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GLASTONBURY 2016

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Hello...



IT'S A WEEK SINCE THE result of the EU referendum and the picture being painted just gets bleaker by the day. Reports of racially motivated crime across the UK have risen dramatically. The economy has fallen off a cliff. There's a verbal war happening across social media between Leavers and Remainers. It's ugly, and it's scary to think where it could go next.

Not even Glastonbury was immune to being bummed out by the news when it broke last Friday. But as you'd expect, Glastonbury did what Glastonbury does and found the rainbow somewhere in the sea of sh*t.

This week's NME takes you deep into the mud of this year's festival with the best pics of the weekend. The bands, the loonies and every unhygienic corner of the greatest knees-up on earth. Rip them out, stick them on your wall, and remind yourself of the enduring beauty and resilience of the human spirit.

MIKE WILLIAMS

Editor-in-Chief

@itsmikelike

COVER STORY

Glastonbury 2016

Alex Turner danced like a loon. Adele cussed. Grimes partied. Oli Sykes bled. We saw it all, and more...

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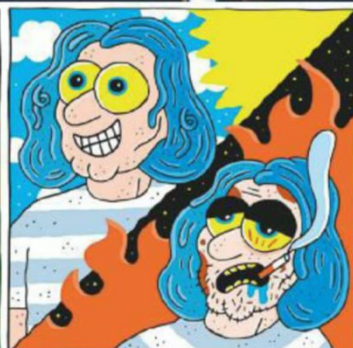
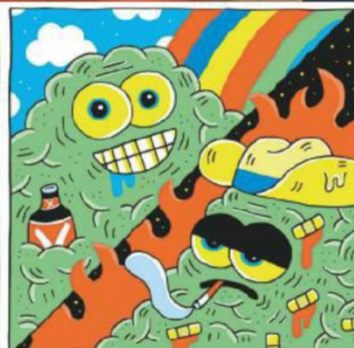
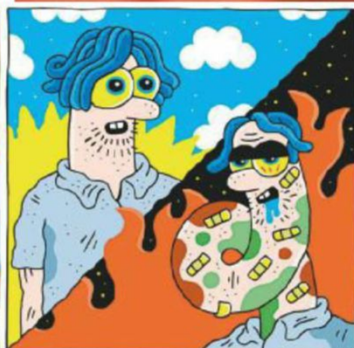
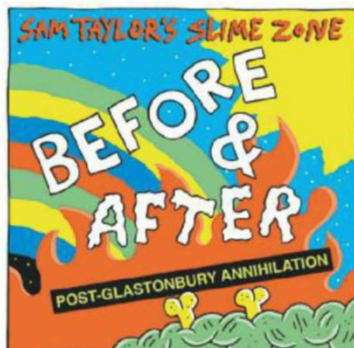
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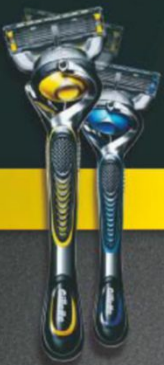




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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK



Glasto 2016

Over the next 21 pages, relive the majesty and mayhem of the world's greatest festival in all its mud-splattered glory



Everyone is repeating they have no words,
But we're full of them.

As the camp wakes up to the news,
Tents come alive with profanity,
It can't be true, can it, really?

It is.

It's a day none of us have felt less British.

As those around us crack open breakfast wine and shout for revolt.
I think we're pretty safe in the knowledge that it's nobody's here fault.

So let's trudge on through the mud,
And sing out loud our protest songs.
As the country is divided - in this field we belong,
Embrace your fellow Glastonberry,
As they are feeling just like you,
Goodbye old friend,
We'll miss you a lot,
Our little mate the EU.

BY JODI BICKLEY
4TH JUNE 2016

BREXIT

On Friday June 24, Glastonbury woke to the news that Great Britain had voted to leave the EU. This poem, which appeared all over the site, summed up the mood.



AGENDA



THERE WILL BE MUD

Glastonbury don Michael Eavis reckons it was the muddiest ever. "In all 46 years, it hasn't been as bad as this," he said. These soldiers of the sludge didn't seem to mind.



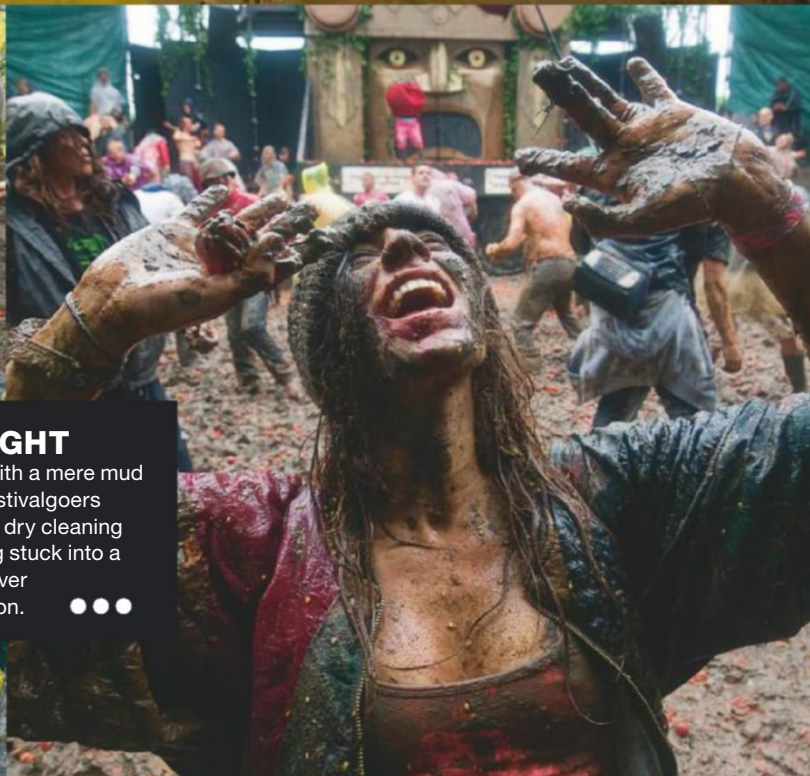


AGENDA



FOOD FIGHT

Not content with a mere mud bath, these festivalgoers added to their dry cleaning bills by getting stuck into a tomato fight over at The Common. ● ● ●



SAVING THE WORLD TAKES A LITTLE HART & A BIG JOHNSON

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SITTING PRETTY

The slop didn't dampen spirits, but it did take everyone an extra hour to get anywhere. ● ● ●



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ADELE

The Tottenham titan dropped the f-bomb 33 times during her Pyramid Stage slot. "The BBC had to give a warning about my potty mouth before I went on," she cackled. "I bet Muse didn't get that."

MUSE

Matt Bellamy wasn't allowed to bring his drones to Glasto, so settled on bringing hits instead; 'Plug In Baby', 'Time Is Running Out' and 'Hysteria' featured in the headline set.



