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NME

Hello...



IT'S AMAZING HOW quickly a team of superhuman athletes, a dancing horse and a wheelbarrow full of medals can change the mood of a nation. From shame,

gloom and despair to pride, hope and joy in two weeks. The sight of a sweating, sinewy figure wrapped in a Union flag running towards a crowd of delirious people is once again a good thing rather than the first strike in a Farage-fuelled race war. Woohoo! Go Olympics!

This week's cover star isn't an athlete. He probably struggles to jog for a bus without gasping for a Marlboro Light. He's got a nice pair of Gazelles, but the closest they've been to physical activity is likely being forcefully lifted from the sticky floor of a sh*tty venue.

But Jamie T shares that drive to keep doing what he does best, to keep achieving through the good times and the hard times. He's about to release his fourth album, almost bang on 10 years after his first tune, 'Sheila', came out, and he's still exciting the original fans while turning on a whole new bunch to his talents. For a small island, we've punched above our weight again at the Olympics, and Jamie T is a brilliant example of how we've been doing it musically for decades.

The NME review of this guy's new film **p29**

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Jamie T

The glorious return of one of modern music's most distinctive voices

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Glass Animals

'Life Itself' is the indie single of the summer. These quirky dudes made it

22

Crystal Castles

The singer's changed, but they're still just two punk kids making a racket

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

PHOTO: ANDY HUGHES

Rest in peace, Gary Watson

The Lapelles frontman fell into the River Clyde and died on August 13, the night before his 22nd birthday

GARY WATSON, FRONTMAN of up-and-coming East Kilbride five-piece The Lapelles, has died. The band had recently opened for The Last Shadow Puppets and The View. *NME* featured The Lapelles' single 'Grab Life By' as our New Music Of The Day in May, saying it "possesses the youthful swagger of Catfish And The Bottlemen, but has more in common with the spirited indie-pop of The Vaccines. It's massive".

The band broke the news of Watson's death on their Facebook page: "It's with shock, heavy hearts and sadness that we have to let you know that Gary sadly passed away this morning as a result of injuries sustained in a tragic accident last night. We are lost for words. Gary was a creative force, a man who without his vision this band wouldn't exist. We have lost a friend, a brother, a hero."

The Lapelles' manager Murray Curnow also paid tribute: "Gary was an infectious character that channelled everything there is to be a nice, honest, well-rounded human being. An extremely talented musician, songwriter and vocalist, his tragic loss prevents a true talent being fully realised and recognised."

Paul Cardow, a Glasgow gig promoter, said: "In a long line of Scottish artists from Primal Scream to The Jesus And Mary Chain to Franz Ferdinand, in our opinion The Lapelles were the next band destined for greatness."



Tributes to Gary

FRANZ FERDINAND

"We're so sad to hear of the tragic passing of @TheLapelles Gary Watson, a lovely, talented man. Thoughts are with his family, friends & band."

THE KOOKS

"So so sad to hear the news about Gary @TheLapelles. We met a few weeks back when we played a show together. Great band and amazing energy."

BABY STRANGE

"We are totally devastated from hearing that our good friend Gary Watson is no longer with us. RIP. We love you."

Justin Vernon headlining Eaux Claires festival on August 12

Brave new world

Bon Iver has casually revolutionised the way people premiere albums

JUSTIN VERNON HEADLINED the second ever Eaux Claires music & arts festival in Wisconsin on August 12 and played upcoming album '22, A Million' in full. Yep, in a headline slot. Yep, the one normally reserved for bands to chuck out hit after Number One after ultimate banger.

"Playing it live for the first time, cool idea... maybe?" says Vernon with a chuckle. Cool idea for sure, and a bold one too, made safer by the fact that he runs Eaux Claires and knew the crowd was full of diehard Bon Iver fans who were notified of each track's (completely mad) name via the festival's app.

The entire show was recorded and placed on YouTube, so you can listen to the album to your heart's content – or until it gets taken down. Visuals from the fan-recorded sets aren't up to

much, but the recordings are fine to thrum away in the background.

'22, A Million' is Vernon's most experimental work – described as "poly-fi" by his pal and collaborator Trevor Hagen – and a world away from his woodmancy 2007 debut 'For Emma, Forever Ago'. Computer bleeps clash with guitar twangs, skittering drum machines and misty melodies, but it still houses that unmistakable falsetto to make your soul soar and your eyes damp. Two new tracks – '22 (OVER S_∞N) [Bob Moose Extended Cab Version]' and '10 d E A T h b R E a s T (Extended Version)' – are out now.

The '22, A Million' tracklisting...

- 1 '22 (OVER S_∞N)
- 2 '10 d E A T h b R E a s T
- 3 '715 - CRΣΣKS'
- 4 '33 "GOD"'
- 5 '29 #Strafford APTS'
- 6 '666 i'
- 7 '21 M_∞N WATER'
- 8 '8 (circle)'
- 9 '45'
- 10 '00000 Million'

... & the funniest reactions to it

"That new Bon Iver tracklist looks like when you open an .rtf file in Word" @__Ry2k

"Why does Bon Iver's new tracklist look like what happens when you clean your keyboard?" @untwined

"New Bon Iver tracklist looks like a 6th grader's Instagram bio" @jacobashiple

"Ha s zAyn bEEn wOrKING oN tHE nEW BoN iVeR rECOrD?" @joanieeaton

'22, A Million' is out on September 30



LIAM GALLAGHER

Band-of-the-hour Blossoms want him in their film about tennis ace Fred Perry. Mad!



SAUSAGE PARTY

Seth Rogen's rude cartoon about meat products has smashed the US box office. Tasty.



DIE ANTWOORD

The South African rappers have accused *Suicide Squad* of ripping off their look. Still, the publicity didn't hurt, eh?



TWITTER USERS

Smashing Pumpkins' Billy Corgan is back after quitting last October. Play nice with @Billy.



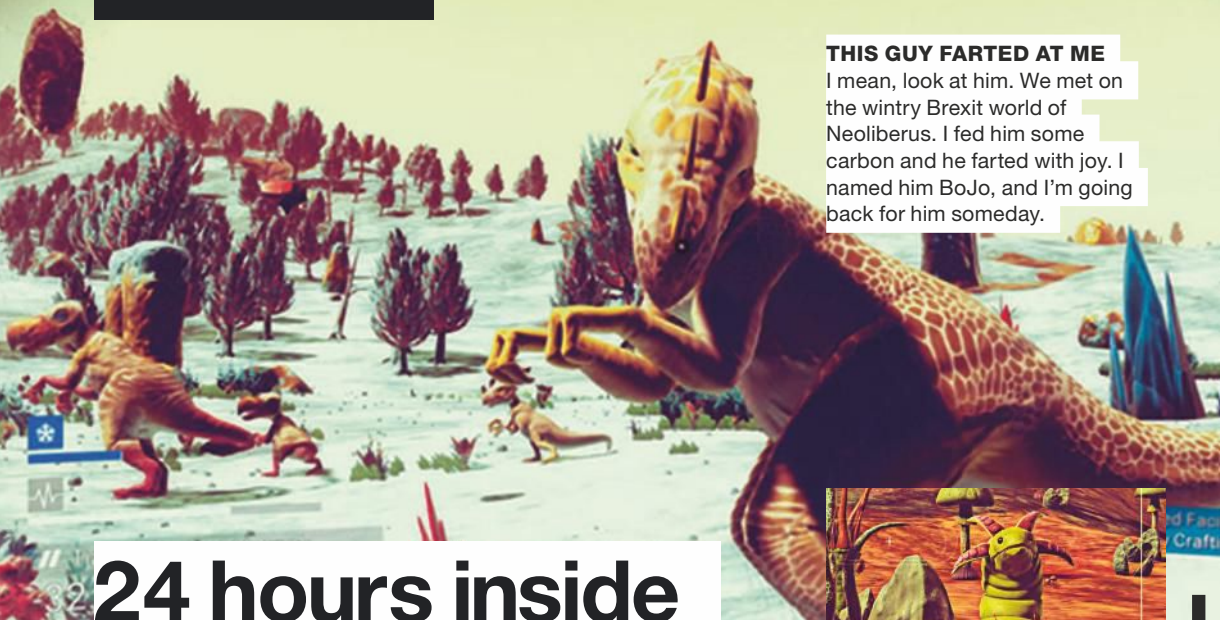


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THIS GUY FARTED AT ME

I mean, look at him. We met on the wintry Brexit world of Neoliberus. I fed him some carbon and he farted with joy. I named him BoJo, and I'm going back for him someday.



THE CHOADSTOOLS OF PSILOCYBUS ARE AN UNFORTUNATE SPECIES

Life found a way through the toxic atmosphere and alkaline rains of Psilocybus, but perhaps it shouldn't have bothered. If biology here is a procedurally-generated lottery, then the Choadstools were clearly dealt a losing ticket.



THE BREXIT NEBULA IS AN UNFORGIVING PLACE

From a distance, the Brexit Nebula seems alluring; an emerald-hued cosmic cloud that lights up the night skies – the Aurora Brexitalis, as I call it. But the planets are just frozen wastelands and the trade routes are swarming with space pirates who made quick work of my craft – which meant respawning in space and flying millions of miles, only to be blasted out of the sky again. F**k you, Brexiteers.

24 hours inside No Man's Sky

Five weird and wonderful discoveries from the most hyped game of 2016

AFTER WHAT FEELS LIKE 18 quintillion years of hype, last week finally saw the release of *No Man's Sky*, a space-exploration sim that allows you to traverse a unique (and near-infinite) universe and name everything you find.



YOU HAVE TO SEE THE SUNRISE ON BAAL'S SCROTE

After spending many happy sols on the super-abundant utopia of New Glasgow, you might expect its nearest celestial neighbour to be similarly inviting. No such luck. Baal's Scrote is a world beset by extreme weather conditions, and I spent most of my time sheltering in caves or scrabbling for minerals to keep my hazard protection suit running. Yet despite its unforgiving climate and the relative paucity of life, Baal's Scrote is not entirely without its charms – the planet's proximity to its star made for some pretty spectacular sunrises.



NEW GLASGOW IS AMAZING

You begin marooned on a planet in the outer reaches of the galaxy. The first task is to repair your ship and get going. This is fairly easy – unless you don't actually want to leave. That's how I felt about what I christened New Glasgow, a jungle paradise whose lush turquoise grasslands were home to friendly herbivores like the Ketgobbler and the Spiny Walloper. Perhaps one day I'll return...

Last W33K IN NUMBERS



£0

The amount Chance The Rapper charged fans for Wu-Tang Clan, John Legend and Ariana Grande CDs in Chicago last week.



