions...

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

Jared Leto interview **p28**

COVER STORY

16

Ricky Gervais

The creator of *The Office* and *Extras* lets rip on anything he fancies

FEATURES

20

Kieran Leonard

The story behind his new album includes LA cults, hallucinatory weddings and more

22

Drugs

How Secret Garden Party pioneered a breakthrough in British attitudes to drugs

SECTIONS

AGENDA

5

RADAR

25

live

32

REGULARS

10 Eats & Beats 13 Things We Like 14 What's On Your Headphones? 31 Under The Radar 39 Soundtrack Of My Life

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK



The Maccabees quit on a high

It's farewell to Felix, Rupert, Sam, Orlando and Hugo

LONDON INDIE BAND THE Maccabees shocked fans this week when they announced they were to split. Felix White, Rupert Jarvis, Sam Doyle, Orlando Weeks and Hugo White, who headlined the NME Awards Tour in 2010 and appeared on the cover of the magazine three times, announced the news in a statement on Monday. It read: "We are proud to be able to go out on our own terms, at our creative peak and off the back of the best and biggest shows we've

ever done. There haven't been fallings out and we are grateful to say that we're not leaving the group behind as a divided force." In 14 years together, the five-piece put out four albums and a documentary film, *Elephant Days*. The band bow out on a high – 2015's 'Marks To Prove It' album was a UK Number 1 and the band last month performed their first headline set at major UK festival Latitude. A farewell tour will be announced shortly.

Simply The Maccabest

Three of the group's best tunes

LATCHMERE

Released: 2007

Sounds like: Fizzy, fun mid-'00s indie-pop about a swimming pool, of all things. "Latchmere's got a wave machine," it says.

PELICAN

Released: 2012

Sounds like: A festival favourite with a frantic pace; equally well-suited to *Match Of The Day* goals montages.

SPIT IT OUT

Released: 2015

Sounds like: Getting caught in a storm; it's an epic, gut-churning track that begins with a whisper and ends in a cacophony.



(L-r:) Isaac Holman, Mike D, Laurie Vincent

Slaves to the rhythm

Slaves' new album 'Take Control' is out September 30 – and there's a bloody Beastie Boy on it! Here's what you need to know

It's way better than their first album

Isaac Holman: "I feel like it's definitely a progression – it's more considered and thought out."

Laurie Vincent: "It's better! There are songs that I can imagine people singing along to now. We've gone heavier in some areas and softer in others, but we've committed to both sides. I feel much happier."

Isaac: "We've pushed our own creativity further – it feels like a lot of work's gone into it."

Mike D from the Beastie Boys produced it

Laurie: "He wanted to do more production and had heard our record somehow. He was approached to do something else, but said, 'No, I wanna do Slaves'. Before you know it, I'm sitting in my flat on the phone to a Beastie Boy. He admitted to being a huge fan of our first record [2015's 'Are You Satisfied?']. He said we had to top it – which is cool, because I like being around ambitious people."

Isaac: "He's wicked."

They recorded in glam Malibu and Santa Monica

Isaac: "We went to Mike's house first and then we went into a proper studio – we've never been in such a plush one."

Laurie: "If you wanted something, there was a runner to go and get you food. I was taking the p'ss – I was asking for beer and lots of vegan food. It was [1970s folk songwriter] Jackson Browne's personal studio."

Mike raps on 'Consume Or Be Consumed'

Isaac: "It's more of a hip-hop song."

Laurie: "All the Skepta stuff last year gave us the confidence to do it. All of Isaac's lyrics on it are really old ones from when he used to rap as a teenager."

Isaac: "We were talking about getting Mike to rap on it for ages before – it was our little plan."

Laurie: "I took the lyric sheet when he left the studio and I'm going to get it framed – I fanboyed quite hard."

Mike's kids are damn cool

Isaac: "Mike's kids were previously into a lot of trap music but now they're real big Slaves fans – they make their own Slaves merch! Mike told us that they were jamming with their friends – one of them was on drums and one was on guitar – and they were playing 'The Hunter'. The kid who was on bass said, 'This is a sick riff,' and he's the son of Metallica's bassist. It's like a baby supergroup."



PRESIDENT OBAMA

Celebrated his 55th birthday at the White House with Kendrick Lamar. Seems Donald Trump wasn't invited.



BRITNEY SPEARS

Has inspired a petition demanding the release of her original 'Make Me' video, which was scrapped for being "too sexy".



AXL ROSE

His piano went haywire and started playing notes on its own during a rendition of 'November Rain' in Houston.



KESHA

Her snazzy custom jacket was stolen. She offered a kiss "on the f**king mouth" for its safe return.





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Run for your lives!

New pics of frighteningly successful US horror series *The Walking Dead* have emerged. We put our inner nerd to work to figure out what they tell us about season seven



EZEKIEL

Season seven looks set to introduce King Ezekiel, ruler of The Kingdom, and his pet tiger Shiva. If the comics are followed, he's one of the good guys and has a thing for Michonne. Does that mean she escapes a bludgeoning? And if so, what will Rick reckon to that?



JESUS

Oddball Jesus is shaping up to be one of our favourite new characters. We hope this picture means we're going to be seeing a lot more of him in season seven.



NEGAN

We know about Lucille, Negan's barbed-wire bat, but it's good to see the super-villain isn't averse to automatic weaponry. Bring on a series of epic battles between the Alexandria residents and Negan's band of bad guys.



CAROL

The only original cast member not in Negan's line-up, the last episode of season six saw Carol and Morgan meet horsebacked members of The Kingdom. In the comics these guys are one of the biggest communities of survivors and allies of the Hilltop crew.

WALKERS

Chief special effects supervisor and sometimes director Greg Nicotero is always looking for ways to up his undead game. Looks like the Walkers will be more disgusting than ever in season seven.



Season seven of *The Walking Dead* starts on FOX on Monday October 24

Last W33K IN NUMBERS



5

Songs played by The Muppets at their first live show. What took you so long? Oh, you're not real.



1

Countries that have banned *Pokémon Go* over "safety concerns". Iran, what gives?



39

Images from Frank Ocean's mag *Boys Don't Cry* leaked online. What's your motto, Frank?



2

A-list wangs seen online as Orlando Bloom and Justin Bieber were (separately) photographed naked.

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NEW!

Gig-a-bites

The best places to eat near the best venues in the UK. As chosen by team NME



1 MANCHESTER

Place to eat: Kosmonaut

Venue it's close to: Band On The Wall

What's so ace about it:

This Northern Quarter bar serves fast – but very well considered – food. Their selection of fancy burgers and snacks, including tempura squid, sweet potato fries and lamb cutlets with chilli and yogurt seem almost healthy.

Recommended dish: Dip your chips into the sriracha mayo and feast on falafel with pomegranate and zingy tzatziki. **Leonie Cooper**



2 BIRMINGHAM

Place to eat: Café Soya

Venue it's close to: O2 Academy

What's so ace about it:

Café Soya is sick! It's a Vietnamese/Chinese fusion place that has a full meat or full vegan menu. Three-course set menus start from £12.95, but if that's a bit heavy you can grab something smaller for under a tenner.

Recommended dish: Get the Thai red curry with faux duck. Your feathered friends will thank you. **Jordan Hughes**



3 GLASGOW

Where to eat: The Hug & Pint

Venue it's close to: The Hug & Pint (the venue's downstairs)

What's so ace about it: A relatively new addition to Glasgow's thriving live music scene, The Hug & Pint (named after the Arab Strap album) attracts national and international touring bands, but it's particularly good for catching emerging local talent – and, like many of the city's small venues, it also doubles as a vegan and vegetarian restaurant.

Recommended dish: The kitchen specialises in pan-Asian cuisine and their selection is always changing, but if you spot their spicy Szechuan tofu on the menu, give it a try. **Barry Nicolson**



4 LEEDS

Place to eat: Viva Cuba

Round the corner from: Cult venue the Brudenell Social Club

What's so ace about it: This tapas bar isn't in the most well-trodden part of Leeds, but that makes it all the more special. The place is always rammed, which makes for a buzzy atmosphere, and the décor – including a signed photo of Fidel Castro acquired by co-owner Seb McGowan's grandma – is something of a conversation starter.

Recommended dish: The patatas bravas is hotter than the sun and, if we're honest, probably more essential. **Jordan Bassett**



5 LONDON

Place to eat: Carrots + Daikon

Venue it's close to: The Forum, Kentish Town

Why it's ace: Full of stodge and bouncing about? Not a good plan. A speedy, light Vietnamese is the perfect pre-gig dinner. Family-run Carrots + Daikon boasts a simple menu with banging flavours.

Recommended dish: Get the sesame garlic tofu Vietnamese dinner which comes with rice or noodles, a spring roll and a salad for £7.50. **Charlotte Gunn**



4

1

2

6

5

6

CARDIFF

Place to eat: Café Minuet

Venue it's close to: Clwb Ifor Bach, Cardiff's most famous venue

What's so ace about it: Founded by eccentric Italian opera lover Marcello Genesi in the 80s, this is a Cardiff institution. Everyone calls it Marcello's even though he retired in 2010, so bear that in mind if you're asking for directions. The pasta is amazing; the opera wafting out the doors is too, and the little takeaway hatch means that if the handful of tables are taken, you can still get involved.

Recommended dish: Go for a 'slipper' from the hatch. Basically, grilled Italian bread stuffed with garlic, cheese and whatever else you fancy. **Mike Williams**



A short but funny Q&A with Fergie

She of The Black Eyed Peas, 'I Gotta Feeling' and explosive solo track 'M.I.L.F. \$', whose must-see video features Kim Kardashian pouring milk all over herself

Where did the idea for 'M.I.L.F. \$' come from?

"When I was first pregnant [Fergie had a son in August 2013]. I was working with [producer] Polow Da Don on a 2 Chainz track called 'Netflix' and Polow crawled in my head and said, 'Fergie, you're gonna change people's views of artists who have babies.' I'd never thought of that before. So 'M.I.L.F. \$' was my way of doing that with a quirky sense of humour. When I was breastfeeding, my husband would come in and say, 'The milkman is here!' – which helped with the lyrics because all these different milk puns would come into my head. Like, the club in the video is called M.I.L.F. Shakes. This song has been marinating, if you will, for about three and a half years."

As well as being tongue-in-cheek, 'M.I.L.F. \$' feels quite empowering.

"I envisioned it to have a liberating message. Just because you're a mom, it's not the only thing that defines you. You can be a politician or a teacher, you can be sexy, flirty, fun and naughty, and still be a fantastic mom."

Did Kim Kardashian need to be persuaded to cover herself in milk?

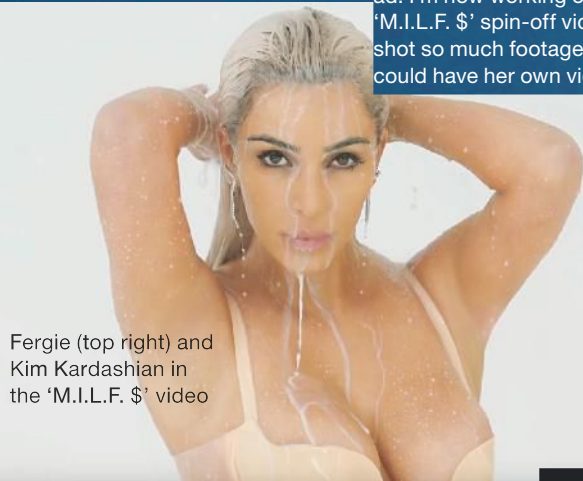
"No, she was aboard right away! She totally got it and was super-cool. The video was a blast to shoot: it was like a girls' weekend out. I'd be in one room doing choreography while [Victoria's Secret model] Alessandra Ambrosio was in another doing her 'Got M.I.L.F.?' ad. I'm now working on some 'M.I.L.F. \$' spin-off videos. We shot so much footage each girl could have her own video."