**THIS IS WHAT AWESOME
LOOKS LIKE**



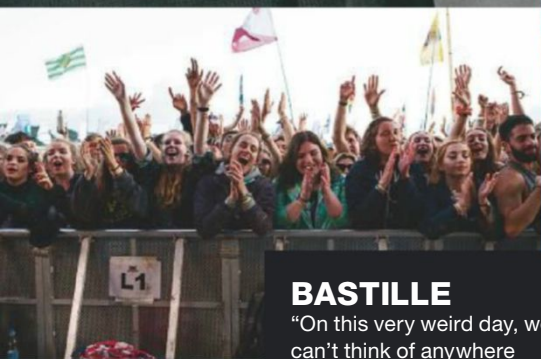
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AGENDA



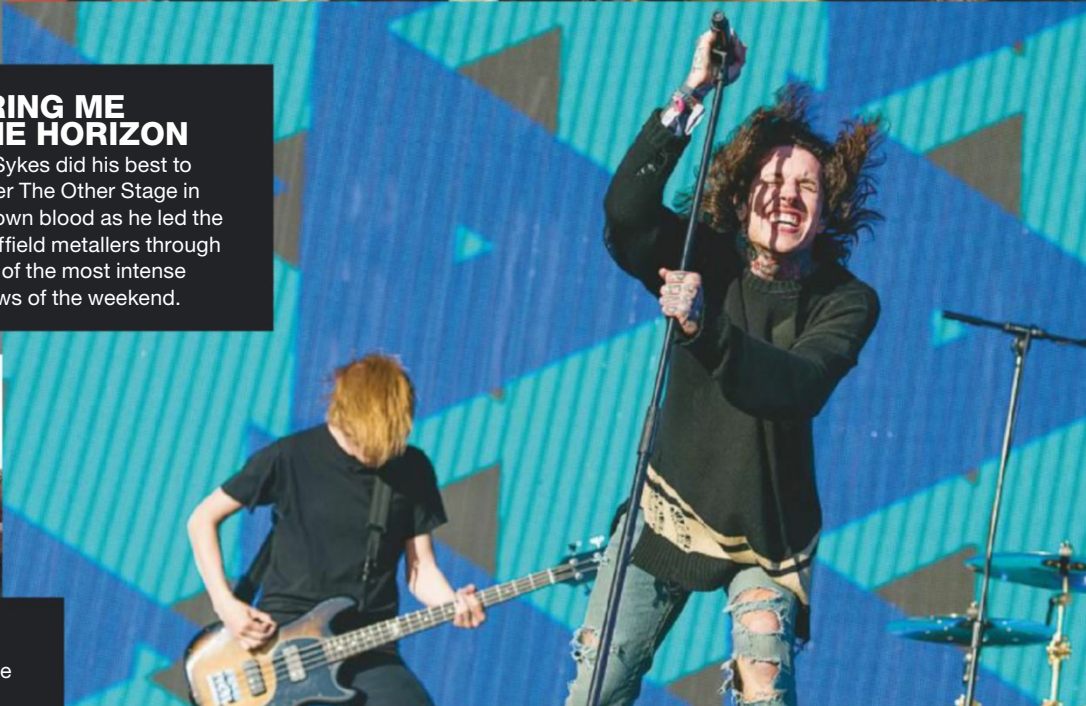
BRING ME THE HORIZON

Oli Sykes did his best to cover The Other Stage in his own blood as he led the Sheffield metallers through one of the most intense shows of the weekend.



BASTILLE

"On this very weird day, we can't think of anywhere better to be," said frontman Dan Smith of the referendum result as he took to the stage on Friday afternoon. Then he treated the crowd to four new songs.



YEARS & YEARS

Olly Alexander acknowledged Pride weekend with a rainbow outfit and an impassioned response to the homophobic attack in Orlando two weeks ago: "I'm here, I'm queer and yes, sometimes I'm afraid, but I am never ashamed because I'm proud of who I am."

Here comes the summer

For 11 days in July, London's Somerset House transforms into a magical courtyard gig venue for Summer Series at Somerset House with American Express®. Here's the lowdown on the ones to watch.

BENJAMIN CLEMENTINE

Saturday July 9

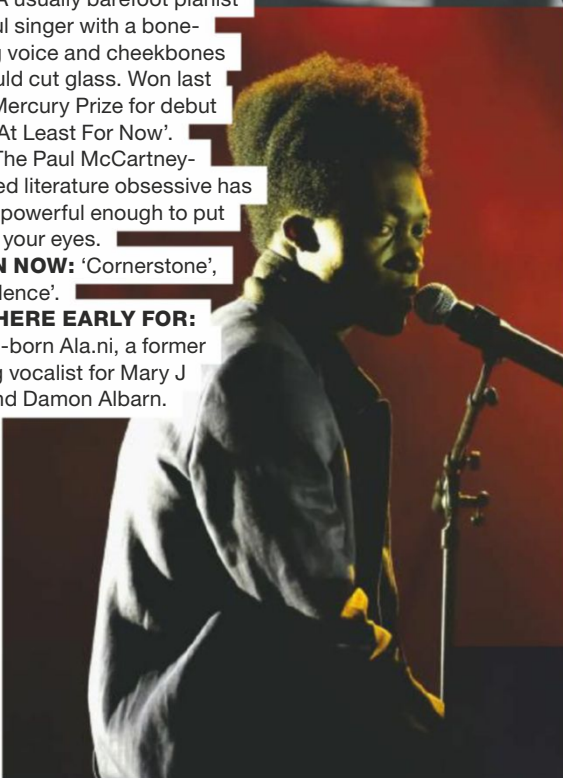
WHO: A usually barefoot pianist and soul singer with a bone-shaking voice and cheekbones that could cut glass. Won last year's Mercury Prize for debut album 'At Least For Now'.

WHY: The Paul McCartney-approved literature obsessive has a voice powerful enough to put tears in your eyes.

LISTEN NOW: 'Cornerstone', 'Condolence'.

GET THERE EARLY FOR:

London-born Ala.ni, a former backing vocalist for Mary J Blige and Damon Albarn.



EVERYTHING EVERYTHING

Monday July 11

WHO: Highly intelligent indie inventors, fond of sharp-angled melodies, dense lyricism and matching outfits.

WHY: This is exactly the kind of ornate setting these technicolour wizards dream of playing, and they've got the eye-popping live show to match it. Expect sweat.

LISTEN NOW: 'Distant Past', 'Cough Cough', 'Regret'.

GET THERE EARLY FOR: Dancey east London five-piece Pumarosa.



COURTNEY BARNETT

Wednesday July 13

WHO: Deadpan storyteller who weaves life experiences (house hunting, vegetable planting, panic attacks) into rickety indie-rock that warms the cockles.

WHY: Rock show meets stand-up comedy. The gags are funny but the headbanging choruses are no joke.

LISTEN NOW: 'Depreston', 'Pedestrian At Best', 'Elevator Operator'.

GET THERE EARLY FOR:

Former Coral guitarist Bill Ryder-Jones. He'll deliver sad ballads and cutting Scouse stage patter.



Get closer to the action with American Express Invites®

Summer Series at Somerset House is just one example of how American Express can get you closer to the action. For a limited time this summer you have the chance to sample American Express Invites by buying tickets for a

whole range of gigs and theatre productions from an allocation normally reserved for American Express Cardmembers. To find out more – and to see exciting content on this year's Summer Series at Somerset House – visit NME.com/amexinvites

Subject to availability. Terms apply.

LAURA MVULA

Sunday July 10

WHO: Birmingham-born soul singer. Topped the charts with 2013 debut 'Sing To The Moon'. Likes hair dye.

WHY: She's fresh from the release of uncompromisingly sad second album 'The Dreaming Room', which features Nile Rodgers and Wretch 32.

LISTEN NOW: 'Overcome', 'People', 'Phenomenal Woman'.

GET THERE EARLY FOR: Los Angeles R&B loverman Gallant, and the exciting Jodie Abacus.