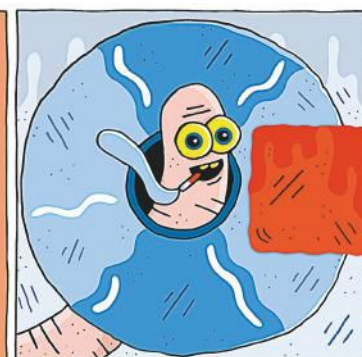
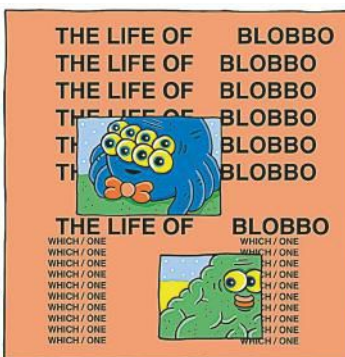
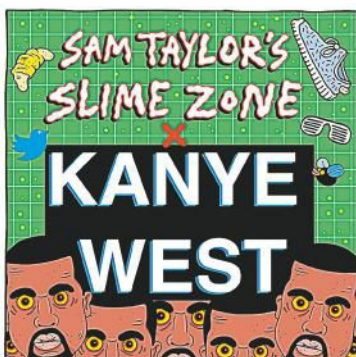
9

Acts who came above RiRi in a survey on Britain's dream festival acts. Includes: Suggs.



16,000

Sick bags Flying Lotus thoughtfully gave out for the premiere of his queasy, graphic directorial debut *Royals* at the Ace Hotel in LA.



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ROCK OUT ON AN
EMPTY STOMACH

THIS WEEK

DJ BBQ'S TOP TIP

"If you can, make your own burgers – they're really easy to do. Try to get a good fatty cut of beef like chuck or brisket."

BBQ bangers

A soundtrack for grilling

SHEER MAG
Fan The Flames

M.I.A. *Fire, Fire*

BLOODHOUND GANG
We Like Meat

THE CURE *Hot Hot Hot!!!*

**QUEENS OF THE
STONE AGE** *Feel Good
Hit Of The Summer*

THE PRODIGY *Firestarter*

ASH *Burn Baby Burn*

JONATHAN RICHMAN
That Summer Feeling

PLACEBO *Burger Queen*

MF DOOM *Beef Rap*

Pimp your patties with DJ BBQ

Summer's nearly over and everyone's skint: time to have a last-gasp barbie and do it on the cheap. Grilling legend DJ BBQ knows some ways to add heaps of flavour to shop-bought burgers



1 MEXICAN Top that patty with Cheddar cheese and chilli. Finish it with a fresh Pico de Gallo – tomatoes, coriander, red onion, lime, salt and pepper. Make tons and use it as a dip for tortilla chips, too.



2 ARGENTINIAN Add a lovely chimichurri sauce to your burger. Bring the tang with a combo of vinegar, parsley, coriander, garlic, red chilli, salt and pepper.



3 BBQ Meat loves BBQ sauce but you need to know when to add it – right at the end of the grilling process. BBQ sauce has sugar in it and when sugar hits heat, it burns. So only add it during the last five minutes of your cookout.



4 ULTIMEATUM Add more meat toppings to your burger for the ultimate meat-induced coma. Pulled pork, chopped steak, bacon and brisket make great additions.



5 PROTEIN If you're watching your weight, try a protein burger. Ditch the bun and use iceberg lettuce as a healthy little wrap. I've recently given up on bread and dairy to get Spandex-fit.



6 GET DIRTY Cook your onions straight on the coals. Peel the burnt outer layer after cooking for 40-60 minutes and you'll have a sweet, tangy topping for your burger.

Rage against everything

They've been banned from playing in a prison. They're "an elite task force of revolutionary musicians". They are supergroup Prophets Of Rage. Chuck D gives us the lowdown on their mission

How did Prophets Of Rage come together?

"[Rage Against The Machine's] Tom Morello reached out to me about doing something with him, Brad [Wilk] and Tim [Commerford]. I was like, 'OK', but really I was like, 'When I find some time.' Eventually they wanted DJ Lord [of Public Enemy], and then [Cypress Hill's] B-Real was the thing that made it blossom into a real thing. It happened organically."

Is there a lot of expectation on supergroups?

"It presents a challenge. A lot of supergroups, they're not so super."

What happened at your prison yard show?

"We were all assembled and we got a last-minute call from the state capital. The union of correctional officers thought we were the wrong type to be enlightening inmates."

You're releasing 'The Party's Over' EP - is this cueing up an album?

"So far we've been able to come together, perform and wing it in situations that we see fit. The same thing goes for recording. Instead of saying, 'OK, here's an album, eight unknown cuts!', which is rather last-century, when we hit a vibe then we'll go and record it. I think that's the organic way of looking at how Prophets Of Rage are gonna operate. I totally dig it."

You cover 'Killing In The Name'. Is that song more relevant than ever in the wake of the recent police shootings and Black Lives Matter? And having rapped about such issues for 30 years, has any progress been made?

"A lot of things we've done resonate today. In real life, 1991 is like yesterday, but in music terms it's like dog years. 'Killing' is the Rage theme... It's like a play and performing it is like a theatre unfolding; all the parts are in sync."



(L-r) Brad Wilk, Chuck D, DJ Lord, Tim Commerford, B-Real, Tom Morello

INTERVIEW: MARK BEAUMONT

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THIS WEEK'S OBJECTS OF DESIRE



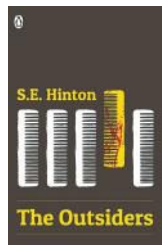
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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Stroud

"There are lots of good vegan places"

◀ JOE TATE

24, support worker

Listening to:
LORD OF THE ISLES
XIT

"They're playing loads of festivals this summer. I'm hoping to catch them at some point."

Wearing: Vintage jacket, Peacocks jeans, Nike trainers.
Best thing about Stroud: "There are lots of good vegan places actually – Sunshine Health Shop is great."

HATTY GOWEN >

23, vet nurse

Listening to:
MY BLOODY VALENTINE
Only Shallow

"A great walking tune. It's weird more people don't know them."

Wearing: Fat Face dungarees, vintage bag.
Best thing about Stroud: "It only takes you 10 minutes to walk around."

◀ TOM COWLING

49, lawyer

Listening to:
MASSIVE ATTACK
Butterfly Caught
"They're incredible live. One of the best."

Wearing: Levi's shirt, vintage T-shirt and jeans, Converse trainers.
Best thing about Stroud: "The pubs. I'd especially recommend The Crown & Sceptre and The Golden Fleece."

STEFAN EMERY >

28, energy worker

Listening to:
MELANIE MARTINEZ
Tag, You're It

"It's a bit melancholy, but still really good."

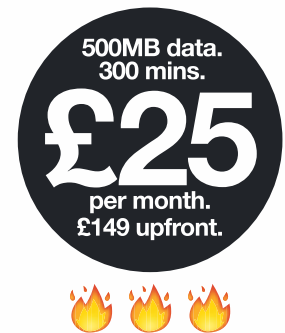
Wearing: Zara jacket, Topman shirt.
Best thing about Stroud: "Wild Boar. I'm a bit obsessed with taxidermy and it's the best place around here."

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JAMIE T

Time



for

T

A new Jamie T album is always a big deal. His latest, 'Trick', brims with punk, hip-hop, giant choruses and youthful excitement. He tells Rhian Daly about turning 30 and learning how to "give less of a f**k"

PHOTOGRAPHED BY ZOE MCCONNELL

THERE ARE FEW VOICES IN modern music as distinctive as Jamie T. Since the Wimbledon native (full name Jamie Treays) emerged in 2006 with the 'Betty And The Selfish Sons EP' and, a year later, his debut album 'Panic Prevention', he's been synonymous with keenly observed character studies of lairy lads and troubled youths set to a boisterous punk-rap hybrid that merges The Clash with Beastie Boys. That debut took its title from a self-help tape series for anxiety sufferers, something the then 21-year-old experienced first hand. His second album, 'Kings & Queens', followed in 2009 – exuberant and infectious, effortlessly justifying all the acclaim and accolades heaped on him first time round.

Then he disappeared.

After five years seemingly in the wilderness (he was actually holed up in his Hackney studio, starting but not finishing tracks), Jamie returned in September 2014 with his long-awaited third album 'Carry On The Grudge'. It showed a very different side to him – one that those who'd eagerly, impatiently awaited



his return probably weren't expecting. It coursed with dark tales and morbid themes, full of women who *"didn't die quite right"* and psychotic voices in your head who want to *"f**k the world"*. He sounded like he had the weight of the world on his shoulders, barely any of that early roguish charm able to shine through the bleakness. In interviews and photo shoots around the record he would clutch his guitar like a comfort blanket to ward off those debilitating nerves.

Today, sat in that same Hackney studio complex he hid away in for so long, he seems to be in a much better place. He sits in front of his computer, puffing on cigarettes and surrounded by discarded Coke cans, cracking jokes and putting on voices to add dramatic or comedic effect. "It's hard to say, really..." he considers when asked if his life is in a good place now. After a minute, he's ready to answer. "I'm in a good place generally," he replies.

His anxiety, once so crippling, is mostly under control these days. "I'd say I'm better than I have been in the last six years," he says. He reckons having lived with his anxiety for so long has made him "give less of a f**k" about it. "It's just you know what's going on a bit more," he shrugs. "Nothing's so much of a shock."

His new way of coping is to treat the things that trigger his anxiety as a job. "I don't treat writing music like a job," he's quick to clarify. "That's what I do all the time and it's part of who I am, I suppose,

"I don't know if making music young is good for the soul"

but [interviews and photo shoots] are like a job to me. If I think of it like that, it works a lot better because I just do it and then I go home and it's not really a thing. There's nothing like releasing an album to make your anxiety go through the f**king roof."

In January this year Jamie turned 30, a prospect he described as "terrifying" in interviews when he turned 29. He doesn't seem all that bothered by it now, though. "It's alright isn't it? It's just a thing," he shrugs after jokingly chiding *NME* for bringing it up. "I was probably talking about it in the context of music and in music you're old if you're not 22. People think you're ancient, but I don't really feel ancient."

Since stepping back out from the shadows two years ago, he's completed three records – 'Carry On The Grudge', 2015's 'Magnolia Melancholia' EP and new album 'Trick'. Is he making up for those five years he spent out of action? "Making up for lost time... I don't know if that's the right way to put it," he ponders, lighting up another cigarette. "I'm still, as a songwriter, feeling the effects [of the struggle around 'COTG'] and spiralling the other way, like 'Write this, this and this.' I'm trying to find my middle ground between [disappearing and constantly releasing music]."