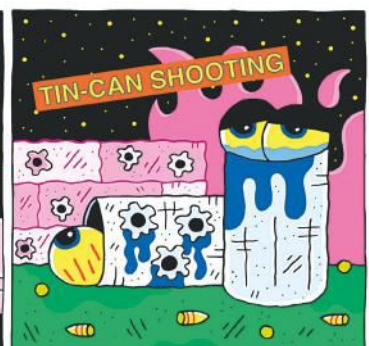
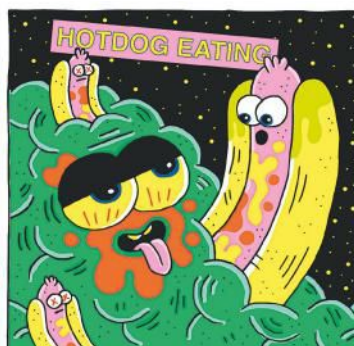
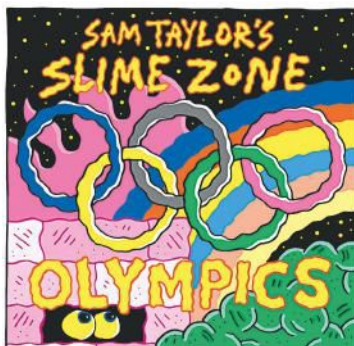
I have to ask about the classic couplet from your 2006 hit 'Glamorous', 'I still go to Taco Bell / Drive through, raw as hell'. Obviously, it was your way of telling us you were still grounded, but 10 years later, do you still go to Taco Bell?

"I absolutely do. It's a binge meal for me, so I don't do it all the time. But when I do, I go hard. When I'm in Taco Bell, all I'm thinking about is how many hot sauces I can grab. In that situation I'm, like, primal. That's how serious I am about fast food."

'M.I.L.F. \$' by Fergie is out now



Fergie (top right) and Kim Kardashian in the 'M.I.L.F. \$' video



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THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE



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Stripe sensation

Armor Lux's classic stripy top is made from Fairtrade cotton so it's ethical *and* stylish. [£55 urbanoutfitters.com](http://£55.urbanoutfitters.com)



Sound advice

The powerful MUO wireless speaker can deliver 12 hours of non-stop party vibes. [£299 uk.kef.com](http://£299.uk.kef.com)



Bag of tricks

The Vango Sherpa 65 rucksack holds everything you need for a flawless festival. [£85 gooutdoors.co.uk](http://£85.gooutdoors.co.uk)



Feeling spiritual

Get in touch with your third eye with the help of this navy velvet choker. [£9 topshop.com](http://£9.topshop.com)



Saucy devil

Pomegranate ketchup from Aphrodite's Food will turn a meal into a masterpiece. [£4.99 selfridges.com](http://£4.99.selfridges.com)



Can it

Studio-quality sound means you can pretend to be a big-shot producer while wearing these. [£179 marshallheadphones.com](http://£179.marshallheadphones.com)



Making whoopie

"Put your rump on Trump," they say. All proceeds go to charities such as Greenpeace. [£5 trumpcushion.com](http://£5.trumpcushion.com)



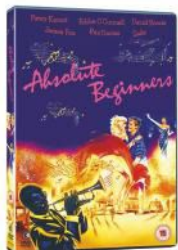
Shorts story

These Adidas Originals shorts are as good for slobbering on the sofa as they are for a jog. [£30 jdsports.com](http://£30.jdsports.com)



Double trouble

Jim Beam's new Double Oak bourbon is twice matured. Bottoms up. [£27.99 amazon.co.uk](http://£27.99.amazon.co.uk)



Beginner's luck

Celebrate cult Bowie-featuring flick *Absolute Beginners* with this 30th anniversary edition. [£12.99 amazon.co.uk](http://£12.99.amazon.co.uk)



Fully charged

Pharrell's Billionaire Boys Club is behind this neat portable phone charger. [£50 bbcicecream.eu](http://£50.bbcicecream.eu)



Game changer

Turn your iPhone into a high-spec handheld gaming console. Magic. [£79.99 gamevice.com](http://£79.99.gamevice.com)



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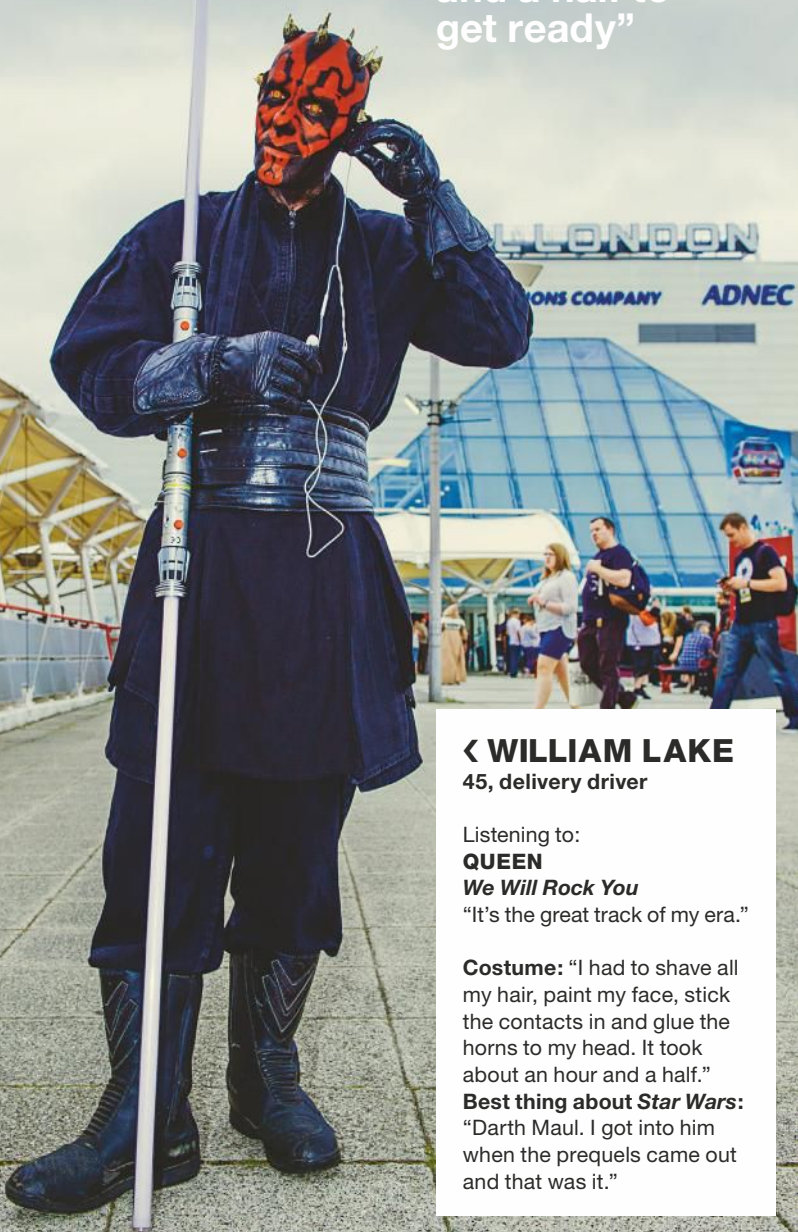
YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Star Wars Celebration fan experience, London

"It took an hour and a half to get ready"



< WILLIAM LAKE 45, delivery driver

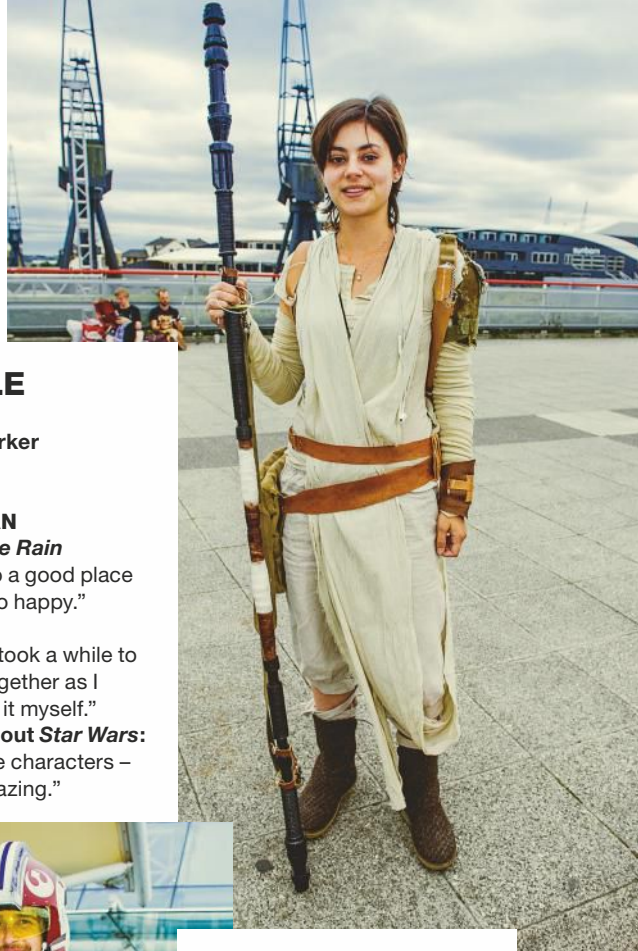
Listening to:
QUEEN
We Will Rock You
"It's the great track of my era."

Costume: "I had to shave all my hair, paint my face, stick the contacts in and glue the horns to my head. It took about an hour and a half."
Best thing about Star Wars: "Darth Maul. I got into him when the prequels came out and that was it."

ISABELLE GRAF > 23, office worker

Listening to:
SIMPLE PLAN
Singing In The Rain
"It takes me to a good place because it's so happy."

Costume: "It took a while to get the bits together as I made most of it myself."
Best thing about Star Wars: "The story, the characters – it's all just amazing."



< ALLEN COOPER 38, carer

Listening to:
JOHN WILLIAMS
Star Wars: The Imperial March
"It's so dynamic."

Costume: "It's a Vietnam helmet bought from America. I had to spray it and sculpt it myself, though."
Best thing about Star Wars: "What's not to like? The music and action really get to me."

KRISTOPH LAUBER > 23, industrial mechanic

Listening to:
SEILER UND SPEER
Ham Kummst
"It's an ironic song about a relationship that isn't working."

Costume: "It's specially bought Stormtrooper armour. Totally awesome!"
Best thing about Star Wars: "Definitely the fandom. Everyone's really lovely and some have come halfway across the world."



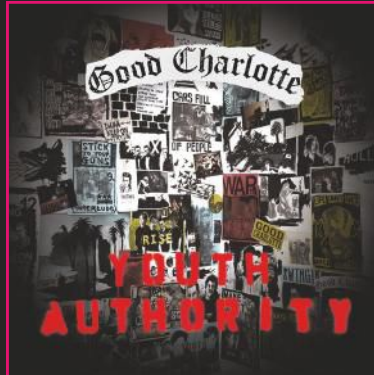
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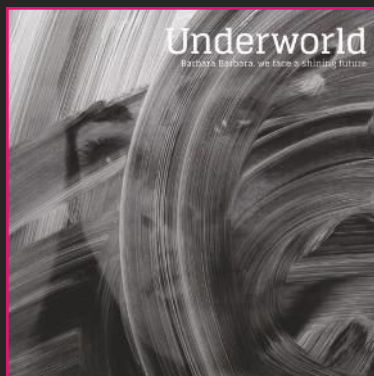
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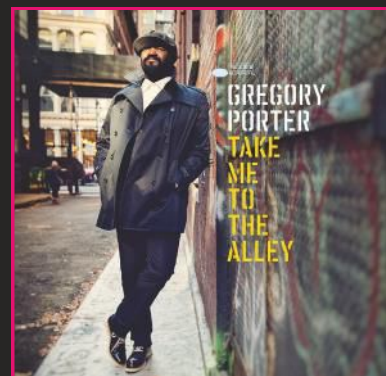
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BASICALLY CHILLED-OUT

PHOTOGRAPHED BY DEAN CHALKLEY

ENTERTAINER

Thirteen years after *The Office* ended,

the sitcom's legendary antihero David Brent

is hitting the big screen as a wannabe rock star.

Ricky Gervais, who masterminded all of it,

talks to Si Cunningham about people who "sell their f**king souls"

for fame and why *Life On The Road* isn't

just for Brent-heads



RICKY GERVAIS DOESN'T want to be taken seriously. The creator of *The Office*, *Extras* and *Derek*, conqueror of Hollywood and atheist equivalent of

a comedy god is amusing himself with a couple of limp bananas. Any pretence that this – his first-ever *NME* cover shoot – will be a stuffy A-list affair goes out of the window when he starts hamming it up, using the fruit as impromptu prop guns. And, as we sit down to ease into the interview, without being asked a single question, he launches into a monologue about fame and what it means to be cool.