Travel back in time with Stella Artois and Wimbledon

Go in search
of the first
Wimbledon at
the immersive
theatre
experience The
Time Portal,
brought to you
by the genius
of Les Enfants
Terribles and
Framestore





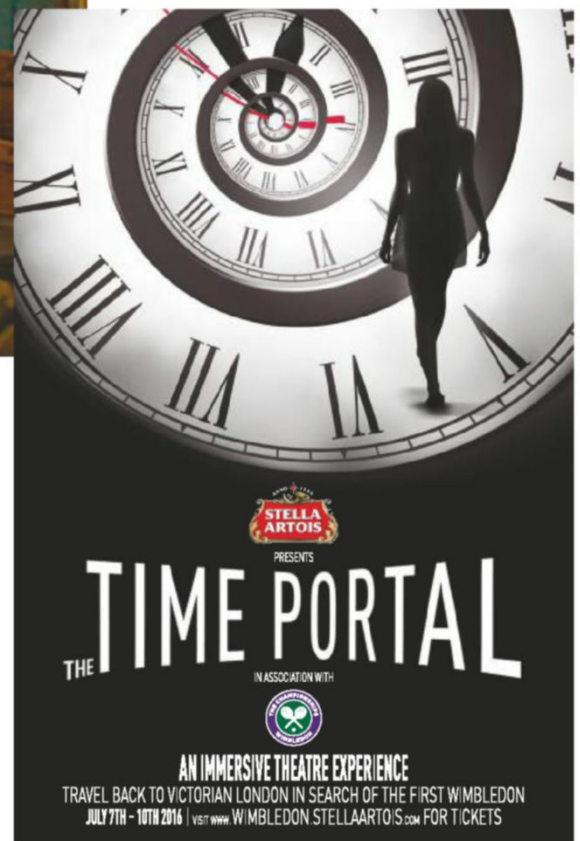
The details

The Time Portal is at MC Motors, Dalston, London E8 and will be open July 7-10 from 12.30-9.40pm. Experiences will run each day from 12pm, with last admission at 9.40pm.

THIS SUMMER, STELLA Artois – the official beer of Wimbledon – is offering tennis fans a unique way to enjoy the 130th year of the iconic tournament. Alongside acclaimed theatre company Les Enfants Terribles, who were behind last year's acclaimed Alice's Adventures Underground, and visual effects company Framestore, who worked on the Oscar-winning film *Gravity*, they'll be taking you back to the smoggy streets of Victorian London through their three-dimensional production *The Time Portal*. An experience not to be missed, it'll be full of unique, one-on-one interactions with a cast of intriguing characters. After walking through a normal-looking bar in Dalston, you'll be transported to the time when both Stella and Wimbledon itself

were just getting started. Fully immersive, there'll also be a chance to get a taste of Victorian times, with food supplied by the culinary kings and queens of Bompas & Parr.

Then, after you've pounded the historical pavements, you'll be whisked back to the present day and to a classy bar where you can watch the tennis while enjoying a chalice of Stella Artois. Game on!



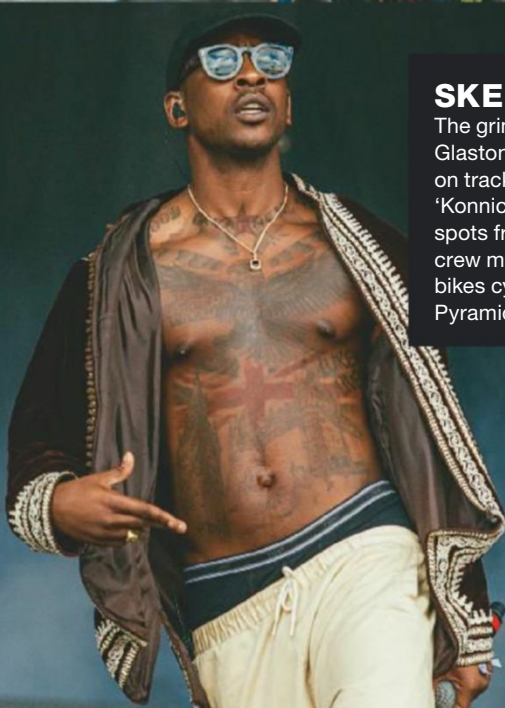
Buy tickets ebplive.co.uk/stellaartois





THE 1775

Matt Healy gave a sweaty post-Brexit speech during his band's winning set: "Glastonbury stands for f**king everything that our generation f**king wants – compassion, social responsibility, unity, community, everything like that. F**king loving people."



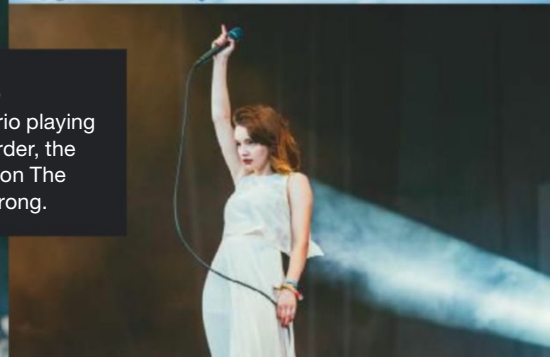
SKEPTA

The grime star shut down Glastonbury with a set heavy on tracks from new album 'Konnichiwa', plus guest spots from Boy Better Know crew members and pals on bikes cycling around the Pyramid Stage.



CHVRCHES

With the Glasgow trio playing right before New Order, the synth-pop synergy on The Other Stage was strong.





THE LAST SHADOW PUPPETS

Alex Turner and Miles Kane's bromance reached new levels of lust and adoration, delivered with jacket-swingin', crotch-shakin', hip-grindin' panache.



WOLF ALICE

The London grungers slayed the Pyramid with shimmering versions of 'You're A Germ' and 'Bros'.



GRIMES

Performing on the Park Stage, she proved that she's the greatest pop star in the world right now.

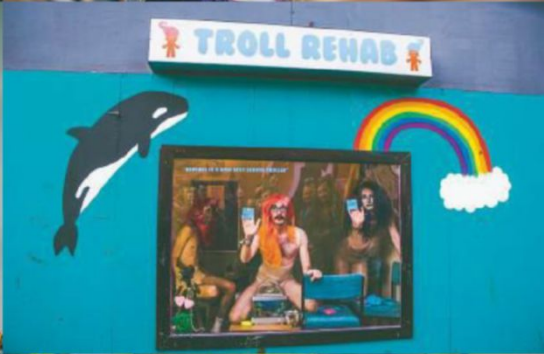




COLDPLAY

The band brought the festival to a graceful close, welcoming on Michael Eavis for 'My Way' and Bee Gee Barry Gibb for 'Stayin' Alive', and paying tribute to Warrington band Viola Beach – covering their song 'Boys That Sing' – who died in a car crash in February. ● ● ●





FIELDS OF DREAMS

From Shangri-La to The Park, *NME* spotted many a famous face – including Noel Gallagher, Suggs, Jarvis Cocker, *Peep Show*'s Matt King (Super Hans) and snooker legend Steve Davis.

...







UNTIL NEXT TIME

It's all over for another year. Here's to the fire-spitting Arcadia Spider and another dazzling sunset. Thanks for the groovy times, Glastonbury.

NME



The best of Glastonbury 2016 on NME.com

TONS OF VIDEO INTERVIEWS



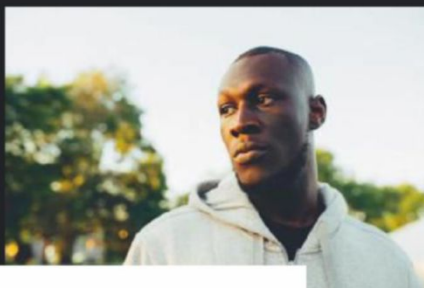
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THE APOCALYPTIC AFTERMATH



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GLASTONBURY



muse
drones



coldplay
a head full of dreams



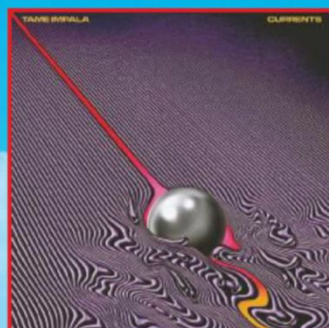
pj harvey
the hope six demolition project



grimes
art angels



wolf alice
my love is cool



tame impala
currents



james blake
the colour in anything



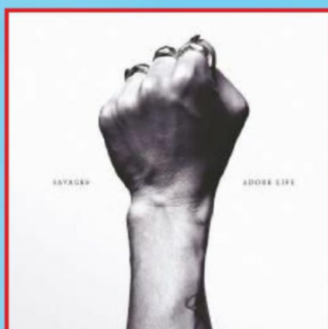
foals
what went down



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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 OWNING THE DANCEFLOOR

ARISTOPHANES

3001 – A Space Disco

Grimes' Taiwanese mate Aristophanes goes full-on disco for this eclectic track, which was produced by Arcade Fire's Will Butler.