Reaching the start of a new decade of your life, as Jamie just has, is usually prefaced by deep soul-searching and reflecting on what you've done with your life so far. One specific time in his life is coming even more into focus, with the 10th anniversary of 'Panic Prevention' looming on the horizon. It's an album he's proud of, but he hasn't listened to it in a long time. "Once a record's out I'll never listen to it again," he says, although he does frequently go through his archives of half-written tracks, just to see what's there. "I keep meaning to go over everything again and listen to it all, but I can't bear to do it quite often. That's the

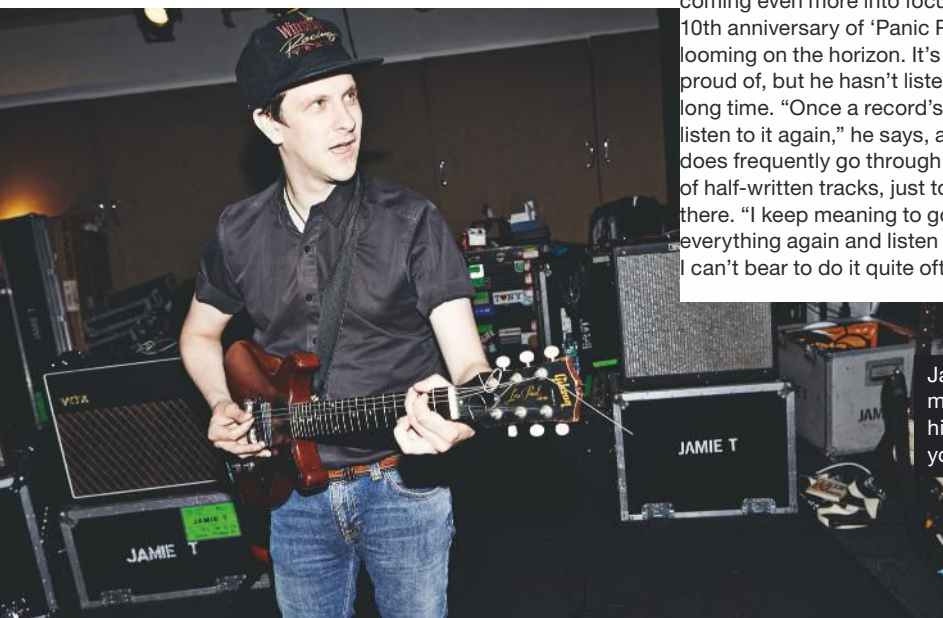
problem with making music from a young age – you're like, 'What was I doing?!' I don't know if it's good for the soul."

His label recently asked him to trawl through everything on one of the dusty computers under his desk to find some unreleased tracks for an extended reissue of 'Panic Prevention', but Jamie's less convinced of the merits of doing that. "I need to dispel the myth that there's some kind of Prince-esque vault somewhere of just amazing stuff," he says, finishing his sentence in an exaggerated, hushed tone. "It's not the case – they're all pretty sketched-out, crap ideas. They'd be on the record if they were any good. If I do find a good track in there I'm gonna go, 'I'm having that for my new record,' so I dunno if that'll really work."

There's no doubt there'd be an appetite for a release like that, though. Few debuts are genuine classics, but 'Panic Prevention' deserves the tag. The attitude and energy of the album, all scrappy, cocksure confidence and lurid tales of young London, made Jamie a genuine star upon its release in 2007, taking him on world tours, into the Top Five in the charts and going gold within a year of release. It remains the record he's most strongly associated with and songs like 'Sheila' and 'Salvador' still spark mayhem on indie dancefloors across the country. It's testament to the enduring quality of the album that you can still hear its influence in some of Britain's most exciting new artists, like Slaves and Rat Boy.

It feels like a long time since Jamie's written with the same kind of spirit that made 'Panic Prevention' what it is, but 'Trick', his fourth album – due out next month – finds him returning to that headspace. It's bookended by dark and sombre moments; the record's "foundation tracks" like the glowering 'Tinfoil Boy' or the sullen acoustic strum of 'Self Esteem' show the kind of album Jamie was going to make before deciding it was "too heavy". The middle, though, is a bounding race through punk ('Tescoland', 'Robin Hood'), hip-hop productions ('Solomon Eagle') and huge, Oasis-y choruses ('Joan Of Arc'). Where 'Carry On The Grudge' trod more sober ground, 'Trick' is brimming over with youthful excitement.

"I'm happy to still have that there. I was never trying to get rid of it. I was just trying to do something [on 'COTG'] that wasn't in the same vein," he explains. "I never wanted to lose [that energy] altogether."



Jamie's new music is full of his trademark youthful energy

Jamie T: a timeline

Key moments in the life of Jamie Treays

JAN 1986	1997	2006	JAN 2007	FEB 2007	SEP 2007	JUN 2008	SEP 2009
Born Jamie Alexander Treays in Wimbledon, London	Starts life as a musician, drumming in punk band Byelow 20, aged 11	Releases debut single 'Sheila'. It becomes an instant anthem for his generation	Debut album 'Panic Prevention' is released, heading straight to Number Four in the charts	Wins his first NME Award, beating Jarvis Cocker, Thom Yorke and Lily Allen as Best Solo Artist	'Panic Prevention' is nominated for the Mercury Music Prize but eventually beaten by Klaxons	Headlines the John Peel Stage at Glastonbury, where he debuts tracks from 'Kings & Queens'	Releases 'Kings & Queens', his highest charting album to date, peaking at Number Two

The DNA of Jamie T

He looks away and draws his arm over his face, gasping theatrically, "Like, 'That's not me any more.'"

Not many artists will know the intense fervency with which each of Jamie T's records are welcomed into the world. Sometimes a release from him feels like a huge, important moment on a grand scale, as with 'Carry On The Grudge'. Other times, like on 'Kings & Queens' and now 'Trick', it's more concentrated but just as significant. That's in part due to the legacy he quickly created with his debut, but also down to what his music offers. Where other artists deal in heady escapism to get away from life's mundanities and pitfalls, Jamie puts them front and centre. He's a storyteller with a knack for building characters up before your eyes and, like his heroes Damon Albarn and Joe Strummer, he's always got something to say about the world we live in.

Right now, he's initially reluctant to talk about those views. "I'm gonna get myself in trouble!" he howls, slumping down in his swivel chair and fixing his eyes on the ceiling. "When I get asked [about politics] I just think about Noel Gallagher and Tony Blair. I think it's an interesting time. I don't f***ing know."

He sits up and spins slowly in a half circle, saying he's found it hard to keep watching everything that's been going on in the world recently, from the EU referendum to the seemingly constant terror attacks. "I find myself pulling my hair out in front of the computer and I drive myself mad," he says. "It gets a bit too much and I think the world's gonna end."

On 'Police Tapes', one of the record's most menacing, angry tracks, Jamie raps about "good and evil" and politicians patronising the public. He says he's not trying to make a point about the differing sides, but rather explain how tired that narrative is. "We've just been through something as a country where the most interesting part, to me, was the despicable way politicians acted," he says, growing more animated and angry. "It's become very clear to a lot of people just how much spin is involved in all this sh*t." He quotes a lyric that goes "I'm sick and tired of watching the news and everything being told to us in soundbites". "It's this kind of black and white view of the world where it's like, 'I'm not gonna explain what's going on to you, but I'll tell you this story of good and evil and freedom', and I think that's the most patronising sh*t. That really gets to me."

On 'Sign Of The Times', a bruised ode

to the fleeting nature of life, Jamie talks of the politics of the city he's spent his whole life in. "Where have all the venues gone? / Lost them all to businessmen" he sighs on the track and he says now he's seen London changing for the worse in some ways in recent years. It's clearly something that's been playing on his mind – another song that didn't make the album, called 'Denmark Freak', picks up that theme and runs with it. "That's about most of the places that I used to hang out having gone," he explains. "I was on Denmark Street yesterday and the 12 Bar, where I used to hang out a lot when I was younger, has gone. The Astoria obviously went a few years ago, which was one of the best venues in London. It's a real shame and it's all incredibly important for our city."

A recent conversation with Mumford & Sons' Ben Lovett, who announced he's to open a new venue later this year, has brought Jamie some hope that things might get better on that front. At a meeting with Mayor of London Sadiq Khan's people, he was told there are plans to open a ton of new venues in the city. "That gives me hope and gets me excited," Jamie says. "I heard as well they're gonna put a venue somewhere on Denmark Street, 600 capacity." Good news for his old stomping ground, but he says it'll be hard to replace the spaces that have already shut down. "The 12 Bar was one of the few places in London where you could go down and go, 'I've just started a band, can I have a gig?' and they'd go, 'Yeah.' That's quite hard to find, those kind of grassroots venues."

In a way, and fittingly for someone so intrinsically linked with London, where Jamie's at right now in his career reflects the changes in the city. "A lot of things are coming to an end," he ponders, cracking a wide grin. "My twenties, my career... No, I've got one more album on my contract which, whether they pick it up, I dunno. I suppose the next few years are the end of something and the beginning of something." Whatever he does next, be it boisterous anthems, gloomy ballads or something completely different, expect it to be every bit as important and essential as this often tumultuous, always brilliant first decade.

THE CLASH

He once said his favourite song was The Clash's '(White Man) In Hammersmith Palais' and his lyrics share similar social commentary to Joe Strummer's, while his guitar work is pure Mick Jones.

LONDON

His hometown has always fed directly into his music, from the characters he writes about in his songs to the attitude he displays.

POETRY

"I like reading poetry 'cause I like finding new ways of saying things," he says, citing Ted Hughes and Sylvia Plath among his favourites. He also sampled John Betjeman's 'The Cockney Amorist' on 2006 single 'Sheila'.

HIP-HOP

He prefers to call his rapping "fast wordplay", but Jamie's always taken influence from the genre, be it in his vocal delivery or sampling. 'Solomon Eagle' was his attempt at a song that Wu-Tang Clan's RZA could have produced.

NME

OCT 2009

Forced to postpone UK and European tour after contracting laryngitis in Australia

JUN 2010

Headlines Glastonbury's John Peel Stage at Glastonbury for a second time

MAR 2011

Cleared of GBH after a jury rules he acted in self-defence in an incident at a Brixton pub

DEC 2012

Guests on a new version of 'Wrongful Suspicion' by Rancid's Tim Armstrong

JUL 2014

Jamie's first live dates since 2010 are announced via a handwritten note. 'Don't You Find' is released

SEP 2014

'Carry On The Grudge' is released, charting at Number Four

NOV 2014

Plays his biggest headline shows to date at London's Alexandra Palace

FEB 2015

Wins three NME Awards, including Music Moment Of The Year for his 2014 comeback

APR 2015

Releases the 'Magnolia Melancholia' EP

JUL 2016

Confirms the release date of his fourth album 'Trick' and shares first single 'Tinfoil Boy'

Through The Looking Glass

Glass Animals have the indie single of the summer in 'Life Itself'. As they prepare to release second album 'How To Be A Human Being', Larry Bartleet gives you nine things you might not have known about the latest great band to come out of Oxford

1 THEY'RE NOT AS NEW AS YOU THINK

Glass Animals met aged 13 at secondary school in Oxford and began playing together as a band in 2010. Now 27, they're on the cusp of releasing their second album 'How To Be A Human Being'. It's the follow-up to 2014's 'Zaba', which had huge success in America and Australia and has so far sold almost half a million copies.

2 THEY'RE FOLLOWING IN RADIOHEAD'S FOOTSTEPS

In 2010 they played their first gig at Oxford's Jericho Tavern – the same place Radiohead played theirs. They were supporting Chapel Club and their set lasted nine minutes. Drummer Joe Seaward is glad their label owner, Adele producer Paul Epworth, wasn't there to see it. "He would have left after about 25 seconds... Maybe less." As an Oxford band, they're also part of a glowing tradition that includes Ride, Supergrass and this year's Reading and Leeds headliners Foals. Joe recalls Oxford's tiny, sweaty Cellar venue fondly: "Once me and Dave saw Foals in there literally playing to about seven people and a dog."