"I've still got that fear of people thinking I want to be famous for the sake of it. I didn't want to be lumped in with people who did anything to be famous. I was probably a bit over-precious. Now I don't care. If you do what you like and try your hardest, you're bulletproof. As I get older I realise reputation isn't everything. It's not like I'm a serial killer and I'm trying to hide it. I'm an alright bloke who's an entertainer and sometimes tells jokes people don't like."

The theme of acceptance, looking to be loved, craving coolness, runs throughout his new big-screen David Brent outing. *Life On The Road* rides shotgun with Slough's most famous sales rep 13 years after the last episode of *The Office* aired and follows his flawed attempt to make it as a rock star.

Gervais explains: "Brent's been sold a lie. He was told that if you're not performing, you won't be popular. And if you're not popular, then you're nothing. People don't think they exist unless they're in the paper or they're trying to be a singer. For Brent, it's a vanity project. But it's really bad – he's a man at his lowest ebb."

A man at his lowest ebb never makes for easy viewing and even though the film's packed with familiar social faux pas and instantly quotable one-liners, many will recognise Brent as a man in the midst of a mental crisis. If the 2001 fictional Wernham Hogg office was the career equivalent of a lukewarm bath, Brent's 2016 Lavichem gig is like a cup of cold piss in the face. So what's changed since we last saw Brent strumming his guitar?

"Everyone else is an a**hole," insists Gervais. "Since *The*



Office we've had *The Apprentice*, where people get on by saying: "I'll destroy anyone who gets in my way." So now he's in a room of alpha males who are just nasty. It's harder, it's more dog-eat-dog. Because elder statesman, people who should be more parental, have said it's OK. We have Donald Trump saying: "I'd like to punch that person in the face..." It's like Gordon Gekko has come true. Greed is good."

As a prolific tweeter, Gervais has this poison-infused, post-*Apprentice* world under a microscope, along with the Katie Hopkins brand of bile that spews out of it.

"In *The Office*, I didn't have other characters blatantly saying: 'He's a prat,' like they do in the film. People now say everything on their mind. It's like everyone tweets their f**king innermost thoughts. It's got worse and worse – we give away too much away now," he says. "There's a scene in *Life On The Road* that personifies the fact that everyone's a mob now, where Brent wants his mate Dom [Ben Bailey Smith, AKA Doc Brown] to use the 'N' word. Dom knows he's not racist, so the first thing he does is look at the camera, worried about his mate, cos he knows it will look bad. And that's about shaming. Everyone's f**king shaming these days. The first time I was on Twitter, I'd tweet something and if one person didn't get something, I'd explain it. But now I go:

Brentosphy

Advice from Slough's wisest salesman...

"Why buy a book when you can join the library?"

"You just have to accept that some days you're the pigeon and some days you're the statue."

"I don't live by the rules and if there's one person who's influenced me in that way of thinking, someone who's a maverick, someone who does [gestures] that to the system, then it's Ian Botham."

"Eagles may soar high, but weasels don't get sucked into jet engines."

"You know that old thing, 'live fast, die young'? Not my way. Live fast, sure; live too bloody fast sometimes, but die young? Die old."

"If you want the rainbow, you've got to put up with the rain. Do you know which 'philosopher' said that? Dolly Parton. And people say she's just a pair of t**ts."

'There's the tweet, f**king live with it.' I study people for a living, so Twitter's good as I don't actually have to meet these idiots. I can meet them from the safety of my Hampstead mansion, whereas Agent Starling [*The Silence Of The Lambs*] has to show up to the prison every day."

It's been a busy few months for Gervais, putting the finishing touches to *Life On The Road*, releasing Brent's debut album and songbook, and planning a series of live gigs. But Britain's been having a busy old summer, too. Just as Brent's world has changed beyond recognition, our own world seems to get more and more bonkers. Gervais lets out a hearty sigh when the topic of post-Brexit Britain rears its ugly head.

"What's depressing are the reasons behind it. There's obviously a fraction who are xenophobic and racist, but that's the way of the world. People blame foreigners. It's terrible. The truth is, we would've been better in. They're not going to get the Britain they want. They're dreaming. What do they think it's going to be? They're going to go back to f**king Victorian times? They've been sold a lie; their life hasn't turned out like they thought and they're blaming someone. And now they're gloating about it. I don't know what this England is they think they've got back.

I really don't understand it. I don't want to call them all racists, because they're probably not, but some are. Ignorance is the real enemy."

Yet for all the post-Brexit doom and gloom, his own rags-to-riches story makes him cautiously optimistic for those growing up today.

"We still live in pretty much the best era ever for opportunity," he insists. "If you can read, you can know as much as anyone that's ever lived, because they've written it down for you. When I was growing up on the Whitley estate in Reading, we had no money. I knew I couldn't have bikes and trainers, but I could have books. So that's what I did. I learnt everything about the world. I watched *Horizon*. I f**king soaked up knowledge. Ability is a poor man's wealth – it's good that, innit?" he adds, with more than a touch of the Brents about him.

What does seem to irk him is society's increasing propensity for sh**ting on the little guy.

"It's that Simon Cowell thing, isn't it?" he muses. "Is it cruel to be kind? Because you know, as much as Cowell's filming this for his own ends, sometimes you wanna go: 'No, he's right, she's not going to make it. Tell her to stay in school and get a job.' But then again, who is he to crush someone's dreams? Some people spend all their hard-earned cash on comics, which I think is daft, but who am I to say that? We all spend our money on what we want because we're all different. I don't want to crush someone's dreams, but I don't want them to waste their life either. Even when I'm laughing at someone who's basically clutching at straws, they're still a real person. Like with Brent. He's got real feelings. He does see the sniggering."

So who's responsible for this theatre of shattered dreams? Is it Cowell, or is it the hashtag-wielding mob at home?

"I've got nothing against Cowell really. If you're daft enough to buy a cure for something that's so obviously snake oil, then you know... Listen, I've lived off the back of satirising reality and documentary. *The Office* was inspired by those quaint docusoaps of the '90s where ordinary people got their 15 minutes of fame. But fame is different now – people live their life like an open wound to get another 15 minutes every day. Nothing is enough. People sell their f**king souls, and they sell their bodies, just to stay famous. They become famous for nothing, or for terrible things. They'll show their breakdowns, their addictions, their break-ups. How many times have you seen someone who's had a really bad time – they've fallen from grace or they're desperate – and they go in the jungle? They say: 'I just want to change the public's opinion of me.' Why? F**k the public! It's like therapy, but the worst kind possible. It's never going to be good for you. We're laughing at their delusions."

Yet for all Brent's delusions of touring success, the accompanying album is





"So much fun. So much fun," he beams. "We probably had 20 days in the studio and every time it was my favourite day. I couldn't sleep the night before, I was so excited about going to the studio. We were making this as real an album as we could, but we had an ironic get-out clause. So someone can say 'Oh, this song's a bit s***' – well, of course it is, it's David Brent!"

Before David Brent, before *Foregone Conclusion*, there was, of course, *Seona Dancing* – Gervais's short-lived synth-pop band. As we approach the subject of him being on the cover of *NME*, and how he'll soon be headlining the Apollo, he interrupts: "Your question's going to be: 'You were a failed rock star 30 years ago, but now you've sort of...' Yeah, yeah, yeah." His defence is as robust as the leather on Brent's Sergio Georgini jacket. "Yeah, I know it doesn't count. And I want people to know that I know that. I don't want people to think this is really me vicariously living my failed rock stardom through a fictional character. I've just used my knowledge and skills to make it more realistic and better."

The knowledge is one of truncated tours and playing gigs to empty rooms. Gervais presents Brent's first gig in the film as exhibit A: "That actually happened to me in my first band, at The Bull & Gate in Kentish Town. We went up and did the sound check and he said: 'You might as well stay up there, lads, because you're on now.' And I said: 'When do they open the doors?' He said: 'They're open, mate – no one's come in to see you.' We did 10 songs to an engineer."

Likewise, Gervais is keen to play down his short-lived career as Suede's manager.

"It was all greatly exaggerated. I was a failed pop star for six months of the '80s. But now there's a video that exists, that pops up on *Graham Norton*. I did help Suede out, but when I said: 'I can't do this any more...' they didn't seem that gutted. And then they made it."

In the vein of *Spinal Tap* (and *Anvil* – a "f***ing heart-wrenching" favourite of Gervais's), *Life On The Road* is a film about the crushing realities of being an aspiring musician, yet it's full of nods and winks for super-fans of the original *Office* TV series. Ricky gives no hint as to what became of Wernham Hogg's other much-loved paper merchants. "We simply

"Fame is different now; people live their life like an open wound to get another 15 minutes every day"

don't know. We don't know what the future holds. So I try to leave people with a bit of hope... It's not over until you're dead."

Yet he gives a slither of what happened to one of Brent's closest pals: Nelson, the black Labrador from the 2003 Christmas specials. "Nelson is dead now," he admits. "We shot a scene for the film where he's got a little shrine with a picture of Nelson Mandela and a picture of Nelson the dog, and he goes to Dom: 'Yeah, both called Nelson... Nelson Mandela probably a hero

of yours?' And Dom goes: 'Not particularly.' And Brent goes: 'Yeah, both great in their own way. Both dead. Both black. Both caged – got him in Battersea Dogs Home – so yeah, both great.' And Dom goes: 'I don't think you can compare a dog to Nelson Mandela.' And Brent goes: 'Why not?' 'I don't think a dog can become president of an African nation.' And Brent goes: 'Well, I don't think Nelson Mandela could lick

his own b***cks, so what?'"

It's a tremendous moment of improvised Brent-ism that brings back memories of other long-forgotten in-jokes from the long-running TV show. "There's lots of little nods... you think we're going to meet Pete Gibbons, but you don't. It's little things like that, for real f***ing nerds," says Gervais. "I was even thinking of having Brent play the Coventry conference in the film. I thought it would be funny if you met Eric Hitchmo [have a Google], who it turns out doesn't even know who Brent is, but it wouldn't drive the story enough. But also I didn't want *Life On The Road* to be just for people who love *The Office* – 15-year-olds weren't born, you know?"

Before we finish, Gervais reflects on the man who's been his alter ego for 16 years. "I like him and I feel sorry for him. I sort of want to hug him but shake him as well. But he's a nice guy. Everything I've always done is slightly existential; it's always about, 'Am I leading a good life?' Comedy at its best is to say, 'We're all idiots and that's alright.' Just don't be as big an idiot tomorrow as you were today."

NME

David Brent: Life On The Road is in cinemas August 19. The album by David Brent & Foregone Conclusion is also out August 19, and the accompanying songbook is out August 11



very real. "The album's not a comedy album," insists Gervais. "The songs aren't ridiculous comedy songs. Brent takes them very seriously. It's the back story that's funny. It's the fact that *Free Love Freeway* was a cracking little pop song. John Cougar Mellencamp could've done that. But when you realise it's a 55-year-old sales rep singing about crossing America and picking up chicks, it's suddenly funny. Same as *Native American*. It's not a bad tune. The influences on that are probably Neil Young and Bob Dylan, but it's a 55-year-old rep thinking he's cured racism. That's why everywhere on the album it's 'Written by David Brent.'"

But of course this is an album essentially made by Gervais himself, and he had more than a bit of fun putting it together.

David Brent's five best tracks, in his own words

FREELove FREEWAY

"One of the first songs I wrote with the original *Foregone Conclusion* in the mid-1980s. It hasn't dated at all. It's got my favourite four chords of all time in my favourite order, too: C, F, Am, G, over and over again."

NATIVE AMERICAN

"Typical me, getting political. Sue me. This song is about the plight of the Native American and how the white man came and stole their land and put them into reservations and worse (killed them)."

LIFE ON THE ROAD

"This is the song they chose as the title track to the documentary. When I agreed to do it, I suggested various titles, but they didn't go with any of them. I can't believe they didn't like 'Bantman Returns' but they know best (not)."

AIN'T NO TROUBLE

"This is a calypso-funk fusion, sung through the eyes of an old Rasta who doesn't care what happens to him as long as he's still got his woman. I originally wrote it for that guy who invented Reggae Reggae Sauce on *Dragons' Den* but he wasn't interested."