BEST FOR MOSHING HARD

SHOW ME THE BODY

Tight SWAT

This frenetic track from the NYC punk rappers sounds like the kind of thing Beastie Boys might have come up with in their rock days.

BEST FOR SUMMER PARTIES

DIZZEE RASCAL AND CALVIN HARRIS

Hype

Easily the most relevant Dizzee's sounded for years, this collab with Calvin Harris is bound to be the soundtrack to the summer.

BEST FOR REWRITING THE SCRIPT

DJ KHALED FEAT.

JAY Z AND FUTURE

I Got The Keys

With a video featuring cameos from Rick Ross, 2 Chainz, Pusha T, A\$AP Ferg, Busta Rhymes and more, 'I Got The Keys' is guaranteed to be huge.

BEST FOR SOLEMN REFLECTION

JAMIE T

Tinfoil Boy

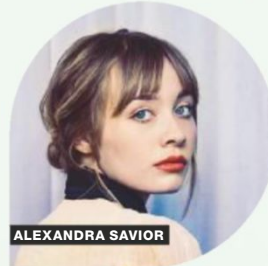
The London bard springs a surprise track on us, taking inner-city strife to task on this heavy rocker.

BEST FOR BEDROOM BOPPING

NAF

Door

Manhattan band NAF feature Jenny Lewis of Rilo Kiley on vocals and meld dub bass with the kind of post-punk that makes Savages so exciting.



ALEXANDRA SAVIOR

BEST FOR BOOTY CALLS

ALEXANDRA SAVIOR

Shades

Alex Turner of Arctic Monkeys co-produced and played on this track from the LA-based newcomer. It's brilliantly sultry.

For more new music, go to NME.com

BEST FOR CHILLED OUT ENTERTAINING

DAVID BRENT

Lady Gypsy

Cult singing icon and self-styled 'man of the people' David Brent returns with this paean to sleeping with a gypsy in Didcot.

BEST FOR GYM PLAYLISTS

NOVELIST

Snitches

Taken from his forthcoming 'Tugg Set Vol. 1' release, the latest from London rapper Novelist is a canny move away from standard grime fare.

BEST FOR GEEKING OUT

RIHANNA

Sledgehammer

Taken from the new *Star Trek Beyond* film, this Sia co-write is one of the most bracing tracks Rihanna's done to date.



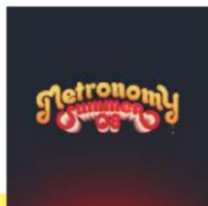
RIHANNA

JAMIE T



Back to the old skool

Joe Mount's pulled off the impossible: a good album about the trials of becoming famous



METRONOMY
Summer 08



FAME HITS CLEVER

METRONOMY DO A STRONG line in eccentricity. Frontman and mastermind Joe Mount once wrote an album, 2008's 'Nights Out', about having a bad time in his home town of Totnes in Devon. Long-term fans will remember their gloriously titled

2006 debut 'Pip Paine (Pay The £5000 You Owe)'. Meanwhile, Mount's 2011 breakthrough 'The English Riviera' was off-centre electronica at its very finest and, as the name suggested, in the best tradition of British pop whimsy.

Still, the concept behind the follow-up to 2014's Motown-inspired 'Love Letters' sounds like it might test even Mount's reserves of creativity. It sees him musing on the price of success, specifically his first experiences of it in the summer of the title. Is there anything less interesting than listening to a musician moan about the trials of being famous? Possibly not, but Mount somehow manages to pull it off.

The album opens with the jerky post-punk guitars and discordant backing vocals of 'Back Together', which sees our put-upon hero dreaming about being reunited with someone he once had lunch with. It's all very Sparks. Then the song explodes into a synth-powered sunburst of melody and all worries that 'Summer 08' might be some dreary Streets-style whine about tour buses, hotels and being interviewed are dispelled.

'Old Skool' is something to do with Mount, who lived in East London in 2008, being jealous of posh musicians who lived in West London. "You keep your friends / I'll keep my friends" he waspishly intones over a fluttering electronic loop.

Meanwhile, Robyn brings some Swedish pop inflection to 'Hang Me Out To Dry' and the result is an alternation between melancholy verse – all minor key digital washes – and the pulsing wall of noise chorus. The album's best moment is 'Mick Slow', which sees Mount channelling the smeared, fretless bass style of '80s pop intellectuals Japan on a genuinely moving song about missing people.

Downsides? There really aren't any. Mount has done it again. He could write music about the impact of Brexit on the UK's trade with China and make it sound amazing. He's that good. **Chris Cottingham**



HOT CHIP
The Warning
The only British band who can match Metronomy in the eccentric pop stakes, here with their finest work.

PHOTOS: NICHOLAS COULOMB, NEIL KRUG

ALBUM
OF THE
WEEK

RSVP

Bat For Lashes' concept album about a wedding day tragedy is a spellbinding parable about relationship ideals

BAT FOR LASHES

The Bride



MYSTICISM | SADNESS | WISDOM

THINK 'DOOMED bride' and your mind might settle on Greek mythology's Ariadne: Theseus dumped her on an uninhabited island, sailed away and left her to the unsolicited come-ons of the horny wine god Dionysus. Or maybe you'd opt for *Kill Bill*'s Black Mamba: her hubby-to-be is gunned down at their wedding rehearsal, so she turns into a vengeful killer.

Bat For Lashes, AKA Natasha Khan, adds to this long-established canon of cinematic almost-nuptials with her concept album 'The Bride' – but her Groom has a rather less exotic name (Joe) and he's not to blame for the Bride's abandonment: he dies in a crash on the way to the wedding. Khan's story musters the same potent anguish as these ancient tales, but it's not just fury the Bride experiences: grief, reflection and self-discovery are also

crucial to her road-trip parable, which champions self-worth and questions the ideal of finding completion in another person.

This fourth album – her most

ambitious yet – finds her pairing the filmic qualities of her first two (2006's 'Fur And Gold', 2009's 'Two Suns') with the stark maturity of 2012's 'The Haunted Man'.

Khan refuses to

yield crossover hits like 2009's 'Daniel' (only the frenetic rhythms of 'Sunday Love' come close) opting instead for a slow style of storytelling that rewards the patient listener.

Opening track 'I Do' darkens its Omnicord with ominous bass as she anticipates her wedding day: "All of the sorrow will drop away... when you say 'I do'." When news of the Groom's death has her fleeing the church in their honeymoon car, she notes the poignant "cans on the road in tail lights". 'Never Forgive The Angels' pays homage to the sombre guitar of Fleetwood Mac's 'Albatross'; the bewitching chimes of 'Widow's Peak' have the Bride in a spoken-word purification ritual; the bassline of 'I Will Love Again' is simple but transcendent.