GLASS ANIMALS TOUR THE UK THIS OCTOBER

Fri 21 O2 Academy1, Oxford

Sat 22 Dome, Brighton

Tue 25 Roundhouse, London

Wed 26 Academy 2, Manchester

Thu 27 Arts School, Glasgow

Fri 28 O2 Academy2, Liverpool

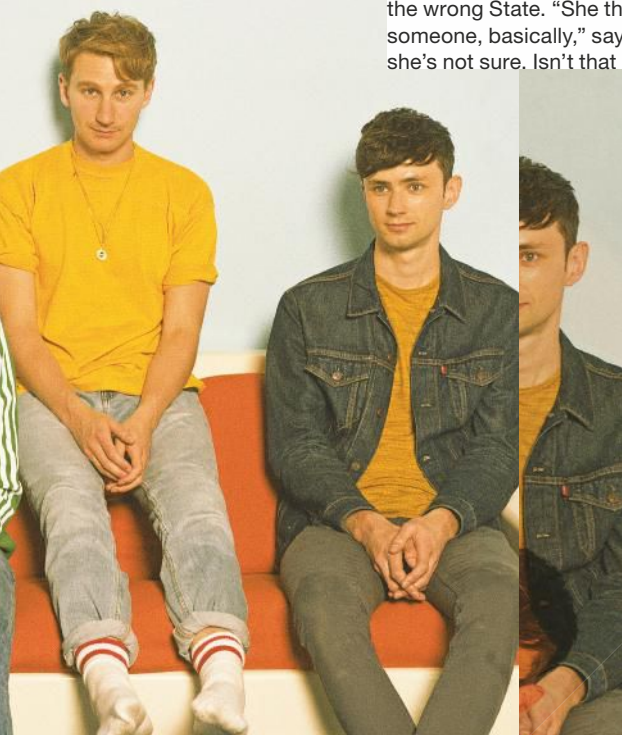
3 FRONTMAN DAVE BAYLEY KNOWS HOW YOUR BRAIN WORKS

Bayley, who also produces the band's music, was studying for a medical degree in London when he realised Glass Animals were taking off. He switched to neuroscience and wrapped up his degree, but that side of him hasn't switched off; he's still very much interested in people. "I spent three or four years trying to see the world from other people's perspectives," he says. "But it's impossible – that's why mental illness is so awful." While on the road, Bayley met hundreds of strangers, some of whom told him their deepest, darkest secrets, many of which he stealthily recorded. After listening back to them all, he used some of them as inspiration for the new album – but he's left the lyrics open to psychological interpretation. "There are stories on the surface of these songs," he says, "but you also have to start thinking about how these people must feel."

(L-r) Drew MacFarlane, Joe Seaward, Dave Bayley, Ed Irwin-Singer

4 THEIR NEW RECORD IS A CONCEPT ALBUM

The band doesn't like the term because there's not a running story, but each track on the album is about a character made up by Bayley, based on his recordings. One man told him about a young-love experience when he and his friend were giddily preparing to drive their new girlfriends home – only for the couple in the front seats to be shot dead in front of him. 'Mama's Gun', meanwhile, is partially inspired by a story from a taxi driver who explained to Bayley the damage she imagined she'd done on an "epic super-bender": she overdid the crystal meth and cocaine she took to help with all-nighters as a long-haul lorry driver and blacked out for a month, waking up in a strip club in the wrong State. "She thinks she's killed someone, basically," says Bayley, "but she's not sure. Isn't that mad?"



5 THEY'RE OBSESSED WITH DETAIL

The album cover features 11 characters – actors who also appear in the singles' videos – who each match up with one of the 11 songs. There's no key, though, so you have to work out who's who for yourself. "We're trying to make people think," says Seaward. Aside from the cryptic lyrics, the only other clues you'll get are from the instrumentation and the samples, which are chosen carefully and hidden well. "I only like using samples if they bring a context," Bayley explains. If the flute line on the ominous 'Mama's Gun' sounds familiar, that could be because it's a sample from the Carpenters' 'Mr Guder', a song about the futility of being uptight. The synthy chord progression of 'Life Itself', meanwhile, is meant to sound like a sci-fi theme tune, says Bayley.

6 THEY KNOW HOW TO WRITE BANGERS

'Life Itself', the album's lead single, was released in May and showed the band opening up completely after what Bayley describes as the "thick rainforest" of their debut. The vocals are clearer, the melodies are meatier and the chorus is undeniable. Even better: it's actually about a jobless sci-fi weirdo in Camden – but that doesn't detract at all from the fact it's an absolute tune.

7 JOEY BADA\$\$ LOVED WORKING WITH THEM

They hooked up with the 21-year-old NYC rapper on standalone single 'Lose Control'. Bayley recalls spending hours tinkering with production until Joey couldn't wait any more. "This beat is on f**king fire," he exclaimed. "Let me get in the booth!"

8 THEY'RE CRIMINALS IN MEXICO AND MILWAUKEE

Guitarist Drew MacFarlane was climbing naked over a road sign in Milwaukee when he got nabbed by police. "He managed to convince the policeman to unlock the jail and let him go," says Bayley. "I think he paid them some money. He's very charming. I have a serious feeling that isn't by any means the worst thing he's done. We just don't know." Bayley's had his share of trouble, too. On holiday in Mexico, he got cuffed while relieving himself on a tree. His shorts remained open, he recalls. "I was like, 'Dude, come on, this is going to get very messy very quickly.' They started trying to find drugs. That's what they get you for in Mexico." They took the 50 pesos (£2) in his pocket and let him go.

9 THEY'RE STILL WORKING OUT HOW TO MAKE IT ALL WORK LIVE

Ahead of their tour, they're cutting down the complexity of the production. They don't use a backing track – "a plague" in live music, says Bayley – so instead they do "as much as four people can do live". Some nights they'll strip back a song completely, others they'll do a nine-minute remix. "Sometimes the crowd is really up for a dance party, but if it's f**king hot and everyone's high as f**k, they want an ambient experience."

NME

Oxford's finest



FOALS

The indie rockers formed in 2005 and this year they headline Reading and Leeds Festival.



SUPERGRASS

Gaz Coombes met Danny Goffey in a band called the Jennifers, and bassist Mick Quinn while working in a local Harvester. The rest is history.



RADIOHEAD

Nine albums in and still going strong. Like Glass Animals, Thom Yorke's crew met at school and played their first gig at Oxford's Jericho Tavern.



RIDE

Nineties shoegaze titans inspired by The Stone Roses to reunite in 2014 after a 20-year hiatus.



One of the most influential acts of the noughties, **Crystal Castles** have a new line-up and a newfound philanthropy. **Hamish MacBain** meets a band who matter (and want to matter) more than ever

NOT WITHOUT GOOD reason, when the new Crystal Castles album 'Amnesty (I)' arrives this week, it will be four years since their last. Four years in which they've been through a break-up that was perhaps more public and unpleasant than their remaining member (and new member) might have liked; but also four years in which their influence seems only to have grown. For those familiar with their sound – one that scrunches up the abrasive energy of hardcore punk into futuristic, electronic new shapes – it was hard not to detect an influence in 'Yeezus' from 2013, in Grimes' 'Art Angels' in 2015, and plenty more records in between.

So it's good news that they're still here. Because for a moment, it looked like they might not be.

When we meet, late on a Monday night in Berlin, they're jet lagged but excited to get stuck into more rehearsals of the new songs as soon as we've finished speaking. 'They' would be producer and founder Ethan Kath, plus Edith Frances, who stepped up after original singer Alice Glass issued a statement via Twitter in October 2014 – a year after her last show with Kath in Mexico – saying she'd left for "a multitude of reasons both professional and personal" and that it was "the end of the band". Further statements from both sides followed: Crystal Castles' manager intimated that they might well be continuing; Glass disputed claims made (and, soon after, amended) by Kath about her creative input; last year, Kath said he wanted her "to do well and be happy" and that he "would always love her".

By then, Crystal Castles' new line-up had put out a new single, 'Frail', and a few months later would begin playing really great live shows. It was clear that Kath wanted to move on.

But the furore has continued with Glass, in an interview earlier this year, describing her time in the band as being "deeply miserable". Tonight, though, it's even clearer that Kath is keen to draw a line under the whole thing. "We don't even pay attention; we don't care," he says of the endless online reporting that continues to surround the fallout. "Because we've just been focused on writing, and because the shows were so fun, we didn't even check up on it."

REPLACEMENT THERAPY

The good, the mad and the bad of bands who've replaced their singer

Just as breakthrough tune 'Alice Practice' did back in 2006, the new line-up came together by happy accident. "We were both couch-surfing a couple of years ago," says Frances. "We had a mutual friend who we didn't know knew either of us and we both ended up on this couch."

"This was in LA," continues Kath. "She'd been warned that I was gonna be there – like, 'Someone else is staying here, don't be scared if you see someone.' We started talking about [Detroit hardcore band] Negative Approach, 'cause I'd just seen [them] and it was the best show of my life. She was like, 'What?! They're one of my favourite bands'. And then we agreed on the next band I brought up, which was ['90s shoegazing titans] Slowdive: again, another of her favourite bands. So because we were in the same spot and I was making beats and needed some demo vocals, I asked her if she wanted to sing on something. And she started singing and I was like, 'Her voice is perfect.' I was just blown away. It was just a complete fluke that this person that was in the room with me had this perfect voice for what I wanted to do."

Frances was ensconced in the local punk scene (Kath: "If you look through her old pictures, it's just her at punk shows with her friends") but had never been in a band. "I always wanted to be – I just never found the right people to work with," she says. "It never vibed. But I've always been a singer. I started singing when I was three: like church choir, choral stuff. So it's been a big part of my life, but in a personal way. I'd never really entertained the idea of anything other than singing in my room. I never went out of my way to be like, 'Yeah, I want to sing', but I've always loved it."

Frances' vocal style brings a completely fresh feel to the new songs. If 'Frail' in part trod a familiar path to previous Glass-sung releases, then the recently unveiled 'Char' is startlingly melodic by Crystal Castles' standards. And it's not alone on

'Amnesty (I)': the likes of 'Sadist', 'Chloroform' and the closing 'Their Kindness Is Charade' all inhabit similarly beautiful, ethereal territory. The aggression and energy is still there, but there's often a kind of fragility and sensitivity to what Kath and Frances are doing. In fact, they're keen to stress that, as the album title might suggest, they'll be working closely with charities in conjunction with this album and that all proceeds from the record will go to this cause. "They came to me a few years ago and asked me to produce a track from which the proceeds would go to Amnesty International," says Kath. "And I said I believe in what they're doing so much that I'd make an album instead, and that's what this is."

"This album has themes of freedom and liberation from oppression," continues Frances. "So it just seemed natural to support what we'd written about. I've been writing papers about things that are violating human rights and I think it's really important to get the people who are listening talking about it, and talking about change."