LADY GYPSY

"This is a beautiful folk ballad about young love. First love, actually. It's about the time I lost my virginity to a gypsy."

CRAZY HORSES

It opens in a haunted church, ends at Stanley Kubrick's estate and in between takes in LA cults, killer bees, hallucinatory weddings and Jim Morrison's clairvoyant dog. If the story behind 'Good Luck, Everybody' – the second album from rising British alt-folk master Kieran Leonard, AKA Saint Leonard's Horses – were pitched to the producers of *Independence Day: Resurgence*, it'd be laughed out of the room. Yet everything here is true, all compiled into an album Leonard describes as "almost a verbatim chronology of the experience". It's a surrealist, mystical odyssey of self-discovery, maximal hedonism and jaws-of-death revelation. Mark Beaumont sits down and has his mind blown...

Who is Kieran Leonard?

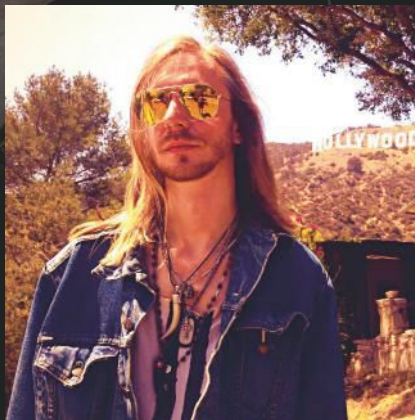
Not to be mistaken for the rising Oldham eclectic-songsmith Kiran Leonard, Kieran is a long-time associate of The Libertines, Dirty Pretty Things and Babyshambles – Carl Barât produced his 2009 debut EP 'Scapegoat', the four songs released to coincide with the full moon each month. He renamed himself Saint Leonard in the wake of his debut solo album, 2012's 'Out Of Work Astronaut'.

THE LA GODDESS CULT

After touring with The Libertines, Adam Green and Ryan Adams, Leonard's five-year relationship disintegrated. At the behest of Adams, Leonard moved from Yorkshire to LA to live with actor friends and "find redemption on Sunset Strip". "Just by being at the right parties I was immediately invited to more and more strange things. If I didn't say no I could get right to the very heart of this weird megaplex of entertainment that LA is," he says. How weird? Leonard fell for an "unusual woman who's quite well known... She was part of this cult that I had to become involved in to continue to woo her... Really bad move. It's sort of a goddess cult based on Greek principles – a cult of discord with fairly nefarious elements. If you're in the mood to keep saying yes until you can't say no, you'll be in Laurel Canyon saying 'OK, I'll drink this and put the goat head on.'"

FEAR AND LOATHING IN TIJUANA

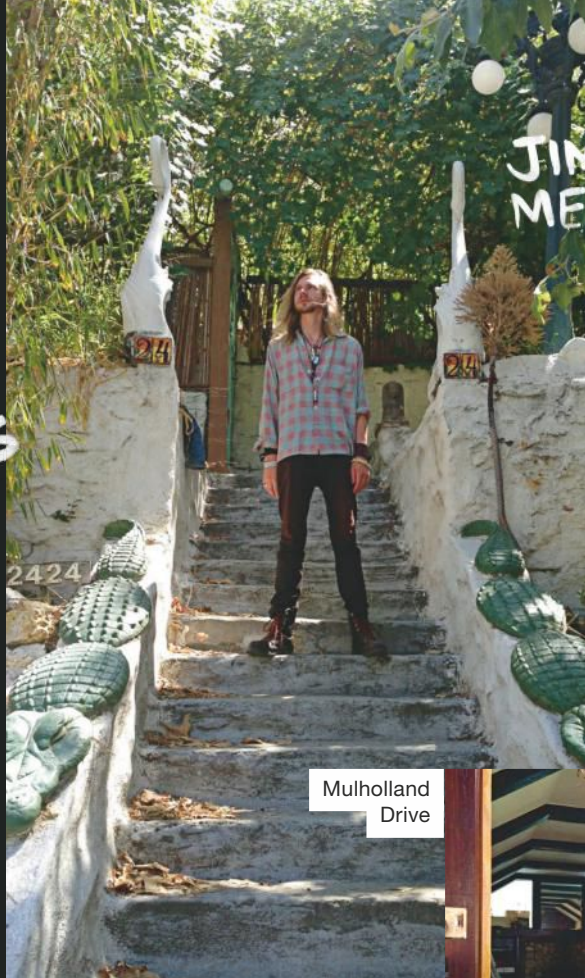
Leaving LA didn't stop the madness. A weekend road trip to Tijuana with his tour manager, for ill-conceived visa purposes, felt like hurtling headfirst into the dark web. "You go down one side street and you can buy a handgun, a kilogram of cocaine and a prostitute; down another side street you can buy a machine gun, a car-full of cocaine and a brothel. If you keep going down side streets you could probably buy a weapon of mass destruction. It's like Sodom and Gomorrah – it's bad to the core. I thought I was a lightning conductor for murderers. Trying to explain you're a heartbroken poet to a drug overlord, you feel the ground separating from your feet, you're getting out of your depth so quickly. When we got back onto the US side I got out of the car and kissed the soil."



MUSHROOM TEA AT FATHER JOHN MISTY'S WEDDING

Adam Green introduced Kieran to Father John Misty and the pair bonded over mescal to the degree that Leonard found himself invited to Misty's wedding at "the last outpost of true bohemianism" in Big Sur. "The Fluxus art movement came out of there and Miller and Burroughs wrote there. There's a currency of neo-hippyism there, so I was able to enjoy the fruits of the mescal, the tequila flower and heroic doses of mushrooms. We had this huge stash of mushrooms and made this vast cauldron of tea and everyone that wanted to took a cup and went for a massive hike. It felt quasi-madly religious, and with that many folk rock luminaries in one place the singalong was truly profound."

PHOTOS: RICK PUSHINSKY, TENNESSEE THOMAS/INSTAGRAM, CARLA SALVATORE



Mulholland Drive

JIM MORRISON'S MEDITATION PYRAMID

At a photography exhibition launch, some randoms claimed to live in Jim Morrison's old house on Mulholland Drive. "I grabbed my friend Mitch and said, 'Even if they're mental, we're going with them.' It was deepest, darkest David Lynch territory; there were these two giant lizard sculptures either side of the door... It hasn't really been touched since Jim left. I nicked a book from his personal library, I slept in his bed and I went up to his meditation chamber – at the top of his Chinese garden he'd built this pyramid of wood and glass. I was sitting in it having this true LA experience and Mitch knocked on the door going, 'I wanna shag this bird in this pyramid meditation chamber!' and kicked me out." There was also a psychic Irish Wolfhound in residence. "I could sit there and think of an instruction and it would do it."



(NEAR-)DEATH IN THE DESERT

Taking a 5am diversion deep into the Mojave to sing the sun up at Indian Rock – "a huge horseshoe crescent of prehistoric igneous rock, something to behold when the sun's rising and you've been taking psychotropics for four hours" – Leonard and two friends beached their Mustang in the sand, forcing our hero to trek off towards almost certain death in the desert.

"I had a quarter of a bottle of white wine and a little bit of ice cream," he recalls. "It was a very morbid, mortal moment because we all knew there was a very good chance we were all going to die that day. In 130 degrees you're dead in two hours. I had this total faith and confidence, said my goodbyes and off I trotted, one foot after the other, getting hotter and hotter. I had this really profound moment where you're really slowly staring death in the face. It's a strange, sobering and deeply ruminative state to find yourself in." Thankfully the ranger station, complete with water and phone, wasn't a mirage, although ranger HQ warned him that if the heat didn't kill them they'd probably be stung to death by nightfall. "The guy said, 'The rangers will be with you as soon as possible – they're dealing with an outbreak of killer bees. Do not get in the car, the bees look for dark places.'"

Mojave Desert



STANLEY KUBRICK'S HOUSE

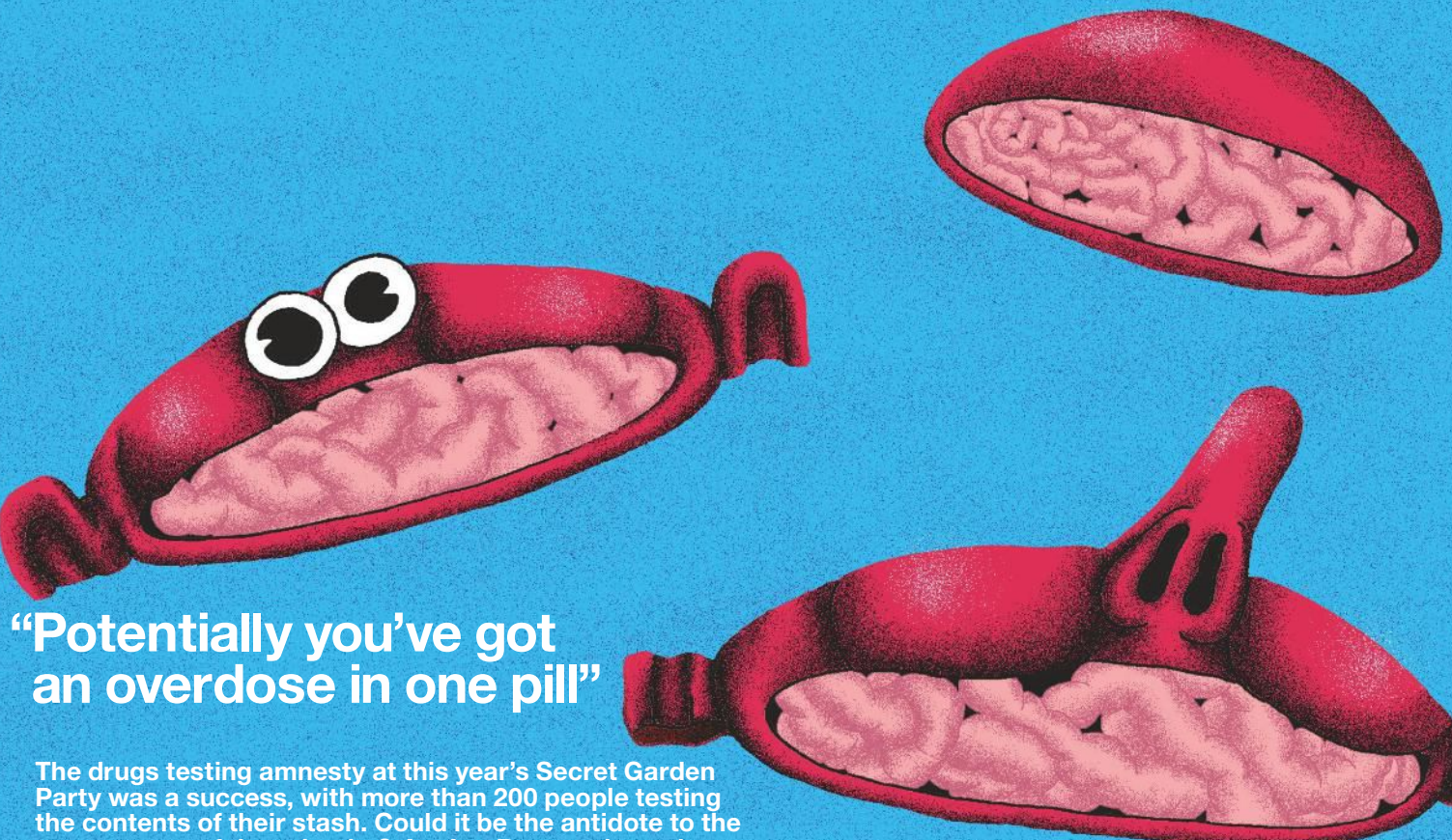
Having spent three months writing a novel to make sense of the "b*tches' brew of madness" he'd recorded in LA, Kieran returned to London. There he ran into The Bad Seeds' Jim Sclavunos, who sent Leonard's 'Little Girl Scientist' – which references Stanley Kubrick – to Jack Hobbs, Kubrick's grandson. "The song carried itself to its home," Leonard muses: Hobbs had installed a studio in Kubrick's Childwickbury Manor and Leonard was invited to record there. "We wanted to really inhabit the space with the songs," he says. One song became known as 'The Strangelove Hotel Suite' – the place crept into the record? "It did; it was weirdly a self-stoking cycle." And the final scene of one of the most bizarre rock'n'roll stories ever told...