Khan opens up this imaginary world with her voice, vaulting tragically high ('In God's House') or turning feather-light for the album's serene resolution ('If I Knew'). There's even a mad ballad about sex with a ghost ('Close Encounters'), but by that point Khan could probably take you anywhere and you'd still be enthralled. **Larry Bartleet**

BAT FOR LASHES THE BRIDE



FOR FANS OF



KATE BUSH

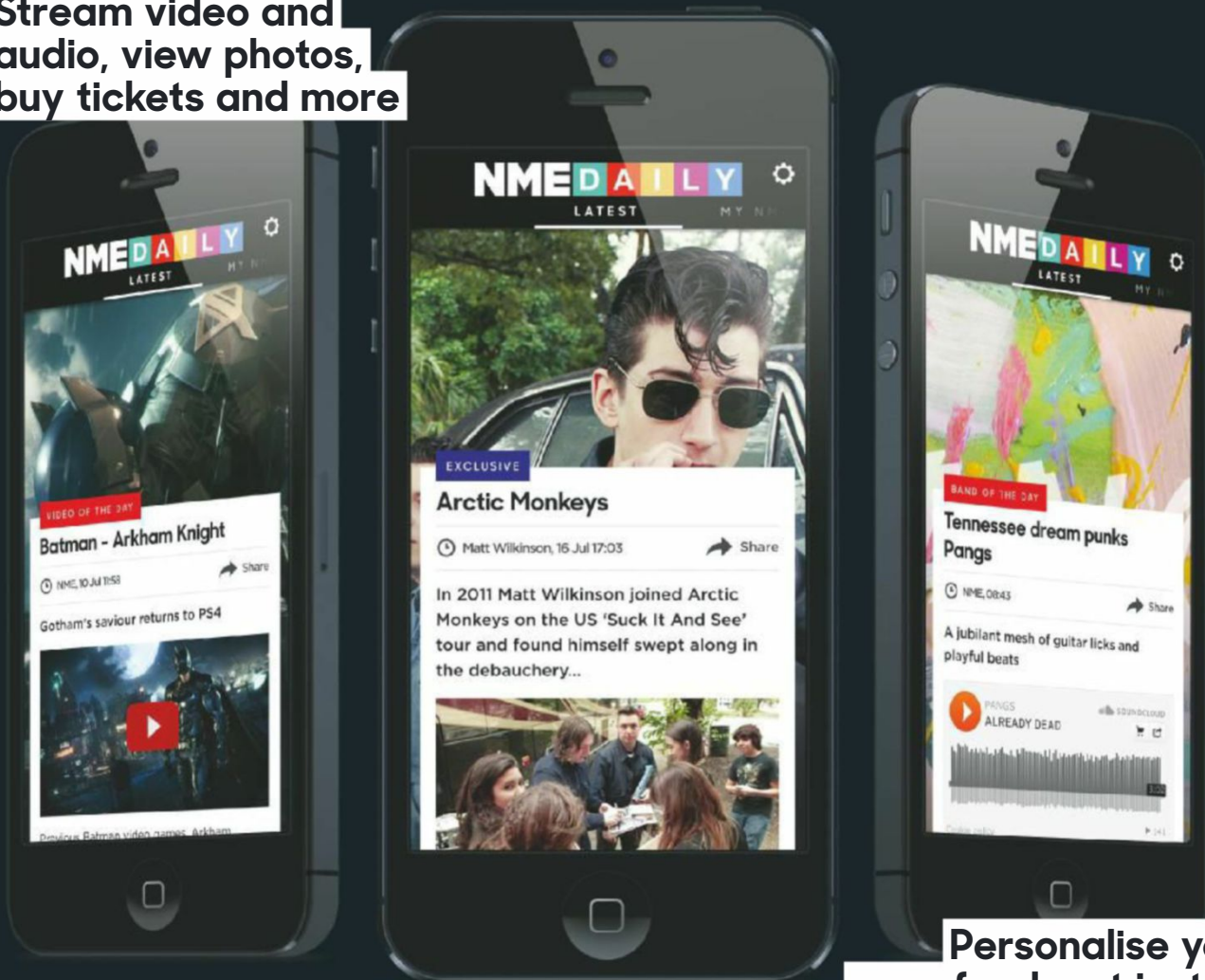


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ALL THINGS NME, WHEREVER AND WHENEVER YOU WANT IT

California dreaming

Are Blink still Blink without Tom DeLonge? The first album with their new singer suggests so

BLINK-182

California



PUNKY POPPY CHEEKY

IT'S BEEN 21 YEARS SINCE Blink-182 released their debut album 'Cheshire Cat'. Now, six albums later and well into their forties, Mark Hoppus and Travis Barker are starting over without founding member Tom DeLonge, who they called "disrespectful and ungrateful" during his departure from the band in early 2015.

Blink fans were worried about what would happen after DeLexit, but the lads wasted no time filling Tom's whiny Vans with another pop-punk heavyweight: Matt Skiba of Alkaline Trio.

It seems they made a sound choice. Skiba can "na-na-na-na" with the best of them, has a

"woh-ho" to rival Billie Joe Armstrong of Green Day and has found it a breeze writing songs with Hoppus and Barker. Eighteen of their creations have made it onto 'California'.

And rest assured they're still juvenile, fart-joke-loving mischief mongers, as the 30-second tracks about naked dudes ('Built This Pool') and fingering girls ('Brohemian Rhapsody') prove. But without the tensions of a difficult working relationship, they've also managed to recapture some of the early energy that was so obviously missing from their 2011 album 'Neighborhoods'.

There are gems aplenty. 'Bored To Death' is a summer-anthem-to-be, and on 'Home Is Such A Lonely Place' Skiba proves he's capable of sweet vocals not dissimilar to DeLonge on 2003's 'I Miss You'. The upbeat 'She's Out Of Her Mind' will never leave your head.

STRANGE & TRUE

The artwork for 'California' was designed by London street artist D*Face, famous for his pop-art-inspired murals.

The odes to their hometown don't quite cut it, though, and 'Los Angeles', 'San Diego' and 'California' all sound cheesy and dated. When you hear lyrics like "Living in the perfect weather / Spending time inside together / Hey, here's to you California", you can't help but cringe at the teenage vibes these middle-aged men still radiate.

But the main points Blink had to prove with this record were: that they could write without DeLonge, and that his distinctive voice wasn't the glue holding all the parts together. 'California' is too long, but has the humour, pace, emotion and huge choruses of a classic Blink record. Mission accomplished.

Charlotte Gunn



(L-r:) Matt Skiba, Mark Hoppus, Travis Barker



PHOTOS: WILLIE TOLEDO

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These songs are important

A bold, challenging album about the social and generational forces that have shaped Dev Hynes' sense of blackness

BLOOD ORANGE

Freetown Sound



ORIGINS IDENTITY CAMEOS

THE KEY TO getting your head around Blood Orange's sprawling, hugely ambitious and occasionally unwieldy third album lies with two songs you won't find on the tracklisting. In his annotations to the lyrics of 'Sandra's Smile' – released last October following the controversial death of Black Lives Matter activist Sandra Bland – Devonté Hynes wrote that the song's themes of forgiveness and black Christianity were "a deeper question, and one I've been writing about in my personal time a lot". His parents' faith, and Hynes' upbringing in it, plays an important role on 'Freetown Sound'. But even more significant is 'Do You See My Skin Through The Flames?', an 11-minute audio-collage-cum-therapy-session, on which he reflected on last summer's racially motivated church shooting in Charleston, the white privilege of his own audience and the slave origins of his surname. "We have to keep deconstructing our past, re-evaluating, and learn to speak," he concludes.

"I'm going to reclaim it and hopefully we'll move on."

Ultimately, that's what 'Freetown Sound' – named after the slave-founded capital of Sierra Leone, where Hynes' father was born – is all about. Hynes has points to make about

identity and cultural appropriation – "No one ever really cares what 'Thug Life' means," he sings on 'Chance' – but these songs come from a deeper place than politics. "My father was a young man, my mother off the boat / My eyes were fresh at 21, bruised but still afloat," goes the opening line of 'Augustine', a song which later weaves in references to Trayvon

Martin and Nontetha Nkwenkwe, a subversive South African prophetess committed to a mental institution in the 1920s. If the connections aren't readily apparent,

they reveal themselves with further listening: in a nutshell, this album is about the social and generational forces that have shaped Hynes' own sense of blackness.

