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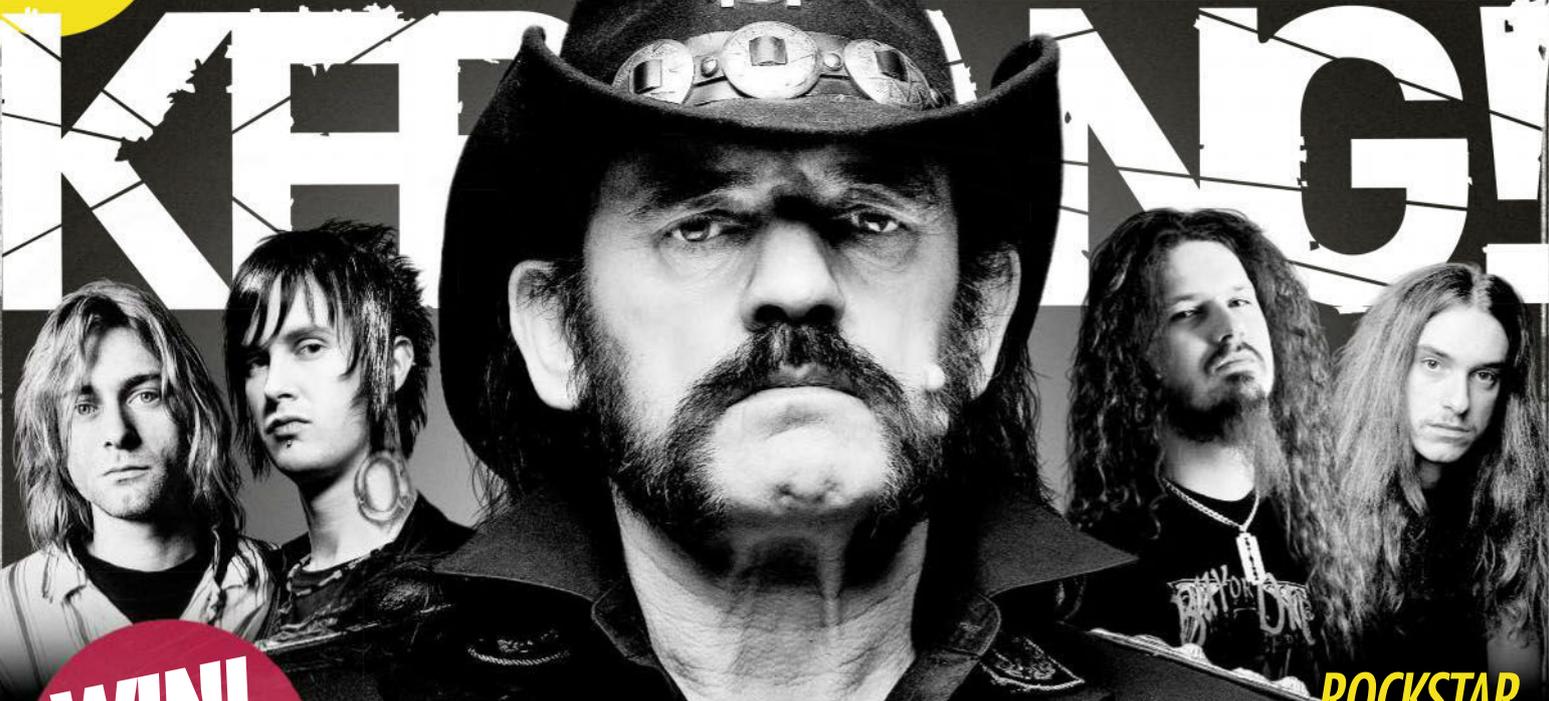
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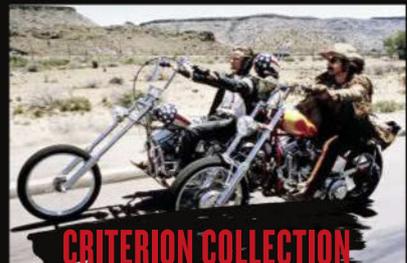
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ASKING ALEXANDRIA

p36

Ben forgot to bring his earplugs when he played the Kerrang! Awards, so used his fingers instead. Made playing the guitar a tad difficult!

CONTENTS

ISSUE 1625 JUNE 25, 2016



HELLO READERS, and welcome to this week's issue of Kerrang!. So, a few months ago, I was approached by Motörhead's 'people' – who Kerrang! have always enjoyed an excellent relationship with, despite their press officer having an extremely limited understanding of Star Wars – who offered Kerrang! access to the surviving members of Motörhead and various other people close to Lemmy and the band during the frontman's last year on Earth. "Wouldn't it be a fitting tribute to tell Lemmy's story," they said, "how brave and driven he was during that time." Of course, we agreed. Starting on p16, I do hope we've done you proud, Lem. Of course, we couldn't let this opportunity pass without remembering a whole load more lost legends. Cherish your favourite artists, readers, you'll miss them when they're gone.

James

NEWS

Prophets Of Rage prepare to save the world from lunatic politicians (p4), while we take a look at what **Brexit** could mean for rock (p8). Elsewhere, **Skindred's Benji Webbe** addresses his Kerrang! Awards comments (p9) and ex-**Van Halen** man **Sammy Hagar** gets abducted by aliens (p10).



FEATURES

We, and some of our rockstar chums, celebrate the lives of our lost legends – who may be gone, but their names and legacies will never be forgotten. Starting with the recently-departed **Lemmy**, whose last year with us is remembered by those closest to him (p16), then continuing with **Kurt Cobain** (p22), **Cliff Burton** (p23), **The Rev** (p24), **Prince** (p25), **Scott Weiland** (p26), **David Bowie** (p27), **Dimebag Darrell** (p28) and **Phil Lynott** (p29). Elsewhere, we go AAA at the **Kerrang! Awards** and dissect all the carnage, the winners and the ostriches (p36).

LIVES

Want to hear something obvious? **Deftones** were brilliant at Wembley. We know, right? Imagine that. But they were even better than we thought (p44). And equally obvious, **HECK** went absolutely nuts at **Camden Rocks** (p46). Elsewhere, Billie Joe Armstrong's son rocked London with **SWMRS** (p47) and we saw **Puscifer** wrestle the Roundhouse (p48).

REVIEWS

Are the **Red Hot Chili Peppers** still the kings of California cool? Their new album says, 'Sort of' (p50). And **Thrice** are back (p51)! And punk kings **NOFX** talk us through the story of their classic Punk In Drublic album (p53).

GIGS

Trash Boat are looking to play more pranks on WSTR as they bring pop-punk around the country (p56), while Eleanor Morgan of **Personal Best** tells us about Portsmouth's amazing music scene (p58).

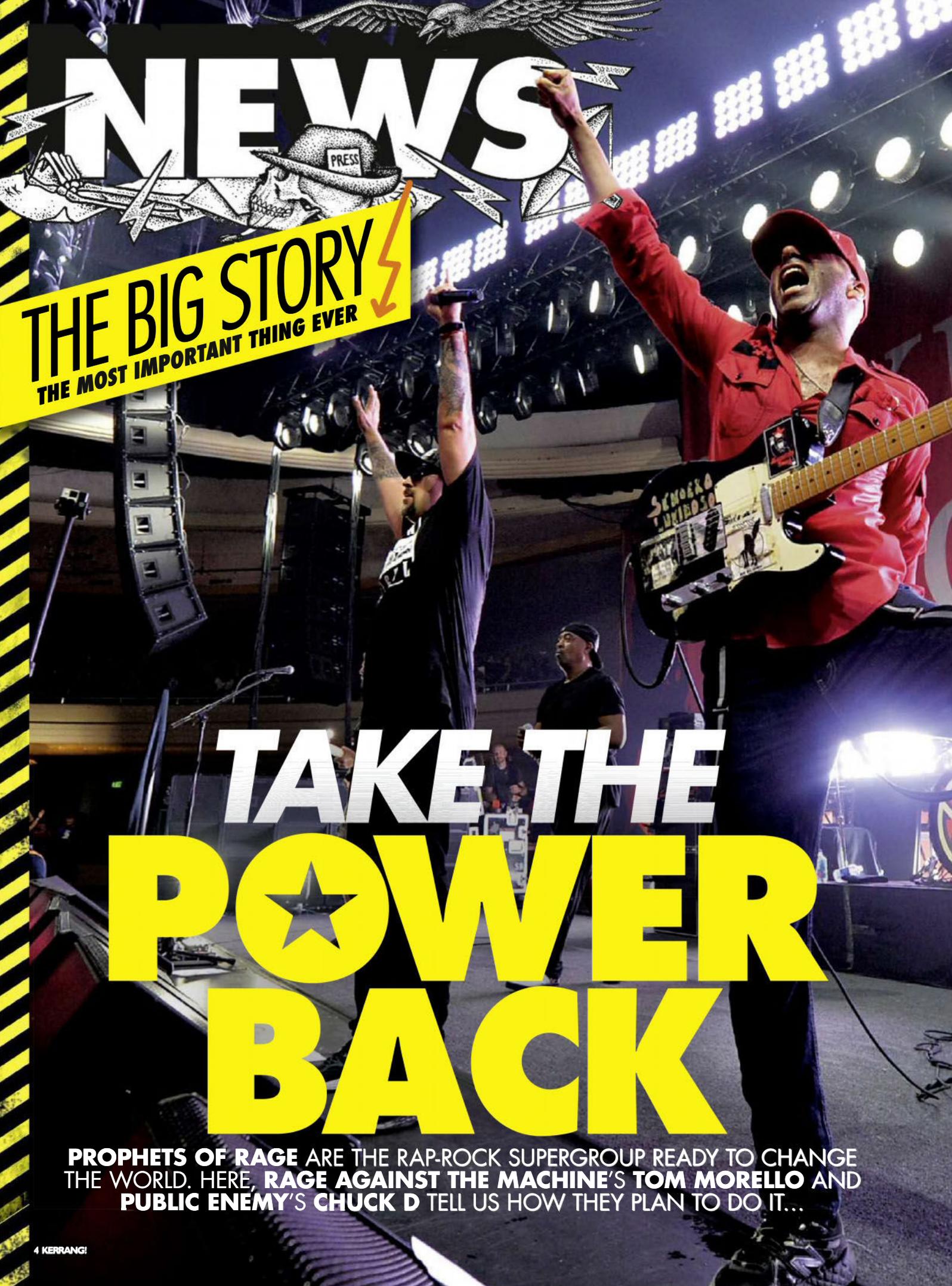
COVER PHOTOS: GETTY, JOE GIRON, PHOTOSHOT, PEP BONNET



p30

KILLER POSTERS

Want to win the Kerrang! Award for Best Poster'd Wall? Get these up!



NEWS

THE BIG STORY
THE MOST IMPORTANT THING EVER

TAKE THE POWER BACK

PROPHETS OF RAGE ARE THE RAP-ROCK SUPERGROUP READY TO CHANGE THE WORLD. HERE, RAGE AGAINST THE MACHINE'S TOM MORELLO AND PUBLIC ENEMY'S CHUCK D TELL US HOW THEY PLAN TO DO IT...

The crowd were going nuts for E.Ame. Ge.Aga



APPEARING OUT of nowhere last month, and featuring members of dormant behemoth Rage Against The Machine, as well as still-active, iconic hip-hop outfits Public Enemy and Cypress Hill, rap-rock supergroup Prophets Of Rage might have levelled venues on the America's East and West Coasts, but their emergence has raised more questions than it answered. Why has this 'elite task force of revolutionary musicians' decided to deploy now? Can they stop The Trump? And how much trouble do they really think America is in? We grabbed six-string wizard Tom Morello and legendary MC Chuck D to discuss the next chapter in the Book of Rage...

SO, HOW EXACTLY DID THIS LINE-UP OF MUSICIANS COME TOGETHER?

TOM MORELLO (GUITAR/VOCALS): "I just called up Timmy [Commerford] and Brad [Wilk] and asked if they were open to the idea of jamming

with Chuck and playing these songs again. They were down and I called Chuck [and Cypress Hill's B-Real], too. The idea is not to just make it a nostalgic trip down RATM-lane. We wanted to do something that could compete with all three bands' legacies but that is very contemporary."

WAS ANY EFFORT MADE TO GET ZACK DE LA ROCHA ON BOARD?

TOM: "He's been working on his own music. And we're supportive of that. I'm sure that the music he makes will be an important part of the musical and political discourse moving forward. But this is not a thing that he wants to do. His insightful point of view was woven into all of these RATM songs, so we pay tribute to him every time we play."
CHUCK D (VOCALS): "Myself and B-Real can take Zack de la Rocha's lyrics to a different place. We want to keep the songs very much alive and vibrant. We're keeping a warm seat for Zack, but this isn't RATM. This is RATM, Public Enemy and Cypress Hill."



“DONALD TRUMP HAS TO BE STOPPED!”

TOM MORELLO

WHY DID THE PROJECT COME ABOUT?

TOM: “I just got fed up with the U.S. media referring to the Donald Trump and Bernie Sanders campaigns as ‘raging against the machine’. I wanted to come back and show what it *really* means to rage against the machine. Our country is in the midst of a moral conflict and I thought it was indefensible for us to stay on the sidelines. I felt we had to inject our voice – musically and politically – into this time. Dangerous times demand dangerous songs. And between Rage Against The Machine, Public Enemy and Cypress Hill, we have some of the most dangerous songs of all time.”

DO YOU FEEL THAT EVEN BERNIE SANDERS WASN'T GOING FAR ENOUGH?

TOM: “I admire elements of the Sanders campaign, and he seems like a person of moral integrity, but that’s not enough. Merely running for president for the Democratic Party does not, in my view, highlight the systemic rages of a system that continues to wage endless wars in the Middle East and have horrific racism and economic inequality at home. The thing about music is that we can

speak in a completely unfiltered, unapologetic and uncompromising way – in a way that no candidate can.”

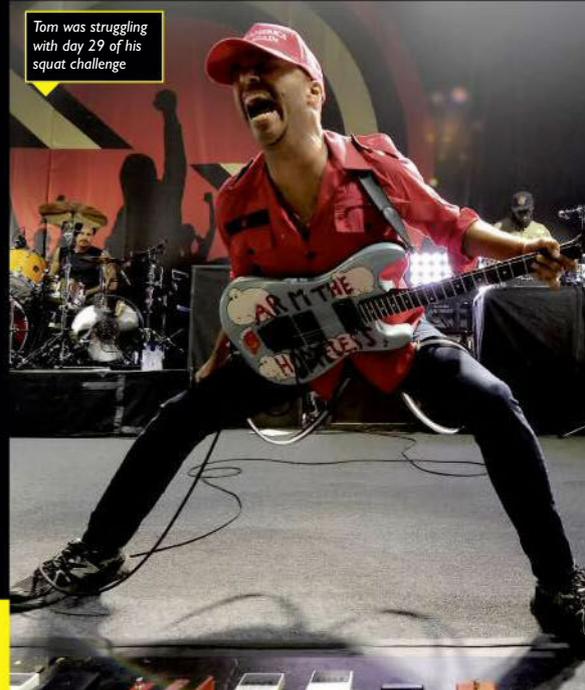
IS THAT WHAT IT MEANS TO ‘MAKE AMERICA RAGE AGAIN’?

TOM: “Absolutely. And the music of RATM has been dormant for too long. These are songs which, although written in the ‘90s, speak much more to the events that are happening now than they did to the Bill Clinton administration when they were written. These rebel anthems are played at practically every protest around the world, and we need to be the ones playing them in 2016.”

WHAT DO YOU THINK OF DONALD TRUMP AND HILLARY CLINTON?

TOM: “Donald Trump has to be stopped. He’s basically calling for a policy of ethnic cleansing by deporting 11 million people and building a wall, keeping out Muslims. He’s a guy who believes that global warming is a Chinese hoax. And while those positions are outrageous, they’re merely exaggerations of positions of the Obama

Tom was struggling with day 29 of his squat challenge





Prophets Of Rage's can-can needed some work



"Everybody pretend to be the drawing on the kick drum"

HOW DO YOU RESPOND TO AN AMERICA WHERE EVENTS LIKE THE RECENT ORLANDO MASSACRE ARE SEEMINGLY BECOMING THE NORM?

TOM: "My first response is just deep sadness for the people, their families and the LGBT community. During the Obama regime, there have been 15 or 16 of these mass shootings, but this one touches on a fateful homophobia. There's a terror aspect. There's the issue where it's legal to buy these weapons which are made for murdering a bunch of people in a room. It's really tragic. I've seen the candidates politicising that, and though it's disgusting, it's not surprising."
 CHUCK: "The spin in the media is really interesting. The United States just cannot get away from the thing that built it – which is the gun. The NRA [National Rifle Association] has a very strong hold on the government. And it seems that it's very easy for events to be spun into something that doesn't really exist. That's a philosophy of ISIS, too..."

BACK TO THE BAND, TOM. HOW DOES THIS STACK UP AGAINST YOUR SUPERGROUP EXPERIENCE WITH AUDIOSLAVE?

TOM: "I don't think of this as a supergroup. I refer to it as: 'An elite task force of revolutionary musicians who are determined to confront the mountain of election-year bullshit head-on with Marshall stacks blazing.' But there are similarities with Audioslave. There, we were working with Chris Cornell – an artist who's very influential to us, who we admire, who's talented, and with whom we forged a new and unique chemistry. We're working again with people who know what to do and have done it before. We didn't just go out to find someone who knows how to rap and who hopefully won't fall off the stage."

HOW WAS IT GETTING ONSTAGE FOR THOSE FIRST SHOWS TOGETHER?

TOM: "Well, we'd rehearsed for months in the deep San Fernando Valley. And in a day and age where everything seems to leak ahead of time, we did a pretty good job of keeping it under wraps until the reveal. We only announced the band the morning of our first show. It was electric. But it wasn't until we played the Palladium to about 3,500 people a few days later that it was like, 'This is it!' It's been a long time since I've seen a mosh-pit with that intensity. People have missed these jams. They need these jams. They sound like they were written for now and need to be activated now."

YOU HINTED YOU'LL BE PLAYING AT THE REPUBLICAN PARTY CONVENTION...

TOM: "The first two shows of the [upcoming U.S.] tour will be Skid Row – the homeless community in Los Angeles – then the RNC [Republican National Committee]. That show hasn't been announced for obvious reasons. You don't want to give the SWAT team too much notice! But we will be there and we will be playing the protest."
 CHUCK: "I think it will be interesting..."

CAN WE EXPECT RECORDED MUSIC OR AN ALBUM AT SOME POINT?

CHUCK: "Yeah! But what is an album these days? An album could be three or four songs. I think that making 10 or 12 songs is ridiculous in today's environment."

AND WHAT ABOUT A WORLD TOUR?

TOM: "We want to tour the world with this. It's just a matter of figuring it out; it's a matter of when, not if."
 CHUCK: "We're already over [in Europe] all the time. Continuing that with POR is a no-brainer."

DO YOU HAVE ANY PLANS FOR MORE DIRECT ACTIVISM?

TOM: "Economic equality is something we've really thought about. Going on tour, there'll be a starting price of \$20 for tickets. There'll also be a charity partner in each of the cities where a portion of the proceeds will go to a local homeless shelter or food bank. Our desire to give back to those who've been hurt by a predatory capitalist system will not go away."

FINALLY, DO YOU FEEL LIKE A BAND WHO COULD CARRY A MOVEMENT?

CHUCK: "Movements are more difficult today. Everyone is distracted by what their own little world might be. But this could [bring people together]. We've got the message, the music, the mind-set, the momentum, the movement and the time. It takes something greater than all of us. This could be that."
 TOM: "It has to be Rage Against The Machine, Public Enemy and Cypress Hill merged together into a new alloy. Five furious fingers forged into one fiery fist. We're not going to stand on the sidelines, at home or abroad. It's time to take the power back. It's time to rage again."

administration, of which Hillary Clinton is a part. They've already deported over two million. They've expanded the number of countries the U.S. is in military conflict with since the Bush administration – and that's about access to oil. And though they understand global warming is real, they both support fracking and offshore drilling, which will only hasten the demise of the planet. We can't just throw up our hands and say we'll take the lesser of two evils. That's not a figure of speech; there is evil on both sides. And if you want a better world, you need to fight for it outside of that system."

DO YOU SEE PARALLELS BETWEEN WHAT'S HAPPENING IN UK POLITICS?

TOM: "I'm no expert, but yeah. It's our intention to make America rage again for now, but I have a strong feeling that we could be making the world rage in the not-too-distant future. [Regardless of where we go] you have to start by making sure the music is fucking great. This is not a college lecture. It's not about pamphlets outside Starbucks. It has to be a formidable rock'n'roll band playing devastating versions of some of the great rebel anthems."

For updates on Prophets Of Rage visit Kerrang.com

WHAT DOES



BREXIT



MEAN FOR ROCK?

ON **JUNE 23**, THE MOST IMPORTANT VOTE OF OUR LIFETIMES WILL TAKE PLACE: WHETHER THE UK SHOULD STAY IN EUROPE, OR LEAVE. WE EXPLORE WHAT US LEAVING MIGHT MEAN FOR THE MUSIC INDUSTRY...



THE REFERENDUM on whether the UK remains a part of or leaves the European Union is very nearly upon us! For, or against, there's a lot of complex arguments on both sides – as you've probably seen on boring shows like Question Time... Zzzzz! It's a huge and complex area, but what might a potential Brexit mean for you and your favourite bands? We take a look at the facts...

U.S. AND NON-EUROPEAN BANDS COMING TO THE UK

Bands from the U.S. and other countries outside the EU already need a visa to tour the UK. Whichever way it goes, the vote is unlikely to have any effect on whether your favourite U.S. band tours here. On the flip side, that means it sadly won't be any harder for Seether to come back here, either.

BANDS FROM THE UK TOURING EUROPE

This could be a little trickier depending on what the UK government would do about visa requirements and how the EU would respond to it. If the government decided to leave not just the EU, but also the European Economic Area (EEA), and a visa system was implemented, UK bands wishing to tour Europe would need to apply for a visa. The tricky part is that the 27 remaining individual countries within the EU could have different requirements for getting in. In Germany, for example, a visiting artist from outside the EU can participate in performances for up to 15 days per year. Any more than that and they will need a residence title approved by Germany's

International Placement Services (ZAV). They might also have to list all their gear, which is as much fun as getting lost in town after a gig in a country where you can't speak the language. They might also need to prove that they have funds to support themselves on the road. Essentially, UK bands could find themselves in the same position as bands from outside Europe when it comes to booking a tour and dealing with red tape. Many bands from around the world manage to tour Europe, of course, even on a DIY level, but the potential costs and admin are not one of the reasons you joined a band in the first place.

"THE COST OF MAKING VINYL COULD INCREASE..."