NME



Childwickbury Manor



Three red pill capsules are shown against a blue background. The capsule on the left has two large white eyes with black pupils. The capsule on the right has a brain inside. The capsule at the bottom has a brain inside and a small black mark on its side.

“Potentially you’ve got an overdose in one pill”

The drugs testing amnesty at this year’s Secret Garden Party was a success, with more than 200 people testing the contents of their stash. Could it be the antidote to the recent spate of drug deaths? Jordan Bassett investigates

ILLUSTRATION BY ALEX GAMSU JENKINS



LAST MONTH SAW A breakthrough in British attitudes to drugs. Secret Garden Party, the boutique festival in Cambridgeshire – this year headlined by Canadian dance act Caribou – held a drugs testing amnesty, the first one to have taken place in the UK. If you wanted to check that there were no harmful substances in the drugs you'd brought along, you could have them tested by experts, no questions asked.

The process was conducted by drugs testing charity The Loop, whose co-director Fiona Measham tells *NME*: "I've been having ongoing negotiations with quite a few festivals and I've got to various stages before. [In the past] it's been blocked by various people, but never the police, who've always been on board. We tried for the last two years at [Manchester festival] Parklife and Greater Manchester Police were really supportive. But the council's concerns were, 'It will encourage more drug use.'"

Measham says authorities are afraid of being blamed for resultant drug deaths, to which she counters: "If you don't do it, a whole lot more people might die. The scale of the disaster could be so much greater if you don't do testing."

There were three deaths at this year's T in the Park festival in Perthshire, and police recovered a number of 'Green Rolex' pills from the site. The ecstasy-like tablets, containing PMA – AKA the MDMA substitute and potentially fatal stimulant paramethoxyamphetamine – were linked to at least 15 deaths across Scotland and Northern Ireland in 2013.

Whereas MDMA boosts serotonin and dopamine levels, PMA instead blocks an enzyme that breaks down serotonin, meaning the brain can become overwhelmed and overheated, which can cause brain damage or death. Green Rolex pills haven't been seen in circulation since 2013 – until now. Police ruled all three deaths "not suspicious", though said they were investigating the deaths as possibly drug-related.

This came two months after three high-profile overdoses were reported in Manchester. A 17-year-old was attending a club night at the Victoria Warehouse when she reacted badly to a type of ecstasy tablet known as 'MasterCard' (so-called because it resembles the logo of the famous brand) and died in hospital. Less than a week later, two 21-year-olds collapsed at a club on Princess Street after taking ecstasy tablets in the shape of a red Lego brick. They regained consciousness

in the ambulance taking them to hospital.

Two men in Suffolk weren't so lucky, dying last year after taking pills in the shape of the Superman logo. These pills were discovered to contain PMMA (paramethoxymethamphetamine), a substance similar to PMA. Shortly before this article went to press, a 19-year-old woman died after taking ecstasy on a night out in Leeds.

It might seem, then, that the drugs market is flooded with 'bad' pills contaminated with substances such as PMA. Yet according to Katy MacLeod, operations and communications director at Chill Welfare – a social enterprise that cares for people experiencing adverse reactions to drugs at festivals – this is a red herring: "There are occasional very bad batches but I think the biggest challenge at the moment is really variable MDMA."

Measham explains that "around 1989" there was a "severe lack" of safrole, an oily, plant-based liquid used to make MDMA. So manufacturers found a way around it using alternative, synthetic substances.

"That has now led to manufacturers in the Netherlands and elsewhere being able to make really high-purity pills," she says. "There's a sort of arms race among ecstasy manufacturers to see who can make the strongest pill. We're seeing pills of up to 330mg, which is more than three times the [usual] dose. They don't have score lines down them, so they're not easy to break in half. Potentially you've got an overdose in one pill."

MacLeod agrees that the current problem lies in dangerously high-strength tablets, though has a slightly different angle on the reason behind this. She says that as 'real' MDMA became less available, it was being substituted for weaker drugs. These could be entirely different drugs, like mephedrone – classified as a legal high in the UK until it was banned by the Home Office in 2010 – which people knowingly took instead of ecstasy. Or they could be substances such as BZP (benzylpiperazine), a euphoriant that wound up being erroneously sold as ecstasy in recent years. Because the drugs were weaker, people became accustomed to taking them in multiples. But now pure MDMA is back on the market.

"We saw ecstasy consumption patterns change [as a result of the drugs being weaker]," says MacLeod. "And that's causing problems because now people are getting real [much stronger] MDMA again, but they're still using multiple tablets in one sitting. Fifteen years ago, people were using one pill and not re-dosing through the night. What's different now is that we're seeing polydrug usage – using multiple substances together. In the last 15 years, we've also seen people using pills with alcohol a lot more."

NME contacted Detective Inspector Michael Miller, the national drugs co-ordinator for Police Scotland, who

issued the following statement: "When someone buys an ecstasy tablet at a festival there is no way of knowing what is in it. Drug dealing is first and foremost about making money and dealers have been known to combine various harmful chemicals into a single pill.

"There is no quality control and when these drugs are taken you have no idea what effect they will have. Our message is clear: there is no safe way to take these types of pills."

Yet the drugs testing amnesty at Secret Garden Party was a success: 200 people used the service, a quarter of whom asked that their drugs be disposed of when they learned of the ingredients. Steve Rolles, senior policy analyst for Transform Drug Policy Foundation, an organisation that helped set up the amnesty, told *The Guardian*: "We were taking dangerous substances out of circulation."

Home drug testing kits, such as those produced by the company EZ Test, are available. These are helpful, says Measham, but come up short in tackling the current issues facing drug users. While your testing kit might reveal your ecstasy to contain harmful or undesirable substances, they won't reveal the quantity of MDMA in a pill. "It will say it's ecstasy but it won't say how much. It could be

20mg or it could be 200, so that doesn't help with the risk."

In the absence of widespread drug testing amnesties such as the one trialled at Secret Garden Party, she offers the following advice: "The obvious things are to take small amounts, wait for the effects, then redose on maybe a two-hourly basis if you're going to redose at all. Also, the standard stuff about taking breaks, drinking water, having a rest between dancing and being careful about mixing different drugs."

The Loop and Chill Welfare are refreshingly progressive. Their message is: be aware, and be smart. Now, more than ever, it seems these measures are vital. As Measham says, "There's a joke among our testers: what do you do if a drug's really low purity? Go out and buy more. What do you do if a drug's really high purity? Go out and buy more."

NME

Drugs in the UK: the statistics*

17% The rise in the drug misuse mortality rate in 2014

83% Purity of especially strong MDMA crystals recovered in 2015

50 People who died after taking ecstasy in 2014, up from just eight in 2010

19.4% Number of 16-24-year-olds who took drugs between 2014 and 2015

95,000 The increase in the number of 16-24-year-olds who took ecstasy between 2014 and 2015 compared to the previous year



Albums of the Year



The 1975
I like it when you sleep,
for you are so beautiful
yet so unaware of it **£4.99**



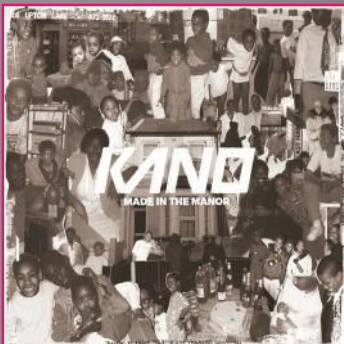
Bat For Lashes
The Bride **£9.99**



Anohni
Hopelessness **£9.99**



David Bowie
Blackstar **£9.99**



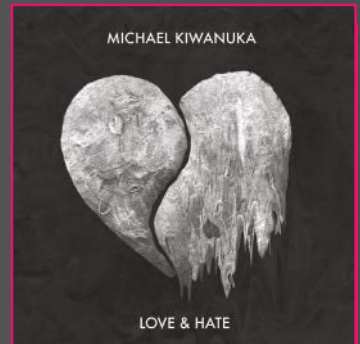
Kano
Made In The Manor **£8.99**



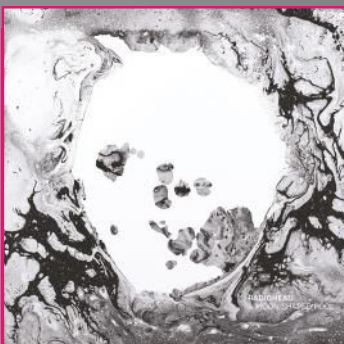
Skepta
Konnichiwa **£9.99**



The Comet Is Coming
Channel The Spirits **£9.99**



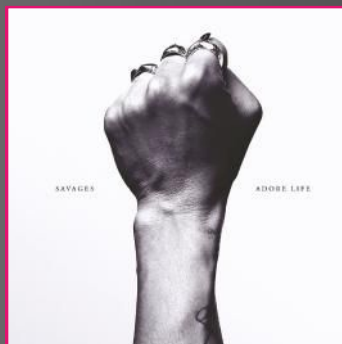
Michael Kiwanuka
Love & Hate **£7.99**



Radiohead
A Moon Shaped Pool **£9.99**



Laura Mvula
The Dreaming Room **£9.99**



Savages
Adore Life **£9.99**



Jamie Woon
Making Time **£7.99**



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Prices apply to standard CD versions. While stocks last.

RADAR

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

Best NEW tracks

And when to drop them



HUNCK

BEST FOR WEARING PAISLEY TO

HUNCK

All Dressed Up

Like George Harrison's 'My Sweet Lord' fed through a 1990s Camden filter, Tottenham's Hunck have created a wonderfully oddball world of their own.

BEST FOR PICNICS

KATE NASH

Good Summer

After dabbling with riot grrrl rawness, Kate Nash revisits her alt-pop roots for this synthy, sunny, seasonal smash.

BEST FOR CHILLING THE F**K OUT

CASS MCCOMBS

Medusa's Outhouse

The US songwriter confirms his status as a modern folk hero with this morose but magnificent country-flecked ballad.

BEST FOR BEING BALLSY

BANKS

Gemini Feed

Electronic magic maker Banks releases her new album 'The Altar' in September. The second cut from it is a propulsive, up-tempo statement of sheer intent.

BEST FOR ROMANCING

HAPPYNESS

Anna, Lisa Calls

Sounding like The Velvet Underground had they blossomed in 1980s Glasgow, the London trio's jangly indie tune is lovelier than a bunch of roses from your sweetheart.

BEST FOR EMBRACING MORTALITY

BLAENAVON

Let's Pray

Surprisingly for a song that features the line "Let's pray for death" repeated over and over, this is a rather perky little number that's sweet, delicate and powerful all at once.

BEST FOR GETTING RETRO

WHINNIE WILLIAMS

Real Damn Bad

Sampling gritty 1960s soul classic 'Bad Girl' by Lee Moses, the British pop singer proves she has exceptional taste.

BEST FOR DIRTY DANCING

BRITNEY SPEARS

Private Show

Britney merges Las Vegas shimmer with hot and heavy dancehall on this taster from her forthcoming new album 'Glory'.

BEST FOR PLAYING POKEMON GO

PILLOW PERSON

Go Ahead

Sarah Jones – who plays drums in Hot Chip's live band – is also Pillow Person, a chiptune disco maverick whose single 'Go Ahead' is as addictive as Pickled Onion Monster Munch.

BEST FOR BEING LOUD

CRYSTAL CASTLES

Enth

The duo have shared a snippet from their new track on Instagram and it's as confrontational and brutal as ever. Their latest album – the first with new singer Edith Frances – 'Amnesty (I)' is out on August 19.

BANKS

For more new music, go to NME.com

Turn it up

A tasty serving of synthed-up garage rawk, featuring two drummers and loads of crunchy, decaying amp noise

THEE OH SEES

A Weird Exits



ROCK DRUMS WILD

ALBUM
OF THE
WEEK

WHY ROCK'N'ROLL IS better than politics, part 94: when politicians go back on their pledges, it leaves the country teetering on the brink of ungovernable chaos. When musicians (specifically, Thee Oh Sees' frontman John Dwyer) go back on their pledges (specifically, to put the band on the proverbial 'extended hiatus'), it leads to three studio albums in just over two years. 'A Weird Exits', the San Franciscan mob's latest, is another idiosyncratic serving of synthed-up garage rawk that suggests a brisk workrate needn't lead to a lack of quality control.