So Crystal Castles are talking about change, and have changed – musically, personnel-wise and perhaps life-outlook-wise – a lot. But in the important ways, they're still the same. It's still just two punk kids driving a small van to shows – Frances recalls a recent eight-hour drive from Texas to New Orleans "in torrential rain, with nothing but Guns N' Roses on the radio" – not quite believing that people are as interested as they really are. "It needs to be the same mentality as at the beginning," says Kath. "It's like, whatever I wanted in the beginning is what this still has to be: totally underground. I hate when bands write for radio; you can hear it. I can hear a committee making decisions. But there's no committee here – this is still just completely selfish." Except, of course, that in the ways that really matter, Crystal Castles aren't.

NME

I was like, "Her voice is perfect"



THE GOOD

AC/DC

Following the death of Bon Scott, the rock band recruited Brian Johnson. It quickly went a bit more than OK: 'Back In Black' became the second biggest album in history.

THE MAD

AC/DC

After Johnson's departure due to hearing difficulties, Axl Rose – who'd only just re-formed the classic line-up of Guns N' Roses and had a broken leg – joined as guest vocalist. Against the odds, it was amazing.

THE BAD

QUEEN

Why not replace Freddie Mercury, one of the greatest, most unforgettably charismatic frontmen in rock history, with the guy from American Idol? For so, so many reasons.

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RADAR

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

Best NEW tracks And when to drop them

BEST FOR RAVING

DANNY L HARLE & CARLY RAE JEPSEN
Super Natural

The PC Music producer teams up with the Canadian star for this rather ravey tune – which is the most accessible thing he's done so far.

BEST FOR CELEBRATING

BELLE & SEBASTIAN
Olympic Village, 6am
Recorded as a tribute to the Rio Olympics' track and field events, this sweet instrumental is a winner for the Scots indie legends.

BEST FOR GAMING

FLORENCE + THE MACHINE
Too Much Is Never Enough
Flo's recorded three tracks for the new *Final Fantasy XV*, including this sweepingly symphonic ballad – there's also a cinematic version of Ben E. King's 'Stand By Me'. Gorgeous.

BEST FOR BEING MOODY

THE PALE WHITE
Second Place
Alt indie newcomers The Pale White impress with this sleazy but dreamy offering, full of mean guitars and clattering drums.

BEST FOR FEELING FLOATY

BILLIE MARTEN
Lionhearted
The 17-year-old singer has been posting songs on YouTube since she was nine. This tune from her forthcoming debut album is impossibly delicate.

BEST FOR TAKING A STAND

GREEN DAY
Bang Bang
The punk heroes return, triumphant. "I got a fever for violent behaviour / I'm sweatin' bullets like a modern Romeo," Billie Joe Armstrong chants as he addresses the madness that's spreading in the US – and the world – right now.

BEST FOR SUPERMARKET SWEEPS

FAT WHITE FAMILY
Breaking Into Aldi
The Brixton scuzzers' sprawlingly haywire track was co-written by Cole Alexander of the Black Lips and Sean Lennon. Grubby, groovy and a little bit unsettling – just like Fat White Family themselves.

BEST FOR YOUR B'DAY

STORMZY
Birthday Girl
The grime star gets all mushy on this laid-back tune, which borrows heavily from Drake's sad-boy romance anthems.

BEST FOR GETTING EMOTIONAL

BON IVER
22 (OVER S^oo^oN)
After debuting all of his new album, '22, A Million', live last week in his hometown of Eau Claire, Wisconsin, Justin Vernon releases the studio version of the album's opening track. It's experimental, evocative, kinda jazzy and generally lush.

BEST FOR BREAKDOWNS

SLAVES
Spit It Out
Heavier, angrier, ballsier – Kent's Slaves are back and they're not happy at all. Which might not be ideal for them, but it's massively enjoyable for us.

For more new music,
go to NME.com



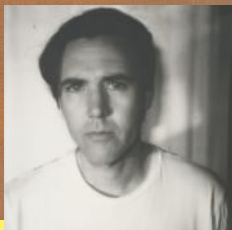
FLORENCE + THE MACHINE



GREEN DAY

A vital voice

The Californian succeeds, once again, in exposing the ugliness of mankind. It'll get under your skin



CASS MCCOMBS

Mangy Love



STORIES SURREALISM HUMOUR

CASS MCCOMBS is walking down an alleyway and he finds a dead girl naked inside an icebox. He walks on, through black clouds of exhaust, past a dry cleaners and finds Brigid, who's straddling a heater to keep warm. They drink green tea and contemplate evil before saying goodnight.

That's a summary of 'In A Chinese Alley', one of 12 songs on the cult Californian's ninth album 'Mangy Love', a record that captivates like a Hollywood classic and takes your mind hostage like a favourite novel. This gnarly, nomadic songwriter has honed his grubby poetry over the 13 years since debut album 'A', and he continues to combine it with humour, surreal imagery and deeply melodic folk-rock here.

His goal, as always, is to expose the ugliness of mankind.

In a year of bloody headlines, the harsher moments on 'Mangy Love' land heavily. Looped around a classic, sun-baked McCombs melody, 'Bum Bum Bum' observes "we're all at war" before asking "how long before this river of blood congeals?". 'Run Sister Run' attacks misogyny in America's justice system over funky guitars and percussion just as choppy as McCombs' spat-out vocal. The more psychedelic 'It' sagely reels through McCombs' mantras, including "It is not peace / When others are in pain", with operatic backing from singer HOOPS.

There's room for tenderness too. It's most blatant during 'Switch's jangly groove ("Turn you on, you light up the room / Turn you off, it's dark as a tomb"), but it's there in 'Medusa's Outhouse' (which imagines dancing and music kissing), scuzzy love song

'Rancid Girl' and the magnificent 'Low Flyin' Bird', which implores the titular creature not to scrape its beak. 'Opposite House', the album's dreamy peak, features vocals from Angel Olsen and sees McCombs struggling with his home turning topsy turvy ("The ceiling's on the floor / Floor's in the refrigerator").

But 'Mangy Love' would succeed even without lyrics. Produced leisurely with Rob Schnapf (Elliott Smith) and Dan Horne and featuring 21 extra musicians, this is McCombs' richest ever recording. Sublime flourishes abound: fluttering piano on 'Low Flyin' Bird', brass on 'Laughter Is The Best Medicine', 'Cry's bassline and countless McCombs solos. This is another classic McCombs album – get it and it'll stay under your skin forever.

Ben Homewood

STRANGE & TRUE

Cass McCombs designed his own font and invented a board game while making 2007 album 'Dropping The Writ'. "People successfully played it," he said at the time.

PHOTOS: RACHEL PONY CASSELLS


 ALBUM
OF THE
WEEK

(L-r:) Gabe Gurnsey
and Nik Void

An antidote to EDM

Eight tracks of harrowingly stripped-back and intense dance music that'll have you stomping your feet in no time

IN THIS ERA OF FLATULENT and flabby EDM, it's refreshing to hear a record like '25 25'. One that's tight and challenging and knows its dance music history. One that

will appeal equally to aficionados of experimental electronic music and the 6am Sunday morning club crowd. It's Factory Floor's second album and it's their best.

As a band, Factory Floor have always felt different. They're not part of any of-the-moment scene. Rather, members Nik Void and Gabe Gurnsey prefer to hang out with bastions of the Northern electronic avant-garde



FACTORY FLOOR

25 25



ELECTRONIC ACID HOUSE
SQUELCH

such as Throbbing Gristle's Chris Carter and Cosey Fanni Tutti, and New Order's Stephen Morris. In London, where they used to be based, they chose a warehouse in scruffy Seven Sisters for their endless experimental synth sessions; refusing point blank to engage with east London's trendiness.

In the course of making '25 25', the threesome became a twosome (Dominic Butler quit) and Void and Gurnsey dispersed, finishing the record from Norfolk and LA respectively. The result is something harrowingly stripped-back: eight tracks of intense four-to-the-floor drum kicks, skittering snares and buried, half-heard vocals.

Opener 'Meet Me At The End' is a take-no-prisoners acid house track, carried along by a murmured line: "Work, work, work...". It's like listening to Rihanna while on a bad trip. 'Relay' practically threatens you to dance to it, with its sarcastically off-kilter synths. 'Ya' is the album highlight and the closest thing to a single. It almost, *almost*, has a verse, even if it is just the word "ya" repeated over and over.



LARRY HEARD
Mr Fingers
Trax Records'
essential compilation
of the best of the

Chicago pioneer's smart, soulful house music.

There is, under everything, a purpose to '25 25' that goes beyond giving clubgoers some of the best squelchy house tracks they've squirmed to since the heyday of Chicago pioneer Larry Heard. All its synth stabs and nonchalant lyrics feel like a great big "f**k you" and show off that same punky sense of nihilism as the forebears of the English electronic music scene.

Some tracks will have you dancing; some simply stomping your feet in determined anger. Refusing to accept the status quo is what Factory Floor have done throughout their career. And right now, that feels like just the right idea. **Jonny Ensall**

Just like a dream

An hour-long, largely ambient electronic album by the drummer from Alt-J. It's decent!

THOM SONNY GREEN

High Anxiety



INSTRUMENTAL SOUNDCAPES

LET'S GET STRAIGHT to the point. This is a 66-minute long, almost entirely instrumental, largely ambient electronic solo album by the drummer from Alt-J. If you're still reading, thanks for sticking with us. If you're not, your loss. On paper it may not sound that enthralling, but it is a release that deserves attention.

These days Alt-J are an arena-sized anomaly. Their escalation

to festival headliners after just two albums (2012's 'An Awesome Wave', 2014's 'This Is All Yours') hasn't been built off the back of explosive interviews, zeitgeisty fashion sense or being entertaining on social media. It's

really been about their sound and the songs, and Green's role in that is an understated one.

His drumming style – the tuning of the drums, the lack of any cymbals – is a huge point of distinction. You could argue he's what makes Alt-J different.

He's also vivaciously into new, left-field music, having written about breaking artists like Arca and Clams Casino for NME in the past.

So, while Alt-J take a rest – bandmate Gus Unger-Hamilton has invested in the restaurant trade – Green's painted this series of soundscapes. At 21 tracks, 'High Anxiety' isn't for the faint-hearted and at times

can feel overly meandering. But it is rewarding, especially as each song's delivered with its own visual via a collaboration with filmmaker Nichola Farnan.

Most tracks have a single name – 'Cologne', 'Houston', 'Oakland' – perhaps in honour of the locations they were created in. Green spent much of the past two years of touring life working on his laptop as Alt-J travelled the world. Together they merge to take the listener on a snaking journey through ambient electronica (opener 'Vienna'), contorted trap beats ('Ping') and spectacular, cinematic string arrangements ('Oslo'). Any vocals appear fleetingly as samples, like on 'Blew' and 'Beach'. Those looking for the twisted, melodic hooks and abstract lyrics of Alt-J won't find them here.