EUROPEAN BANDS COMING TO THE UK

Even if we left the EU, the UK could retain free movement of people, like Switzerland, Norway and Iceland do. If not, however, the UK government could decide to require visas for bands and other visitors from EU countries. The Standard Visitor visa for musicians currently costs £87. That works out at roughly nine £10-shirt-sales per band member to come over. Better get working on those sales pitches, guys...



MUSIC FANS TRAVELLING TO EUROPEAN FESTIVALS

Travellers from many countries, including the U.S., Japan, Canada and Israel, do not need a visa to enter the 'passport-free travel' Schengen Area. If the UK did impose a visa system, however, the EU could, in turn, do the same for UK tourists. This potentially means you might need a visa to visit European festivals such as Hellfest or Graspop. Currently, that's 60 euros.



THE RECORD LABEL VIEW ON ALL OF THIS

A survey by record industry body the BPI found that 67.7 per cent of UK record labels that responded were in favour of remaining in the EU. 70 per cent said the EU was either very or quite important for their future prospects, and 90 per cent thought it was important to remain part of the process in agreeing EU copyright rules. Another concern is that, if trade tariffs were introduced, the cost of making physical music products such as vinyl records in Europe – where most of the world's pressing plants are – could increase.



Don't forget to vote in the EU Referendum on June 23



ROU REYNOLDS SPEAKS!

HERE'S WHAT THE ENTER SHIKARI MAN THINKS US LEAVING EUROPE WILL MEAN FOR ROCK...

ROU ON TOURING

"Touring would become an admin nightmare if we left the EEA. Visas and carnets are not just the most boring, but the most laborious aspect for any touring band. We got stuck at the EU-Turkey border for 24 hours once."



ROU ON THE ARTS

"The EU supports the arts a great deal in the UK – it funds youth clubs, charities and the arts in general, especially in the poorer parts of the UK."

ROU ON THE £

"If the pound plummets, as is predicted by economists, that will simply make everything in Europe more expensive, and simple things like petrol doubling in price can cripple touring bands, especially the smaller acts."



ROU ON GIG-GOERS

"A big percentage of live audiences are music 'tourists' coming over to watch their favourite acts. This brings a great deal of money into the arts and into the UK's economy. Take away or diminish the freedom of movement within the EU and that income will reduce drastically."



Benji Webbe hosting
our Awards on June 9

BENJI WEBBE APOLOGISES TO BABYMETAL

AFTER RECEIVING COMPLAINTS ABOUT **SKINDRED** FRONTMAN AND **K! AWARDS** PRESENTER **BENJI WEBBE'S** TREATMENT OF **BABYMETAL**, WE REACHED OUT TO HIM, AND THIS IS WHAT HE HAD TO SAY...



WHEN SKINDRED frontman Benji Webbe co-hosted the Kerrang! Awards alongside Justin Hawkins on June 9, he caused some controversy over how he interacted with BABYMETAL onstage. We approached his PR company for comment, and they sent us this statement...

"Following a torrent of racial abuse aimed at Skindred frontman Benji Webbe after the Kerrang! Awards – where he was hosting, and jokingly interrupted BABYMETAL's acceptance speech, for which he immediately apologised – the singer now feels there is a need for another statement.

"On the night, Benji joked with all artists collecting awards, as you would expect, which was why he was asked to host the awards. However, a clip of Benji interrupting BABYMETAL's acceptance speech has been posted on YouTube and circulated with incorrect and negative subtitles posted below, trying to portray Benji as a bully and calling him a racist.

"Instead of him saying, 'You fuckin' rock,' to the band, the video has the words, 'You fuckin' around,' and instead of him saying, 'Arigato,' meaning 'Thank you,' they have put 'Heavy metal,' while also editing out him shaking the band's hands and screaming the words, 'BABYMETAL! Make some noise!' Instead, the video has the word 'Burn' written as if BABYMETAL are saying it, which we believe is trying to incite racism and hatred, that would receive no support from either Benji or from BABYMETAL."

Also included within the statement is Benji's own personal take on the situation, which reads: "A lot has been

said and mistranslated online about what I said to BABYMETAL. I am a loud-mouth with a mic, which I guess was why I was asked and was honoured to co-host the Kerrang! Awards. My banter was meant to be light-hearted and funny. I was being rowdy all night with every act that came on the stage, that's just my way. It was light-hearted and meant to be funny, but I also understand everyone has a different concept of what's funny, but I'm not inside everybody's head and, sincerely, I wasn't trying to hurt anyone.

"If I'm guilty of anything from that night it was

**"PEOPLE TRYING
TO INCITE RACISM
SHOULD NOT BE
SUPPORTED!"**

BENJI WEBBE

for interrupting BABYMETAL's acceptance speech and being rowdy, for which I apologise, no harm was meant. With regard to BABYMETAL, I did not realise how long they had been preparing and learning their acceptance speech in English, and, as a result, my banter must have been off-putting for them, for which I immediately apologised. None of its content was in any way racist or sexist, as suggested. To the contrary, I congratulated them as they left the stage and shouted their name as I was glad they won. In fact, I was stoked for them, as they are outsiders in what they do, as are Skindred. It's not in me to hate someone who is a different colour from me, as I know more than most what it is like to stick out from my peers. Myself and Skindred have collaborated with many Japanese acts and have had Japanese acts tour with us as our guests all over the world – we're huge fans of Japanese rock music.

"If anyone knows anything about my band at all, it is that everyone is welcome... that's our message and has been since the beginning, be them black, white, Asian, fat, thin, gay, straight, male, female or trans... there is no discrimination at a Skindred show.

"In regards to the above, I apologised immediately afterwards and would now like to think the fans of both my band and BABYMETAL, and of rock music generally, understand that people trying to incite racial hatred should not be supported or given the time of day."

Kerrang! does not, and has never found racism acceptable. We thank Benji for hosting our awards, and congratulate BABYMETAL, once again, on their victory!



BABYMETAL picking up their award for Best Live Band

K!ONFIDENTIAL
ROCK GOSSIP AND GIBBERISH

INDEPENDENCE

SLAYER



WITH INDEPENDENCE Day: Resurgence hitting cinemas this week, we started Googling 'rockstars who've been abducted by aliens' (as you do) and came across a transcript of when ex-Van Halen bloke Sammy Hagar appeared on The Howard Stern radio show in 2011. Sammy told the presenter the tale of the time he was supposedly abducted by aliens when he was aged 18, back in 1967, claiming the little green men "changed his life" forever.



The musician explained: "So, I'm lying in bed. I feel like I'm dreaming that there's these little aliens – two guys sitting in this ship up on the hill behind us about 11 miles away, and there's, like, this... I could see that they had something plugged into me. I mean a wireless thing – I didn't know what it was called – a wireless remote system."

To us, this sounds like the product of a heavy night of drinking. But Sammy assured the radio host he was totally sober, before going on to explain what the aliens looked like. Little green

men? The terrifying tall creepy things from 2013 movie Dark Skies? Nope, they just looked like "blobs", apparently: "Blurry, fuzzy" blobs. Hmm... not exactly what we imagined.

After explaining that the aliens were either "downloading into" him, or "uploading out of [his] head in order to see what [he] knew", he said they realised he was waking up, shouted "we gotta end it" followed by a numerical code. And then he woke up, shaking... Sounds like a bad dream and a bit too much Night Nurse before bed to us, buddy!

Sex, drugs and UFOs

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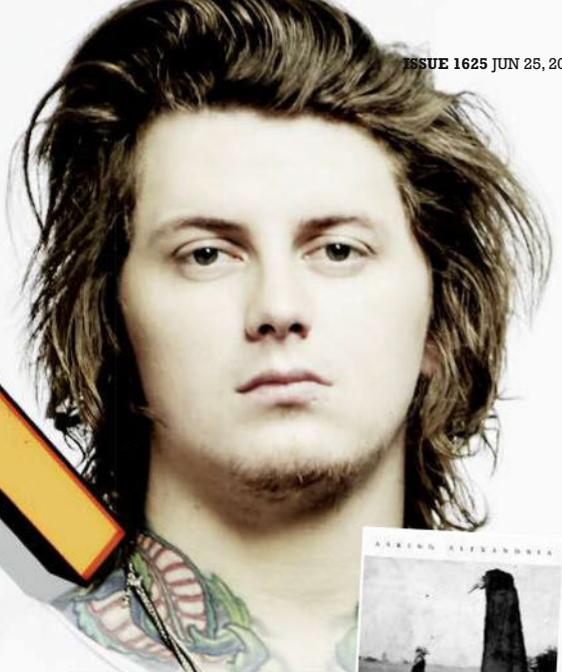
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- 1 Believe in yourself**
Be proud of who you are and what you have achieved
- 2 Don't be afraid to ask for help when you need it**
No-one can cope on their own - we all need help and support at some point so get advice from family, friends or a professional
- 3 Take one step at a time**
Don't feel pressurised or rush into decisions, pace yourself
- 4 Look after your body**
Remember that a healthy body is a healthy mind. Get enough sleep, good food and exercise

DON'T SUFFER IN SILENCE. IF YOU ARE STRUGGLING
TO COPE THEN LET SOMEONE KNOW

THE OFFICIAL
KERRANG!

ROCK CHART



BEN BRUCE, ASKING ALEXANDRIA

HEY, BEN! WHAT'S HERE I AM ABOUT?

"It's about being proud of who you are, believing in yourself and loving yourself; fuck what others think of you or what others say."

IS THERE ANYTHING ABOUT THE TRACK THAT FANS MIGHT NOT KNOW?

"It's the second-ever song we heard with Denis' [Stoff] vocals. Here I Am and Send Me Home were the first demos I sent Denis!"

AND TELL US ABOUT THAT FIREY VIDEO...

"I had a lot of fun playing with fire, because I'm a huge child! Where we were filming, up in the Hollywood hills, there was a lot of dry vegetation and we were told that if any of us dropped our fire stick, the whole thing would turn into a potentially deadly wildfire. As we were filming, Cam's [Liddell, guitar] stick snapped and the gasoline-soaked rag at the top, still ablaze, fell to the ground. Thankfully it fell onto a dirt track and not the dry vegetation!"

INIGO DEL CARMEN, WITH CONFIDENCE

HOW DOES IT FEEL TO BE IN THE K! ROCK CHART?

"It's insane! I'm so glad everyone digs the track – it's one of my personal favourites off the album."

WHAT'S KEEPER ABOUT?

"It's about how this individual deals with his depression and anxiety. Constantly overthinking things, bottling up feelings

and not being able to vent because you feel guilty burdening others. You shouldn't feel bad for the way you feel; it's okay to need someone to talk to."

WHAT'S YOUR FAVE LYRIC?

"I dive so deep / Into my brain I can't sleep / I think I'm losing all my friends / You know the devil plays for keeps" – it perfectly sums up how it affected me and my relationship with my friends."



ANOTHER WEEK, ANOTHER TOP SPOT FOR **MOOSE BLOOD**. BUT A STORMING NEW ENTRY FROM **TWENTY ONE PILOTS** MIGHT SEE IT ALL CHANGE... LET THE BATTLE COMMENCE!

WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	7	1	MOOSE BLOOD <i>Honey</i>	HOPELESS
2	9	2	A DAY TO REMEMBER <i>Paranoia</i>	ADTR RECORDS
3	8	2	DEFTONES <i>Prayers/Triangles</i>	REPRISE
4	10	1	ANDY BLACK <i>We Don't Have To Dance</i>	REPUBLIC
5	4	5	PANIC! AT THE DISCO <i>Don't Threaten Me...</i>	FUELED BY RAMEN
6	7	1	BIFFY CLYRO <i>Wolves Of Winter</i>	14TH FLOOR
7	4	7	DEAD! <i>You're So Cheap</i>	INFECTIOUS MUSIC
8	4	5	WATERPARKS <i>Crave</i>	SONY MUSIC/SONY RED
9	11	3	SET IT OFF <i>Uncontainable</i>	EQUAL VISION
10	2	10	ASKING ALEXANDRIA <i>Here I Am</i>	SUMNERIAN
11	12	3	AGAINST THE CURRENT <i>Running With The Wild Things</i>	FUELED BY RAMEN
12	1	12	TWENTY ONE PILOTS <i>Ride</i>	FUELED BY RAMEN
13	3	8	WITH CONFIDENCE <i>Keeper</i>	HOPELESS
14	6	8	REIGNING DAYS <i>Empire</i>	ECCO RECORDINGS
15	5	10	ISSUES <i>Coma</i>	RISE
16	4	13	TRASH BOAT <i>Strangers (Feat. Dan Campbell)</i>	HOPELESS
17	4	7	THE HUNNA <i>You & Me (Hunna Tree)</i>	HIGH TIME RECORDS
18	4	18	BEARTOOTH <i>Aggressive</i>	RED BULL
19	12	12	GHOST TOWN <i>Mean Kids</i>	FUELED BY RAMEN
20	5	11	VUKOVI <i>Animal</i>	LAB RECORDS

SEE/HEAR
THE OFFICIAL
KERRANG!
ROCK CHART!



The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on K! Radio every Saturday at 10am with Loz Guest, and also on K! TV Thursdays at 4pm. Tune in and listen up!

‘Would I have made it without the MU? Probably. If I was starting out again, would I still join? Definitely.’

‘The MU has been around even longer than me. Helping musicians of all ages and genres. Let’s make sure they continue to do so.’

Jimmy Page



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Membership is open to **all** musicians.

**Musicians'
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(L - R): Colin Irving (drums), Janine Shilstone (vocals), Jason Trotter (bass), Hamish Reilly (guitar)

FRESH BLOOD
ROCK'S BREAKING BANDS

VUKOVI

MEET THE BRIGHT SCOTTISH QUARTET WHO ARE DIFFICULT TO DEFINE AND IMPOSSIBLE TO IGNORE...



SO, WHO MIGHT THIS COLOURFUL COLLECTIVE BE?

That would be Vukovi, a band whose kaleidoscopic sound will make you fall in love with them. And while they say that no good relationship should come off the back of a break-up, Vukovi successfully united after the fragmentation of not one, but two bands. Guitarist Hamish Reilly and bassist Jason Trotter were in a band called Wolves, who decided it wasn't working out with their (male) singer. In a fortuitous piece of timing, in nearby Kilwinning, Scotland, singer Janine Shilstone was being kicked out of the band she was in, "Because I was a girl and they didn't want a girl," she says, rolling her eyes. One message from Wolves' previous drummer later, and the rest is history...

NICE. WHAT DOES 'VUKOVI' MEAN?

When Janine came into the fold, the band – completed by drummer Colin Irving – agreed that a new chapter called for a new name, so decided to put the word 'Wolves' into Google Translate. 'Vukovi', the Serbian and Croatian translation, won the day.

FAIR. WHAT DO THEY SOUND LIKE?

Well, not like Paramore, for starters – well, not any more, anyway. "When we first started out it was just Paramore, Paramore, Paramore," recalls Janine. "It's very rare that we get that now, which is probably because we've got our own sound – and shit – together." And it's certainly a sound that's difficult to pigeonhole.

"WE'VE GOT OUR SH*T TOGETHER!"

"We all bring our own individual styles to the party," explains Janine. "And it all seems to mix together into something that appeals to people who love metal, and those that love pop." That's certainly true; with Tom Morello-devotee Hamish's more-layers-than-a-baker's-wedding-cake guitar work appealing to the former, and Janine's versatile, sugar-rush vocals providing the accessibility of the latter.

SPEAKING OF POP, DON'T THEY HAVE A SONG CALLED BOY GEORGE?

They do, although it's not actually about the man who was as much a figure of fear and misunderstanding in the '80s as Marilyn Manson was in the '90s. It's actually about a girl who dressed a bit like BG and whose sycophantic behaviour provoked Janine to immortalise her with the lyric, 'You're a budget groupie trying hard but look the clown'.

OUCH! WHEN'S THE ALBUM OUT?

The band can't say for sure, but they've selected Nick Lawrie and Bruce Rintoul as producers, who are a huge deal in Vukovi's world; Nick produced their last three singles, while Bruce, Janine suggests, captures the band's effervescent live sound well. They worked together on thundering track Animal, which, Janine believes, "is our best single so far". So which of the already-released songs will have a home on the debut? "We don't know; we're so torn," she says. "There are so many songs that deserve to be on there, but we don't want people going, 'Heard it already.' It'll be a difficult conversation!"

WHAT YOU NEED TO KNOW

FOR FANS OF:

No Doubt, Rage Against The Machine.

HEAR: Recent single Animal, available now on iTunes.

MORE INFO:

Facebook.com/vukoviband

CHECK OUT:

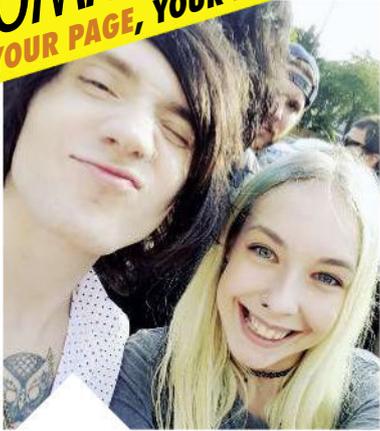
The zany video for Boy George, available to watch on YouTube.

DON'T MISS:

Vukovi and more ace new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio.

K!OMMUNITY

IT'S YOUR PAGE, YOUR LIFE!



DENIS THE MENACE

"Denis Stoff is my absolute favourite," says [@dannijordann](#). Seems the guy behind you is all jealous of you guys having a pic together. Anyway, we loved having Asking Alexandria play the first-ever K! Awards gig the other week. We hope you all did, too.



WINNER!

BLINKING HELL, THESE ARE GOOD!

"Here's me and my mum with Jack, how cute!" says [@earthtomuke](#). "Meeting Mark Hoppus isn't really something you experience on a daily basis, is it?" No, it's not. Unless you're Mark's wife or Matt Skiba and Travis Barker: Those lucky devils. Hope you had a good time on the K! Awards red carpet, and we hope you enjoy the tickets to Download 2017 you've just won!



FAN-IC STATION

"Back in the UK after an epic weekend in Prague. Still can't believe I met Matt Bellamy. Swoon." says [@AmyLouMaxwell](#). Ah, Matt seems to have taken the, er, ER off your Slayer top to add to his T-shirt letter collection. Heard he finds it a MUSEing...



WHAT SHARPIE COULDN'T SAY

"Lucky to meet Halestorm at my very first Download Festival and got this pic with Lzzy and Arejay Hale!" says [@Jayd3n1z3r](#). We're sorry our logo photobombed your selfie, mate. But glad you had a good weekend despite the, you know, actual stormy weather...



WOULD SHOE LOOK AT THAT!

"I painted my two fave albums on shoes the other day!" says [@originsoftime](#). These MCR shoes are all well and good, but just make sure you keep your eyes on the street when walking, not on these. Not only does walking into a lamppost hurt, it's mighty embarrassing, too.



THE BOTTLE OF SOULS

"My boy and Janick!" says [@fizzy666](#). How good were Maiden at Download, eh? Good ol' Janick with his product placement there, too. #Corona

NEXT WEEK

£200

WIN!
TO SPEND AT



Bumped into Ozzy Osbourne on tram recently? Shared a cab with Creeper on the way to WWE NXT? Whatever cool rockstar stuff you've been up to, if you've got proof, we want to see – share your pics with us, using #Kommunity. The best will win £200 to spend at [Vans.co.uk](#). Mmmm, new, nice-smelling shoes.

LOST LEGENDS

Heroes

NEVER DIE

THEIR NAMES WILL NEVER BE FORGOTTEN. THEIR INFLUENCE WILL LIVE ON FOREVER. YET THIS WEEK'S COVER STARS WERE ALL TAKEN FROM US TOO SOON. BEFORE WE CELEBRATE THE LIVES AND LEGACIES OF **KURT COBAIN, THE REV, CLIFF BURTON** AND MORE, WE OPEN THIS EXTRA-SPECIAL EDITION OF KERRANG! BY CHARTING THE FINAL YEAR IN THE REMARKABLE LIFE OF THE MOST ICONIC STAR TO EVER WALK THE EARTH...

motörhead

LEMMY

1945 – 2015

There are rockstars. There are icons. And then there was Lemmy. Born Ian Fraser Kilmister in 1945, the gravel-throated singer and bassist served time as a roadie for Jimi Hendrix and played in space rock overlords Hawkwind. It was with his own band, Motörhead, however, that he really made his mark, striding the stages of the world like a cowboy-booted colossus for an incredible 40 years.

Let's put that timescale in context. In 1975 there was no Kerrang!. There were no internet music streams or YouTube videos. The term 'heavy metal' had not entered common parlance but there, already, was the beast known as Motörhead – kicking up the filthiest, loudest and most objectionable extremes that rock'n'roll had ever been subjected to. "We want to be the band that, if this band moved in next door to you, your lawn would die," Lemmy once famously said.

Over the next four decades, Motörhead came to define overdriven rock'n'roll (Lemmy never referred

to the band as metal) and the singer himself the ultimate hard-living rockstar. Lemmy passed away in December last year, but he kept on going right Till The End, as the song has it.

Here, we take a look at the remarkable final year of a legend through the eyes of those who knew him best...

In February 2015, Motörhead entered the studios in LA and Santa Ana to record their 22nd album, Bad Magic. It was recorded with Cameron Webb, who had produced every 'Head album since 2004's Inferno.



TODD SINGERMAN

(MANAGER): "Normally they [would] go write the record then they [would] go into the studio to record it. This time they went straight into the studio and put it all together in there. In the 25 years I've been involved with them, they never wrote a record like this

Lost
LEGENDS

The one and only Ian Fraser Kilmister



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and the producer, Cameron, had big balls to pull that off. Lemmy would normally tell you, 'Go fuck yourself, this is the way I do it.' They're all older and set in their ways, but he got them out of their comfort zone."



CAMERON WEBB

(PRODUCER): "If I'm scared of the people I'm gonna work with, it does them no good. Sometimes I make mistakes, like the first time I worked with Lemmy. Before he showed up, I set up a normal bass tone and he just said, 'This sounds like shit, Cameron, what's wrong with you?' Lemmy was very strong-willed and he did things his own way throughout his life. But if I said, 'Lemmy, this chorus isn't good enough,' he'd go, 'Fuck you, Cameron, I'll write a better chorus right now.' It was a tough process [on *Bad Magic*]. They didn't always want to be there, there were fights, but the special moments were incredible."



PHIL CAMPBELL

(GUITAR): "It was a lot of fun in the end, and it's a pity we didn't do it albums before. I think we made a great swan song album, although obviously we didn't know it was going to be the last one at that point."



MIKKEY DEE

(DRUMS): "I didn't feel like it was going to be our last album, I didn't think that. I'd be lying if I said it hadn't crossed my mind at some points because it sure did, but everything went smoothly. We created some great songs and it didn't hit me with the studio record. The only time it hit me that it might end now was after the last show in Berlin."