Dwyer – who started Thee Oh Sees in the early '00s as a solo project – has engineered an

umpteenth line-up change, with not one but two drummers, Ryan Moutinho and Dan Rincon, entering the fray. This results in much of 'A Weird Exits' feeling looser and groovier than recent albums like 'Mutilator Defeated At Last' and 'Drop'. Indeed, it's the punchy drums of 'Plastic Plant' that maintain its momentum when the spacey synth action threatens to overwhelm its thrilling Jimi Hendrix-with-added-psychedelia essence. 'Jammed Entrance', one of two instrumentals on the album, showcases Thee Oh Sees' electronic leanings like rarely before – urgent alien bleeps that seem to nod to British synth pioneer and *Doctor Who* theme creator Delia Derbyshire – but is rendered funky by the fellas behind the kits.

Ultimately, though, 'A Weird Exits' feels like a veneration of Dwyer the guitarist. He seems to be cranking out killer riffs for fun: superfuzzed hard rock grandstanding that breaks up the chugging retro-psych of 'Dead Man's Gun'; crashing and blown-out on the splendidly titled 'Ticklish Warrior'; wild-eyed and

STRANGE & TRUE

Among the personnel credited in the album's sleeve notes is Dwyer's dog Buddy. A beagle, Buddy contributed "morale and face licks" and also features on the frontman's Instagram account.

wiry for the album's punk zenith 'Gelatinous Cube'. Even at his most bearded and laidback – closer 'The Axis', a '70s-soaked, Neil Young-ish thing powered by whirring organ – a spate of crunchy, decaying amp noise is round the corner.

There's a vast array of Oh Sees albums out there; you probably don't own them all, or need to, and Dwyer and co's boisterous punk-meets-psych formula is repeated here with only moderate tweaks. Equally, 'A Weird Exits' should prove a solid fan-satisfier or entry point for newbies.

Noel Gardner

(L-r:) Dan Rincon, John Dwyer, Ryan Moutinho and Tim Hellman



Still the boss

Giggs' third album is full of bleak intensity and sly comedy, and features a guest spot from Stormzy

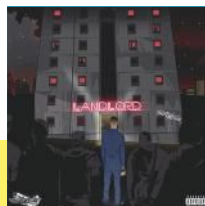
GIGGS

Landlord



LONDON ROAD RAP TENSION

PHOTOS: JONATHAN MANNION



WITH GRIME TOPPING festival bills and making serious dents in the charts, it's easy to forget there's a parallel strain of British street music that exists far from the headlines. Generally known as road rap, its dourly dramatic sonics and gritty subject matter – drug dealing, organised crime, the gang life – is spiritually closer to US trap than anything from these shores. Road rap is grime's fearsome, cold cousin – and Giggs is its king.

A 33-year-old former Peckham gang member named Nathaniel Thompson, Giggs dropped a string of mixtapes in the early '00s, signed to XL and released two albums that didn't really sell – although his friends in the Metropolitan Police, who appear

determined to prevent him from setting foot on a UK stage, may have had a role in that. Now on his own label SN1, Giggs' third album 'Landlord' finds

the rapper squaring his gritty past with a newly respectable existence outside the trap. He's

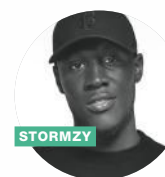
the guv'nor of the title, an elder statesman and father of two, and a six-minute banger titled 'The Blow Back' speaks candidly about his new life: employing a gardener, going to the shops in his pyjamas, etc. But then Stormzy pops up for 36 of his hardest bars and an MC named Dubz threatens to "put an instrument to your neck, just like a violin". The message: once gangsta, always gangsta.

All this lends 'Landlord' an interesting tension. 'Of Course' wrestles with grief for fallen brothers and the pressures of parenthood, while 'Just Swervin' explores the loneliness of the ex-gang member, even as it hints that some of that old lifestyle lingers. Giggs' delivery blends menace and sly comedy ("Big handful of green / I got that Oscar the Grouch here"), while particularly choice lines are punctuated with a grunt, or a laugh so sinister it'd make the Grim Reaper soil his cloak.

The occasional leaden production job remains the album's main stumbling block. But if Giggs is unlikely to follow Stormzy into the mainstream, it's hard to deny this record's bleak intensity or lyrical command. He might have stepped back from the streets, but 'Landlord' still sounds like the work of a boss.

Louis Pattison

FOR FANS OF



Squad goals

A loud, lurid superhero film that doesn't take itself too seriously

SUICIDE SQUAD

15 Will Smith, Jared Leto, Margot Robbie



COMICS SUPERHEROES WALLOP

BACK IN THE '80S, WHEN THE *Suicide Squad* first appeared in their own DC book, comics were printed with the four-colour process – a mesh of bright dots that rendered the worlds of superheroes in lurid, eye-popping, pulse-quickening tones.

With its neon colours, breakneck pace and brilliant, booming soundtrack, *Suicide Squad* is the closest Hollywood has come to the experience of re-creating that world without resorting to gimmicks like frames, captions and speech bubbles. So while the trend in comic book films has, for some time, been towards the realism

and grit of Christopher Nolan's masterful Batman trilogy, here – finally – is a DC superhero film that doesn't take itself too seriously.

Where other films in the genre pore over their characters' origin stories, in *Suicide Squad* only Margot Robbie's Harley Quinn – who gets all of the best lines – and Will Smith's Deadshot, an assassin with a heart – are fleshed out in 3D. The rest get short shrift, which is fine because they're all faintly ridiculous. Captain Boomerang? Aussie bloke who robs banks with a boomerang. Killer Croc? Dude who looks like a crocodile and kills people. At one point, we see Katana talking to the soul of her dead husband, who happens to be trapped in her

samurai sword. 'Nuff said.

The brevity is refreshing, but it's necessary too, because the conceit of the team itself takes some explaining. Essentially, the Squad are a group of super-powered baddies working for the government in exchange for time off their multiple life sentences. If they refuse to comply, an explosive implant will blow their heads off at the tap of an app, like evil Tinder.

The main issue is what happens once the fast-paced setting up is done, because a problem quickly arises: which ultra-villain do you pitch a team of villains against? The best director David Ayer can come up with is a thin rip-off of Slavtza Jovan's Gozer from the original *Ghostbusters* and an army of monsters made of what looks like moulded sheep s**t.

It's not the only sticking point. The team's shifting loyalties never quite make sense, Jared Leto – who lives up to the hype as the Joker – doesn't get anywhere near enough screen time and there are plot holes bigger than Ben Affleck's Batman chin. Most of them are spoilers, but a crucial one is this: why the hell are the government resorting to bizarre, drastic measures when we also see snippets of genuine heroes like fast-as-f**k the Flash? The answer, you suspect, is this: to lay the groundwork for the forthcoming *Justice League* film.

But *Suicide Squad* pretends to be nothing more than a fun, fast, daft superhero movie. And it absolutely delivers. It's much like those old comic pages, then – great to look at, but if you get too close you can see the gaps between the dots. **Dan Stubbs**

STRANGE & TRUE

To get his ensemble cast to bond, director David Ayer asked them to reveal their innermost secrets to each other – and to punch each other. "It gets rid of a lot of the actor stuff," he explained.

(L-r:) Common as Monster T, Jared Leto as the Joker and Margot Robbie as Harley Quinn

You need help

Fast and fizzy thriller about social media, peer pressure and smartphone addiction, set to the tunes of Blood Orange, MØ and Halsey

NERVE

15 Emma Roberts, Dave Franco, Juliette Lewis



CRIME THRILLER HACKING



Jared Leto
The Joker

We've heard a lot about how much you immersed yourself in your role. Was it weird doing that when no one else in the cast was?

"It was kind of easy because my work was all with Harley [Quinn, played by Margot Robbie], so I was isolated from the rest of the cast. But it did set up a dynamic with the other characters because they're in the squad and the Joker is on the outside. They really bonded and I was off in the corner of the cafeteria, watching all the other kids have a good time."

The Joker is the most punk rock of all superhero villains. Did you channel any musicians for the role?

"I spoke to a famous writer in the world of DC and we discussed David Bowie for a bit – not necessarily the music, but his class, elegance, timelessness."

There's not enough Joker in *Suicide Squad*. Would you like to play him in a stand-alone film?

"It would be great to learn a bit more about this sick and twisted, but lovely, strange man. If people respond to this Joker and have a good time with him, then I could imagine him coming back. But if not I'll just go and live in a f**king cave somewhere."

THIS FILM FROM *CATFISH* directors Henry Joost and Ariel Schulman couldn't be arriving at a better time. Based on Jeanne Ryan's young adult novel of the same name, *Nerve* centres on a relatively simple smartphone app that's so addictive it can take over the lives of people who play it. But here the consequences are rather more serious than realising you've lost three weeks hunting for a rare Pokémon.

Following an embarrassing incident in which her best friend accuses her of being dull and unadventurous, Staten Island teenager Vee Delmonico (*American Horror Story*'s Emma Roberts) impulsively signs up to play *Nerve*, a smartphone-based video game that's sweeping New York City. The game describes itself as "like truth or dare, but without the truth". So-called 'watchers' pay to see 'players' complete a series of increasingly tricky dares, which they film on their phones in return for cash prizes.

Initially, Vee can't believe she's earned \$100 just to kiss a random stranger in a local diner, but then she learns the stranger is actually another player called Ian (*Bad Neighbours*' Dave Franco), who's been sent there by the watchers

so they can form a *Nerve* power couple. As their joint dares become ever more dangerous, Vee's overprotective mum Nancy (Juliette Lewis), who has no idea what her daughter's up to, is freaked out by the four-figure sums that keep landing in their joint bank account.

Set to a cool soundtrack of Blood Orange, MØ and Halsey, *Nerve* is a fast and fizzy thriller that features at least three genuinely tense set-pieces as it builds to a high-stakes climax. Although some of the supporting cast are probably too old to be playing teenagers, *Nerve*'s depiction of the way social media can intensify peer pressure feels realistic: if Vee weren't so keen to impress her more self-confident best friend Sydney (*The Leftovers*' Emily Meade), she'd probably quit the game before the dares spin out of control. The plot takes the odd slightly-too-convenient turn, but overall this is smart, well-crafted entertainment with a cheesy but well-meaning message: sometimes we should put down our phones for a while.

Nick Levine

Emma Roberts
as Vee



FOR FANS OF





(L-r:) Mamoudou Athie plays Grandmaster Flash and Shameik Moore is Shaolin Fantastic

Rapper's delight

Four albums to help you get down with *The Get Down*, Baz Luhrmann's forthcoming 12-part Netflix epic

THE GET DOWN IS A JOURNEY INTO THE genesis of rap music, emerging from New York block parties as an edgier foil to disco in 1977-79. It promises to be a hip-hop origins story with heart and pizzazz. These four albums will help you strut your way through.



GRANDMASTER FLASH AND THE FURIOUS FIVE THE MESSAGE (1982)

This seven-track rap-pop classic bridges the gap between Rick James, Stevie Wonder and the new rap breed, culminating in the legendary title track, which shifted rap from party groove to socio-political protest music.



THE SUGARHILL GANG SUGARHILL GANG (1980)

'Rapper's Delight' was the single that broke hip-hop into the charts in 1979. Their fame was fleeting but The Sugarhill Gang's crossover broke barriers for hip-hop and their debut album stands as a snapshot of the seismic cultural shifts in the late-'70s clubland scene.



VARIOUS ARTISTS THE GREAT RAP HITS (1980)

Hip-hop was largely confined to singles and 12" until the mid-'80s, so the two early-'80s Sugar Hill label compilations of block party tunes were essential listens, taking in the visceral mob jams of Funky 4 + 1, the proto-gangsta rhymes of Spoonie Gee and the semi-comic yodel raps of Sequence. A kind of early mixtape, these are the sounds that will form the backbone of *The Get Down*.



CHIC C'EST CHIC (1978)

The Get Down traces the emergence of rap from beneath the skirts of disco, and no band encapsulated the glitterball era better than Nile Rodgers' Chic. It was the sparkling grooves of 'Le Freak' and 'I Want Your Love' and the low-slung funk of this peak-era Chic album that rap bounced off and rocked against.