The overall effect is less like an album and more like a digitally created scrapbook – a dreamy, transportive audio roadtrip through fuzzy urban noise and peaceful rural serenity. A lengthy voyage for sure, but one worth embarking on. **Greg Cochrane**

MINI INTERVIEW



Thom Green

Alt-J drummer and solo artist

The title of the album 'High Anxiety' stands out. Does it hold a personal relationship with you?

"Yeah, I have general anxiety. Most of the time I'm fine but sometimes I just can't stop thinking. I overthink things to the point where I get worked up. The album comes from that – going on tour and having an outlet, something to focus on. There are a lot of things on tour that I find quite difficult."

The album has an underlying darkness. Deliberate?

"I guess so. I avoided writing pop. I listen to introspective music, or music that comes from an introspective place. I try to tap into the darker side of it. It's difficult to write joyful music. It's not natural for me."

You're partially deaf – did that tie into the fact you've made visuals for each song?

"I don't think so. Deafness is a huge part of my life and without wearing hearing aids I can't hear anything really, but it doesn't affect much else. The visuals meant we could put out music and have something else to carry it."

When can we expect the return of Alt-J?

"Since January we've taken time off. We were getting a bit... not sick of it, but like we needed to remember who we were a little bit. But we're meeting up at the moment to talk about the next album. We just needed a break." **Helen Thomas**

FOR FANS OF



FOUR TET



DAVID LYNCH

Out of office

The cinematic return of the middle-management moron is the best thing Gervais has done in years

DAVID BRENT: LIFE ON THE ROAD

15 Ricky Gervais, Doc Brown, Tom Basden



COMEDY PATHOS TUNES

THERE'S REASON TO FEEL cautious about Ricky Gervais resurrecting David Brent. The mortifying boss from *The Office*, who made the vaguely familiar funnyman an overnight comedy hero in 2001, is his one perfect creation. Coming off the back of the worst project of his career, the largely ignored Netflix film *Special Correspondents*, is Gervais in a place to do anything other than tarnish his legacy? Does he have the skills he had then?

Emphatically, yes. *David Brent: Life On The Road* is the best thing Gervais has made in years; a reminder that when he's on form, he can balance comedy and

pathos like few others.

David Brent is no longer the boss of Wernham Hogg, Slough's foremost paper supplier. He now travels the country selling tampons for vending machines. While he lives in the body of a lowly sales rep, inside him screams the soul of a rockstar. Nobody else in the world has heard its off-key cries, but Brent plans to change that by taking 11 days of holiday and touring the country, or at least the larger Reading area, with his band Foregone Conclusion. Fame surely awaits.

As a set-up, it's easy, literally putting Brent on a stage to be laughed at. It barely requires Gervais to write any jokes for it; just have the chubby, hairy-backed fortysomething trying to be a popstar in front of a small – very, very small – crowd of disinterested punters. Yet Gervais works that set-up hard, both on and off stage. He gives Brent hilarious songs that earnestly document the lives of Native Americans or the marginalised disabled; essentially anything Brent has himself never experienced. They're funny on the surface, but they show a man who doesn't believe there's anything truly interesting within him so tries horribly, heartbreakingly, to be someone else. His whole life is a pretence. Gervais's skill isn't so much in giving a comedy character real emotion, but in making a tragic character so, so funny.

It only grazes the genius of *The Office* of old and its emotional resolution screeches in with too little build-up, but it's one of the funniest films of the year and one of the most oddly moving too.

Olly Richards

Ricky Gervais as David Brent

STRANGE & TRUE

Former Razorlight drummer Andy Burrows got involved with the music after bumping into Gervais at a Tom Odell gig.

Stranger than fiction

A hilarious and horrifying true story about the world of competitive tickling, to watch with your mouth agape

TICKLED

15 David Farrier, Dylan Reeve, David Starr



DOCUMENTARY LURID
STOP PLEASE STOP

IN THE VEIN OF *CATFISH* or *The Imposter*, *Tickled* is a documentary that repeatedly yanks the rug from under you. Every time you think you think you're starting to make sense of what's going on, it reveals that most of what you understood is a lie and pulls out another bizarre 'truth'. It's a film to watch with your mouth agape, by turns hilarious and horrifying. It's one of the most surprising films of the year.

Everything begins innocently enough. New Zealand entertainment journalist David Farrier makes his living talking to film stars on red carpets and providing fluffy, quirky news bits for TV. When he's sent a link to

an odd video that depicts the bizarre sport of "competitive endurance tickling", which is exactly what it sounds like, Farrier decides this might be a fun bit for one of his reports. He approaches the sport's founder via Facebook, asking if they might be interviewed. The reply he gets is vicious, full of homophobic invective (Farrier is gay) and demands he cease all investigation into endurance tickling. Naturally, Farrier starts digging further and what he finds takes him across the world, changes his life and puts him in potentially very serious danger.

The prime pleasure of *Tickled* is in its lurid storytelling and its constant supply of flesh-crawling twists, but there's also something very interesting about watching Farrier as a subject. Initially, unused to probing a story, he's a terrible investigative reporter,

because that's not what he is. He asks poor questions and fails to push for the information he needs to identify the next piece in the puzzle. As he gets deeper into his story, his skills develop, until by the end he's tracking down subjects who've been doing all they can to avoid being found and demanding answers of them. He has the bumbling warmth of Louis Theroux mixed with a touch of the finger-pointing bravado of Michael Moore. The film's as much about his story as the one he's investigating.

So what is *Tickled* actually about? Go find out for yourself, because whatever you've imagined it might be from reading this, you're not even close. **Olly Richards**

FOR FANS OF



CATFISH



THE IMPOSTER



(L-r): A tickle fetish website owner and a guy who gets his kit off and lets himself be tickled

Under THE RADAR

YOU HEARD IT HERE FIRST

RADAR

SIBA

Collaborator Charli XCX is full of praise for the Copenhagen producer's idiosyncratic pop

IN APRIL, ONE MONTH AFTER Copenhagen producer SIBA released his 'Fruits' EP, Charli XCX announced that she'd been working with the 24-year-old. "I was just so blown away by him," she told listeners of her Beats 1 show *The Candy Shop*. "Amazing beats, amazing lines."

SIBA – who'd like his real name to remain a secret for now – had never produced music for a singer before XCX and calls their time at London's Abbey Road Studios a "very big experience". An educational one, too: "I've always had this idea that maybe popstars don't really do that much – but she does a lot."

Thanks to his effervescent, sample-crammed tracks ('Kiwi', 'Pomegranate'), he's drawn comparisons with zany hyper-pop producers like Sophie, another Charli XCX collaborator. But he says there's a lot more to come from him: "I don't want to be an artist who has a sound and sticks to it. I want to do the opposite."

He's passionate about the detail in Hudson Mohawke's 2009 album 'Butter' and harbours a deep respect for the ultra-accessible pop of Swedish producer/songwriter Max Martin, the man behind everything from Backstreet Boys' 'I Want It That Way' to Taylor Swift's 'Shake It Off'. SIBA says of Martin: "How does he do it? There's something in his melody that everybody gets."

You can hear Martin's and Mohawke's influence on 'Fruits', which pairs SIBA's airy vocal with exhilarating electropop. It's a glittering opening flourish, one that follows a long-held passion for music. He remembers playing air guitar to metal legends Deftones in front of the mirror as a kid. At 12 he was already in bands with friends; aged 15 he got into electronic music, downloaded production software FruityLoops and began imitating everything from Coldplay to Basshunter. Soon he moved to London and started playing live shows.

His immediate concern is his next, as-yet-unnamed single: a retro guitar track due in autumn. It's lyrically similar to Rebecca Black's widely mocked 2011 track 'Friday' and he's worried people might not find it funny (sample lyric: "Everybody wants to be us because we're cool"). "But," he says, "I'd rather be Rebecca Black than be nobody." **Larry Bartleet**

FOR FANS OF



Best track

'Pomegranate'

An irrepressible, synth-backed thrill-ride that fizzes with hyper-pop production.

"I was just so blown away by him" Charli XCX

Details

SOCIAL: @thisissiba

WHAT TO BUY: 'Fruits' EP is out now.

FACT: SIBA's name comes from the "very bad grime instrumentals" he used to write. "I thought SIBA sounded like a grime producer. I don't know why."

For more on SIBA, go to NME.com

Live

THE MOST IMPORTANT
GIGS THIS WEEK

FESTIVAL

V FESTIVAL

WHEN: Sat 20-Sun 21 August.

WHERE: Hylands Park, Chelmsford, and Weston Park, Staffordshire.

WHY: The line-up switches over each day – meaning you could save money by just going for whichever one you prefer.

FUN FACT: Channel 5 will be televising the festival for the first time this year, after lengthy tenancies by Channel 4 and MTV.

TICKETS: £189 for weekend camping, £89 per day from ticketmaster.co.uk

ARTISTS: See below for highlights

JUSTIN BIEBER

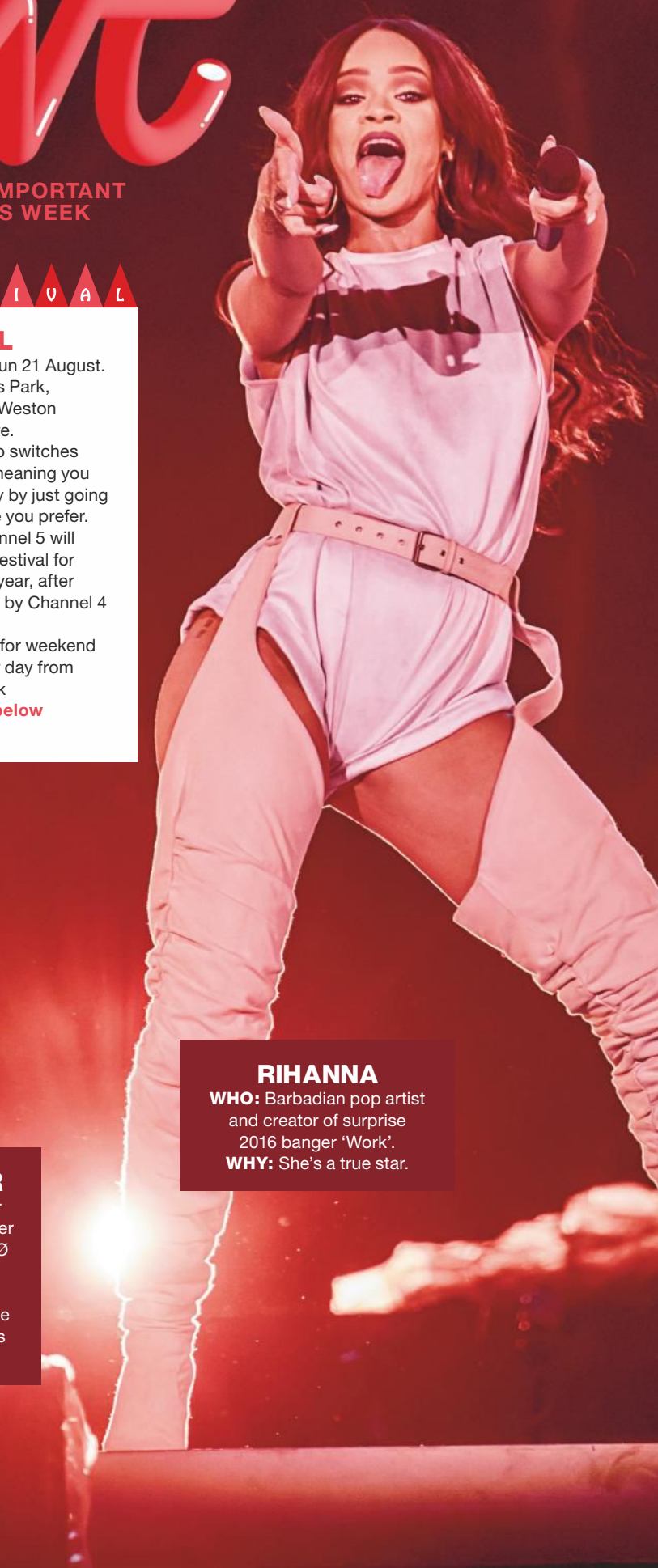
WHO: Canadian popstar who just released a summer anthem in Major Lazer/MØ collab 'Cold Water'.