2015's touring didn't get off to the best start as Motörhead were forced to pull out of the Monsters Of Rock festival in Brazil on April 25 due to Lemmy suffering from reported 'gastric distress and dehydration'. Phil Campbell and Mikkey Dee did jam out a few 'Head numbers with members of Sepultura before the band went on to play a string of successful South American dates.



STEVE LUNA

(PERSONAL ASSISTANT AND BASS TECH): "Lemmy wrote a song called (We Are) The Road Crew and he really valued everyone in the crew. He once told me that when he was out, this was his family. He liked his home in LA in later years but the road was his home for the biggest part of his life."

PHIL CAMPBELL: "It was great on the road. Me and Lem hung out and laughed a lot. We travelled the world, we played havoc with many people, played some amazing music and made a lot of people happy. I'm going to make a start on my book of anecdotes, all the funny stuff on the road with Motörhead. I rode a horse onstage in the middle of Testament's set once, in a dress given to me by Ronnie James Dio. I'm not gonna do my life story, just all that funny shit."



MATT SORUM

(EX-GUNS N' ROSES DRUMMER): "I got to play with Motörhead, filling in for one tour [in 2009], and I was blown away that I was even asked. I asked Lemmy, 'Why me?' and he said, 'Dave Grohl wasn't available!' I had the best time and Lem would be in the back lounge, telling us stories about the places we went through. Sometimes he'd tell the rock'n'roll stories, if I asked, but he preferred talking about history. He was very knowledgeable, like a walking encyclopaedia."

Throughout May and June, Motörhead continued to hit the road and played a

*number of prestigious European festivals, including the likes of Hellfest in France and Graspop in Belgium. As well as announcing the imminent release of *Bad Magic*, they rounded off this successful period with their first-ever appearance at Glastonbury. This would turn out to be Motörhead's last-ever UK show.*

MIKKEY DEE: "I knew what Glastonbury was. I compared it to Coachella, like a very different festival for us to play, but I realised that Phil and Lemmy were both very nervous about Glastonbury. It wasn't just another show. They were ready to go the extra mile on that one and we fucking did. That was a great show and we caught them big time."

PHIL CAMPBELL: "It was good, it was nice to finally play on that big stage at Glastonbury. A good crowd's a good crowd, whether it's a club or a festival, but that was a nice day out."

There were more shows as the perennial road-dogs played European dates as well as hitting Japan, South Korea and the States. But on August 27, a show at the high-altitude Salt Lake City had to be stopped due to Lemmy's 'breathing problems'. The next day's Riot Fest show in Denver was also cut short.

TODD SINGERMAN: "Lemmy had struggled with various health issues over a couple of years. He'd made 'lifestyle changes' but they were things like going from Jack and Coke to fucking vodka and orange juice. It's orange juice, so it must be healthy (*laughs*)! He did cut down the cigarettes but I remember him virtually overdosing on blueberries. He was eating boxes of them. Whether it was speed or booze or blueberries, it was always going to be excessive."

STEVE LUNA: "I think he was frustrated because he went out there and he tried. He always gave it his all and he really cared about the fans. He said that he was nothing without the fans and he would go out there and sign things, even when it was cold. A lot of artists forget. It's all about the money and the glam and

"LOSING LEMMY IS LIKE LOSING A PART OF MYSELF"

◆ PHIL CAMPBELL ◆

the glitz, but Lemmy knew that without those people standing out there, there would be no Motörhead."

MIKKEY DEE: "We'd had this problem since 2012, with Lemmy struggling with health issues. I won't say it became a normal thing but it was something we had to keep in mind. We couldn't take anything for granted any more. I could speak to Lemmy two weeks before a tour to talk about the set list and then I'd get a phone call saying we've got to cancel this first leg or whatever. There weren't a lot of cancellations, but enough to feel, 'Okay, this is what we're dealing with now - Lemmy's not 30 any more and it's normal for any human being coming up in age that this will be a factor.'"

Bad Magic was released on August 28. There were more cancelled shows at the



start of September but the second annual Motörboat jaunt still took place from September 28 to October 2, with the likes of Motörhead, Slayer and Anthrax thrashing the hell out of the high seas.



WHITFIELD CRANE

(UGLY KID JOE FRONTMAN AND LEMMY'S CLOSE FRIEND):

"They went out on a high with *Bad Magic*. Listen to their version of *Sympathy For The Devil* on that and it gives you chills. The same with *Till The End*. I know it was tough for him to sing on this album, but he did it."

CAMERON WEBB: "Was *Till The End* Lemmy's eulogy? There were three versions he wrote of that song. One was a love story and one was about how we're polluting the world, which was a weird topic for Lemmy to write about. He was a poet. He writes what he feels and what he thinks is interesting or clever or good or weird. You could start an urban legend, 'Oh, he knew it was the end,' but I don't think it was a eulogy because he didn't think the end was that near."

TODD SINGERMAN: "When it came to album sales, Lemmy was never as successful as his status suggests. He was a rockstar but he wasn't in the Top 10 of the *Billboard* 200. That would have driven a lot of people nuts. Other bands cry if an album doesn't chart or sell well. Lemmy would have liked to have done that more but it didn't change his day if he didn't. It didn't matter if it went Platinum or Linoleum!"

PHIL CAMPBELL: "The *Motörboat* thing was great. I played twice because I played with my All Starr Band, as well. It's filled with real rockers and I had all my mates from the other bands. I really recommend some of these cruises. We're hoping to still carry on *Motörboat*

After getting a glare from Lemmy, the fruit machine was so intimidated it paid out anyway



THE FINAL FAREWELL

ON JANUARY 9, THE WORLD SAID ITS LAST GOODBYE TO **LEMMY** AT AN LA MEMORIAL SERVICE. THOSE CLOSEST TO HIM RECALL THE DAY



Lem's final resting place

WHITFIELD CRANE: "It was an amazing celebration of his life, but the last thing done by Steve Luna was amazing. In a church they had Lemmy's Rickenbacker bass set to 10 with the feedback and that was the end of the service, with that wonderful feedback and that hum."

STEVE LUNA: "Someone in the camp suggested we set up the Marshall stacks, so I went there and I set up the stacks for the last time and hit that note on the bass for the final time. That's the way he would have wanted it because even at his own funeral, he had the last word as his bass rung out for the final time."

PHIL CAMPBELL: "I couldn't make the funeral in person – my doctor told me I couldn't fly that distance – but I put my Motörhead T-shirt on and watched it from my house. It was a celebration, and I think Lem would have liked it. He probably would have wanted more booze at the funeral, though!"



Memorials at the Rainbow Bar & Grill (above), and at Lemmy's funeral (below)



in some shape or form. I'll go on there for a start, but it would be a nice thing to carry on in memory of Lem and the band. Everyone has a hell of a time."

After cancelling a show in Paris on November 15 due to the terrorist attack that took place two days earlier, Motörhead kicked off their final European tour in Düsseldorf on November 17. More shows had to be cancelled later in the month due to Phil Campbell's health problems, but they did record the material for final live album Clean Your Clock at the Zenith in Munich on November 20 and 21. What would turn out to be their last-ever show took place at Max-Schmeling-Halle in Berlin on December 11.

TODD SINGERMAN: "Lemmy died less than a month later. We didn't know it then, but think of having cancer at 70. You have less than 30 days to live – do you really think you could put your all out on the stage? It's a Rocky vibe, the guy who gets beat the fuck up and still gets up and finishes the fight. Talk about guilt, I was beating him up for staying in the hotel and not wanting to do soundcheck."

PHIL CAMPBELL: "Lem actually played better on the last European tour than the American stuff. We knew he'd been going downhill for the last couple of years, but he still wanted to play and he was still playing really good. It must have taken every ounce of his soul and his energy to have done what

he did up to the point that he did. It's pretty amazing."

MIKEY DEE: "Lemmy was sick, obviously. He was lacking energy but he never moved a lot onstage anyway. I was used to seeing his ass in front of my drum kit but now it was a lot skinnier. None of us had a clue what it was and he didn't know himself. Lemmy was talking, in Germany, about playing Newcastle in the new year. He had his mind on the UK and he was ready to go. Now we know all the facts, I'm even more proud of what we achieved. We finished the year with a great record and the shows and the live album. Given how ill Lemmy was, they become even better."

Just two days later, Lemmy celebrated his upcoming 70th birthday at a star-studded party at the Whisky a Go Go in West Hollywood. The bash was arranged and curated by former GN'R drummer Matt Sorum and saw performances from Slash, Black Label Society's Zakk Wylde, Metallica's Rob Trujillo, Chris Jericho, and past and present members of the Sex Pistols, The Cult, Skid Row and more.

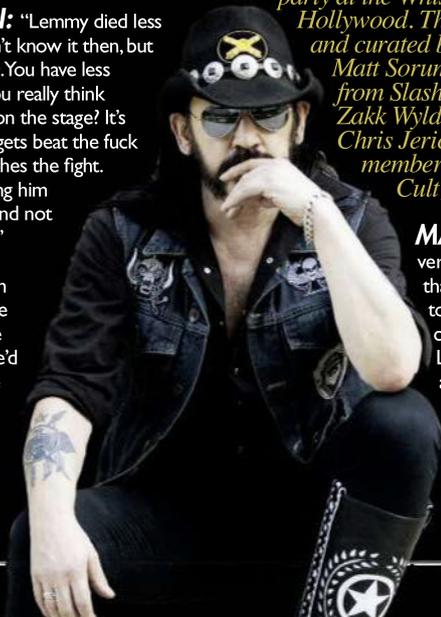
MATT SORUM: "I worked very hard to get everyone out to that. Everyone's doing shit, they're touring, but the people who couldn't get there made videos. Lars Ulrich got on an airplane and flew down. They were playing, so it was late at night, and I got a call from Lars. I said, 'Where are you?' and he said, 'I'm on the balcony with Lemmy.' Lemmy was fucking exhausted but he called me a

few days later and he thanked me for the party. That was the last time I spoke to him and I'll carry it with me for the rest of my life. You've got to go and see these great artists now because they won't be around forever. If we're allowed to have this music in our lifetime, that's a gift."

WHITFIELD CRANE: "It was insane, it was awesome. They had a giant king's chair, this big throne they'd made for him. My 'band' was Scott Ian, Robert Trujillo, Slash and Charlie Benante and we played (We Are) The Road Crew. I'm looking around at the guys I'm playing with, thinking, 'Wow, this is crazy!' The trajectory and energy of the night was all about the love in the room for Lemmy. It was beautiful."

Two days after the party, Lemmy complained of chest pains and went to the emergency room. Doctors found no heart trouble but further tests revealed he had terminal cancer. The owner of the Rainbow Bar & Grill – Lemmy's local watering hole on LA's Sunset Strip – brought his favourite video game to Lemmy's apartment so the singer could play it from his bed. On December 28, 2015, four days after his actual birthday, Ian 'Lemmy' Kilmister passed away.

TODD SINGERMAN: "His speech was slurring and Lars told me at the party that he couldn't really



Motörhead (main pic) and Lemmy (bottom) take a bow after their show in Munich, November 20, 2015



understand him so well. So, we went to the hospital a couple of days later and they found nothing. All of us were baffled that no doctor he'd seen around the world had picked it up, but I guess the lesson is you better ask for specific tests for specific things."

STEVE LUNA: "I was with him an hour before he passed away. We didn't know it was his final hour; we thought he still had a few months, but something told me to go up there and visit him that day and I'm so glad I did. I gave him a final hug. Again, I didn't know that at the time, but I think, deep down inside, Lemmy knew what was going down in Lemmy's world. He was at peace with everything when he went."

PHIL CAMPBELL: "It was like losing a family member. I spent more time with Lem than any other person on the planet, including my wife and my family. It's like losing part of myself, but you've got to carry on. There's nothing else I can do, but it's sad."

MIKKEY DEE: "I was on holiday with my family. The news hit me and it was devastating, of course, but I knew I had to try to look for the positive things and celebrate his life. Like, holy crap, he lived 70 years of a more or less perfect life. I remember him telling me 20 years ago, 'If I died tomorrow, Mikkey, I'd be happy. I have no regrets, I've done a lot of great shit, touring the world and playing my music. I love my life.' It's heart-

breaking that he didn't have another 10 or 20 years, but I like to look at everything he achieved in his lifetime."

Lemmy himself might be gone and Motörhead be no more, but both had an impact that went way beyond the rock and metal scene.

PHIL CAMPBELL: "I wasn't surprised by it all but emotionally I could hardly take in the outpouring of emotion and grief. It took me to another level, it transcended everything else. We all knew Lem was well-loved. I've not got over it, it's still really tough to take, but there were some fantastic things. There were tributes and bike rides and the [City Hall] clock in Oslo in Norway has been chiming [Motörhead track] Electricity [every day at 6pm]."

WHITFIELD CRANE: "They were source players, by which I mean they weren't followers. They were leaders and they lasted through all the various trends. All the rest of us in our various bands, we're just treading and keeping our heads above water. Lemmy once said the last true pirates were himself, Keith Richards and Bon Scott. He did all that stuff but he still functioned; they were still working their asses off. He was hedonistic but he never lost the script."

STEVE LUNA: "He was real. There wasn't one ounce of bullshit about him. He told it like it was

whether you liked it or not. There were no fake bones in Motörhead, it was just raw power and honesty."

TODD SINGERMAN: "Less than three weeks before he died he was able to muster up the strength to not just stand onstage, but to play a good show. That, to me, is a rockstar. He gave it his all and he left it all on the stage."

PHIL CAMPBELL: "Over the last 10 years we've had four generations coming on the same night. Grandparents and great-grandparents and parents and kids. We were an honest band and we wrote for the three of us. I think if people start writing music for other reasons it's not as passionate, and I think people pick up on that. There was nothing quite like our sound. You either loved Motörhead or you hated us. You think we're brilliant or you can't stand the sight of us, but we sold out everywhere we played. I'm really proud of everything this band achieved."

MOTÖRHEAD'S CLEAN YOUR CLOCK IS OUT NOW ON UDR MUSIC

LEMMY'S LOST INTERVIEW

AS WELL AS DOCUMENTING ONE OF MOTÖRHEAD'S FINAL-EVER SHOWS, CLEAN YOUR CLOCK ALSO UNEARTHES AN UNSEEN JULY 2015 INTERVIEW WITH LEMMY. HERE ARE FIVE OF THE FINEST MOMENTS FROM IT...

ON LIFE

"I DON'T LISTEN TO PEOPLE WHO TELL ME HOW TO LIVE MY LIFE. I LIVE MY LIFE HOW I LIKE IT"

ON ALIENS

"I KNOW THEY'RE OUT THERE. I DON'T HAVE A PROBLEM WITH IT. THEY COULD DO US IN ANY TIME"

ON PLAYING LIVE

"I DON'T THINK ABOUT IT. I JUST GET UP THERE. IT'S WHERE I BELONG. 'HELLO EVERYBODY, YOU DON'T LIKE US, SPLIT NOW'"

ON HOSPITALS

"I JUST MAKE THE ALBUMS AND PLAY THE MUSIC. THAT'S WHAT I DO. BUT GOING TO HOSPITAL IS NOT WHAT I DO"

ON DEATH

"THE GOOD ONES ALWAYS DIE, YOU KNOW? YOU'RE ALWAYS LEFT WITH THE ARSEHOLES"

Water? Lemmy laughs
in the face of water

**"LEMMY
WAS REAL.
THERE WASN'T
AN OUNCE OF
BULLSH*T
ABOUT HIM"**

◆ STEVE LUNA ◆



NIRVANA

KURT COBAIN

1967 – 1994

BEFORE THERE WAS **KURT COBAIN OF NIRVANA**, THERE WAS KURT COBAIN THE TEENAGER – A KID THAT CHILDHOOD FRIEND **BUZZ OSBORNE OF MELVINS** KNEW BETTER THAN MOST...



The first time I ever met Kurt Cobain, we were probably around 11 or 12 years old. It was in

Montesano, Washington, the town we were both living in at the time, and it was down at the little league park where all the kids got together and played baseball. I think Kurt might have been playing, though I wasn't. My first impression on meeting him was that he was a dopey kid, the same as me, and I didn't really get to know him much more than that until we were in high school together, which was when we grew close.

"Neither one of us had too many friends. We weren't exactly setting any records when it came time to go to prom or anything like that, and it was that we were both underachievers and had a dark sense of humour that drew us together. We hated pretty much everything and found a lot of humour in senseless vandalism, and we vandalised plenty of things together. Our strong suit was doing things that hurt people – not in a physical way, but we found graffitiing 'GOD IS GAY' in big letters all over town pretty funny. Kurt actually went to jail for doing something like that this one time when

I was with him – I managed to get away [from the cops], but he didn't.

"I got into music a while before he did, and then I introduced it to him later on, probably some time around 1984, I think. He had no idea about any of that stuff before I basically opened his eyes to it – and I don't think he ever would have found it if I hadn't. He was super-excited about it almost straight away – it didn't take much for him to realise it was cool, and later on we'd go to a lot of shows together, and he'd come along to early Melvins shows, too.

"That dark humour that bonded us early on remained a strong element in our friendship over the years, and it got darker still. It was not very PC, and I don't think people realised just how dark his sense of humour was, and how funny he could be. Over the years, he tended to agree with pretty much everything I talked about – we had that similar kind of mind-set – but then he got into other things later on. I can honestly say

there was no premonition that anything would ever really happen for either of us. We didn't expect to get anywhere in life; we didn't expect *anything*. There was no advice we could give each other because we didn't have anything going on. Kurt was living in an apartment with no power. It was a pretty hand-to-mouth existence, and there was no future and nothing to fall back on.

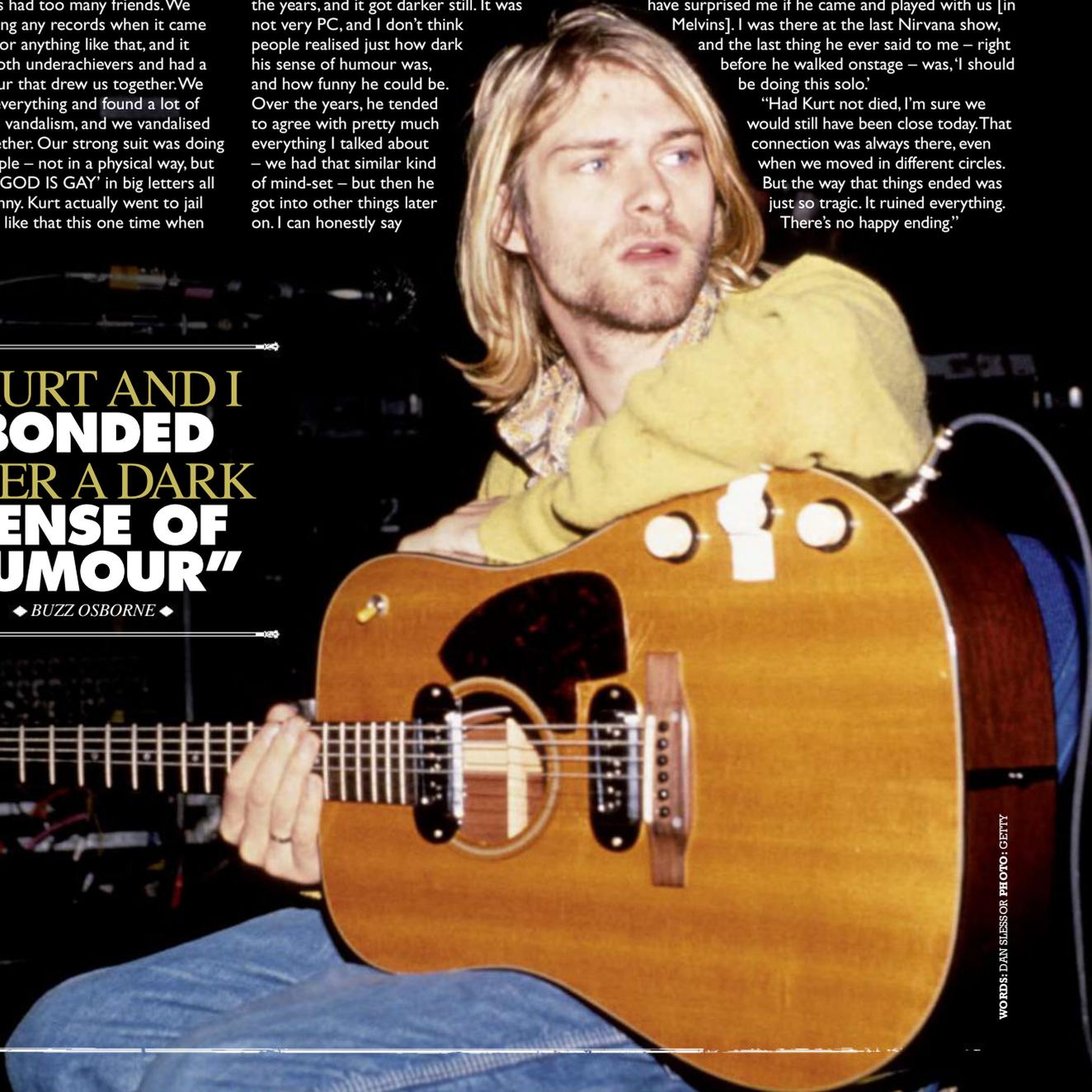
"We jammed a little on occasion, but not much, and I think that would have happened a lot more had he not passed away. I think it was almost destined that we would have. Around the time Kurt died, from what I could tell, Nirvana would not have continued much longer, and it would not have surprised me if he came and played with us [in Melvins]. I was there at the last Nirvana show, and the last thing he ever said to me – right before he walked onstage – was, 'I should be doing this solo.'

"Had Kurt not died, I'm sure we would still have been close today. That connection was always there, even when we moved in different circles. But the way that things ended was just so tragic. It ruined everything. There's no happy ending."

"KURT AND I BONDED OVER A DARK SENSE OF HUMOUR"

◆ BUZZ OSBORNE ◆

Kurt in 1994, just months before he died



WORDS: DAN SLESSOR PHOTO: GETTY

METALLICA CLIFF BURTON

1962 – 1986

THRASH METAL'S GREATEST BASSIST TRAGICALLY LOST HIS LIFE 30 YEARS AGO THIS SEPTEMBER. ANTHRAX'S SCOTT IAN RECALLS THAT FATEFUL DAY ON TOUR...



"I remember the night that Cliff Burton died. Anthrax were on tour with Metallica in Europe at the time, and normally we would stay in the venue and watch their set and then travel to the next city as one big caravan. But on this occasion, we were in Sweden and the next show was in Copenhagen, Denmark, so we left before they went on because our tour manager told us that the roads might be bad. So, straight after our set, we said goodbye to them and left for Denmark.