Inevitably, there are a number of cameos along the way – Nelly Furtado on 'Hadron Collider', Carly Rae Jepsen on 'Better Than Me', even Debbie Harry on the lithe disco-funk of 'E.V.P.' – but these 17 songs never truly leave the inside of Hynes' head. The album plays a lot like a mixtape – Beastie Boys' 'Paul's Boutique' has been cited as an influence – whose songs bleed into each other and whose mood is more self-examining than celebratory.

There are isolated moments, such as the luminous R&B of 'But You', where his pop sensibilities shine through; for the most part, though, it resembles a sombre diaristic splurge of thoughts, feelings and observations – beautifully expressed, but in such a way that only the author knows how they all fit together. With 'Freetown Sound', he's made something bold, challenging, uncompromising and overlong – an album, like the man who made it, that's the sum of its parts and then some. **Barry Nicolson**



PHOTOS: MICHAEL LAVINE, GETTY

FOR FANS OF



FRANK OCEAN



TORO Y MOI

Alien autopsy

The sequel to *Independence Day* has been 20 years in the making, and it's quite stupid but kinda fun

INDEPENDENCE DAY: RESURGENCE

12A Liam Hemsworth, Jeff Goldblum, Bill Pullman



SCI-FI ALIENS SEQUEL

IT'S TAKEN DIRECTOR Roland Emmerich 20 years to come up with a sequel to his super-sized 1996 disaster film *Independence Day*. He and co-writer/producer Dean Devlin originally devised a follow-up story told in two parts,

but have wisely streamlined their ideas into one unimaginative film. *Independence Day: Resurgence* has a plot that doubles as its marketing tagline: "We always knew they were coming back."

Two decades after thwarting the original film's alien invasion, the human race now operates a successful Earth Space Defense (ESD) programme using extraterrestrial technology harvested during the so-called "War of 1996". But as President Elizabeth Lanford (*The Day After Tomorrow*'s Sela Ward) leads a jubilant anniversary celebration, it emerges that the aliens are returning to plunder the Earth's molten core as fuel for their spaceships. Presumably because Will Smith declined to reprise his role as aviator Steve Hiller, it falls to two

other heroes from the original film, former president Thomas J Whitmore (Bill Pullman) and satellite technician-turned-ESD director David Levinson (Jeff Goldblum), to spearhead humanity's clapback.

Emmerich's film builds to a straightforward humans versus aliens finale, but it's complicated along the way by a surplus of half-formed characters. Wise-cracking ESD pilot Jake Morrison (Liam Hemsworth) is a reasonably entertaining renegade, but his more sensible rival pilot Dylan Hiller (Jessie Usher from TV's *Survivor's Remorse*), the stepson of Will Smith's character from

the original, is disappointingly two-dimensional. *Independence Day: Resurgence* is also stuffed with silly subplots. This is a film where Levinson's father Julius (*Taxi*'s Judd Hirsch) can somehow end up driving a bus full of school kids into the exact patch of the Nevada desert where his son is trying to blow up the aliens' queen.

But despite the prevailing stupidity, or perhaps partly because of it, Emmerich's visually impressive film is actually pretty fun. While the epic thrills and spills of the original *Independence Day* were hailed as groundbreaking in 1996, this sequel feels reassuringly old-fashioned in an era of self-important and convoluted comic-book films.

Nick Levine

FOR FANS OF





It's a kinda magic

A sequel that's faster, flashier and more bombastic than the original

NOW YOU SEE ME 2

12A Jesse Eisenberg, Mark Ruffalo, Daniel Radcliffe, Michael Caine



STUNTS MAGIC MENTALIST

Jesse Eisenberg as Atlas

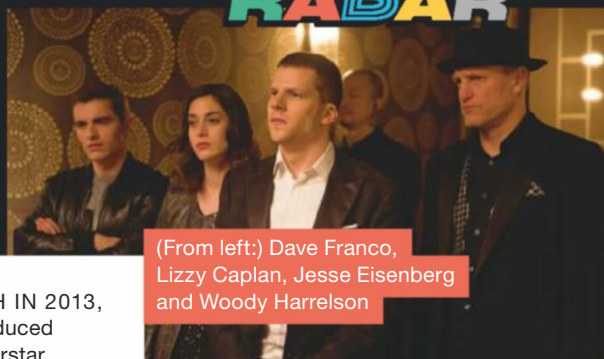
Liam Hemsworth plays an alien-fighting pilot



A SURPRISE SMASH IN 2013, *Now You See Me* introduced a fictional crew of superstar illusionists called The Four Horsemen, who climaxed their Las Vegas show by apparently pulling off a massive bank robbery. Imagine a posse of David Blaine types captivating millions worldwide as they're being monitored very closely by the FBI.

This inevitable sequel follows the Horsemen as they're separated from their leader, phoney FBI agent Dylan Rhodes (Mark Ruffalo), and unexpectedly dumped in Macau, "the Las Vegas of China". Here they're blackmailed by an off-the-grid businessman called Walter Mabry (Daniel Radcliffe), who turns out to be the illegitimate son of Arthur Tressler (Michael Caine), a corrupt tycoon seeking revenge after the Horsemen screwed him in the first film.

RADAR



(From left:) Dave Franco, Lizzy Caplan, Jesse Eisenberg and Woody Harrelson

Mabry issues an ultimatum: steal a super-powerful computer chip on his behalf, or die. Although the magicians initially want to call Mabry's bluff, Jesse Eisenberg's Atlas overrules his colleagues and they accept the job while hatching a plan to expose Mabry to the public.

As well as being even more ludicrous than its predecessor, *Now You See Me 2* is faster, flashier and more bombastic. It's also just as hollow: a subplot pitting Dylan Rhodes against Thaddeus Bradley (Morgan Freeman), the wily old magician he blames for killing his father, succeeds only because of the talented actors involved. The Horsemen's newest recruit Lula May (*The Interview*'s Lizzy Caplan) is a fizzy, subtly feminist addition to the cast, but Dave Franco's Jack Wilder remains a handsome blank and Radcliffe's manic baddie never fully convinces. Woody Harrelson winningly reprises his role as mentalist Horseman Merritt McKinney, but whoever decided he also should play McKinney's evil twin – wearing false teeth and a terrible wig – should do a disappearing act of their own.

Yet despite its overwhelming silliness and the odd dull patch, *Now You See Me 2* succeeds as garish multiplex entertainment. The superbly shot scene in which the Horsemen steal the computer chip is a highlight, but the film's main selling point remains its starry cast. Even when the script doesn't really stretch them, which is most of the time, it's fun watching this lot bounce off each other. **Nick Levine**

FOR FANS OF



OCEAN'S ELEVEN



TOWER HEIST

Under THE RADAR

YOU HEARD IT HERE FIRST

RADAR

“Our instruments would come back blood-splattered”

Best track

The Lick

A masterful punk generational takedown, with a snarling video directed by Micachu.

Shame

The bastard sons of Fat White Family find their feet

ENVIRONMENT MEANS everything in music. Put a Pink Floyd gig on at the 100 Club and you're unlikely to hear anything approaching the regal majesty of 'The Dark Side Of The Moon' anytime soon. For aggro-punk five-piece Shame, things didn't click until they set up shop at Brixton pub – and den of iniquity – The Queens Head last summer, also previously home to Fat White Family.

“We used to practise in this detached mansion for a period,” says guitarist Seán Coyle-Smith. “The difference in what we wrote there compared to The Queens is... it was just

drony, indie sh*t.” The Queens, sadly, has recently been turned into a gastro pub – something Shame are massively opposed to – but it gave them the start they needed. “Everyone was just flying around on a different type of Class A, walking into rehearsals going, ‘Let me play bass, let me play bass!’,” recalls singer Charlie Steen. “All our instruments would go missing and come back

blood-splattered.” With songs like ‘The Lick’, recalling the brooding menace of cult punk heroes Alternative TV and The Ruts, Shame now find themselves at the forefront of a compelling new scene in the capital, with bands like Goat Girl, FISH and Happy Meal Ltd being courted by every notable record label in the country. For the first time in years, it feels tangible, too, as if it might gestate into something bigger.