The lowdown on *The Get Down*

The first six episodes of Netflix's new 1970s hip-hop show go online today – here's all you need to know

BAZ LUHRMANN IS IN THE DIRECTOR'S CHAIR

The Romeo And Juliet and *Moulin Rouge!* maverick has been quiet since 2013's *The Great Gatsby*, but *The Get Down* is made in his typically flamboyant, musically driven style.

JADEN SMITH PLAYS A GRAFFITI ARTIST

The teenage progeny of Will Smith is Marcus 'Dizzee' Kipling. Smith even went a bit method while preparing for the role, taking lessons from original NYC artist Lady Pink.

NAS WROTE RAPS FOR THE SHOW

The 'Illmatic' icon was on executive producer duty, penning bars for the show's main character Ezekiel "Books" Figueroa. "I'm just a super-fan of the old school and the golden era," he told *Rolling Stone*.

GRANDMASTER FLASH DID FACT-CHECKING

To make sure the late-'70s NYC world was perfectly rendered, the legendary hip-hop icon was called upon for his first-hand knowledge of the decade.

IT COST BIG BUCKS

A whopping \$120 million (£91m), in fact. Netflix's priciest series to date.

"I enjoy winding people up. I'm a trickster"

The Japanese House

Amber Bain's toured and worked with The 1975, and her gender-bending musical project is destined for the mainstream

WHEN AMBER BAIN WAS ON holiday in Cornwall, aged eight, she spent a week pretending to be a boy. The act was so convincing that the girl staying next door wrote her love letters. "I do enjoy winding people up," she says. "I'm a trickster, I guess. And at that age I just genuinely felt really boyish, and didn't really conform to any of those classic little girl stereotypes."

This refusal to conform to gender stereotypes has carried over into the now 21-year-old's work as The Japanese House, starting with the name. "A lot of female musicians, if they use their own name, get described as 'female artist blah blah', she

says. "By taking away a person's identity, all you have to focus on is the music, which is kind of cool."

All Bain's music to date was worked on with members of The 1975: singer Matt Healy and drummer George Daniel on last year's 'Pools To Bathe In' EP; just Daniel on follow-up EP 'Clean'. On both, she fuses the ambient sounds of The xx, the classic pop of The Beatles and the harmonies of The Beach Boys, and blends high and low vocals to create ambiguity. The first time you hear her music, you can't tell if she's

male or female. "I like that my voice is androgynous," she says, and explains how she got so good at hitting those low notes: "I didn't want my mum to hear me belting out high notes from my bedroom, so I sung quietly. I had no idea I sounded like a boy until Mum told me. I was like, 'Cool!'"

Bain's voice adds to the sense of mystery that surrounds The Japanese House. At first, there were no pics of her "because I really hate having my photo taken – it genuinely scares me". So does playing live. "At first I was so scared of it, having panic and anxiety attacks. My body would be shaking for hours. Then [when I was touring] in Australia it kind of just went."

Now there's an EP primed for autumn and a debut album in the pipeline. "I have no idea what it's gonna sound like," she says of the album. There's the trickster again. **Thomas Smith**

Details

BASED: London

SOCIAL: @JapaneseHouse

FACT: Bain chose the moniker The Japanese House after staying at Kate Winslet's house of the same name on holiday as a child

BUY: 'Clean' is available to buy and stream now

LIVE:
August 27 Reading Festival
August 28 Leeds Festival
September 11 Bestival

For more on The Japanese House, go to NME.com

FOR FANS OF



THE XX

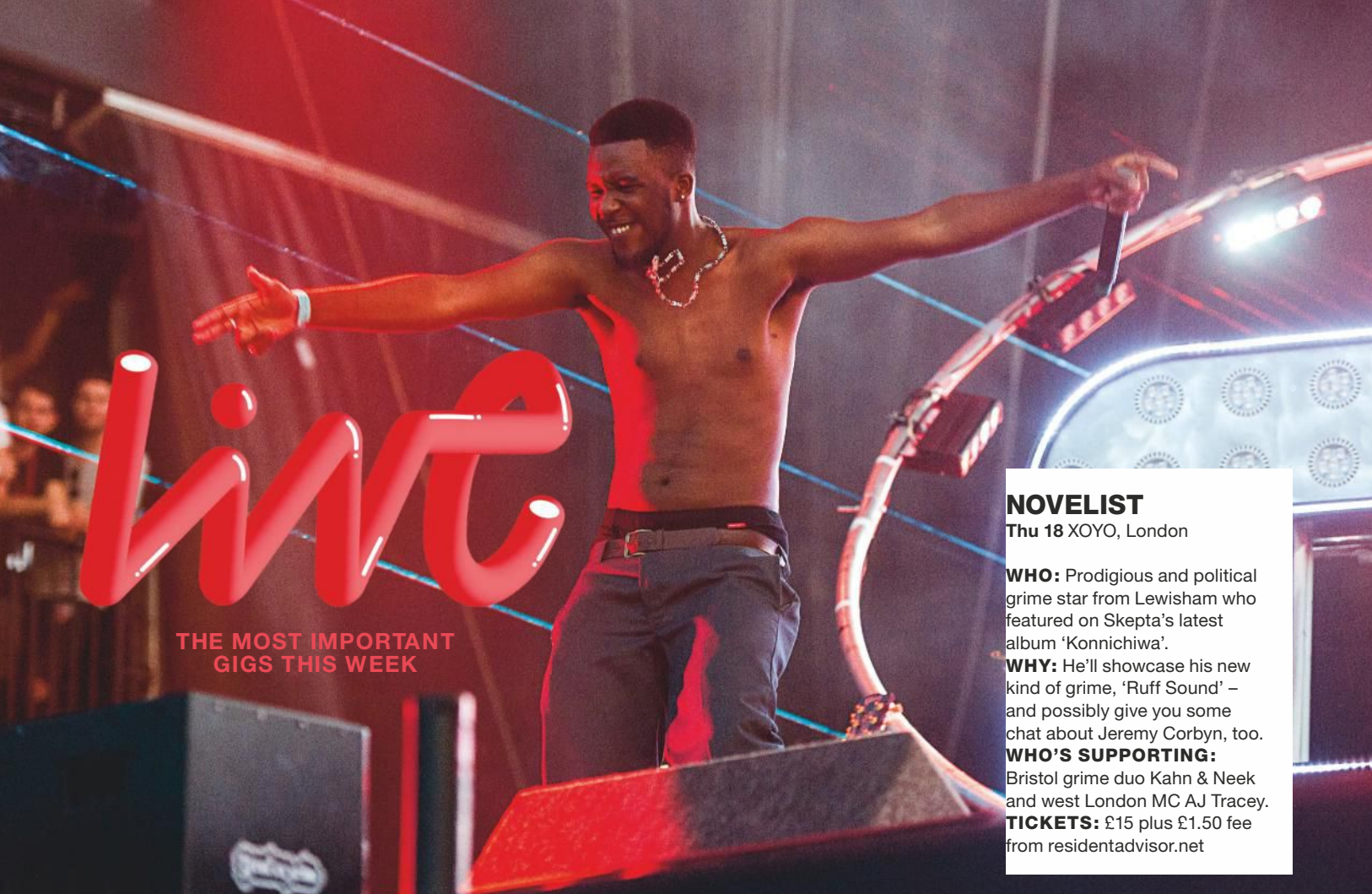


JAMES BLAKE

Best track

'Cool Blue'

Endless guitars woven together with Bain's powerful and dynamic melody.



Live

THE MOST IMPORTANT
GIGS THIS WEEK

NOVELIST

Thu 18 XOYO, London

WHO: Prodigious and political grime star from Lewisham who featured on Skepta's latest album 'Konnichiwa'.

WHY: He'll showcase his new kind of grime, 'Ruff Sound' – and possibly give you some chat about Jeremy Corbyn, too.

WHO'S SUPPORTING:

Bristol grime duo Kahn & Neek and west London MC AJ Tracey.

TICKETS: £15 plus £1.50 fee from residentadvisor.net



YEARS & YEARS

Fri 12 Coopers Field, Cardiff

WHO: BBC Music's Sound Of 2015. They're the electropop trio behind hits like 'King' and 'Desire'.

WHY: Frontman Olly Alexander's performance style is fun and friendly.

WHO'S SUPPORTING: Izzy Bizu, Nimmo and Maribou State.

TICKETS: £32.95 from ticketmaster.co.uk

EDWARD SHARPE & THE MAGNETIC ZEROS

Mon 15 & Tue 16 Islington Assembly Hall, London

WHO: American indie band best known for their 2010 hit 'Home'.

WHY: They've made huge progress with their experimental new album 'PersonA'.

WHO'S SUPPORTING: Mon: Toothless. Tues: NYC duo Beau.

TICKETS: £24.75 from seetickets.com

ROISIN MURPHY

Mon 15 Shakespeare's Globe Theatre, London

WHO: Former Moloko singer Murphy is now on her fourth solo album, 'Take Her Up To Monto'.

WHY: It's the theatre's first-ever contemporary live music performance.

WHO'S SUPPORTING: BBC Radio 6 Music's Lauren Laverne is bringing the decks for a DJ set.

TICKETS: Sold out, but available on secondary ticketing sites from £25

live

SHOW ME THE BODY

Fri 12 Soup Kitchen, Manchester

WHO: New York City trio and purveyors of sludgy garage-rock.

WHY: Their shows comprise two things: vitality and volume.

WHO'S SUPPORTING: No details yet.

TICKETS: £8.96 from seetickets.com



WILLIS EARL BEAL

Sat 13 Soup Kitchen, Manchester

WHO: Inscrutable Chicagoan lo-fi artist who released his fifth album 'Nocturnes' last August.

WHY: You never really know what he's going to do on stage, but it's always interesting.

WHO'S SUPPORTING: No details yet.

TICKETS: £10.45 from seetickets.com

BIG NARSTIE

Thu 18 O2 Academy, Bristol

WHO: London grime godfather, AKA Tyrone Lindo.

WHY: This Ramshackle night is a celebration/commiseration party for A-level results. Narstie will have some words of wisdom if it hasn't all gone to plan.

WHO'S SUPPORTING: Ramshackle's resident DJs.

TICKETS: £6.05 from ticketweb.co.uk

MASTODON

Sun 14 Limelight, Belfast

WHO: Renowned heavy metal quartet who are six albums into their 16-year career.

WHY: For the big, blasting riffs.

WHO'S SUPPORTING: The Raven Age.

TICKETS: £27.50 from ticketmaster.co.uk

For tour news and live reviews go to NME.com

WE ARE SCIENTISTS

Sat 13 Ku Bar, Stockton-on-Tees
Sun 14 Fruit, Hull

WHO: Indie-rock duo from New York City who released fifth album 'Helter Seltzer' in April.

Not really scientists.

WHY: As well as their crisp riffs, you'll get to hear their famously funny on-stage banter.

WHO'S SUPPORTING:

No details yet.