"I woke up the next morning in Copenhagen on the tour bus and went into the hotel outside, in which I think we had rooms, for a piss. I saw our tour manager talking with a guy who, it turned out, was the promoter, and it was then that I was told that Metallica's bus had crashed and that Cliff had been killed. I was still half-asleep and I just couldn't take it in. I was saying, 'What? No! That's bullshit; that can't have happened.' But it had.

"We were told that James [Hetfield, vocals/guitar] and Kirk [Hammett, guitar] were coming to the hotel, and we were asked to be there so that they'd have some friendly faces to meet them. I remember Lars [Ulrich, drums] had to go to the hospital because he'd suffered some injuries [a broken toe]. So, we were there to meet them. It was a really miserable day... James had been sedated because he was so upset, but although he was in bad shape, he wasn't a zombie. Later in the evening – I didn't see this myself, but I heard of it – he started breaking things in the hotel, so [Anthrax drummer] Charlie Benante and [bassist] Frankie [Bello] took him outside to get some fresh air. Outside, he was just walking the streets screaming Cliff's name.

"Cliff was a super-cool guy, and a grown-up

guy. Of all of us – and here I mean Metallica and us, Slayer, Megadeth and Exodus... the bands from that time – he was the one who had the widest musical tastes. He had a Lynyrd Skynyrd badge on his jacket; he was listening to Simon & Garfunkel and Bach. But he was super-funny, too, and because he had such a good poker face, I could never tell when he was breaking my balls. I remember him telling me that Dave [Mustaine, then-Metallica guitarist] had been fired [in Queens, New York in 1983] and I just assumed he was joking. I was like, 'No way, get out of here!' But it was true.

"Cliff was the father figure of Metallica. It would be wrong to say that the others idolized him, but in some ways he was the musical soul of the band. Lars was the public face because Lars knows how to talk, but back then James hadn't really become the James Hetfield that he would become a few years later. But Cliff had his eyes on the prize in a way that was different from Lars. Cliff saw the future in musical terms. He saw the possibilities.

"I think back on those days and I'm just so proud that I knew him. We got to tour Europe with Metallica for three weeks, and before that I spent time with them at an apartment owned by their record company in London [in 1984, following the recording of Metallica's second album, *Ride The Lightning*], and it was just a pleasure to be around him."

"And if you want to know the importance of Cliff Burton to Metallica, then just think about this: the band relocated from Los Angeles to San Francisco just to get him to join them. That's what they were willing to do.

"Because they knew Cliff was the best."

THE MEMORY REMAINS

SCOTT IAN IMAGINES THE FUTURE OF METALLICA HAD CLIFF NOT PASSED AWAY

"It's hard to say how Metallica would have developed had Cliff not died. Perhaps [1988's] ...And Justice For All would still have sounded like it did, although I'm sure it would have had more bass on it! I also think that he would have agreed with the moves the band made on *The Black Album*. Cliff was all about moving forward and doing things that people didn't expect. I mean, just think of Orion [from

Master Of Puppets]. That song is now seen as being a Metallica classic, but back then I don't think people were so sure about this strange instrumental that had these really melodic parts. But Cliff didn't care; he was always true to himself. That's the thing that was most important to him, and one of the things that made him great."



Cliff (far right) with Metallica

Cliff correctly identifies his ranking in metal bassists

AVENGED SEVENFOLD THE REV

1981 – 2009

EVEN THOUGH HE PASSED AWAY AGED JUST 28, **JIMMY SULLIVAN** CHANGED THE WAY MODERN METAL DRUMMERS PLAYED, SAYS **FOZZY** FRONTMAN AND FRIEND OF THE BAND **CHRIS JERICHO**...



"Let's go back to the early 2000s. Back then, it wasn't cool to do solos or have intricate drumming like that. That's what initially blew me away about Avenged Sevenfold: you'd see this emo-looking band and almost not want to give them a chance because of the way they looked. And then you heard that shit...

"The drums blew me away because of how intricate they were. I think that's down to not only metal, but also the SoCal punk scene. The Rev was really into Mr. Bungle and loads of strange, modern-day Frank Zappa-kind-a bands, too. He really brought a different vibe to the band. M. Shadows [vocals] is more of a power metal guy, Synyster Gates [guitar] is more into the Zappa kinda stuff, but The Rev had *all* of those qualities and really powered that machine.

"The Rev's style was incredible, too. Sometimes when you hear a band, you think they're cool, but when you see what they're like *live*... The Rev was so animated and worked so hard. Here's another thing, too: his vocals were excellent. That added a whole other element, he added this Michael Anthony [Van Halen] vibe, where he could sing very high. You can hear it on the chorus to Critical Acclaim [from 2007's self-titled album]. They still use his voice samples when they play live to this day.

"The best thing about The Rev was that he'd play for the song. Listen to *Beast And The*

Harlot [from 2005's *City Of Evil*]: his drumming in that is basically a solo – it's insane! There are things he's doing that, as an air-drummer, I still have no clue over. It was so technically advanced, but, more importantly, within the confines of the song. It wasn't showing off – it was just showing what they could do, together. The Rev put in strange tempo changes, while the guitarists did Helloween-style harmonies. It was very much like power metal in the confines of this modern, popular band. I'm a huge power metal

**"A7X WOULDN'T
BE WHERE
THEY ARE
WITHOUT
THE REV"**

◆ CHRIS JERICHO ◆

fan and it reminded me of a lot of that in the way the songs were arranged. And a lot of that was down to The Rev. They brought a lot of classic vibes. They were like Helloween combined with Guns N' Roses meets Ramones. Putting everything in a blender is what made them so fresh and exciting in 2005. The whole attitude and vibe was dangerous, and still is to this day. It's great that [new drummer] Brooks Wackerman is now in the band because he's from that area. They were a tightly-knit gang – you'd see them walking down the street, looking like they'll fight you. They looked dangerous, and a great rock'n'roll band has to have that element.

"The Rev was like Alex Van Halen and [Pantera's] Vinnie Paul in one, because you'd always know his sound when you heard the song. How many other drummers can you tell instantly who it is from the sound of the drums, the vocals and songwriting? That guy, to me, was like the Cliff Burton of A7X; he gave so much to that band that they wouldn't have had without him. That maturity, harmony, melody, uniqueness... They wouldn't have become as huge as they have now, headlining Download and arenas, without what they learned from The Rev. There are so many similarities between The Rev and Cliff Burton in that sense – they both gave so much to their bands who made it into the big-time after losing those members. He was like this guiding hand that pushed their ship around the world, this giant Revhand pushing the A7X machine to the next level."

WORDS: AMIT SHARMA PHOTO: GETTY



The Rev: the driving force behind Avenged Sevenfold's explosion

PRINCE

1958 – 2016

VIC FUENTES MIGHT HAVE TAKEN HIS HALLOWE'EN INSPIRATION FROM **PRINCE**, BUT THE PURPLE KING'S INFLUENCE ON THE **PIERCE THE VEIL** MAN RUNS EVEN DEEPER



I remember the first time I ever met my best friend's wife. I was dressed as Prince. And I felt really awkward

because that was my first impression and I showed up pretty much in drag! I have this pretty elaborate outfit that I bring out every once in a while – I've probably worn it for three Hallowe'ens at least. I somehow found a purple crushed velvet suit and I had my mom sew these doily things on to this white shirt to make it all frilly. There's a diamond brooch thing, some make-up, a wig and high-heeled boots. I remember trying to drive on Hallowe'en with my high-heeled boots on and it was super-hard. It's one of my favourite costumes. It gets the most reactions and people love it – they freak out.

"Prince was all about being himself. I've been to venues where the backstage is all purple, because when Prince played there, he made them paint it that way. That was him being completely himself. For me, being completely myself is wearing some Vans and a surf hoodie. That's what I enjoy representing myself as and I feel comfortable as, and I wouldn't feel comfortable wearing flowered bell-bottoms, but Prince did. I think that's important for every artist to be completely comfortable in their own skin and show people what they want of themselves. Every single thing that you saw was what Prince wanted you to see, from the way he looked to his

music videos to his acting to his image. He just represented himself 100 per cent and was true to himself and what he wanted to do. And he was so colourful with it and so explosive with it.

"I think I first heard Prince in the '80s. My dad always had MTV on, back when it played a lot of music. Prince was super-eclectic to so many different styles – he was super-funky and soulful. He liked to move people and turn people

on, and I love that. But then, as time went on, the more I played music, the more I heard about him, and read about him. I started hearing all these stories about how his work habits and his way of writing music were just insane. He would have people on-call so that if he wanted to write a song at three in the morning, there were people that had to come and record him. And he would work like that. He would sometimes work three days straight without opening the doors to the studio. I think that's one thing that really brought me closer to him as an artist, knowing about how he makes stuff and how hard he works on it.

"I saw him play once at the Forum in LA. It was definitely one of the best shows I've ever seen. He did, like, four or five encores, which I've never seen anybody do. And in the most crazy way, too. He would literally end the show and the lights would turn on and people would be packing up gear, and he would completely trick people, and literally 15 minutes later the whole arena would shut down again, all the lights would turn off and he would come back out and play eight more songs. I didn't even know that was possible.

"Prince pushed boundaries. He was playing all these instruments, and shredding on guitar. I think that's something that people maybe forget – that he's not just a singer, he's actually an amazing guitar player. He could do rock, he could do funk, he could do ballads. In the most true sense of the word, he was an artist."



Yes, that is Vic. Honestly, it really is

WORDS: TOM SHEPHERD PHOTO: GETTY

MY FAVOURITE

Prince

SONGS

VIC PICKS HIS THREE ESSENTIAL PRINCE NUMBERS...

DARLING NIKKI (PURPLE RAIN, 1984)

"It's probably the most filthy, dirty, sexy song that he has. It's slow but sexy, like, the beat is sexy – I don't know if a beat can be sexy... but it can be. At the end of it, the drummer – which may have been Prince! – does like a double-bass beat at the end, which I've never heard an older song do. It's a super storytelling song."

LITTLE RED CORVETTE (1999, 1982)

"I'm pretty sure he's talking about a vagina. I'm not really sure. He's talking about a girl that's moving super-fast with him, and there are a lot of innuendos going on. The way that he uses a Stratocaster in a percussive way – it's almost like hitting a drum at the same time. It makes you move the way that he plays them."

WHEN DOVES CRY (PURPLE RAIN, 1984)

"It's timeless, it's epic – I think it's probably one of the greatest songs ever written. I used to cover it at bars with my old bands. I think my favourite part is the intro – it starts off with a little crazy shred. It sounds like it's about his family problems and like it's a very personal song. I like that he shared that with everybody."

Prince could even style out an explosion in a candy floss factory

STONE TEMPLE
PILOTS
**SCOTT
WEILAND**

1967 – 2015

STONE TEMPLE PILOTS FRONTMAN SCOTT WEILAND WAS A MERCURIAL TALENT, AS K!'S IAN WINWOOD FOUND OUT ALL TOO OFTEN. YET HE WAS ALSO A STAR OF UNDERAPPRECIATED GENIUS



The first time I saw Scott Weiland in the flesh was in October 2000, at the Pensacola Civic

Center in northern Florida. He was onstage with his soon-to-disintegrate band, Stone Temple Pilots, and was standing in front of 10,000 people, naked, save for an American flag wrapped around his torso.

"STP, as they were universally known, collapsed in no small part due to their frontman's offstage behaviour: drugs, arrest warrants, chaos. The group had emerged to significant commercial success in the wake of the musical earthquake caused by the advent of Nirvana's Nevermind. A generation on, the quartet's music has aced the test of time. But in 1993 journalists and opinion-formers derided the Californians as frauds in alternative clothing, an attack spearheaded by a devastating front cover story in Rolling Stone magazine.

"It is, then, no surprise that Scott Weiland remained wary of the press until the day he died. Both a bona fide rockstar and an artist of underappreciated significance, in 2004 I was dispatched to Chicago to interview him, Slash and Duff McKagan about their then-new band, Velvet Revolver. But as was sometimes the case with this most mercurial of talents, upon arrival I learned that these plans had changed; Scott no longer wished to speak with me. He did, though, make his presence known. While interviewing Slash, the singer entered the group's dressing room and held me in his baleful gaze. Fashioning his index and middle fingers into the shape of a gun, without once taking his eyes from me, he twice imitated a firing motion at my

head. I took some delight in writing up this exchange and other examples of Scott's truculence in somewhat unflattering terms in the subsequent feature; much to my astonishment, at the K! Awards four months later, Scott told me how much he'd enjoyed the article.

"Velvet Revolver's second album, Libertad, unveiled

**"SCOTT WAS A
MAN WHOSE
TALENTS
HAVE NEVER
BEEN FULLY
RECOGNISED"**

in 2007, stands largely unnoticed as one of the most overlooked albums of the previous decade. On the hustings to promote this undervalued collection – a collection that was savaged in the pages of this magazine – this time Scott did agree to be interviewed. Billed at Knightsbridge's exorbitant Mandarin Hotel, I recall this experience as being a crash-course in rockstar

charisma. The first half of my visit was spent volleying questions in the direction of Slash, who spoke with charm while wearing Ray-Ban Aviator sunglasses and the top hat he stole from a shop on Melrose Avenue more than 20 years earlier. Half an hour later it was Scott Weiland who sat slumped in the hotel room's expensive armchair. Over the lifetime of Velvet Revolver, much had been made of the singer's abstinence from drink and drugs. But here he slouched, a bottle of Beck's in his hand. Beer was okay, he said, and then went on to speak of Slash in not-quite-flattering terms. Libertad would be the last album the group ever released.

"This would be the final time I shared breathing space with a man whose talents have never quite been fully recognised; a man who fronted two very fine rock bands, and released two solo albums the breadth and artistic curiosity of which deserve wider acclaim. Come 2015, the final year of his life, Scott Weiland led two bands, Art Of Anarchy and The Wildabouts. It was on the subject of the latter act that I spoke with him on the telephone, once again at a time of personal turbulence. Prior to the frontman being placed on the line, I was told by his manager that the interview would be terminated were I to bring up the subject of drugs. I remember being surprised at how lucid and friendly Scott was that evening; just as I remember thinking that perhaps his life hadn't quite reached the levels of acceleration suggested by so many Chinese whispers. "Months later, he was dead."

PHOTO: WIREIMAGE



Like so many mercurial rock frontmen, Scott – onstage here with STP in October 2000 – made for a difficult bandmate

DAVID BOWIE

1947 – 2016

HE MAY NEVER HAVE ADORNED THE KERRANG! COVER, BUT **DAVID BOWIE'S** INFLUENCE ON OUR WORLD WAS ENORMOUS, SAYS **CREEPER'S WILL GOULD...**



"David Bowie was why I got into alternative music in the first place. I remember exactly how I got

into his music. It was back when my parents got divorced. I moved out with my mum, and my dad left all his records, so I kinda inherited them. I was in a new town, I didn't know anyone, and I picked up [1971 album] *Hunky Dory* purely because I liked the cover. That became really important to me when it came to doing *Creeper*, actually, placing an importance on artwork and aesthetic, holding something tangible.

"I feel the same way about him as people must have done the first time. The music was completely relevant to me. Changes was on that record, for example. Then I got into more records by him, like [1972's] *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*. That record changed my life. Bowie was this skinny, arty type who always said that he felt he wasn't talented, and was just doing his own thing and trying to work it out. I could really relate to that, because I was this effeminate kid in a new school struggling to make friends. I had a kinship with that, which is funny, because it's the music my dad grew up with. He probably felt a similar way about these songs when he was younger. That's the magic of music – it transcends time and age.

"I remember buying a copy of *Kerrang!* with Marilyn Manson on the cover where he looked just like Bowie, around that *Mechanical Animals* stage [in 1998]. He had that whole *Ziggy* thing going on and I was a big fan of what he did with that. Placebo did a great cover of Bowie [see panel, below], and there's great footage of Bowie singing with them in a backstage room. His influence on this world is really relevant. The thing about him is that everyone is familiar with his aesthetic and visuals. A mistake a lot of people make is just putting it all down to that with nothing behind it, but the magic was that there was a lot of substance behind the image and make-up and everything. Any band in *Kerrang!* will have been

directly influenced by that. I was speaking with Andy Biersack the other day, and if you look at the theatre of *Black Veil Brides*, some of that comes from Bowie as well. It's remarkable how much you can see his influence across popular culture.

"I think we in *Creeper* have influence all over the place from David Bowie, especially on the song *Henley's Ghost*. It was when we first started taking influence from Hannah [Greenwood] on the keys, to sound really theatrical. I wanted it to feel like the glam-era of Bowie. It says a lot that this man, even before I was born, had explored multiple genres and made records that were really, really good. He never did anything half-arsed – look at *Young Americans* [1975], or *Station To Station* [1976], which is another favourite of mine. It made me want to push myself. The ethic and way he approached his work is something we try to apply everywhere in our band.

"Looking back on his music, the songs that made his name weren't elaborately orchestrated – they were actually very simple. The reason I got into punk is because it made me feel like anyone could get up onstage. It's for everyone. So, Bowie being able to put out timeless classics with just four chords – I think that's awesome. It's inclusive. They were classics, and will last longer than any of us."

WORDS: AMIT SHERMA. PHOTOS: REX, PAUL HARRIES



July 3, 1973: the night Bowie retired Ziggy Stardust, at London's Hammersmith Odeon



Will channels his inner Ziggy

BOWIE

K!OVERED!

FOUR OF THE BEST ROCK COVERS OF BOWIE'S WORK

NIRVANA THE MAN WHO SOLD THE WORLD

Recorded in New York five months before Kurt Cobain's death, Nirvana's haunting take on this classic could be the most iconic Bowie cover of all.

FIND IT: MTV Unplugged In New York (1994)

NINE INCH NAILS I'M AFRAID OF AMERICANS

One of few musicians who got to perform with Bowie live, Trent Reznor paid tribute to the *Starman* numerous times by covering *I'm Afraid Of Americans*, from 1997's *Earthling*.

FIND IT: youtu.be/x-d2T29dNMY

PLACEBO FIVE YEARS

Admittedly more a Brian Molko cover than a full-band affair, this take on the opening track from *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* is, as Will Gould says, one to remember.

FIND IT: youtu.be/A_eflXYDFRk

SMASHING PUMPKINS SPACE ODDITY

It's normally disappointing when a band cover something 'as is'. Which is why when Smashing Pumpkins tackled this Bowie epic, they put their own art-rock stamp on it to spine-tingling effect.

FIND IT: youtu.be/VvdMJAs5NRM



Dimebag Darrell in Pantera. He would be shot in 2004 while onstage with Damageplan



PANTERA DIMEBAG DARRELL

1966 – 2004

ZAKK WYLDE DIDN'T SET OUT TO WRITE A SONG FOR HIS FRIEND, **DARRELL LANCE ABBOTT**. BUT HIS TRAGIC DEATH MEANT THE **BLACK LABEL SOCIETY** MAN'S MUSIC TOOK ON NEW MEANING...



"I had written the song In This River [from Black Label Society's 2005 album, Mafia] some time before Dimebag passed away. But after jamming it after his death, I was looking at the lyrics and it suddenly just felt like it was his song. Later, when we put the video together, Rita [Haney, Dimebag's long-term partner] was there, and we put in the two little boys [to represent] Dime and me.

"Dime's death is still numbing to this day. I first met him when I played Monsters of Rock, 1994, in Donington with Pride & Glory. Pantera had just come out with Far Beyond Driven, so I already knew of Pantera by that point, but it felt like I'd always known him right from the start. He was a sweetheart – just one of the guys, man. It was amazing watching the sheer power of Pantera at that point. I saw Guns N' Roses around '87, right when they were about to explode... you knew there was something special going on. And it was the same thing with Pantera. Like what Tony Iommi built with Black Sabbath, when you look at Dime's legacy in extreme metal, he's like the god of that genre. Look at the amount of bands they spawned and influenced, whether it's Meshuggah, Lamb Of God, Five Finger Death Punch, all those guys – Pantera are like the Sabbath of that kinda music. It's not even an argument. Before they came along, that genre didn't exist.

"Dimebag as a person was *infectious*. He'd get people from an AA programme drinking booze again by saying, 'You've been sober for four years, man, have a couple of shots at least!' He was always happy – every time he walked into a room, he would light the place up. His whole life-force and energy was always positive. If you ever went out with those guys, even the Pantera crew, instead of having spare strings, drumheads and stuff like that, they'd have spare kidneys, livers and pancreas on ice at all times. Because you'd always need it! We'd sit around drinking backstage, just noodling on guitar. It was always good times and lots of laughs with Dime.

"I remember I was in the garage when Rita

called me to tell me something was going on [on the night of the tragic shooting]. She asked me to get hold of some guys that we knew who worked in law enforcement. We were trying to get hold of someone to find out what was going on – we needed news on what was happening from the cops. It just hurt; it was mind-numbing. I couldn't believe it had happened. It was like, 'You're kidding, man.' We'd spoken maybe 10 days before that, they were headed towards Seattle, then were coming down to LA where I was gonna see him. I said, 'Alright, I love you brother and I'll see you later on.' He said the same back to me. And that was the last time I heard his voice."

DIME'S FINAL RIFF?

There's a moment on this month's Hellyeah [inset] release that may sound eerily familiar. Not because it's a Phil Collins cover, as strange a choice as that may be, but rather for its guitar solo.

While Hellyeah were debating what cover tracks to consider for

their fifth full-length album, Undeflatable, guitarist Christian Brady suggested Phil Collins' 1983 hit I Don't Care Anymore. A huge grin crept across Vinnie Paul's face – he'd already recorded the song a decade prior, before his brother's tragic shooting. And as



HOW A FORGOTTEN RECORDING HAS BROUGHT DIMEBAG BACK TO LIFE...

his rhythm and solo guitar tracks lay unused, Hellyeah added them to their track, and the brothers were reunited once more.

"We've always felt like [Dime's] been a part of this band since day one... his energy and his spirit was always with us," Vinnie Paul said. "And for people to be able to hear him again in 2016 puts a big smile on my face."

THIN LIZZY

PHIL LYNOTT

1949 – 1986



FOLLOWING THIN LIZZY'S 'KERRANG! HERO' AWARD AT THIS YEAR'S KI AWARDS, GUITARIST **SCOTT GORHAM** CELEBRATES FRONTMAN **PHIL LYNOTT**, 30 YEARS GONE

THE FIRST TIME I MET PHIL WAS...