“Putting Ministry Of Sound on the guestlist for Chimney Sh*tters was probably our funniest moment ever,” laughs drummer Charlie Forbes, referencing Shame’s crudely named and always-chaotic Brixton Windmill night, where most of the aforementioned acts played their first gigs. “There’s just no community any more,” laments Coyle-Smith. “There’s too much, ‘You have to support this type of band, you have to write this kind of song.’” With Shame, he adds, “the aim is to turn everything on its head – and everyone’s invited along for the ride”. **Matt Wilkinson**

Details

BASED South London

SOCIAL Facebook.com/shamebanduk

BUY IT ‘The Lick’ is on streaming sites now

LIVE **July 2** London Old Blue Last, **7** Goldenvoice pop-up, London Hyde Park, **9** Chimney Sh*tters, London Brixton Windmill, **13** Paris Le Trianon, **16** Oxford Truck Festival, **31** Pikehall Y Not Festival, **September 3** London 1234 Festival, **3** Kent In The Woods Festival

FACT Shame “are very left wing and we’re not scared to say it”, according to Forbes

FOR FANS OF



THE FALL



THE GARDEN

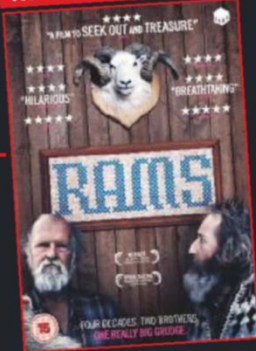
PHOTOS: AFRICA POMBO

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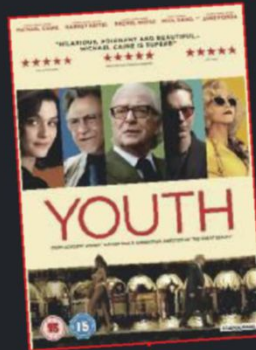


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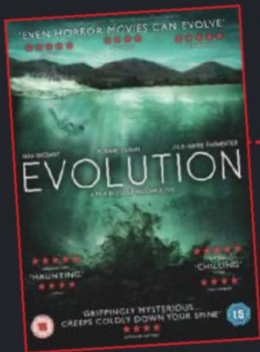
triple 9
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out now



the club
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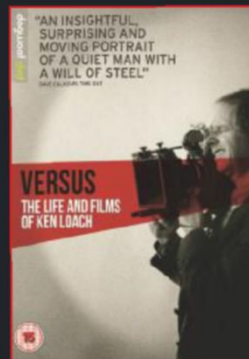


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nasty baby
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our little sister
also available on blu-ray
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versus: the life and films of ken loach
out now



600 miles
out now



it's so easy (and other lies)
out now

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out now



even lambs have teeth
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GIGS THIS WEEK

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Fri 1-Sun 3 and
Fri 8-Sun 10 July

WHERE: Hyde Park, London.
Lots of grass.

WHY: Incredible line-ups of
big-name acts.

FUN FACT: Arctic Monkey
Alex Turner was spotted
dancing to The Strokes at last
year's festival.

TICKETS: From £59.50,
bst-hydepark.com

HEADLINERS:

See below for highlights

SATURDAY 2 FLORENCE + THE MACHINE

WHO: Band led by Florence
Welch, a singer with lungs of
steel and a vaguely pagan vibe.

WHY: Their huge headline slot
at Glastonbury last year was
a classic – if you missed that,
here's your chance.

WHO ELSE IS PLAYING:

Kendrick Lamar, Jamie xx,
Blood Orange and more.

FRIDAY 1 MASSIVE ATTACK

WHO: Trip-hop legends
from Bristol.

WHY: They're so in demand
that they recently made people
form a physical queue for
tickets in their hometown.

WHO ELSE IS PLAYING:

Patti Smith, TV On The Radio,
Warpaint and more.

SUNDAY 3 CAROLE KING

WHO: Beloved American
singer-songwriter behind
tunes like 'A Natural Woman'.

WHY: She's playing all of her
album 'Tapestry' in full, and it's
an absolute classic.

WHO ELSE IS PLAYING:

Don Henley, Michael Kiwanuka,
Louise Goffin and more.



BEYONCÉ

Sat 2 & Sun 3 Wembley Stadium, London
Tue 5 Emirates Old Trafford, Manchester
Thu 7 Hampden Park, Glasgow

WHO: Uh, it's Beyoncé.

WHY: See above.

WHO'S SUPPORTING: Hip-hop producer and Snapchat legend DJ Khaled.

TICKETS: From £43.50 at ents24.com



KAISER CHIEFS

Sun 3 Delamere Forest, Northwich

WHO: The guys from Leeds who brought you 'Oh My God', 'Ruby' and, just recently, 'Parachute'.

WHY: They've been working on a new album of love songs, which should be interesting.

WHO'S SUPPORTING: No details yet.

TICKETS: Sold out, but available on secondary ticketing sites from £75



live

WEAVES

Fri 1 Esquires, Bedford
Sat 2 West End Centre,
Aldershot
Sun 3 The Prince Albert,
Brighton
Mon 4 The Boileroom, Guildford
Thu 7 The Railway Inn,
Winchester

WHO: Brilliant post-punk
weirdos from Toronto.

WHY: They've called their
genre-hopping music 'trust
rock', which is just about
their vibe.

WHO'S SUPPORTING:

No details yet.

TICKETS: £5.60-£7.70 from
ents24.com

For tour news and live
reviews go to NME.com



DMA'S

Fri 1 Clwb Ifor Bach, Cardiff
Sat 2 O2 Academy, Leicester
Sun 3 Esquires, Bedford
Tue 5 O2 Academy, Oxford

WHO: Britpop revivalists
from Sydney.

WHY: Because Blur v Oasis
isn't over, man.

WHO'S SUPPORTING:

No details yet.

TICKETS: £8.80-£9.90 from
ents24.com

KELIS

Tue 5 & Wed 6 The Jazz Cafe,
London

WHO: 'Milkshake' singer
who's actually a Cordon
Bleu-trained chef, too.

WHY: She's got a career's
worth of banging tunes.

WHO'S SUPPORTING:

No details yet.

TICKETS: Sold out, but
available on secondary ticketing
sites from £60

STEREOPHONICS

Sat 2 The Racecourse Ground,
Wrexham

WHO: Welsh rockers whose
ninth album 'Keep The Village
Alive' hit Number One last year.

WHY: It's a huge stadium date
in the band's native Wales. It'll
be massive.

WHO'S SUPPORTING: Fellow
Welsh indie types Catfish And
The Bottlemen.

TICKETS: Sold out, but
available on secondary ticketing
sites from £67.20





BEST YEARS

Sun 3 Rewind, Wrexham
Mon 4 Sitwell Tavern, Derby
Tue 5 The Key Club, Leeds

BLACKALICIOUS

Thu 7 Sin City, Swansea

BURT BACHARACH

Mon 4 Royal Festival Hall, London
Wed 6 Cliffs Pavilion, Southend-on-Sea

CARAVANA SUN

Thu 7 O2 Academy Islington, London

EARTH WIND & FIRE

Fri 1 The O2, London
Sat 2 BIC, Bournemouth
Mon 4 Echo Arena, Liverpool

ELVIS COSTELLO

Wed 6 The Roundhouse, London

FYFE

Tue 5 The Waiting Room, London

GIRLS NAMES

Thu 7 Cultúrlann Uí Chanáin, Derry

HAELOS

Thu 7 KOKO, London

ILLA J

Fri 1 Birthdays, London

JAMES BAY

Fri 1 Thetford Forest, Brandon

JOHN COFFEY

Thu 7 Sticky Mike's Frog Bar, Brighton

THE LAPELLES

Fri 1 The Magnet, Liverpool
Sat 2 Fallow Cafe, Manchester

L.A. SALAMI

Mon 4 The Slaughtered Lamb, London



LETHAL BIZZLE

Fri 1 Club Neo, Yeovil

LIONEL RICHIE

Sat 2, Sun 3 & Wed 6 The O2, London
Thu 7 Barclaycard Arena, Birmingham

LITTLE MIX

Sat 2 SSE Arena, Belfast

LOLA COLT

Tue 5 The Hope & Ruin, Brighton
Wed 6 Moth Club, London

LUCINDA WILLIAMS

Sun 3 Cambridge Junction, Cambridge
Tue 5 UEA, Norwich
Wed 6 Tyne Theatre & Opera House, Newcastle
Thu 7 City Halls, Glasgow