WHY: He says he's bringing the "biggest stage production" in V Festival's 21-year history this year.

RIHANNA

WHO: Barbadian pop artist and creator of surprise 2016 banger 'Work'.

WHY: She's a true star.





BASTILLE

WHO: Beloved British band verging on the release of second album 'Wild World'.

WHY: For the undeniable stage presence of frontman Dan Smith.



HALSEY

WHO: American singer, AKA Ashley Frangipane.

WHY: She's acquired legions of fans in a very short time: find out how here.

FESTIVAL

GLASS BUTTER BEACH

WHEN: Fri 19-Sun 21 August.

WHERE: Llanbedrog Beach, north Wales.

WHY: It's among the least expensive festivals.

FUN FACT: You can go wakeboarding – and if you're really good, you can win money for it.

TICKETS: £105 for weekend camping, £40 per day from glassbutterbeach.com

ARTISTS: See below for highlights



MYSTERY JETS

WHO: Indie band from London. Their sixth album 'Curve Of The Earth' came out early this year.

WHY: To hear their latest choon 'Bubblegum', along with old faves 'Two Doors Down' and 'Young Love'.

DATE: Sat 20



WOLF ALICE

WHO: North London indie quartet who released their debut album 'My Love Is Cool' in June last year.

WHY: Their Glastonbury set this year confirmed them as festival pros.

DATE: Sat 20



ANDY C

WHO: DJ and co-founder of RAM Records.

WHY: He's a drum & bass legend.

DATE: Sat 20

JULIO BASHMORE

WHO: DJ from Bristol.

WHY: For his top-class house music.

DATE: Fri 19

live

KEVIN MORBY

Mon 22 The Deaf Institute, Manchester

Tue 23 Broadcast, Glasgow

Wed 24 Summerhall, Edinburgh

Thu 25 Hare & Hounds, Birmingham

WHO: Former member of folk-rockers Woods, now on his third solo album 'Singing Saw'.

WHY: He's got a cracking set of tunes, not least the latest additions 'Dorothy' and 'I Have Been To The Mountain'.

WHO'S SUPPORTING:

No details yet.

TICKETS: £10-£11 from ents24.com



TRAVIS SCOTT

Tue 23 The ABC, Glasgow

Wed 24 & Thu 25 O2 Shepherd's Bush Empire, London

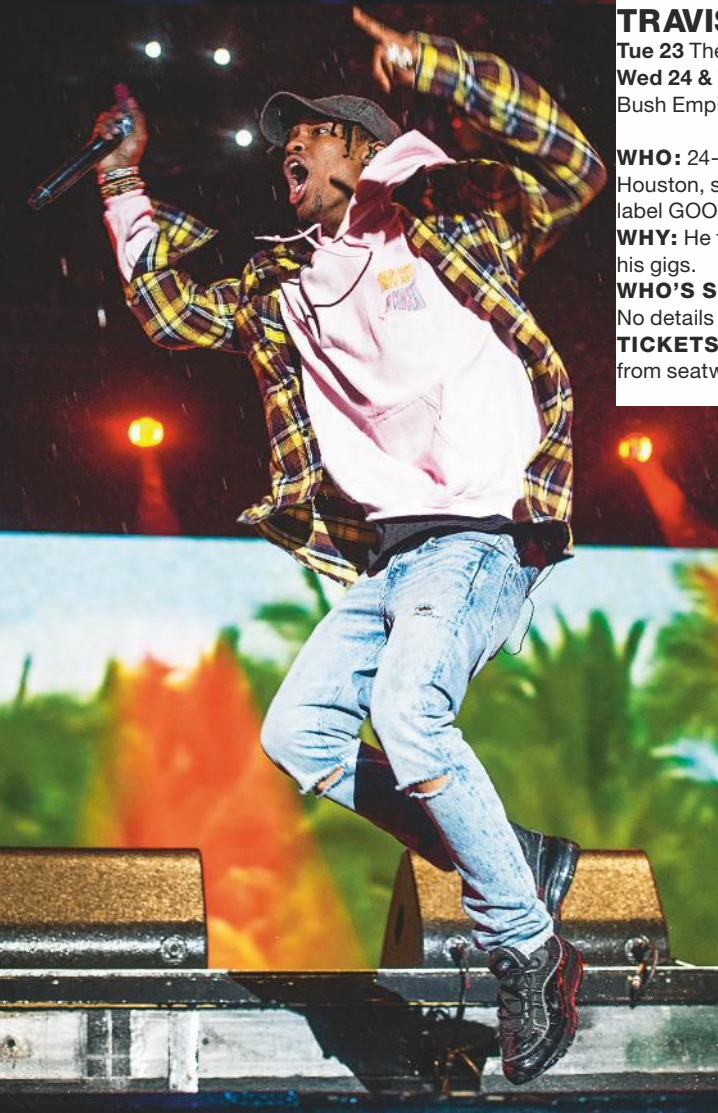
WHO: 24-year-old rapper from Houston, signed to Kanye West's label GOOD Music.

WHY: He forms moshes at his gigs.

WHO'S SUPPORTING:

No details yet.

TICKETS: £18.50-£50 from seatwave.com



KANO

Wed 24 Titanic, Belfast

Thu 25 Arts Club, Liverpool

WHO: East London grime MC.

WHY: To hear the great stuff from his latest album 'Made In The Manor'.

WHO'S SUPPORTING:

No details yet.

TICKETS: £19.25-£35 from ents24.com



JULIANNA BARWICK

Mon 22 Electric Circus, Edinburgh

Tue 23 The Deaf Institute, Manchester

Wed 24 Colston Hall, Bristol

Thu 25 Komedia, Brighton

WHO: Louisiana musician who makes complex, looped electro and has worked with Sharon Van Etten.

WHY: She makes entire worlds out of her voice.

WHO'S SUPPORTING:

No details yet.

TICKETS: £11-£13.75 from ents24.com



For tour news and live reviews go to NME.com



ANCHORSONG

Fri 19 Islington Mill, Manchester

ANNA & ELIZABETH

Sat 20 The Three Horseshoes, Towersey

ASHER ROTH

Tue 23 Band On The Wall, Manchester

BARRY HYDE

Fri 19 Georgian Theatre, Stockton-on-Tees

BEACH SLANG

Mon 22 The Craufurd Arms, Milton Keynes

Tue 23 Sunflower Lounge, Birmingham

Wed 24 Adelphi, Hull

Thu 25 The Parish, Huddersfield

BICEP

Sat 20 Liquid Rooms, Edinburgh

Sun 21 XOYO, London

BØRNS

Wed 24 Oslo, London

CITIZEN

Mon 22 Clwb Ifor Bach, Cardiff

Tue 23 The Joiners, Southampton

Wed 24 Sticky Mike's Frog Bar, Brighton

Thu 25 The Lexington, London

DAN DEACON

Wed 24 The Roundhouse, London

DISCLOSURE

Wed 24 Titanic, Belfast

DMA'S

Wed 24 The Plug, Sheffield

DNCE

Fri 19 O2 Academy Islington, London

EAGLES OF DEATH METAL

Thu 25 Barrowland, Glasgow

ELEGIES

Tue 23 The Anvil, Bournemouth

ERRORS

Sun 21 The Firebug, Leicester

ETHAN JOHNS

Sun 21 The Greystones, Sheffield

Tue 23 The Cookie, Leicester

Wed 24 Henry Tudor House, Shrewsbury

EZRA FURMAN

Mon 22 Komedia, Bath



GOOD CHARLOTTE

Mon 22 O2 Forum, London

Wed 24 O2 Academy, Glasgow

Thu 25 O2 Ritz, Manchester

FAUX

Fri 19 The Joiners, Southampton

FITZ

Tue 23 Castle Hotel, Manchester

Wed 24 Actress & Bishop, Birmingham

GIANT SWAN

Thu 25 Wild Card Brewery

THE GO! TEAM

Thu 25 The Venue, Derby

GUN OUTFIT

Sat 20 Fulford Arms, York

Mon 22 The Cluny, Newcastle

Thu 25 The Shacklewell Arms, London

JEFFREY LEWIS

Fri 19 The Buyers Club, Liverpool

Mon 22 Lemon Tree, Aberdeen

Tue 23 Beat Generator Live, Dundee

Wed 24 MIMA, Middlesbrough

Thu 25 The Harley, Sheffield

JULIAN MARLEY

Fri 19 2 FunkyMusic Café, Leicester

Sat 20 District, Liverpool

Sun 21 Scala, London

KIRAN LEONARD

Mon 22 The Louisiana, Bristol

Tue 23 Patterns, Brighton

Wed 24 100 Club, London

Thu 25 The Deaf Institute, Manchester

KT TUNSTALL

Fri 19 Assembly Rooms, Wick

Sat 20 East Grange Loft, Forres

Mon 22 Arts Centre, Banchory

Tue 23 Leisure Centre, Lerwick

Wed 24 Fusion, Kirkwall

LOWER THAN ATLANTIS

Wed 24 O2 Academy, Oxford

MADNESS

Fri 19 Cyfarthfa Castle, Merthyr Tydfil

Sat 20 Titanic, Belfast

MEWITHOUTYOU

Fri 19 Bodega, Nottingham

Sun 21 Brudenell Social Club, Leeds

Mon 22 The ABC, Glasgow

Tue 23 O2 Ritz, Manchester

Wed 24 O2 Forum, London

live

MOON SUGAR

Fri 19 O2 Institute, Birmingham

MOTHERS

Mon 22 The Green Door Store, Brighton

Thu 25 Headrow House, Leeds

MOUNT KIMBIE

Fri 19 XOYO, London

NOEL GALLAGHER'S HIGH FLYING BIRDS

Tue 23 Titanic, Belfast

PERE UBU

Thu 25 Corsica Studios, London

RACHEL SERMANNI

Sat 20 Memorial Hall, Innerleithen

SLOW CLUB

Mon 22 Banquet Records, Kingston upon Thames

SULK

Sat 20 Lennons, Southampton

SUUNS

Sun 21 Summerhall, Edinburgh

Mon 22 Soup Kitchen, Manchester

Wed 24 The Globe, Cardiff

SZJERDENE

Mon 22 Echoes, London

TRAMPOLENE

Fri 19 The Hub, Plymouth

Sat 20 Charlie's Bar, Redruth

WEIRDS

Wed 24 Brudenell Social Club, Leeds

WHITNEY

Tue 23 Hare & Hounds, Birmingham

Thu 25 The Bullingdon, Oxford



WILD BEASTS

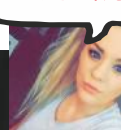
Thu 25 The Hippodrome, Kingston upon Thames

CLUB NME

NATIVE PEOPLE + RUMOURS

Fri 19 Koko, London

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20, West Sussex
@elliebeer

MORRISSEY

Sat 20 Arena, Manchester

"He is GOD."