"At the very first official rehearsal with me on guitar [upon joining in 1974]. We went through all the songs they already had and I learned them the best I could. We were trying to write songs for an album, too. I had this riff I'd been working on – the verse and chorus were all kinda ready, and Phil heard it. He asked what it was and then asked if he could write some lyrics to it! So, I said, 'Are you fucking kidding me?! Absolutely, man!' He and I sat down and began working on this thing, which ended up being the first track on side one of the first-ever Thin Lizzy album I played on [1974's *Nightlife*], a song called *She Knows*. It showed me the kinda guy Phil was. It wasn't the Phil Lynott show, this was Thin Lizzy!"

OUR FIRST GIG TOGETHER WAS...

"A bit embarrassing! When you're not really in stage mode, at rehearsal you're just making sure you got your parts right and everything's cool. We get to the first gig at the Wolverhampton Club Lafayette and there were more bouncers in the club than there were paying customers. Brian Downey counts in on the drums: 'One, two, three, four... BANG!' Everything exploded and all the other guys started jumping around. I'm there thinking, 'What the fuck? No-one told me about stage presence!' I backed into the shadows and Phil came over and dragged me back to the front of the stage. 'You fuckin' stay there and don't move a fuckin' inch!'"

ONE OF MY FAVOURITE MEMORIES OF PHIL IS...

"From the [1978] *Live And Dangerous* album, when Phil introduced Emerald asking if there were any girls out there with a little Irish in them, and then asking if they wanted a little more! I actually missed that joke because I was over at my amp trying to adjust volumes, so I only heard him saying that when we did the first playback. And I loved that joke, it was perfect. That's the kinda guy he was – he liked that kinda humour!"

OUR WILDEST NIGHTS OUT TOGETHER...

"Usually took place every March 17, St Patrick's Day. For some reason, we would always be in America. That date is also my birthday, plus I'm half Irish anyway. And we'd always find ourselves in Boston or Detroit or some Irish city. I think Phil actually planned that out with management! One year, we were at the Holiday Inn eating green cupcakes, drinking green beer, green everything... and we got so fucking twisted. The whole room got trashed, which is something we didn't do – we weren't like The Who or other bands that did that – but on this night, it all got a bit out of hand.

From that moment onwards, we were banned from every Holiday Inn across America!"

WHAT SURPRISED PEOPLE ABOUT PHIL WAS...

"How quiet he was. You saw this image of the Devil onstage, someone that didn't give a shit about anything, but outside of that he was a quiet person that talked in a really low voice. He kinda disarmed people that were expecting this big, larger-than-life character. When he was with you, he was with you. It was a pretty cool trade. Outside of music, he really loved his football and Manchester United were his team. Actually, he was the first person I knew that actually bought shares in the team he loved. I didn't know you could do that, so he surprised me there!"

THE LAST TIME I SPOKE TO PHIL...

"I had recently gotten off drugs. It had been a year and a half since I'd seen him because one of the hard-and-fast rules in coming off drugs is *not* hanging out with anyone that does. I was in LA and had been working on some new recordings. I really wanted to play them to him and see what he thought, and see how he was doing and catch up. I went to his house and he was a total mess. He said he loved what I was doing. Whether he did or not, I don't know, but I think he did. He really wanted to get the band back out on the road and start writing together again. He kinda saw the look I was giving him and told me he was through with all the drugs. He was going to get clean and make it work. I walked out thinking this would all happen and, of course, three weeks later, I learned he had died. We never got a chance to write that last song together."

“PHIL WAS AN IMAGE OF THE DEVIL ONSTAGE”

◆ SCOTT GORHAM ◆

Phil onstage in Reading, 1974













KERRANG!
A DAY TO REMEMBER



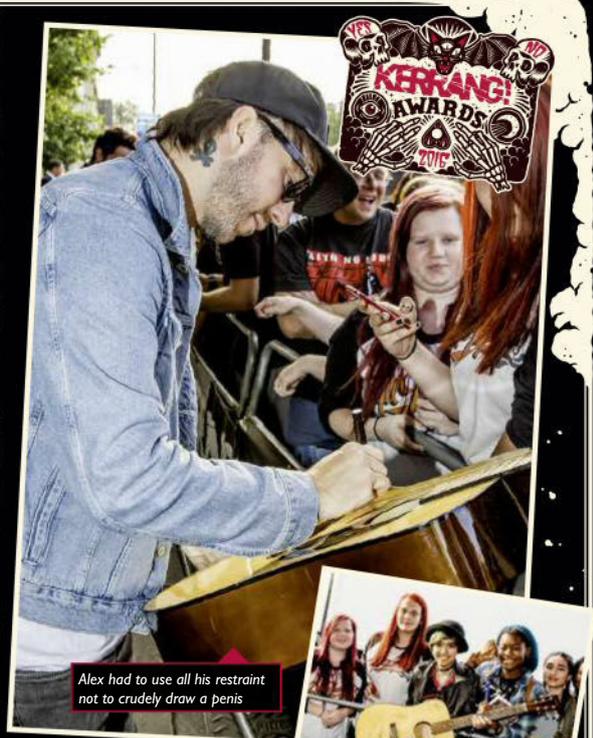
THE LOUDEST PARTY ON EARTH!

TAKE A TON OF ROCKSTARS, 1,500 FANS, ADD A FREE BAR, AND YOU GET... WELL, THE MADNESS OF THE **KERRANG! AWARDS 2016!**

WORDS: JAMES HICKIE, MATT ALLEN PHOTOS: LINDSEY BYRNES, CHRIS CASEY, ANDY FORD, PAUL HARRIES



ATL and AA put all those hours in front of the mirror practising their selfie faces to good use



Alex had to use all his restraint not to crudely draw a penis



Creepier accept their award and break out into hosting an impromptu pub quiz



Sorry, but you're not fooling us – you're not the real Fox God...



Don Broco: any of these would be better at the Euros than Raheem Sterling



BEST BRITISH NEWCOMER
CREEPER
 PRESENTED BY HELP MUSICIANS UK

YOU GUYS ARE EMOTIONAL!
WILL GOULD (VOCALS): "This is the first time I've won anything in my life! And there's an ostrich! It was nice and soft!"

WHEN YOU WERE PLAYING PUBS 18 MONTHS AGO, DID YOU THINK THIS WOULD HAPPEN?
 "Absolutely not. And we owe all this to our fans. They are fanatical. But I was that kid. Matt Skiba is here and I showed him a photo of me meeting him outside the Guildhall. We are as strange and obsessed over music as they are."

The excitement, guilt and the taste of Fireball may have subsided, but the memories of the Kerrang! Awards 2016 remain – largely thanks to it being one of the best ever, which is fitting given that this year marks our 35th anniversary, too! The reason the recollections are so vivid is because, in the midst of the debauchery, we managed to scribble a diary of what exactly went on. So, read on for the lowdown on an evening of red-hot talent, blue language and an ostrich being exposed to some very bad behaviour...

18:27 A Day To Remember are the first to arrive. Oh, actually, they've just popped down from their dressing room – a perk of tonight's performers – for a drink. So, what antics can we expect tonight? "Table-flipping and me punching myself in the face," suggests guitarist Kevin Skaff, giving himself a clout to warm up.

18:40 Best International Newcomer nominees Cane Hill are here. "If we win an award, we're lighting it on fucking fire," promises frontman Elijah Witt, possibly not realising it's solid metal.

18:45 Against The Current seem to be in a similarly lively mood – albeit minus the pyromania – quickly dispensing with a round of Fireball. Judging by their expressions after they've done so, they might not be having another too quickly.

19:00 Comedy legend Bernie Clifton arrives sans ostrich. How are you, Bernie? His answer comes in the form of double devil horns. He'll fit right in here.

19:15 As will Mallory Knox, who ask the question everyone wants answered: "Which drinks are free?"

19:16 "Are you wearing LYNX?" K! asks Creepier's Will Gould, who's been known to invite people to sniff his ponging stage jacket. He's in his best duds tonight, though, and hasn't scrimped on his scent, either. "No! It's actually a really nice aftershave," he says with mock anger.

19:18 So packed is the schedule of the evening's other performers, Asking Alexandria, that K! Features Editor Sam Coare has to deliver cans of Red Stripe to them in the midst of their live

stream interview by hurling them across the room.

19:25 Perhaps the pressure is getting to AA guitarist Ben Bruce; he walks through the room with his hands around his mouth, bellowing, "Help me!" No-one does; he's beyond it.

19:27 Creepier and Muncie Girls join forces to scour the seating plan and find out where they've got to go. "We're near the Deftones!" says Will, struggling to play it cool.

19:30 blink-182's Mark Hoppus and Matt Skiba's arrival causes equal excitement among fans, fellow bands – and blink themselves. "It's really cool to be here," says Mark Hoppus, flashing a grin.

19:32 And the award for the most powerful hug goes to Frank Carter and one-time collaborator Lethal Bizzle. Bones may have been broken in the embrace.

BEST INTERNATIONAL NEWCOMER

CANE HILL

PRESENTED BY TROXY

THERE'S A SUSPICIOUS SMELL FOLLOWING YOU LOT...

JAMES BARNETT (GUITAR): "Yeah, we lit one up onstage. We were just walking around, blowing it up. New Orleans, Louisiana, where the weed is loud and the drinks are good!"



WHAT DOES THE REST OF THE NIGHT INVOLVE?

JB: "More weed, more drinks, more breaking shit!"

ELIJAH WITT (VOCALS): "(Pointing to Bernie Clifton) I still don't understand why there's an old man walking around on a peacock. Oh, it's an ostrich?"

DID YOU THINK WHEN YOU STARTED YOU'D BE RUBBING SHOULDERS WITH DEFTONES, BLINK-182 AND MEN ON OSTRICHES HERE?

JB: "No, we just go out and express ourselves, and if anyone else likes it, that's great."

EW: "You have better alcohol, too, and your cigarettes taste fucking fantastic!"

BEST TRACK
ALL TIME LOW
MISSING YOU

PRESENTED BY KERRANGI RADIO

YOU LOOKING BUZZING TO BE HERE...

ALEX GASKARTH (VOCALS/GUITAR): "Yeah, we can just hang out and relax. It's amazing to get Best Track. We're on our downtime at the moment, working on new music and thinking about what's next, so it was unexpected to be nominated."



WHO WOULD HAVE BEEN YOUR TRACK OF THE YEAR?

AG: "All the other bands. Against The Current. I feel undeserving of this one."
RIAN DAWSON (DRUMS): "All Time Low!"

BEST EVENT
YOU ME AT SIX
THE GHOST INSIDE
BENEFIT SHOW

PRESENTED BY KERRANGI TV

THERE'S ONLY TWO OF YOU TONIGHT: WHERE ARE THE OTHER GUYS?

MAX HELYER (GUITAR): "They can't make it, unfortunately. We're having some downtime to be ourselves for a little bit. We've been going since we were 15. After 10 years of doing this, we're having a break for ourselves."



HOW BIG A DEAL WAS IT TO WIN THIS AWARD FOR THE GHOST INSIDE?

"Massive. The award is going straight in the post to them. You don't expect things like that to happen. We're two totally different bands but we're both in the same world. It's a community. We will never get to understand what they went through, but they kept their heads held high through bad times and they'll come back stronger than ever."

BABYMETAL salute the fans gathered on the balcony



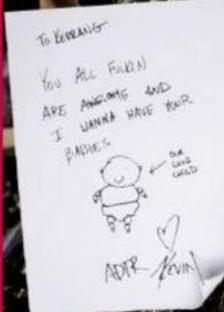
BEST LIVE BAND
BABYMETAL

BEST LIVE ACT - THAT'S PRETTY AWESOME!

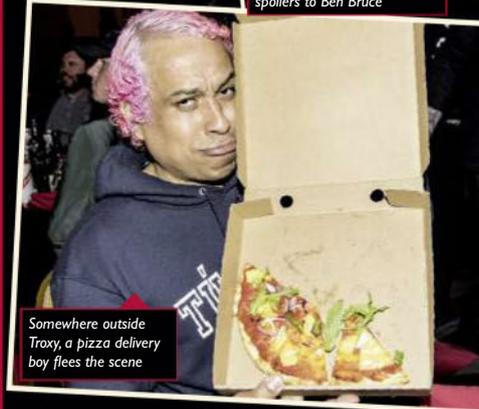
MOAMETAL (VOCALS): "Thank you! We can't believe we are here. We love playing in England. It's fun and the people are so warm. It's a great show every time."

WHO'S YOUR FAVOURITE LIVE BAND?

"Metallica! We saw them when we had no idea what metal was, and when we saw them they taught us everything there was about it. We were overwhelmed and shocked about what we saw onstage and they were the band that brought us to where we are today."



EastEnders' Aaron Sidwell slips some upcoming episode spoilers to Ben Bruce



Somewhere outside Troxy, a pizza delivery boy flees the scene



Cane Hill confused Bernie's ostrich for a giant Pez dispenser

19:35 Deftones quickly take to their table and happily receive the pizzas provided. Bassist Sergio Vega opens the lid on his and gets a nasty surprise. "What the... half a pizza...?" he asks, puzzled. "Who got the other half?!" Who, indeed...

19:37 If you're after something delicious, look no further than Rou Reynolds' silver shoes. Fans should cherish them while they can, though. "The more I wear them, the more they depreciate in sparkle," says Enter Shikari's frontman, slipping into a yoga pose to show them off.

19:47 The award for the night's oddest observation goes to Richie Glover, bassist with K! Awards co-host Benji Webbe's pre-Skindred band, Dub War. "I want to kick everyone's head in," he rasps, after accosting K! in the toilets. No more shandy for him!

19:50 And we're off! K! Editor James McMahon uses his opening speech to dedicate the

awards to Motörhead legend Lemmy, to cheers and raised glasses around the room.

19:52 Awards hosts Benji and The Darkness' Justin Hawkins waste no time in injecting the evening with daftness. "The night is yours and the booze is free, what could possibly go wrong?" asks Justin. Let's find out, shall we?

19:55 The first award of the night is for Best British Newcomer, which is presented by Ben Barlow from Neck Deep, who, according to Benji, won the same award last year. "It was two years ago, actually," points out Ben. Benji doesn't look too thrilled with the correction.

19:56 Ben smiles as he presents the award to "[his] fucking boys" in Creeper - forgetting that, in Hannah Greenwood, they also have a girl. "This is crazy," a clearly overwhelmed Will says. Meanwhile, Cane Hill guitarist James Barnett, still wearing sunglasses in a dimly-lit

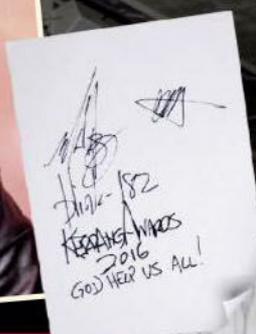


Chrissy Costanza: far from being the safe bet in a shot competition

Alex later learned that, no, this wasn't Brendon Urie



Kevin was so drunk, he successfully picked a fight with himself



Steve Harris accepts his award and his new position as the night's overlord



Neck Deep's Ben was befuddled by how to open a can of Red Stripe



KERRANG! LEGEND
IRON MAIDEN
 PRESENTED BY GHOST VODKA

STEVE HARRIS (BASS) VIA VIDEO MESSAGE:
 "Happy birthday, Kerrang! – 35 years, it's amazing. Thanks for everything you've done for us. All I can say is... Well, I don't know what to say. It's just an unbelievable and fantastic career that you've had and we've had, all together along the way. Have a good one, have a few beers, enjoy yourselves, and thanks for the Legend thing – or Leg-End as I would say. All the best, cheers!"

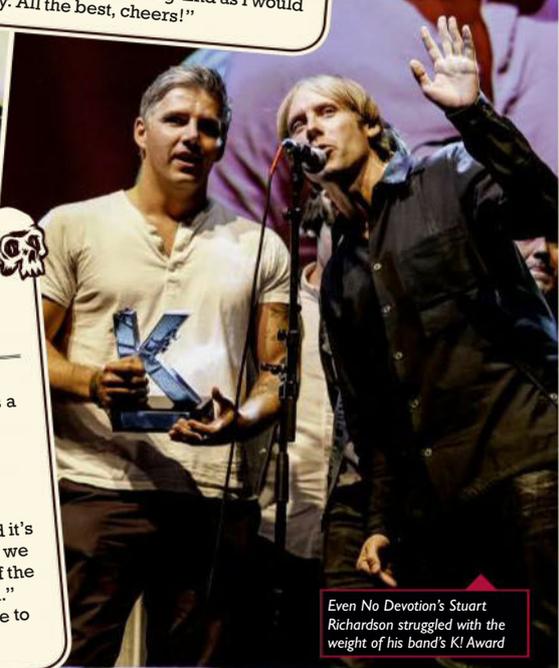


Broco's Tom Doyle did his best to join ATL without them knowing

BEST ALBUM
NO DEVOTION
PERMANENCE
 PRESENTED BY ZIPPO

YOU LOOK GOBSMACKED...
MIKE LEWIS (GUITAR): "We had no idea. It's a total shock. My head's in the clouds."

DOES IT FEEL LIKE A NEW CHAPTER AFTER EVERYTHING YOU'VE BEEN THROUGH IN RECENT TIMES?
ML: "Yeah. We genuinely love this album, and it's definitely cathartic. We weren't sure whether we were going to make album number two, so off the back of this, let's go make a fucking record."
GEOFF RICKLY (VOCALS): "We might have to go into the studio after this!"



Even No Devotion's Stuart Richardson struggled with the weight of his band's K! Award

ballroom, breaks the first glass of the night.

20:00 Bernie Clifton, now firmly atop ostrich, arrives to co-present the Best International Newcomer award with The Lounge Kittens. The bird's large ungainly feet mean he has to be helped up the stairs backwards, to uproarious laughter from Frank Carter. "How many of you thought I was dead?" asks Bernie. The many cheers in the affirmative seem to amuse him.

20:02 Cane Hill are victorious, which means Cane Hill and Bernie Clifton: together at last! "Thank you for the fucking award," the band begins. "We have one EP, you fucking tools." That's gratitude for you.

20:04 Cane Hill light up a suspicious cigarette and blow a plume of smoke in Bernie's direction. Reports that the ostrich was spotted ravenously eating 10 pizzas have been made up just now.

20:10 Chris and Max from You Me At Six collect the award for Best Event for their benefit gig for The Ghost Inside. Max dedicates the award to the

LA mob, who are continuing to recover from last year's tour bus crash.

20:16 "That was legit weed," says Rob Damiani of the remaining Cane Hill fug onstage, as he and his Don Broco bandmates present the award for Best Track. The balcony's huge sing-along to nominees All Time Low's Missing You suggests the Baltimore boys are in with a good chance.

20:17 All Time Low win! "It probably doesn't rock quite as hard as the other songs, though," says Alex of a category that also features Architects.

20:19 Justin shows his age by asking if Best Live Band presenter Emma Blackery – joined by As It Is! Patty Walters – is "a v-logger or a vlogger".

20:21 BABYMETAL win to deafening cheers. Fellow nominee Frank Carter, good sport that he is, is among those yelling in support.

20:23 "We can't believe we're here and we've won again," beams Su-Metal.

20:25 The Best Album award is presented by Enter Shikari, though drummer Rob Rolfe jokes that they're receiving it. "Taxi!" yells Rou in the aftermath of Rob's stinker. Bernie Clifton, he ain't!

20:27 No Devotion win the award for their debut, Permanence, which, Geoff Rickly wagers, makes them "the only band nominated whose record is out of print". A standing ovation greets them, before the frontman classily delivers the evening's trickiest acceptance speech. "They've been through so much shit," Geoff says of his bandmates. "Thank you for keeping them in your hearts."

20:30 The Kerrang! Legend award naturally goes to Iron Maiden, with Steve Harris accepting it via a video message. "We've all come a long way; have a few beers." And who are we to argue with Steve Harris!?

20:34 Against The Current present the award for Best International Band to A Day To Remember. "Metallica was up for this?" asks guitarist Kevin Skaff in disbelief. "Metallica should probably have won this!"

Even Matt Skiba nodded off as Mark's speech entered a 37th minute

Well, we did warn you about getting drunk before your set, Ben...

DEFONES
2016
Frank Carter



Deftones confused the evening for an open mic comedy club

BEST BRITISH BAND **ASKING ALEXANDRIA** PRESENTED BY WWE 2K17

HOW DOES IT FEEL TO BAG SUCH A MASSIVE AWARD?

BEN BRUCE (GUITAR): "We've wanted this award for some time now and we've been working hard for it. It's been a tough year, too. Vocalists leaving, divorce, family and friends dying... You name it, we've been through it, so this means a lot."

DOES THIS FEEL LIKE A TURNING POINT?

JAMES CASSELLS (DRUMS): "The turning point had already happened. This is the solidifying point. And now we're gonna get absolutely spannered!"

The extortionate reality of his Gucci suit belatedly hit Frank Carter



SPRIT OF PUNK AWARD **FRANK CARTER**

THE SPIRIT OF PUNK AWARD MUST BE A SPECIAL ONE TO SCOOP UP?

"If there was one I could have got, it would have been this. It's what I'm all about. Punk to me is a lifestyle - it's not a way of dressing. Either you have it, or you haven't."

IS PUNK MORE IMPORTANT THAN EVER NOW?

"Infinitely. It always comes about when people are unhappy, dissatisfied. That's when we always get the best punk rock. Fuck, look at the world we're living in. We're so obsessed with ourselves. Punk is about being different."

THE SPIRIT OF PUNK AWARD
FRANK CARTER

20:39 The Spirit Of Punk Award goes to someone that presenter Lethal Bizzle describes as "the man who showed me the world of punk rock". Winner Frank Carter is cockily up to the stage before the video footage of him has even finished.

20:41 "This c**t's been at my table and didn't tell me," says Frank of secret-keeper Lethal Bizzle.

20:42 "Some of you don't know who I am; I'm the guy who inspired your favourite bands," bellows Frank, proving there's nothing more punk than modesty.

20:45 Asking Alexandria win the much-coveted Best British Band award. "This has been a pretty turbulent year for the band," says guitarist Ben Bruce, who's clearly thrilled with the win, despite, in his own words, being: "the biggest dick in England."

20:47 Young Guns' Gustav Wood and Rolo Tomassi's Eva Spence arrive to present the K! Lifetime Achievement award. "Matt Skiba is out there; I've loved him for years," says Eva, nervously. Gustav isn't much better: "I'm going to try and keep my cool," he says, as they announce Deftones as the winners.

20:50 "Kerrang! has been with us since we were nothing, and helped us become something," says frontman Chino Moreno, before handing the mic to guitarist Stef Carpenter. "I don't have a mic, usually," he admits. "Thanks, everyone!"

20:55 Co-host Justin Hawkins' brother Dan takes to the stage to present the Kerrang! Hero award. "Alright, you c**ts!" he asks. Perhaps we asked the wrong brother to do the presenting gig...