TICKETS: £18.15-£18.50 from seetickets.com



ANCHORSONG

Sat 13 Gwdihw Café Bar, Cardiff

BERES HAMMOND

Fri 12 O2 Academy, Oxford

Sat 13 O2 Ritz, Manchester

Sun 14 O2 Shepherd's Bush Empire

CITIZEN

Thu 18 Clwb Ifor Bach, Cardiff

CLAY

Fri 12 Hoxton Square Bar & Kitchen, London

Sat 13 Brudenell Social Club, Leeds

THE DARKNESS

Thu 18 Watering Hole, Perranporth

DEATH SPELLS

Fri 12 Club Academy, Manchester

DEEZ NUTS

Sun 14 The Fighting Cocks, Kingston Upon Thames

Mon 15 Underground, Plymouth

Tue 16 The Anvil, Bournemouth

DON BROCO

Sat 13 & Sun 14 Open, Norwich

Mon 15 & Tue 16 Motion & The Marble Factory, Bristol

EKKOES

Tue 16 The Waiting Room, London

ESKA

Thu 18 The Roundhouse, London

ETHAN JOHNS

Thu 18 The Bridge Inn, Exeter

EVERYTHING EVERYTHING

Fri 12 The Deaf Institute, Manchester

FAITHLESS

Thu 18 O2 Academy, Brixton

FITZ

Thu 18 The Lexington, London

GODSPEED YOU! BLACK EMPEROR

Thu 18 The Coronet, London

HUNTAR

Tue 16 O2 Academy, Islington

I DECLARE WAR

Fri 12 The Live Rooms, Chester

Sat 13 The Zoo, Manchester

Sun 14 Boston Music Room, London

Mon 15 The Rainbow Complex, Birmingham

Tue 16 Exchange, Bristol

Wed 17 The Sanctuary, Basingstoke



JULIAN MARLEY

Tue 16 Concorde 2, Brighton

Wed 17 O2 Institute, Birmingham

Thu 18 Norwich Arts Centre, Norwich

KT TUNSTALL

Mon 15 The MacPhail Centre, Ullapool

Tue 16 An Lanntair Arts Centre, Stornoway

Thu 18 Titanic, Belfast

THE KUT

Fri 12 The Lincoln Imp, Scunthorpe

Sat 13 The Hallcross, Doncaster

Sun 14 West Street Live, Sheffield

Tue 16 The Live Rooms, Chester

Wed 17 Pig & Drum, Worcester

Thu 18 Grand Central, Manchester

LUNIR

Mon 15 Electric Circus, Edinburgh

MARTHA

Sat 13 The Cluny, Newcastle Upon Tyne

MIRACLE LEGION

Tue 16 The Hope & Ruin, Brighton

Wed 17 Oran Mor, Glasgow

Thu 18 The Deaf Institute, Manchester

MORGAN DELT

Mon 15 Moth Club, London

Tue 16 Soup Kitchen, Manchester

Wed 17 Nation of Shopkeepers, Leeds

Thu 18 The Prince Albert, Brighton

MOTHERS

Wed 17 The Lexington, London

MOUNT KIMBIE

Thu 18 Summerhall, Edinburgh

NAPOLEON

Fri 12 The Frog And Fiddle, Cheltenham

Sat 13 The Hatchet Inn, Bristol

Sun 14 Underground, Plymouth

NYLON OSTRICH

Sat 13 Scream Lounge, Croydon

ROMARE

Fri 12 Phonox, London

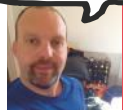
SLOW MAGIC

Thu 18 Brudenell Social Club, Leeds

SPACE BLOOD

Wed 17 The Anvil, Bournemouth

READER'S PICK



SAM

45 Brighton

@redfernsam9

NOVA TWINS

Fri 12 The Green Door Store, Brighton

"They're a breath of fresh air in the rap/punk world."

SULK

Fri 12 The Hug And Pint, Glasgow

Sat 13 Night & Day Café, Manchester

SWAMP DELTA

Sat 13 Dublin Castle, London

TIGA

Thu 18 Sub Club, Glasgow

TKAY MAIDZA

Tue 16 King Tut's Wah Wah Hut, Glasgow

TRAMPOLENE

Fri 12 Buskers, Dundee

Sat 13 Belgrave Music Hall, Leeds

THE TRAPS

Fri 12 The Old Blue Last, London



WHITE DENIM

Wed 17 Limelight, Belfast

CLUB NME



CLUB NME VS KILLING MOON RECORDS

Phil Taggart DJ set + Bad Sounds + Raindear

Fri 12 KOKO, London



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CHIP

FRIDAY

MAJOR
LAZER

SATURDAY

THE
CURE

SUNDAY

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SEAN PAUL

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DAMIAN "JR. GONG" MARLEY • LEFTFIELD • CRAIG DAVID'S TS5 • KATY B
ODESZA • KREPT & KONAN • RIDE • DAVID RODIGAN PRES. RAM JAM
KURUPT FM: CHAMPAGNE STEAM ROOMS • SHY FX'S PARTY ON THE MOON
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THE SPACEPORT

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SKREAM • EATS EVERYTHING • ONEMAN B2B MY NU LENG • DJ YODA SCI-FI SET
NORMAN JAY MBE • BENJI B • DESTRUCTO • DUB PISTOLS SOUNDSYSTEM • JAMES ZABIELA
MOUNT KIMBIE DJ SET • NRG FLASH: MELÉ & MONKI • RITON • THE HEATWAVE • CANDI STATON & MANY MORE

TEMPLE ISLAND

GOLDIE OLD SCHOOL HIP HOP SET • ARTWORK • GRECO-ROMAN:
JOE GODDARD, KARMA KID, LXURY &
GRECO-ROMAN DJs • MJ COLE • SHADOW CHILD
ANNIE NIGHTINGALE • KIKO BUN & MORE

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ESPA • NEW DESERT BLUES • TOO MANY T'S
TIGGS DA AUTHOR • HINDS • MOOSE BLOOD
PC MUSIC ALL STARS • DANNY L HARLE
ROYCE WOOD JUNIOR • THE WYTCES & MORE

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SOUTH WEST FOUR

AUGUST BANK HOLIDAY WEEKEND

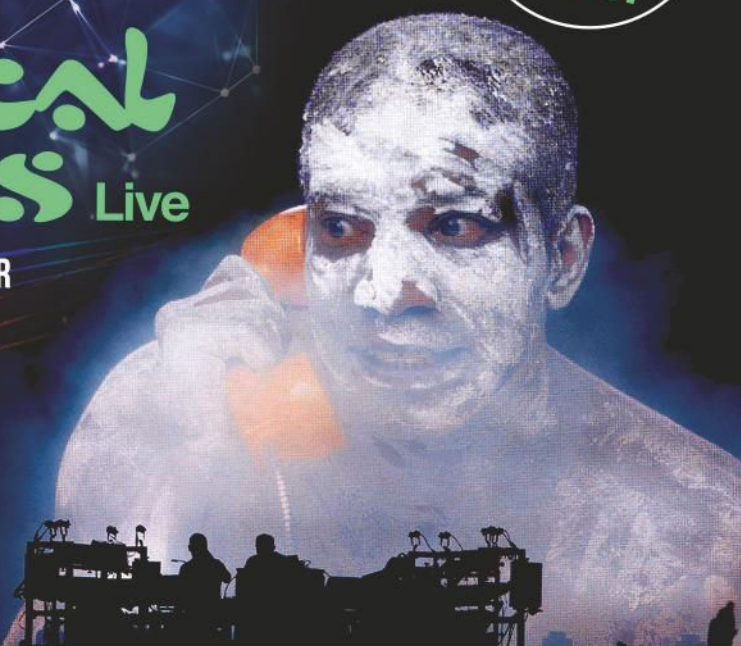
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DAMIAN LAZARUS & THE ANCIENT MOONS LIVE
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plus special guests

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13 GLASGOW O ₂ ABC2	19 BIRMINGHAM O ₂ ACADEMY3
	20 SHEFFIELD O ₂ ACADEMY2
	26 LIVERPOOL O ₂ ACADEMY

NEW ALBUM 'PETE SOUNDS' DUE OCTOBER



FUTURE OF THE LEFT

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24 NOV • GLASGOW • NICE N SLEAZYS
25 NOV • LEEDS • BRUDENELL SOCIAL CLUB
26 NOV • BIRMINGHAM • THE FLAPPER
27 NOV • CAMBRIDGE • THE PORTLAND ARMS
29 NOV • SOUTHAMPTON • JOINERS
30 NOV • BRISTOL • THE FLEECE
01 DEC • LONDON • THE GARAGE
02 DEC • BRIGHTON • PATTERNS

"The Peace And Truce of Future of the Left" now album out now
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PETERMURPHY.INFO

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SAT 8TH OCTOBER
LONDON THE GARAGE

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Playing The Album in full plus a Best Of Set



Rockin' Dave Wakeling (Pearl Jam)

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Fri 11th BIRMINGHAM O₂ ACADEMY3
Fri 18th SHEFFIELD O₂ ACADEMY2
Sat 19th LIVERPOOL O₂ ACADEMY2
Fri 25th OXFORD O₂ ACADEMY2
Sat 26th LEICESTER THE SCHOLAR @ O₂ ACADEMY

December 2016
Fri 2nd NEWCASTLE O₂ ACADEMY2
Sat 3rd GLASGOW O₂ ABC2
Fri 9th LONDON O₂ ACADEMY2 ISLINGTON
Sat 10th MANCHESTER CLUB ACADEMY

pearljamuk.com

The Enemy

Thu 15th Sept MANCHESTER O₂ RITZ
Fri 16th Sept LONDON O₂ FORUM KENTISH TOWN
Sat 17th Sept COVENTRY COVENTRY EMPIRE
Sat 24th Sept LONDON O₂ ACADEMY
Sun 25th Sept GLASGOW O₂ ABC
Thu 6th, Fri 7th & Sat 8th Oct COVENTRY EMPIRE

FINAL SHOWS ADDED

Sat 3rd September
LONDON O₂ FORUM KENTISH TOWN
Sun 4th September
BRISTOL O₂ ACADEMY
Wed 7th September
MANCHESTER O₂ RITZ
Thu 8th September
LEICESTER O₂ ACADEMY
Fri 9th September
LIVERPOOL O₂ ACADEMY
Wed 21st September
GLASGOW O₂ ABC



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SOUNDTRACK OF MY LIFE

Kathleen Hanna

Bikini Kill, Le Tigre and The Julie Ruin legend

THE SONG I WANT PLAYED AT MY FUNERAL

CAROLE KING
Way Over Yonder

"'Tapestry' was a game-changer for me when I was, like, six years old. In my fantasy, Beth Ditto sings it. She'd crush that song."



THE JACKSON 5

THE FIRST SONG I FELL IN LOVE WITH

THE JACKSON 5
Dancing Machine

"I played the 45 version over and over. I imagined Michael was singing about me as I danced for, like, hours, to the same song. When the school bell rang all I thought was: I gotta play 'Dancing Machine'."

THE SONG THAT MAKES ME WANT TO DANCE

MARY J BLIGE
Family Affair

"This was Le Tigre's warm-up song and it helped us from slipping off the edge. When Mary tells you to get your ass on the dancefloor and leave the drama behind, you really do need to drop everything."

THE SONG I CAN'T GET OUT OF MY HEAD

THE ARCHIES
Sugar, Sugar

"I sampled the Archies once because I figured we couldn't get in trouble since they were cartoon characters and cartoon characters don't know how to sue people. Luckily, my bandmate clued me in about samples and we rewrote it."

THE SONG I DO AT KARAOKE

DOLLY PARTON
I Will Always Love You

"I used to be a karaoke host when I lived in Olympia, Washington, and sang it as my goodbye song the day before I left town. I also used to do the Clash's 'Should I Stay Or Should I Go' but changed the words to 'Am I good karaoke host now?' I'm sure that's total sacrilege in many people's eyes but the crowd loved it. Or at least I pretended they did."

THE FIRST ALBUM I BOUGHT

THE ROLLING STONES
Some Girls

"It was a birthday present for my sister and she never let me listen to it! I only bought 45s for myself and the first one I got with my own money was 'Party Music' by Q."

THE SONG I WISH I'D WRITTEN

GEORGE JONES
He Stopped Loving Her Today

"It unfolds as a narrative and each verse changes the meaning of each chorus. If you change just few words it could easily be about domestic violence and it would be the saddest song ever written."

THE SONG THAT MADE ME WANT TO MAKE MUSIC

ANDREA McARDLE
Maybe [from *Annie*]

"I sang along to that song so much that I got the lead in the school play and sang it onstage to a stuffed dog."

THE SONG I CAN NO LONGER LISTEN TO

THE ROLLING STONES
Under My Thumb

"A boy who was mad at me played it on repeat while I sat crying. I didn't even know how unbelievably sexist it was – I just knew it hurt my feelings."



THE ROLLING STONES

THE FIRST SONG I REMEMBER HEARING

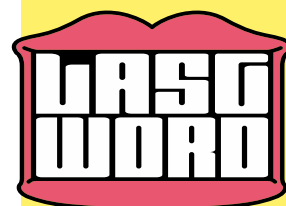
TRADITIONAL

Away In A Manger

"I know it's so not cool, but it stood out from the other holiday songs at school because it sounded so super-depressing. I learned the words and performed it in our bay window, pretending there was an audience there, but it was just my dog watching. I think it freaked her out."

The Julie Ruin's new album 'Hit Reset' is out now

Go to NME.com for more Soundtracks



The wisdom of the **NME** archives

THIS WEEK

MEG WHITE

The White Stripes
August 11, 2001

"Scoundrels are more entertaining... just not in the long-term."





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