NME

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COMEDY

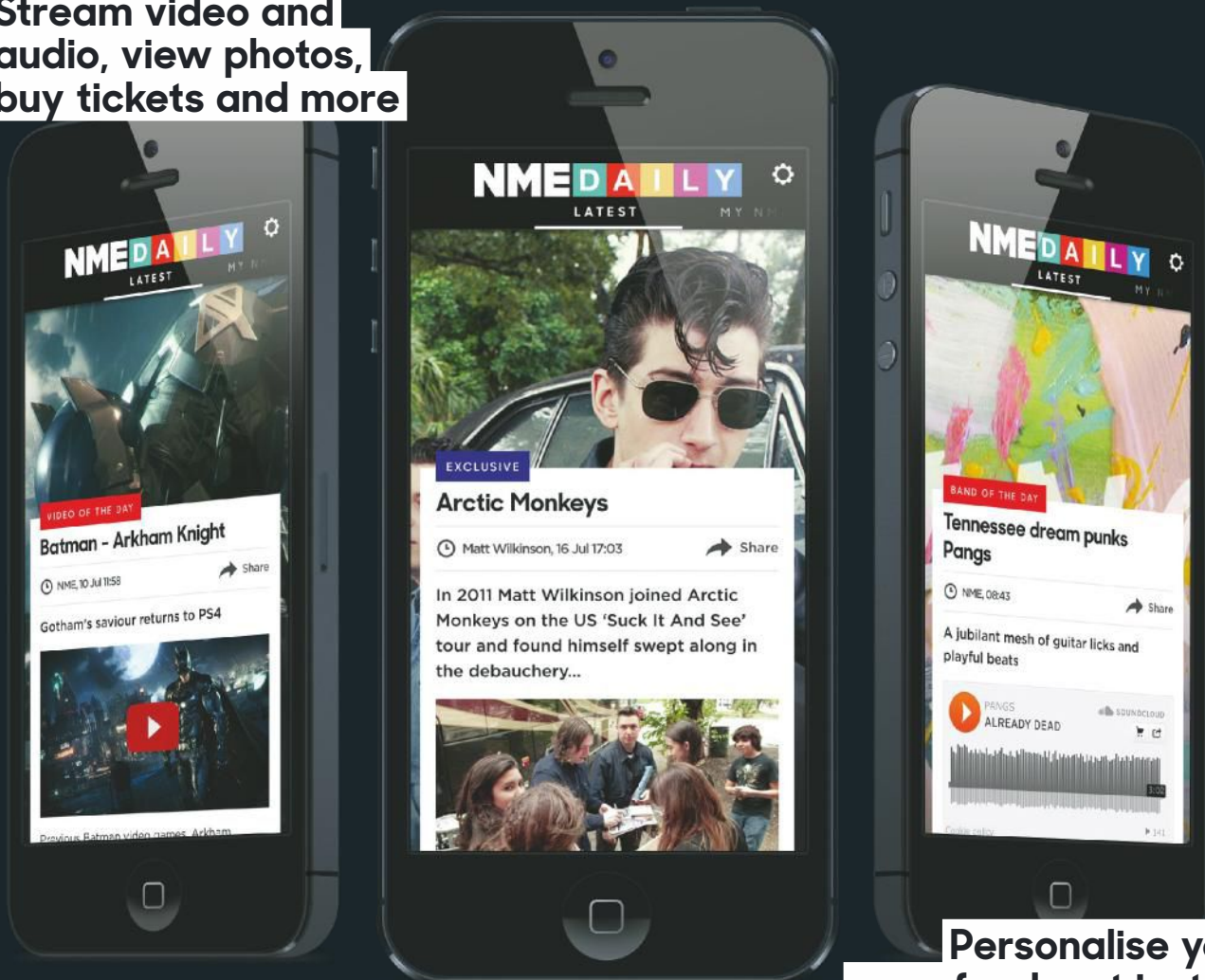
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FRIDAY

SATURDAY

SUNDAY

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SEAN PAUL

BASTILLE • YEARS & YEARS • SKEPTA • RICHIE HAWTIN
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ODESZA • KREPT & KONAN • RIDE • DAVID RODIGAN PRES. RAM JAM
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WOLF ALICE • THE HUMAN LEAGUE • ANIMAL COLLECTIVE • KANO • CRYSTAL FIGHTERS
GLASS ANIMALS • WSTRN • PURPLE RAVE: AN AUDIOVISUAL & FIREWORKS PRINCE TRIBUTE
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SOUNDTRACK OF MY LIFE

Nick Offerman

Parks And Recreation's Ron Swanson. Good with wood

THE FIRST SONG I REMEMBER HEARING

THE MILLS BROTHERS
Glow Worm

"My dad had a woodshop in the basement of our house and he used to play The Mills Brothers a lot. This song always fills me with nostalgia and takes me straight back to that woodshop as I fell asleep while he made furniture for my mum. The Mills Brothers got started in the '30s – they made a mixture of jazz and swing."

THE FIRST GIG I WENT TO

GEORGE MICHAEL

"I love going to concerts but I haven't had great luck with it. My older sister and our cousin drove me to see George Michael in 1985. I have to say, he put on a hell of a show. The man can sing."

THE SONG THAT REMINDS ME OF PARKS AND RECREATION

WILLIE NELSON

Buddy

"There were a couple of poignant moments towards the end of the show that were scored by Willie Nelson songs. It's quite moving because it created a very sentimental feeling, making that show. We got to work on something we loved with people that we loved. It was so satisfying. We hated leaving at the end of each day."



THE FIRST ALBUM I BOUGHT

QUEEN
The Game

"We didn't have a lot of money and were out in the country but I was a very big Queen fan. At the time it was pretty outré to have a Queen record when everyone else was listening to the Eagles."

THE FIRST SONG I FELL IN LOVE WITH

AIR SUPPLY
Every Woman In The World

"Fifth grade for me was the era of REO Speedwagon and Air Supply. I was just discovering the pangs of romance. I was a hopeless romantic at 12."

THE SONG THAT I CAN NO LONGER LISTEN TO

CARRIE UNDERWOOD
Jesus Take The Wheel

"This song is infuriating. It suggests to young mothers that they take their hands off the steering wheel when they hit a patch of ice on the road. That is such terrible advice."

THE SONG THAT MAKES ME WANT TO DANCE

THE GAP BAND
Burn Rubber On Me

"I love to dance a lot more than you might think to look at me. I was the right age to be swept away by breakdance. My cousin and I were in a breakdance duo, in fact. We grew up on a farm and we'd listen to late night radio to discover R&B songs we could dance to."

THE SONG I WANT PLAYED AT MY FUNERAL

TOM WAITS
Come On Up To The House

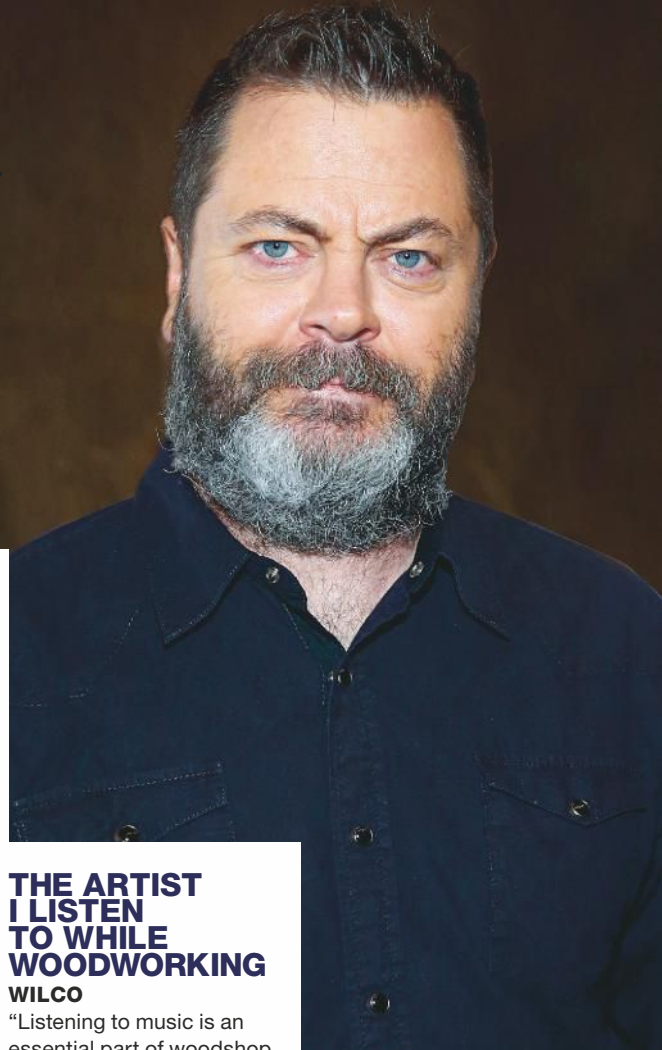
"I want my funeral to be celebratory. An old favourite of mine is Tom Waits and his song 'Come On Up To The House'. It encourages the listener to forget their troubles and get a hug from their family."

THE SONG THAT REMINDS ME OF MEETING MY WIFE

**ANNIE FORTESCUE
HARRISON**

In The Gloaming

"My wife's a hell of a singer [Offerman is married to actress Megan Mullally] and when she and I met doing a play, she sang this Victorian song into my ear. If I wasn't guaranteed to marry her before then, that sealed the deal. I was bowled over."



THE ARTIST I LISTEN TO WHILE WOODWORKING

WILCO

"Listening to music is an essential part of woodshop life. Most of the time we've got something on. My favourite thing in the shop is the band Wilco. I've been known to put their whole catalogue on and just leave it playing. They have so many records that you can leave it on for a week before you start hearing songs for a second time."



Nick Offerman and Megan Mullally play London Eventim Apollo on September 3. Offerman's book *Good Clean Fun* is out in October

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The wisdom of the *NME* archives

THIS WEEK
JARVIS COCKER
Pulp
August 17, 1996

"I don't really want it engraved on me tombstone that I was the person who waggled his arse at Michael Jackson."