21:00 Thin Lizzy guitarist Scott Gorham arrives to accept the award on behalf of Thin Lizzy. "For those of you who don't know my name..." he says in reference

to Benji fluffing it beyond recognition. "Sorry, bruv," says Benji.

21:03 "Without this band we wouldn't be a band in the first place," Mallory Knox frontman Mikey Chapman says of the Kerrang! Icon award-winners. He's referring, of course, to blink-182.

21:05 "Thanks to Kerrang! and the Kerrang! readers," says Mark Hoppus, who's joined by Matt Skiba. "I say that for blink-182 members past and present," adds Mark, before dedicating the award to their long-serving publicist Anna Maslowicz.

21:10 The ceremony ends and the drinking begins. Not too much, though, as there are two performances coming up that aren't to be missed.

22:30 Asking Alexandria take to the stage to show why they've bagged the Best British Band gong. "Jump, motherfuckers," instructs Ukrainian



The Kerrang! druid handed out the night's awards, before going back to live in a bin

A Rock, Paper, Scissors competition waits for the end of no band's set



Jeremy attempted to re-string Kevin's guitar mid-solo



KERRANG! HERO THIN LIZZY

HOW DOES IT FEEL TO WIN A KERRANG! AWARD AFTER ALL THESE YEARS?

SCOTT GORHAM (GUITAR): "There are so many great young bands, it feels like we're handing the mantle over, which is the way it should be. We had our shot, and now it's up to these guys. Don't fuck it up!"

HOW DO THE K! AWARDS COMPARE TO OTHER ONES YOU'VE BEEN TO?

"I went to one awards ceremony once and Aerosmith were there. Everyone was sitting bolt upright, nobody making a sound. The K! Awards are a lot more relaxed! There are fans here, getting crazy!"

IF YOU COULD DO A SHOT WITH ANYONE TO CELEBRATE THIS AWARD, WHO WOULD IT BE?

"It would be Phil Lynott. One of the last things he said to me was, 'We gotta get the band back together again.' He would be back doing it tonight."

KERRANG! ICON BLINK-182

YOU'RE THE LAST AWARD OF THE NIGHT: HAVE YOU BEEN POWER-DRINKING THROUGH THE EVENING?

MARK HOPPUS (BASS/VOCALS): "Not really! I've had one drink. But it feels great. I feel like we really earned this award. I feel like it's well-deserved. I can't think of a band more deserving of it... Haha!"

HOW DOES IT FEEL TO BE AN ICON?

"It's great. Kerrang! have been so supportive. You say when we're doing great and you call us out when we don't. I'm okay being placed on the pedestal. When we started out in a garage in San Diego, our biggest hope was to sell out a local club."

WHO WOULD YOU GIVE YOUR AWARD TO?

"The Cure. They were a band who monumentally influenced me in life."

K! LIFETIME ACHIEVEMENT AWARD DEFTONES

WHAT'S IT LIKE HAVING YOUR LIFETIME CELEBRATED?

CHINO MORENO (VOCALS): "I feel old! I was watching the videos up there on the screen, especially the first ones, and I was seeing my kids. I was 19, 20 then. The fact that we're here in our 40s, getting awards, is nuts."

WHAT BANDS WERE LIFETIME ACHIEVERS WHEN YOU WERE STARTING OUT?

"Probably the same ones as now. Iron Maiden. AC/DC won it the first time we were here. Faith No More and Metallica were the ones we looked up to."

WHAT WILL YOU DO WITH YOUR AWARD?

"I've got two now, so I'm going to make bookends out of them. Throw some books between them and pretend I'm smart!"



BEST INTERNATIONAL BAND A DAY TO REMEMBER

PRESENTED BY FIREBALL

NICE AWARD. WHAT ARE YOU GOING TO DO WITH IT?

JEREMY MCKINNON (VOCALS): "It's crazy! You could hurt somebody with that thing!"
KEVIN SKAFF (GUITAR): "We have to play in a couple of hours, which is not a good thing because we're all drunk!"

AND YOU BEAT METALLICA TO THAT ONE...

KS: "I'm kinda scared to see them next time. We are not worthy. Wayne and Garth said it best. They are living legends - you can't fuck with that."



While the booze sent some of AA to the land of nod...

...other members went, well, bonkers



Jeremy decided it was time to bust out a late-night power ballad

frontman Denis Stoff, who, thanks to the award, is now an honorary Brit.

22:45 "It feels so fucking good to be home," says guitarist Ben Bruce. "We're going to be celebrating in the only way the British know how - by getting absolutely shit-canned."

22:51 AA detonate the title-track from their 5K-rated latest album, *The Black*. The crowd goes insane, but not as insane as Justin Hawkins, now changed from his pirate stripper outfit into a Hawaiian shirt, and headbanging like a loon.

23:40 A Day To Remember arrive to the strains of the theme to *2001: A Space Odyssey*, and promptly send excitement levels into the stratosphere thanks to *The Downfall Of Us All*.

23:55 The Florida mob play a double-header of their two new songs: *Bad Vibrations* - the title-track from their forthcoming sixth album - and *Paranoia*, which are greeted like old classics; impressive when you consider some of this crowd

have been rocking out for going on six hours. Very impressive.

00:14 ADTR finish with *All I Want*, leaving us with the impression that all we want is for them to play the Kerrang! Awards every year.

00:15 The only thing more impressive than their set is the fact that bassist Joshua Woodard throws out plectrums that reach people stood up on the balcony. The man's a machine - just like the bands who are still enjoying the festivities at the bar; including Deftones, Creeper, Against The Current and Enter Shikari. Let's do it all again next year!

Special thanks for all their work on the Kerrang! Awards 2016 goes to: Richard Robinson, Christine Brown and all at Help Musicians UK; everyone at Zippo Encore; James Pattison and everyone at Fireball UK; Red Stripe for their support; all at Scenario; the phenomenal team at 2K UK and MJ Media; Daniel Smith and all at Troxy; all at Ghost Vodka; Shirley Mclean; all at Planet Rock; all at Kerrang! Radio; all at Kerrang! TV!



THE SONGS THAT SAVED MY LIFE

VIC, VIC, VIC... WE'VE BEEN THROUGH YOUR IPOD, AND THERE'S SOME VERY GOOD STUFF ON THERE. BUT THINKING SILVERCHAIR WROTE THE BEST SONG EVER? EVER, MATE? HAVE YOU NOT HEARD ANY OTHER SONGS OR SOMETHING?

THIS WEEK: VIC FUENTES, PIERCE THE VEIL

THE SONG THAT MAKES ME THINK OF HOME IS...

BAD FISH

SUBLIME

"It's such a beachy, Californian band! It reminds me of high school with my friends, and surfing. In particular it reminds me of a friend of mine I used to surf with – he was an exchange student, and it was his favourite song. He had to go back to Italy, but he became a really good part of our friendship group, and I remember us all playing this when he left. Another thing about this song is I used to cover it at bonfires."

FIND IT: 40oz. to Freedom (1992)

THE SONG THAT MADE ME WANT TO BE A MUSICIAN WAS...

BRAIN STEW

GREEN DAY

"It would have been Brain Stew, because at the time it was the easiest song to learn. And it was the first time that I ever played something that sounded like the real thing. I remember that being a really exciting feeling, and being like, 'It sounds just like it! I did it!' It was the first thing I ever locked in and felt like I could actually play, and it all just kept going from there. I love Green Day – I think I'm inspired a lot by Billie Joe [Armstrong], because of him being a guitar player and frontman, and being able to accomplish that is a difficult thing to do. I'm inspired by people like him. Alex [Gaskarth] from All Time Low does a good job, too. Playing guitar and controlling a crowd at the same time is a difficult thing to do."

FIND IT: Insomniac (1995)

THE SONG I WOULD LIKE TO COVER IS...

OH! DARLING

THE BEATLES

"I used to do this song in coffee shops back in the day with my friend Kurt,

and it always used to be a hit. They'd have a little stage and you'd play to, like, 20 people. I used to love it. Shows to us back then were just like the shows that we have now – they've still got the same feeling, you know? And I love the range of this song. The vocal range for me is a little higher; it really pulls a lot of emotion out of your voice. People always cheer when you start hitting the high notes and stuff like that."

FIND IT: Abbey Road (1969)

"I USED TO PLAY SHOWS IN COFFEE SHOPS..."

VIC FUENTES

THE SONG I WISH I HADN'T RECORDED IS...

FIVE POINT NINE

EARLY TIMES

"It was the first song me and my brother ever wrote when we were in our high school band, Early Times. Five Point Nine was a song that me and my friends wrote at

a party, about the alcohol percentage of this beer that we liked called Natural Ice, AKA Natty Ice. Everyone around the group of friends wrote a verse – it was about being in high school and about a beer. It probably took about five or six years for people to stop requesting it, even though we were in another band completely by that point. We'll still be at a Pierce The Veil show and some kid in the crowd will be like, (shouts) 'Five Point Nine!' And I'll be like, 'Noooo! I wish we never wrote it!' It was a high school anthem, but I think we've moved on."

FIND IT: You never will...

THE SONG WITH THE GREATEST LYRICS EVER IS...

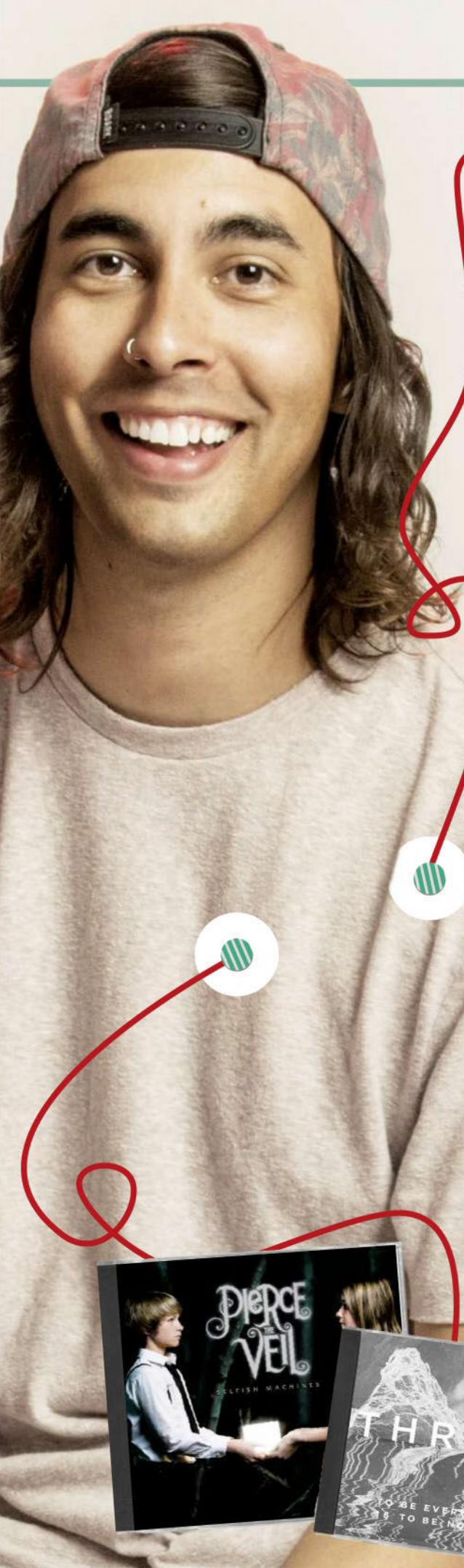
SLOW MOTION

THIRD EYE BLIND

"It's super-dark and really fucked-up. They actually weren't allowed to release it on their record label, so the original version has no lyrics, it's just instrumental. And then later they released it anyway. It's about drugs, like, a really messed-up situation. I just think that it's a cool mixture of beautiful music mixed with a really dark story. You know, it could be a movie, almost. The first line catches you – he goes, 'Miss Jones, Miss Jones taught me English, but I think I just shot her son', and you're like, 'Oh my God, okay, I'm sucked in – I'm ready to listen to this song.' I think that's important with songs, that the first words have to bring you in. You can't bore people, you have to really say something that will make them want to listen to the rest of the song, and I think that this song taught me that."

FIND IT: Blue (1999)





beat rate **98**Bpm | **117** **63** | high | low
Eog | heart **85** | normal | low

A SECRET ABOUT ONE OF MY SONGS IS...

DIVE IN

PIERCE THE VEIL

“There’s a voice saying, ‘They’re everywhere!’ That’s Jaime [Preciado, bass] doing an impression of Johnny Depp in *Fear And Loathing In Las Vegas*. He plays this really paranoid guy who is, like, super-high on drugs and gets super-crazy – it’s a trippy movie. He did it on the spot as a joke, but we just kept it in there!”

FIND IT: *Misadventures* (2016)



THE LAST SONG I LISTENED TO WAS...

BLOOD ON THE SAND

THRICE

“I always respect them because they’ve never really cared about what people think – they always have felt that it’s more important to progress as a band than to try to satisfy peoples’ wants. They’ve written records that seem to not really go over well, but they don’t care. I think that’s why I always buy their records.”

FIND IT: *To Be Everywhere Is To Be Nowhere* (2016)

all piano-based, and we never actually tour with a piano! And none of us are really great piano players, either... But it’s a song that I would like to play someday, but it definitely has been one we’ve avoided. We’ve just never thought to bring out a piano on tour!”

FIND IT: *Selfish Machines* (2010)

THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS...

DETONATION

STRIKE ANYWHERE

“Strike Anywhere are probably the only band that I still can’t control myself when I see them and I just go crazy. Detonate still gets me going! [When I see them and they play it] I will jump on people, pump my fist and sing the lyrics. There’s something about that band, they’re really fast and they have a lot of crowd singing parts that are just made for coming together with the whole crowd and screaming to. I don’t stage-dive a whole lot – I believe more in crowd-surfing than I do in stage-diving. I’d rather see people crowd-surfing than jumping on people. That’s just dangerous.”

FIND IT: *Change Is A Sound* (2001)

THE SONG THAT MAKES ME WANT TO CRY IS...

HERO

FAMILY OF THE YEAR

“I think it’s something about the melancholy vibe of the song, how it just kind of rolls. It has a bit of a sad undertone to it and sounds like he wants to run away from everything around his life, so it seems really sad.”

FIND IT: *Loma Vista* (2012)

THE BEST SONG EVER WRITTEN IS...

ACROSS THE NIGHT

SILVERCHAIR

“This is one of those songs that when I listen to it, I have no idea how they wrote it, and how anybody could ever write it, you know? How they could ever come up with the string arrangements, or the lyrics, or the chord changes. It sounds like a masterpiece! It’s a song that you think it could have taken the person who did it their whole life to write, you know? And it’s so epic. It’s kind of long as well. But if you can write a song that’s long and not boring, and keep me interested for five minutes or more, I think you’ve done something really amazing.”

FIND IT: *Diorama* (2002)

THE HARDEST PTV SONG TO PLAY IS...

STAY AWAY FROM MY FRIENDS

PIERCE THE VEIL

“I’ve never tried to play this song live because it’s



LIVES

RATINGS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

DEFTONES

PLUS: BLACK PEAKS

SSE ARENA, WEMBLEY, LONDON. 03.06.16

KKKKK

SACRAMENTO'S FINEST CONTINUE TO AMAZE US ALL
AS THEY FINALLY COME TO CONQUER WEMBLEY

WORDS: AMIT SHARMA PHOTOS: PAUL HARRIES



IT'S ABOUT half past nine at Wembley, and there's a familiar silhouette stood on a stage monitor, snaking in time with the sleepy rhythms around him. His eyes are shut, his hairstyle has changed – a throwback to the Around The Fur years, if you were wondering – but that voice remains as unmistakable as the first time any of us heard it. We are, of course, speaking of Chino Moreno, here at last. Half a year has passed since the 'Tones' original scheduled date, cancelled after the band were in Paris on the night of last year's terrorist attack at the Bataclan. He doesn't need to say it out loud, though – tonight is about continuation, and it speaks for itself.

Rewind to an hour earlier, and Brighton's Black Peaks are serving up an unbelievably potent brew for a band of their relative newness, with frontman Will Gardner's piercing screams almost deafening the arena crowd during Say You Will. You get the feeling one of Britain's best-kept secrets just became a lot less secret.

Opening with Rocket Skates, into My Own Summer (Shove It) followed by Be Quiet And Drive (Far Away), Deftones aren't mucking

about tonight. While there's a new album to promote in this year's Gore, only two fresh cuts get served – lead single Prayers/Triangles and Rubicon, both more than well-received. As for the rest, it's just the deserved winners of the Kerrang! Lifetime Achievement gong at the Kerrang! Awards showing us exactly why they belong on a big stage like this one.

"This one definitely goes out to Prince," announces Chino, leading into the song of the same name, while Around The Fur gets a slight Black Sabbath twist, nodding to their show with the metal godfathers at Download. Throw in some red lasers and burning granny film during Change (In The House Of Flies), or the stomach-turning footage of worms and orgies for Rickets, and you've got yourself a set that just continues to soar and soar. It's even more effective when you consider this is a band who usually opt for the more minimalist end of stage shows. Best of all, by the time they close with early favourites Root and Engine No. 9, it's clear the Sacramento quintet having the time of their lives. On nights like this, simply *nothing* can stop them.

Black Peaks shouldn't have gone for the cheap lightbulbs

Chino Moreno: taller than expected in real life



Stef Carpenter's impression of a raven was oddly accurate



STAR SHOUT!

CHINO MORENO

(DEFTONES, VOCALS/GUITAR)

THIS SHOW WAS RESCHEDULED – HOW MUCH DID THAT WEIGH ON YOUR MIND DURING THE SET?

"Not much. Though I feel like we are firing on all cylinders at the moment, so actually I'm glad we were able to buy a little time for ourselves, in order to get the new record out and tighten things up a bit."

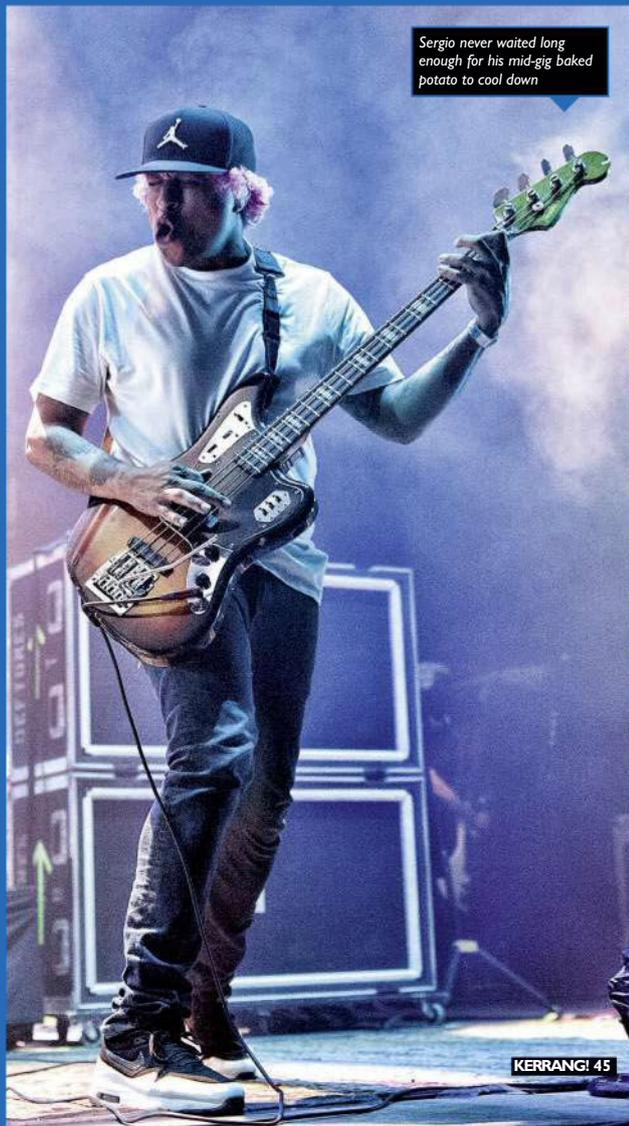
WHAT WAS YOUR FAVOURITE OF THE NEW SONGS TO PLAY?

"Playing Rubicon, especially as the last song of the first set, was super-fun. It's the last song on the record, as well, so that made it feel like it a great way to sum things up."

THE BLACK SABBATH LYRICS IN AROUND THE FUR WERE GREAT, BY THE WAY...

"Every now and then, I'll throw a line or two of that song in there. And, for some reason, ever since we first wrote that tune, the breakdown has always reminded me of the song Black Sabbath!"

Sergio never waited long enough for his mid-gig baked potato to cool down



Matt really had to work hard to get the bartender's attention

STAR SHOUT!
MATT REYNOLDS
(VOCALS/GUITAR, HECK)

TWO SETS IN A DAY! TIRING?
"Sort of, but it wasn't too bad. It's harder work loading all the gear between venues, to be honest! I could do another set, sure – why not?"

IS THERE ANYTHING IN A VENUE YOU WON'T CLIMB ON?
"Not really. It's just good to get up in people's faces. And sometimes I just see something in a venue and think, 'Aha!' It's fun!"



CAMDEN ROCKS

VARIOUS VENUES, CAMDEN. 04.06.16
HECK, CREEPER, YOUNG GUNS AND MORE CAUSE CHAOS AT LONDON'S ANSWER TO SOUTH BY SOUTHWEST

WORDS: HANNAH EWENS, JAMES HINGLE PHOTOS: CHRIS CASEY



Vukovi hadn't got the hang of thumb-wars

■ "WE'VE BEEN asked to play two fucking sets today!" screams Matt Reynolds, as **HECK (KKKKK)** cause havoc in The Underworld. A few hours later, at The Monarch, guitarist Jonny Hall sacks off the venue altogether and heads out onto the street. Welcome to Camden Rocks, where everywhere with a stage, beer, or both, is playing host to over 50 bands. And some bright spark has decided to let HECK loose in the middle of it. From swinging

from the lighting rig, to running along the bar, sending drinks everywhere, there's nothing that this band won't use as an apparatus. Two sets is hardly enough.

Over at The Barfly, meanwhile, there's about 500 or so eager and worried fans queuing to get in to see **CREEPER (KKKKKK)**, but the room has been one-in-one-out for the past 30 minutes. And when Will Gould leads his clan onstage and they rattle out VCR and Misery the place nearly explodes. That's why people are still queuing outside, and that's why they're Kerrang!'s Best British Newcomer.

Over at the Bloc Bar, Scotland's **VUKOVI (KKKKK)** bring punchy melodies and tremendously-crafted alt.rock. They fare better than the curio that is Wes Borland's **QUEEN KWONG (KK)**, whose oddness doesn't cut it today.