METHYL ETHEL

Wed 6 The Lexington, London

MOOSE BLOOD

Thu 7 The Marris Bar, Worcester

THE NEW TUSK

Wed 6 New Cross Inn, London

NOVO AMOR

Tue 5 The Prince Albert, Brighton
Wed 6 Castle Hotel, Manchester
Thu 7 The Waiting Room, London

PAVES

Fri 1 The Amersham Arms, London

PAWS

Sat 2 Moth Club
Sun 3 The Hope & Ruin, Brighton
Mon 4 Hare & Hounds, Birmingham

SEAL

Fri 1 Bridgewater Hall, Manchester
Sun 3 The Watering Hole, Perranporth
Mon 4 Colston Hall, Bristol

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FOALS

Tue 5 The Marquee, Cork

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THE SHIVAS

Mon 4 The Mothers' Ruin, Bristol
Tue 5 The Black Prince, Northampton
Thu 7 Fallow Cafe, Manchester

SLEEP

Wed 6 O2 Forum, London

SNOWAPPLE

Mon 4 The Bell Inn, Bath

THE STRUTS

Tue 5 Dingwalls, London
Wed 6 Thekla, Bristol
Thu 7 The Venue, Derby

TIM BURGESS

Sat 2 The Empire, Coventry

TONES

Mon 4 Hoxton Square Bar & Kitchen

TORTOISE

Thu 7 Electric Ballroom, London

TUNDE

Mon 4 The Stables, Milton Keynes
Tue 5 Under The Bridge, London
Wed 6 Komedia, Brighton

VAN MORRISON

Sun 3 & Mon 4 Slieve Donard Hotel, Newcastle

VICTOR WOOTEN

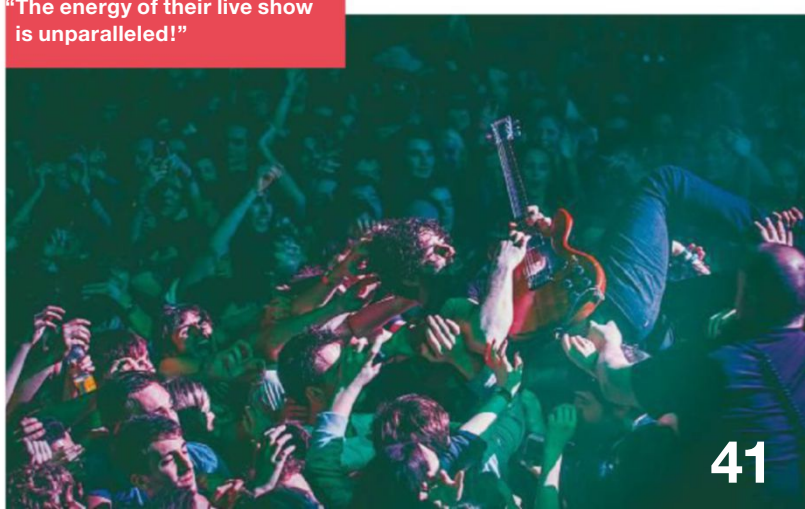
Mon 4 Brudenell Social Club, Leeds
Tue 5 Komedia, Brighton

WOODEN ARMS

Sun 3 Ramsgate Music Hall, Ramsgate
Mon 4 The Hope & Ruin, Brighton

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MON 08 BIRMINGHAM O₂ ACADEMY3
TUE 09 BRISTOL FLEECE
WED 10 LONDON O₂ ACADEMY ISLINGTON

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8 GLASGOW O₂ ABC2
9 LIVERPOOL, ARTS CLUB
10 BIRMINGHAM O₂ ACADEMY3
11 OXFORD O₂ ACADEMY2
12 MILTON KEYNES, MK11 SPORTS BAR
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Thu 29th Sept
GLASGOW O₂ ABC2
Fri 30th Sept
MANCHESTER BAND ON THE WALL
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SOUNDTRACK OF MY LIFE

Pat Cash

Former Wimbledon champ

THE FIRST GIG I WENT TO

CHEAP TRICK

Melbourne Festival Hall, 1981

"They're the first band I got into – I joined their fan club and wrote them a letter and everything. I actually got my signature black and white headband from their guitarist Rick Nielsen, who would often wear chequered black and white clothing. Years later I ended up playing a tennis tournament at the same venue, which really brought back memories."



CHEAP TRICK

THE PERFECT SUMMER SONG

ROBBIE WILLIAMS

Let Me Entertain You

"I used to sing this with my band. I shouldn't call them my band; they're actually really great international musicians I pull together for a bit of pub cover version fun. We used to go off stage, then come back on again wearing Kiss make-up like Robbie had on in the video. People would look at us like, 'What are you guys doing?' I can actually sing it pretty well, which always seemed to shock people because the lyrics are quite tricky."

THE SONG THAT REMINDS ME OF WINNING WIMBLEDON

GUNS N' ROSES

Welcome To The Jungle

"I mean, it would probably be the BBC's *Today At Wimbledon* jingle – you know, the one that's quite poppy. But back in 1987 I would have been listening to a lot of Guns N' Roses, as I was hooked on them during that period. Do I think Axl Rose should be touring with AC/DC? No, it's horrible. There are loads of singers who'd suit that band better than him. I don't think you'd find many Australians who'd tell you putting Axl in AC/DC is a good idea, to be honest."

THE SONG THAT MAKES ME WANT TO DANCE

PHARRELL WILLIAMS

Happy

"I've got to say, this is an absolutely brilliant song. Whenever it comes on, it just makes me want to jump up and down. It's got that Beatles and Beach Boys influence running all the way through. For me, the Beatles are still the best band ever."



PHARRELL WILLIAMS



AC/DC

THE SONG THAT REMINDS ME OF HOME

AC/DC

Back In Black

"They're a great Aussie band that people love all over the world. As soon as I hear their music, especially the early stuff, it takes me back to being a teenager. Australia stills feels like my home because all my mates and family are there, but I probably feel more comfortable in London now because I've lived here for the last 32 years."

THE SONG I WISH I'D WRITTEN

JUDAS PRIEST

Victim Of Changes

"This and Black Sabbath's 'War Pigs' are, for me, the quintessential hard rock songs. If an alien came down to Earth and wanted to know what hard rock was, you'd pull those two songs out and go, 'Now this is hard rock: searing guitars, time changes and outrageously wild vocals.'"



DAN REED NETWORK

THE SONG I WANT PLAYED AT MY FUNERAL

DAN REED NETWORK

Long Way To Go

"They were pretty big in the '80s and '90s; they didn't quite make it huge but they toured with the Stones and Bon Jovi. This is quite a slow song, but it's very spiritual and it's all about saving the world. I don't know why it comes to mind, but I think it might be the right song for my funeral."

Go to NME.com for more Soundtracks



The wisdom of the NME archives

THIS WEEK

CHRIS MARTIN

Coldplay

June 29, 2002

"I would never put any of our albums on for pleasure. It would be perverse. It would be like watching yourself have sex."



**'THE
SEXIEST,
FUNNIEST,
CHEEKIEST
SHOW
YOU COULD EVER
HOPE TO SEE'
THE TIMES**



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