YOUNG GUNS (KKKKK), however, are on fire. A dozen lads might be berating the sound guy for the unfortunately tinny sound, but the band don't care. The disco ball is rolling and this is 100 per cent their party. "After sixth form I'd come here and hang out every day," Gustav Wood shouts. "This part of town never gets old." Nor do anthems like Bones, and it's a fantastic full-stop on another mad day out in Camden.



You alright, Gustav Wood? "Just feeling a little blue..."



Terror grips Creeper as Will Gould's ghost appears

VISION OF DISORDER

PLUS: HAMMER OF THE GODS
TUFNELL PARK DOME, LONDON. 03.06.16

KKKK

BLISTERING NEW YORK HARDCORE CREW BRING MOSH BRUTALITY TO THE CAPITAL

■ SOME THINGS never go out of style: jeans, Black Sabbath, beans on toast... For '90s NYHC mainstays Vision Of Disorder, it's raging with the rumbling force of a jet-powered steamroller that remains as cool as ever. And given the crowd tonight turn the room into a pit of flailing limbs and butting skulls, they're definitely not the only ones who think so. Tenderising the audience first, though, are the appropriately-named Hammer Of The Gods, who appear through a red mist as if conjured by some pact with the Devil. Just seconds later, as sky-cracking screams and churning doom riffs send out wobbly tremors like a breakdancing sumo wrestler, there's little doubt that their potent noise is brewed in Hell. Similar apocalyptic torment runs through Vision Of Disorder's veins, who long ago mastered fusing corrosive metal grooves with breakneck PMA, and detonate with the explosive pressure of a depth charge. Vocalist Tim Williams still resembles a Rottweiler as he barks savagely into the pit, and the teeth-rattling thrash of recent songs like Heart Of Darkness prove time hasn't tempered their feral edge. The incendiary attack of Suffer and D.T.O. from their earliest days still burn white-hot, though, and as 7/13 makes one last bid to pummel their way to Hell, one thing is certain: few bands can raze a place to the ground with such style as Vision Of Disorder.

JAMES MACKINNON

PERIPHERY

BELL PERCUSSION, LONDON. 08.06.16

KKK

DJENT DJENTLEMEN PERFORM A QUICK SMASH-AND-GRAB AT SPECIAL FAN SHOW

■ LOST IN the industrial estates of Acton, West London, sits Bell Percussion – a place where drummers can test drive new gear and book lessons, as well as rehearsal/recording sessions. Today it will also be hosting a masterclass and special, up-close-and-personal show from one of the finest tech-metal bands around, Periphery. Though your enjoyment depends on how long you can tolerate the drum centre's roasting back room. By the end, one fan will have fainted, but the band's performance is just as intense as the heat. "If we see a phone, we'll stop the set and beat you up," laughs guitarist Mark Holcomb, while introducing one of the offerings from their upcoming fifth full-length, Periphery III: Select Difficulty. And off they go, bending rhythms like a bunch of music scientists in search of a new chemical fusion formula to save the world. Periphery are a band who make music that's almost impossibly complex (as we'll discover during the Q&A session where the band explain about polyrhythmic accenting, master/slave time signatures and other forms of musical mathematics). However, it's the way in which these seemingly brain-bursting flights of musical complexity connect with apparent ease. Even the unfamiliar new material possesses a sense of groove that burrows into your head and makes your arse shake. When the new album arrives, it'll be a monster. Let's just hope nobody passes out next time.

AMIT SHARMA

SWMRS

PLUS: BRAWLERS

OLD BLUE LAST, LONDON. 26.05.16

KKKK

RISING CALIFORNIA PUNKS MAKE A SPLASH IN LONDON

WORDS: JESSICA BRIDGEMAN PHOTOS: CHRIS CASEY

■ ON RECORD, SWMRS are a curious prospect. Echoing the kind of punk rock that ruled long before their years (the former-Emily's Army mob would still get ID'd in Sainsbury's). Live, though, this California foursome are immediately likeable, with a confidence that suggests they've been doing this for years.

Leeds' Brawlers possess much the same attitude on support duty, delivering a straight-to-the-point set which kicks in all the right places. SWMRS frontman Cole Becker snarls and smirks from the onset, while bandmates Max Becker, Joey Armstrong (yep, that's Billie Joe's son) and Sebastian Mueller thwack away at their respective hardware. D'You Have A Car? exposes The



Joey Armstrong forgot to pack a hairbrush

Strokes similarities, as Cole's vocals fuzz over distorted guitar and persistent strikes of Joey's snare. Their cover of The Libertines' Can't Stand Me Now is surprisingly great, while lead singles Figure It Out and Miley prove SWMRS have a few future big hits of their own up their sleeves. They may be far from the comforts of their beloved Bay Area, but as tonight's sold-out crowd thrash around at their feet, it's safe to say London is fast becoming a second home for SWMRS.

Cole's arm-shaped belt buckle was really realistic

STAR SHOUT! COLE BECKER (VOCALS/GUITAR, SWMRS)

HOW WAS THAT FOR YOU?

"It was amazing! Sometimes there are shows where you've got to work really hard to get the crowd to enjoy it. Our job is to make the crowd enjoy it, and tonight they made it so easy for us because they were all ready to party!"

WHAT ELSE HAVE YOU LEARNED ABOUT UK CROWDS DURING THIS TOUR?

"I've learned that beer teaches me how to talk to a crowd – it's a lubricant. I don't drink a lot, but when I drink I'm better at talking to crowds because I get really bad anxieties."



LIVES

Maynard James Keenan: ready to fly a 1920s aircraft at a moment's notice

PUSCIFER

ROUNDHOUSE, LONDON.
31.05.16

KKKKK

AND NOW FOR SOMETHING COMPLETELY DIFFERENT...

THE UK has waited nine years for this: the debut UK tour of Tool/A Perfect Circle frontman Maynard James Keenan's Puscifer. They don't disappoint. Welcome to one of the most intoxicating, semi-befuddling and downright incredible live shows, well, ever. It all starts, naturally, with a genuinely impressive lucha libre wrestling match – albeit one featuring nipple-pinching and spanking – hosted in a ring that also serves as a stage tonight. Against all odds, it makes a bizarre sort of sense: Puscifer's whole philosophy – and they are a band who have thought enough about it enough to call it that – is about making their live show a unique experience.

Puscifer take measures to ensure it stays unique, too. The main set opens with a video of Maynard – in character as his comedy alter-ego Major Douche – asking fans not to film the show and actually just watch it. Noticeably, virtually everyone abides during an evening where superb music and audio visual backdrops (sometimes moving, sometimes *ab-fucking-surd*) are married brilliantly. To actually outline the specifics of the set feels like an act of betrayal because there are jokes and sights that, honestly, work better if you're not expecting them. Suffice to say what follows is extraordinary. We'll give one spoiler: there's a remote control cock fight (that's bird, not penis, FYI).

Nothing is more impressive than the performance, though. As with Tool/APC, Maynard largely looms in the shadows, but the sound of his voice emerging from the darkness is legitimately stunning. Crucially, Puscifer actually have two incredible vocalists. His co-singer Carina Round is a revelation – delivering stunning harmonies on Galileo and constantly bending her body like a contortionist. Tonight, Puscifer are flawless as they shift moods, from the scalding *The Remedy* to the goofball strains of *Conditions Of My Parole*. By the time they close with the elegiac *Autumn* – dedicated to the late, great Alan Rickman – Puscifer have announced themselves as one of the best live bands on the planet.

WORDS: GEORGE GARNIER PHOTOS: CHRIS CASEY



Good news! Puscifer got hold of the spare part for the washing machine

STAR SHOUT! MAYNARD JAMES KEENAN (VOCALS)

HOPEFULLY THIS IS THE START OF MANY UK TOURS?

"Absolutely. I love coming to the UK, it's one of my favourite places to visit. We've actually established enough of a foundation where the promoters are comfortable about bringing us in."

YOU MUST BE FEELING GOOD ABOUT HOW EVERYTHING IS GOING RIGHT NOW?

"I see multiple trajectories now; I see all kinds of different avenues we can pursue. Having those options is great, especially as a completely, totally independent band. There's no office full of people trying to figure out ways to wear you down and do a different thing. That's a good feeling."

"You feeling Luchie, punk?"



48 KERRANG!

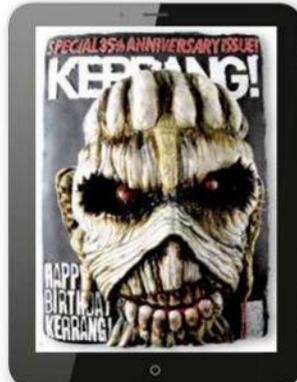
Puscifer's ice lollies: massive



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REVIEWS

RED HOT CHILI PEPPERS

THE GETAWAY (WARNER BROS.)

KKK

HALF-NAKED CALIFORNIAN FUNK-ROCK LEGENDS RETURN WITH HALF-DECENT 11TH ALBUM

→ THE AUSTRALIAN singer Nick Cave's observation that, every time he hears a song he hates blaring from someone else's stereo, he can guarantee that its authors are the Red Hot Chili Peppers remains a stinging rebuke. It stings because sometimes it's true. At least part of this band's DNA is comprised of qualities that appear increasingly less appealing the older its members become. We mean the emphasis on sex, the jerking and propulsive rhythms. The fact that *The Getaway* arrives 32 years after the band's eponymous debut album means that, today, the Red Hot Chili Peppers are in the middle of their middle years. This is a band that no longer looks as good on the dancefloor as they once did.

But do they sound any good? Fourteen years ago, Kerrang! described the group's funkier moments

as being about as funky 'as cold sick'. In 2016, on the track *Dark Necessities*, we're shown that this can still sometimes be the case. The song follows the album's title-track, also its opening song, which sounds like the work of a band half-asleep. This is not a winning first impression; early doors, *The Getaway*'s vital signs do not look at all good.

Fortunately for them, and for us, a lot of the Red Hot Chili Peppers' DNA is comprised of pure brilliance. This we know from tracks such as 1999's *Californication* as well as the hidden gem *Wet Sand* from 2006's *Stadium Arcadium*. It's a pleasure to report, then, that when *The Getaway* reaches points of elevation, it doesn't merely fly, it positively soars. The case for the defence arrives in the form of songs like *The Hunter*, with its rolling yet uncertain piano-led rhythm, folded into which are strange images like, 'Strawberries left to

decay'. The shadow of decay is also a theme of the rather wonderful *Detroit*, a song as troubled and turbulent as the city from which it takes its name.

As with most Red Hot Chili Peppers albums, *The Getaway* is a bouquet garnet of confusion; it is a mixed bag. Some of the tracks judder with a rhythm to which you can only dance when in the throes of an electric shock. But as wearisome as these sections tend to be, they are almost wholly redeemed by moments of musical brilliance, moments which border on the sublime. It's a case of you paying your money and taking your choice. Of course, it's been decades since the Red Hot Chili Peppers needed your money, and at some points during *The Getaway*, it shows.

DOWNLOAD: *Detroit*, *The Hunter*.

FOR FANS OF: Biffy Clyro, Primus.

IAN WINWOOD



RATINGS

KKKKK = CLASSIC
 KKKK = EXCELLENT
 KKK = GOOD
 KK = AVERAGE
 K = POOR



“WE WORKED VERY HARD. WE STILL CARE!”

ANTHONY KIEDIS

HEAR THE FULL INTERVIEW ON KERRANG! RADIO

Tune in to Loz Guest's show from 2pm, June 22, or listen again on Kerrangradio.co.uk

THE INSIDER ANTHONY KIEDIS (VOCALS)

THE GETAWAY HAS BEEN A LONG TIME COMING – IT’S BEEN FIVE YEARS SINCE YOUR LAST ALBUM. EXCITED?
 “It’s a day we’ve been waiting for, and the anticipation is coming to a full, frothy head. Last night I was trying to fall asleep and I was like, ‘Whoa! This moment is upon us!’”

AFTER DOING THIS FOR SO MANY YEARS, AND HAVING DONE SO MANY ALBUMS, IS THAT ANTICIPATION STILL THE SAME?

“It is! Maybe a little more than ever, in some ways. We worked very hard – I woke up early and hacked out lyrics... We care!”

WAS DANGER MOUSE, YOUR PRODUCER, A HARD TASKMASTER?
 “Yeah! He’s no joke! He’s not afraid to go to work

himself. He would get there early, leave late, go home and work some more, and then he would call me first thing and say, ‘I’ve got three other songs I want you to work on before you come in.’ He wasn’t afraid to tell us what he didn’t like, either!”



THRICE

TO BE EVERYWHERE IS TO BE NOWHERE (VAGRANT/BMG)

KKKK

CULT POST-HARDCORE CREW REUNITE AND TAKE A HEAVIER, DARKER ROAD THAN PREVIOUSLY TRAVELLED

1 HURRICANE

Is the album’s title a reference to Thrice’s musical philosophy since returning from their hiatus? The Californians pick up where 2011’s Major/Minor left off: whittling their once expansive sound to a focused point – as exemplified by this muscular opener.

2 BLOOD ON THE SAND

An early highlight; a big, driving anthem that sees singer/guitarist Dustin Kensrue adopting a Bruce Springsteen-esque rasp to decry overseas wars.

3 THE WINDOW

This wouldn’t have sounded out of place on Major/Minor, bubbling away with hooks and an undercurrent of menace.

4 WAKE UP

A relatively insignificant song, until it follows its own advice and wakes up to deliver a beefy chorus.

5 THE LONG DEFEAT

Unlike the previous track, this doesn’t have a memorable crescendo to jump-start it.

6 SENECA

A vocal-free minute that’s little more than a segue.

7 BLACK HONEY

One of the better distillations of the Thrice sound circa 2016; gruff and brooding, yet rich with melody. A highlight.

8 STAY WITH ME

One of the musically lighter tracks on the album, its contrast (and loveliness) mean it’s a stand-out.

9 DEATH FROM ABOVE

The lyrics (‘I’m never sure who I am killing / How many innocents were in the building’) ensure this is one of the album’s most thought-provoking moments.

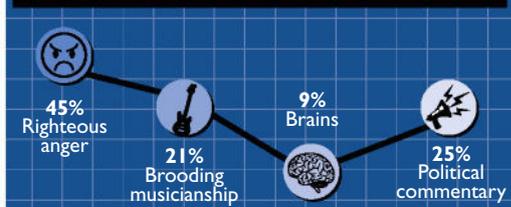
10 WHISTLEBLOWER

During Thrice’s hiatus, Dustin Kensrue was a worship pastor at Mars Hill Church in Seattle until resigning after becoming aware of allegations of racketeering. Debunking a trusted organisation’s integrity is at the heart of this one.

11 SALT AND SHADOW

Another chink of light penetrating the darkness; this woozy, piano-led climax might sound alarmingly like Coldplay in places, but provides a thoughtful conclusion to an album that, while not Thrice’s best, still soars above the competition.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: JAMES HICKIE

DEATH ANGEL

THE EVIL DIVIDE (NUCLEAR BLAST)

KKKK

VETERAN BAY AREA SPEEDSTERS THRASH THEIR WAY OVER TO THE DARK SIDE



■ THERE'S A delicious iniquity about Death Angel's eighth LP. It's there in the barbed lyricism that cuts deeper than the regulation thrash fare and seeps

into the patches of infernal atmosphere that'd do Slayer proud. Even that Death's-head Hawkmoth on the cover is eerily reminiscent of the iconography of serial-killer classic *The Silence Of The Lambs*. Of course, there's absolutely no silence on show here. From the creeping menace of opener *The Moth* to the mayhem of everything else, it's a full-blooded lesson in violence. Cause For Alarm's buzzsaw riffs and breakaway solo is massive, Father Of Lies seethes with mosh-tastic fury, and even comparatively leaden closer *Let The Pieces Fall* bristles with unholy intent. Evil divide? We're on whichever side Death Angel are on.

DOWNLOAD: Cause For Alarm.

FOR FANS OF: Exodus, Anthrax, Sodom.

SAM LAW

WHITECHAPEL

MARK OF THE BLADE (METAL BLADE)

KKK

IT'S CLOBBERING TIME AS THE U.S. DEATHCORE CHAMPS UNLEASH ALBUM SIX



■ HAVING BEEN getting less blastbeat-y and more groovy with each album, sledgehammer bludgeon is now the name of Whitechapel's game.

Mark Of The Blade also heralds the arrival of that one thing that makes death metal fans the world over quake: clean vocals. To be fair, they're used very sparingly, and Phil Bozeman's croon agreeably lands somewhere between Corey Taylor and Jerry Cantrell on *Bring Me Home* and epic closer *Decennium*. The rest of the time, though, he's roaring himself stupid. Regardless, they're best at their liveliest, with *A Killing Industry* and *The Void* slaying. They may not be as abrasive as they once were, but Whitechapel still know how to bulldoze the opposition.

DOWNLOAD: A Killing Industry.

FOR FANS OF: Slipknot, Suicide Silence.

DAN SLESSOR

RIVAL SONS

HOLLOW BONES (EARACHE)

KKKK

RETRO-ROCK REVIVALISTS ONCE AGAIN PROVE THEMSELVES KINGS AMONG MEN



■ ANY YEAR blessed by a new Rival Sons album is a good one, so be thankful you've made it into 2016. While *Hollow Bones* may not quite trump 2014's *Great*



LYRIC OF THE WEEK

'They say that rock will never survive / It's up to youth to keep her alive!' Clearly, someone phoned Billy Talent and asked for a massive rallying call, because that's what this blistering new cut is. And, we infer, it should always be played louder than any DJ.

BAND:

Billy Talent

SONG:

Louder Than

The DJ

ALBUM:

Afraid Of Heights



SLEEVE OF THE WEEK

There aren't enough dragons on album covers these days. But with this epic effort, featuring more dragon action than a *Game Of Thrones* boxset, Swedish power metal knights *Twilight Force* have made up for the deficit.



VIDEO OF THE WEEK

Snake Eyes, Frank Carter & The Rattlesnakes. Ooh, saucy. This isn't what you'd expect from Frank. Actually – plot twist alert! – it's exactly what you'd expect from Frank. This is why he won our Spirit Of Punk award.

Western Valkyrie as the Long Beach classic rock crew's best album, it's the closest they've come to capturing their primal live sound. When you're a band so good onstage that Black Sabbath personally requested you to join them on their entire world tour, that's a trip worth taking. Some of it stands alongside, or even transcends, their greatest material. *Pretty Face* is almost unbearably beautiful, Jay Buchanan's soulful roar echoed by notes from Scott Holiday's strings, the guitarist picking out only those that emotive. Indeed, the interplay between the two is virtually beyond parallel – alone they'd both just be very, very good; together they're alchemic. And with seemingly only the minimum of studio tweaks, *Hollow Bones* completely captures their smoky, '70s-rock essence. *Tied Up* comes with a chest-beating big rock chorus, while *Thundering Voices* alternates thrust with tease. The two-part title track, the blues hoedown of *Black Coffee*, and *Baby Boy's* fuzzed-up, blissed-out psych-rock are other gems in this band's increasingly bejewelled crown. Classic, classy, and it absolutely rocks.

DOWNLOAD: *Pretty Face*.

FOR FANS OF: Led Zeppelin, Blues Pills, Black Sabbath.

STEVE BEEBEE

SPRING KING

TELL ME IF YOU LIKE TO (ISLAND)

KKKK

METICULOUS MANC PUNKS DEMAND YOUR ATTENTION ON EXCELLENT DEBUT



■ SPRING KING don't need you – you need Spring King. It's safe to make that assumption at least, based on the confident swagger that weaves through

this debut album. With a raw energy that engrosses even the casual listener, this Manchester quartet simply take your attention without asking. Gang leader Tarek Musa has a knack for writing thrilling hooks, best demonstrated at speed on the summery *Detroit* and paranoia-ridden *Rectifier*, and sunshine jams are Spring King's speciality, with bright synths and chaotic tempos. Take the title-track: a surefire festival hit; while *Demons* exposes the band's ability to translate dark melancholy. Intrigued? You should be.

DOWNLOAD: *Tell Me If You Like To*.

FOR FANS OF: The Strokes, The Clash.

JESSICA BRIDGEMAN

NAPOLEON

NEWBORN MIND (BASIC)

KKKK

TECHNICAL UK HARDCORE MOB CONQUER WITH A FLURRY OF COMPLEX RIFFS



■ IF YOU know your history, you'll know Napoleon ruled his French empire with an iron fist, before everything he built came tumbling down. His name now lives on, in

the form of one of the most ambitious bands operating in the UK right now. Napoleon's debut album, *Newborn Mind*, glistens with technical brilliance from the fingertips of guitarist Sam Osborn, while vocalist Wesley Thompson's savage stamp supplies the meat for their Architects-meets-Meshuggah sausage. The shifting temperament of *Afterlife* hugs, booms and erupts into a killer metal explosion, before *Of Jams, Smokes & Promises* throws its weight around via warped-speed riffs. Move over, history: there's a new Napoleonic regime looking to conquer the globe.

DOWNLOAD: *Afterlife*.

FOR FANS OF: Architects, Meshuggah.

JAMES HINGLE

THE BROWNING

ISOLATION (SPINEFARM)

KKK

SYNTH AMERICAN DEATHCORE CREW GO MANIC AT THE DISCO ONCE MORE



■ NOBODY'S FAVOURITE hue, brown is created by mixing various primary colours. Similarly, the make-up of *The Browning* is made up of the primary sonics

of deathcore and rave. In this post-genre age, there's an argument that any music can be combined – but not that it *should* be. Lurching from one breakdown to another like an overworked RAC mechanic, *The Browning's* dependence on metalcore dynamics eschews the renegade funk that makes *The Prodigy* so thrilling. And where *Rou Reynolds* brings humanity to Enter Shikari's work, *The Browning* concentrate on simple power. When it works, it's an atomic bomb of noise, but their euphoric rushes of rave and the nihilistic chug of deathcore work best in, well, isolation.

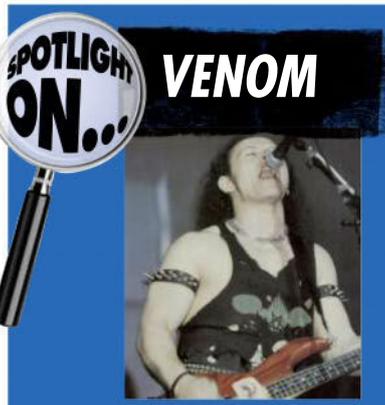
DOWNLOAD: *Fallout*.

FOR FANS OF: Enter Shikari, Hacktivist.

OLLY THOMAS

BEFORE VENOM roared out of Newcastle with their 1981 debut album, **WELCOME TO HELL** (KKKKK), nobody had ever heard a noise like it. Nor had they seen a band who looked so much like they'd just staggered out of Satan's private bar after being refused service for their behaviour. Like *Motörhead's* obnoxious little

brothers, the unholy trio of Cronos ('Bulldozer bass and vocals'), Mantas ('Chainsaw guitar dives') and Abaddon ('Drums and nuclear warheads') were





1 WITH CONFIDENCE – VOLDEMORT
'I know that you're holding out for better weather.' Yep. For now, we've got this pop-punk magic.

2 HALFNOISE – KNOW THE FEELING
 Zac Farro's back, and he's got some shiny electro-rock with him. Spec-Zac-ular!

3 GOJIRA – THE SHOOTING STAR
 Are shooting stars really heavy? No need to ask a scientist, here's your answer: yes.

4 CROWN THE EMPIRE – ZERO
 We were just thinking what we needed was some explosive punk with a big riff. Here we go.

5 MOOSE BLOOD – KNUCKLES
 You'll know this at MB's shows next month. It's the really good song. Better than all their other really good ones, like.

RAGE

THE DEVIL STRIKES AGAIN (NUCLEAR BLAST)

KKK

ANOTHER BATCH OF OLD-SCHOOL EVIL FROM IMMOVABLE TEUTONIC METALLERS



■ TWENTY-THREE ALBUMS in, it's a little difficult to remember what German metal legends Rage are actually raging against. On the evidence of these tracks,

though, it's progress. 'Give me my way – or no way at all!' growls battle-hardened band leader Peavy Wagner over the cement-mixer riffs of My Way. He's not fucking about. There's no cutting-edge on show here. No experimentation. No attempt to deviate from their long-perfected formula. Delivered with bloody-minded stamina, however, it's difficult not to get swept along by the celebratory chug of Back On Track, the tempestuous bombast of VVar, or the lumbering unease of Times Of Darkness. Hell, they could've called this The Old Devils Strike Again. But it's not a rerun you get bored of easily.

DOWNLOAD: My Way, Back On Track.

FOR FANS OF: Blind Guardian, Anthrax.

SAM LAW

SWANS

THE GLOWING MAN (MUTE)

KKKK

EXPERIMENTAL NEW YORK POST-PUNK MISANTHROPES CONTINUE TO BLOW MINDS



■ WITH BANDS reforming on a weekly basis, it's easy to be cynical about motivations for doing so. Luckily, Michael Gira isn't that kind of guy, and Swans

aren't that kind of band. Formed in 1982 and disbanded in 1997, their 2010 return saw them revitalise rather than merely revisit. The Glowing Man – the fourth album since then and 14th overall – confirms that mission continues apace; being that the music still totally defies classification and remains absolutely extraordinary. Those looking for the conventional will find it, relatively speaking, in the sparseness of When Will I Return?, while the near-29-minute title-track – like the album it's housed on – is both a journey and a total trip.

DOWNLOAD: When Will I Return?.

FOR FANS OF: Sonic Youth, Tool.

JAMES HICKIE

simply the most extreme band on the planet. And here, that album is reissued with glorious bonus demo tracks, as well as the rest of their early albums. **BLACK METAL (KKKKK)**, from 1982, was even murkier, with the thrashing title-track giving the genre of the same name an identity and a clattering starting point, although



Teacher's Pet is still hilariously shit. Surprisingly, by 1984 Venom were getting ambitious, with **AT WAR WITH SATAN (KKKKK)** featuring a 14-minute epic for a

title-track. And a song called Aaaaaarrghh, obviously. Finally, **POSSESSED (KKKKK)**, the classic line-up's swan song, is a dark, thrashing journey through Hell, as brilliantly ragged as you'd expect. The world had never heard anything like it before. To be honest, outside nuclear test sites, nobody's made such a racket since.

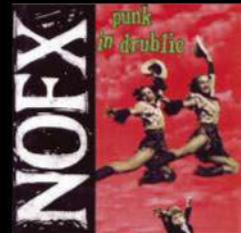
WORDS: NICK RUSSELL

NOFX

PUNK IN DRUBLIC

(EPITAPH, 1994)

THE ALBUM THAT TOOK PUNK'S SILLIEST BAND OUT OF THE SHADOWS, WHILE KEEPING THEIR INTEGRITY



IN 1994, cult punk label Epitaph was hurled into the spotlight, thanks to The Offspring's Smash quickly becoming the biggest-selling independent album of all time. At the same time, their LA-based labelmates NOFX quietly dropped their fifth album. Though it didn't sell as much, Punk In Drublic was just as important in defining the new sound of American punk. Fast, snotty, sarcastic and ruthlessly catchy, with frontman Fat Mike wrapping his inimitable whine around every syllable, they embraced everything punk was supposed to be, but did so with a sly smile and a sense that they were having a huge laugh. From the moment the effervescent Linoleum crackles to life, they hurl melodies and lolz at you with wild abandon, from The Brews' tale of a gang of anti-Nazi Jewish skinheads, to the cod-reggae and childish silliness of My Heart Is Yearning. It's not big, it's not clever, but it's very, very good, and the place where blink-182 got all their jokes from.

WITH PUNK EXPLODING AT THE TIME, WAS THERE ANY PRESSURE TO DELIVER A HIT ALBUM?

FAT MIKE (VOCALS/BASS): "Oh, we felt no pressure at all. In fact, I think one of the things that made that record what it was is that I didn't spend a lot of time on the songs. I'd say, 'Okay, I'm going to write a song this afternoon,' and I did. I didn't write any hit songs, and I still don't. I just write an album the same way I did then. It was not even like that album broke big like Green Day or Offspring did, either – it took eight years to go Gold!"

LINOLEUM HAS BECOME REGARDED AS ONE OF THE MOST INFLUENTIAL AMERICAN PUNK SONGS EVER. DID YOU EXPECT ANYTHING LIKE THAT?

"No! I wrote that one really fast, and the chord progression was an accident. It's so

crazy how that song has connected – it's an easy song to play, which is maybe why so many bands cover it, but it's also got a rhythm that I don't think had been done before. The thing that's really crazy is there's no chorus in that song, no repeating parts, and, really, I think that accidental chord progression is what people like about it!"

PERFECT GOVERNMENT IS A COVER OF A SONG BY YOUR FRIEND MARK CURRY – WHY DID YOU DECIDE TO INCLUDE THAT?

"He got signed to Virgin and put out a record, and when I heard it I couldn't understand why he hadn't put that song on there. He was like, 'Oh, the label didn't want that song'. So, it was a cover of a song that had never been released, which is pretty funny in itself, and I actually added a chorus to it, because his version didn't have one."

AT THE END OF THE RECORD, YOUR GUITARIST, EL HEFE, DOES A BUNCH OF IMPRESSIONS – WAS THAT JUST A RANDOM THING TRACKED AND THROWN ON THERE?

"That guy is fucking hysterical. He's been making his brother and sister laugh with those impressions since he was a kid. So, we stuck it on there because we thought it would be funny."

ARE YOU PROUD OF WHAT YOU ACHIEVED WITH PUNK IN DRUBLIC?

"Yeah, I'm very proud. I think our records are pretty solid – the only one I don't like very much is Heavy Petting Zoo [1996]. Funnily enough, that's the only one where I thought, 'This album is so fucking good.' That's when I learned not to say things like, 'This album is so good!'"

Kerrang! Radio play
 it all at 10pm, June 23!



"THE BIGGEST SONG WAS JUST AN ACCIDENT!"

FAT MIKE

WORDS: DAN SLESSOR

K!LOBBER

MUST HAVES

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!



Get eyes on the back of your backpack with this boggin' bag. Unless you tape a GoPro to the back, they won't actually help you see anything, and that's just effort.

£19.99 Grindstore.com



This mould will turn your boiled eggs into Jack Skellington. In the egg pun trade, that's what they call eggcellent! \$7.97 (£5.61) Thisiswhyimbroke.com



Fan of State Champs, or just want to look like a high school sports coach? Then this hat got you. £24.99 Impericon.com/uk



Sick of this place? This cool Being As An Ocean pin should cheer you up somewhat. £4.99 Impericon.com/uk



Cane Hill would love this cannabis monster shirt. Not relevant, though, since it's Veil Of Maya. £14.99 Impericon.com/uk



This old-days phone will charge your modern-days phone. You know, the one that dies all the time.

\$45 (£31.68)

Thisiswhyimbroke.com



Get excited for the new blink-182 album, California, out July 1, with this merch bundle. The guy on the album artwork looks like he's getting a right earful. Probably for liking some girl's pic on Instagram or something. He won't be doing that again...

£66.90 Kingsroadmerch.com



This Beach Slang shirt is very Beach Slangy. Which is why we like it.

£14.90 Kingsroadmerch.com



Washing your mouth out with soap just got a whole lot more delicious-looking. Still tastes like shit.

£4.06 Etsy.com



It's a long old drive to Hell... make sure you pack some jam sandwiches for the journey.

£10.99 Grindstore.com



Probably don't buy this unless you're willing to welcome guests with a slushie, or they'll just be pissed.

£14.99 Trufflesuffle.co.uk

Love WINS

PROFITS FROM ALL THESE ITEMS GO TOWARDS VICTIMS OF THE TRAGIC **ORLANDO** SHOOTING ON **JUNE 12**



Need to dig a grave for a deceased caterpillar? This pin should help you shift some dirt. £4.99 Impericon.com/uk



CBA with the gym? This shirt will give you instant abs. And also super powers. Maybe. £16.99 Impericon.com/uk



This bag is perfect if you're off on a yachting holiday! You can fill it with tins of caviar and bottles of Cristal Champagne, or you know, just some tubes of Pringles and a four-pack of Strongbow. £40 Vans.co.uk



You don't want to get caught short in a zombie apocalypse, so prepare for all eventualities with this kit. And no, we haven't been watching too much The Walking Dead. Piss off. [\\$24.97 \(£17.58\) Amazon.com](http://$24.97 (£17.58) Amazon.com)



This candle is cool. Make your own by leaving some Froot Loops on the windowsill for a couple of years. £15.54 Etsy.com



You know what would be better than this shirt? Being neck deep in doughnuts. Krispy Kremes will do. £24.99 Impericon.com/uk

Trivium frontman Matt Heafy's wife Ashley designed two T-shirts to raise money for Pulse victims and their families. This one is our favourite. **£TBC**
Store.trivium.org

Philly fuzz-punks Year Of Glad are donating all the money from preorders of their I Don't Know Where I Am Either EP. Kind peoples, at a horrible time. **\$1 minimum donation**
Lame-records.bandcamp.com

The brand best known for cats, coffee and Satan have released this rainbow version of their classic 'One Nation No God' design. Awesome it is, too. **\$26 (£18.35)**
Blackcraftcult.com



PVRIS don't usually do bright colours, but when they do it's for an excellent cause. This shirt not only looks awesome, but it's money well spent. **\$30 (£21.17)**
Shopbenchmark.com

"We stand with you in your continuing fight for equality in the face of adversity, and above all, we love you," wrote Beartooth on their merch page. **\$20 (£14.12)**
Beartooth.merchnow.com

"Hate and violence are the actions and feelings of cowards," said Glamour Kills on their website, which is why they've made this tee. **\$28.99 (£20.46)**
Glamourkills.com

IF YOU'D LIKE TO DONATE TO THE PULSE VICTIMS FUND PAGE FOR EQUALITY FLORIDA DIRECTLY, PLEASE VISIT GOFUNDME.COM/PULSEVICTIMSFUND

GIGS

DON'T MISS

TRASH BOAT

THE RISING UK POP-PUNKS ARE BRINGING THE 'MATES' TOUR AROUND THE COUNTRY, BUT NOT WITHOUT A PRANK OR TWO...



HEY, TOBI! IS IT POSSIBLE TO BE ANY MORE EXCITED ABOUT YOUR UPCOMING TOUR THAN YOU ARE RIGHT NOW?

TOBI DUNCAN (VOCALS): "I can honestly say I've never been more excited for any tour I've played, attended, anything! Every time we check how things are selling, we find out we've sold more and more tickets, and that just makes us look forward to it even more."

YOU'RE TEAMING UP WITH WSTR AND WEATHERSTATE – ARE YOU OFFICIALLY FLYING THE FLAG FOR UK POP-PUNK?

"Well, I'm not sure about that, but I guess yes, we are! From our perspective it's a 'mates' tour. We stayed at a college in Birmingham with Weatherstate one night, and there was a dispute over finding a place to sleep that got a bit out of hand, so because they're big wrestling fans, Toby [Wrobel] and Callan [Milward] had a full-on wrestling match over it. I believe Toby won, but it didn't really matter to the rest of us!"

DOES THIS LOVE OF WRESTLING INFLUENCE YOUR LOVE OF STAGE-DIVING WHEN YOU'RE PERFORMING LIVE?

"Yep, much to the dismay of many a promoter

and security guard (laughs). I'm just more comfortable when I'm doing a flip into the crowd than standing around onstage! I've received bollockings quite a few times for it, but, at the same time, people are gonna stage-dive, and it's not something you can just 'tame'."

HOW EARLY IN THE SET DO YOU TEND TO FIRST HURL YOURSELF IN?

"When we played The Underworld [in London] with Real Friends, as the first song kicked in, I dived into the crowd, and I don't think I even

"WE FED WSTR A CHEESE AND CAT FOOD TOASTIE"

TOBI DUNCAN

hit myself on anything but came out with a nose bleed. I didn't realise until I put the mic to my mouth and felt what I thought was spit or snot all over it, pulled my hand away and saw it was red! So, I spent the next three songs bleeding down my shirt (laughs)."

SOUNDS MESSY. DOES IT GET THAT BLOODY BACKSTAGE, THEN?

"If we're in a town with mates there, it can end up as carnage – and this release tour is probably going to be ridiculous most nights. All the bands know each other so well, and we're going to end each night pretty fucking messy, I think!"

DOES THIS MEAN A PRANK WAR?

"I'm gonna say yes! On the last night of Slam Dunk, WSTR stayed with us, and their guitarist, Swifty, ended up getting fed a cheese and cat food toastie by Ryan [Hyslop, guitar]. It was outstanding, because he got about three-quarters of the way through it and was like, 'Dude, you make the best toasties!'"

FINALLY, IT'S TIME THE QUESTION WAS ASKED: HAVE YOU EVER TRASHED A BOAT?

"No, I've been on several boats and had a good time on them, but I've never destroyed one – we don't want a bad reputation."

DATES: Southampton Joiners June 22, Bristol Louisiana 23, Nottingham Bodega 24, Glasgow Attic @ Garage 25, Newcastle Think Tank? 27, Leeds Key Club 28, Birmingham Asylum II 29, London Boston Music Room 30. Support: WSTR, Weatherstate.

YOUR WEEK!



K! proudly presents: ZZ Top
Spot The Difference

KERRANG! DAY JUNE 22

- BIRMINGHAM** Crobot (Rainbow Courtyard)
- BIRMINGHAM** Melvins (Rainbow)
- BRIDGEND** Being As An Ocean, Napoleon (Hobos Music Venue)
- HOLMFIRTH** Blackberry Smoke (Picturedrome)
- LEAMINGTON SPA** Augustines (Zephyr Lounge)
- LONDON** Boyssetfire (O2 Academy2 Islington)
- LONDON** The Offspring, Bad Religion, Templeton Pek (Eventim Apollo, Hammersmith)
- SOUTHAMPTON** Testament, Savage Messiah (Engine Rooms)
- SOUTHAMPTON** Trash Boat, WSTR, Weatherstate, Muskets (Joiners)
- THURSDAY JUNE 23**
- BIRMINGHAM** ZZ Top (O2 Academy Birmingham)
- BRISTOL** Trash Boat, WSTR, Weatherstate, Tusks (Louisiana)
- CARDIFF** Augustines (Globe)
- HARLOW** The Subways (Square)
- KINGSTON** Being As An Ocean, Confessions Of A Traitor (Fighting Cocks)

- LONDON** Crobot (O2 Academy2 Islington)
- NOTTINGHAM** Blackberry Smoke (Rock City)

FRIDAY JUNE 24

- NOTTINGHAM** Trash Boat, WSTR, Weatherstate (Bodega)

SATURDAY JUNE 25

- BIRMINGHAM** Ritchie Blackmore's Rainbow (Genting Arena)
- EDINBURGH** Cabin Boy Jumped Ship (Opium)
- GLASGOW** Trash Boat, WSTR, Weatherstate (Garage)

SUNDAY JUNE 26

- BASINGSTOKE** Napoleon, Create To Inspire (Sanctuary)

MONDAY JUNE 27

- NEWCASTLE** Trash Boat, WSTR, Weatherstate (Think Tank?)

TUESDAY JUNE 28

- LEEDS** Trash Boat, WSTR, Weatherstate (Key Club)

RIDER OF THE WEEK

BAND: Marilyn Manson

The Pale Emperor may like champagne but, at heart, he's still a kid after asking for all those Haribo gummy bears...

MARILYN MANSON

BAND DRESSING ROOM:

- 24 x 500ml bottles of Evian water
- 24 x 355ml bottles of imported beer
- 6 x 355ml bottles of imported dark beer
- 1 x 750ml bottle of Ketel One Vodka
- 2 x 750ml bottles of fine red wine
- 6 x bottles of imported light beer
- 12 x 355ml cans of Coca-Cola
- 6 x 355ml cans of Diet Coke
- 6 x 355ml cans of ginger ale
- Half a gallon of 2% milk
- 2 x 8oz Danone blended yoghurts
- 12 x 32oz bottles of Gatorade
- Tea bags
- Lemon
- Sugar
- Honey
- 16oz block of extra-sharp cheddar
- 16oz block of Swiss or smoked Gouda
- 252g stick of Genoa dry beef
- 1 x bag of Ruffles potato chips with dip
- Altoids - Tangerine flavour
- Tray of assorted crackers
- Fresh veggie tray
- Fresh fruit tray
- 1 x bag of beef jerky
- 14oz bag of plain white corn Doritos
- 15oz jar of spicy Pace salsa
- 298g can of Campbell's chicken with white & wild rice soup
- 396g bag of assorted Jolly Rancher hard candies, sour apple
- 4 x assorted chocolate bars: Hershey's, Reese's peanut butter cups, Toblerone

- 4 x 150g bags of Haribo Gold-Bears - must be Haribo
- 10oz bag of fat-free sourdough hard pretzels
- 8 x PowerBars (chocolate, peanut butter)

MANSON DRESSING ROOM:

- 10 x bottles of Gatorade - grape, berry or watermelon
- 2 x packs of Dentyne Ice gum, peppermint & spearmint
- Assorted turkey and cheese trays
- 24 x bottles of Evian water
- 1 x bottle of Champagne (Cristal, Moët)
- 1 x Pernod
- 6 x Hanson's root beers
- 6 x Hanson's cherry vanillas
- Half a gallon of 2% milk
- 2 x bottles of Absente
- 1 x bag of Ruffles chips
- Jar of ranch dip or dressing
- White corn Doritos
- Pace salsa - medium
- Bag of assorted chocolate minis
- 2 x bags of Haribo Gold-Bears
- 5 x bottles of assorted Kool-Aids
- 6 x bottles of ginger ales
- 6 x 355ml cans of Diet Coke
- Fruit tray with strawberry and watermelon
- Box of straws
- 20 pounds of clean ice
- 20 x 16oz Solo cups

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY



LINKIN PARK - THE EVOLUTION

KERRANG! TV - JUNE 23, 10:30PM
From weird spiky-haired nu-metal stalwarts to bona fide rock heroes. The Linkin Park evolution has seen them produce more anthems than a Dads Rock! compilation CD...



BLINK-182 SECRET SHOW LIVE AT E3 LOS ANGELES 2016

YOUTUBE.COM

The pop-punk legends gate-crashed the biggest gaming expo of the year with a surprise appearance, playing all the favourites like The Rock Show, What's My Age Again? and All The Small Things. Best. Expo. Ever.



DOWNLOAD FESTIVAL - 2016 HIGHLIGHTS

SKY ARTS - JUNE 24 AND 25, 4:45PM
Missing the hallowed turf of Donington? Well, you can relive all the amazing performances from Download 2016 from the comfort and warmth of your home. Watch out for Nightwish - we've seen they can force people to break out into interpretive dance...

MY FIRST GIG

WHO: ENTER SHIKARI, ARCHITECTS, YOUR DEMISE, LONDON, ELECTRIC BALLROOM, 2007

REMEMBER THAT TIME ENTER SHIKARI HAD LUMINOUS GREEN T-SHIRTS? THE ONE HUNDRED FRONTMAN DOES...



JACOB FIELD, THE ONE HUNDRED

"It was around the time Enter Shikari had released Take To The Skies. Your Demise

were supporting, but the main support pulled out and Architects ended up filling in. It was before they released Hollow Crown, as I remember them playing Early Grave and thinking, 'Oh my god, this is unreal.'

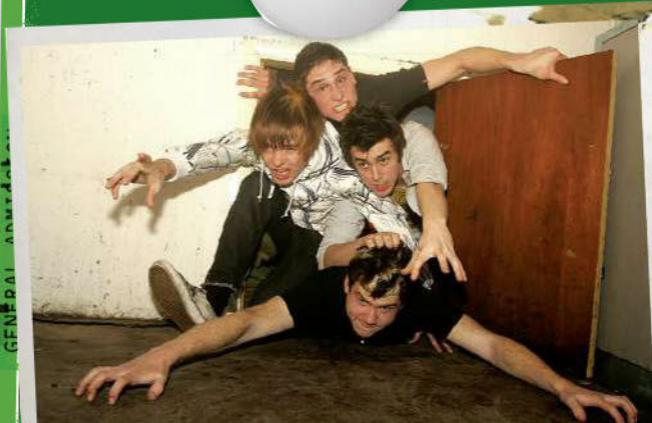
"I was 14 at the time, and I will never forget that George Noble [then-lead singer of Your Demise] literally pushed the bassist and he ended up stacking it off the stage. It pulled down his pants to reveal the most straight-edge tattoo on his arse. I remember watching

Architects and thinking they were fucking unreal.

"Obviously, Enter Shikari were sick and they were the reason I went in the first place. They played a lot of Take To The Skies, but they also played songs like The Feast from their EP, The Zone. They also smashed out Acid Nation, Keep It On Ice and I was standing there with my luminous bright green Enter Shikari T-shirt. The atmosphere of being at a rock show and seeing people onstage losing themselves, while being immersed in performing, was sick.

"This was a massive eye-opener and I thought I could be doing that - having people singing the songs I wrote back to me. The whole thought of people screaming for more songs... and I thought I wouldn't want to work in an office or Argos any more. So, that is when I decided to pick up a microphone and start shouting down it and pretending that I know what I'm doing."

ENTER SHIKARI



SPOTLIGHT ON...

PORTSMOUTH

THE SOUTH COAST CITY WITH ONE OF THE BEST MUSIC SCENES...



ELEANOR MORGAN
(GUITAR/VOCALS),
PERSONAL BEST



WHAT ARE YOUR FIRST MEMORIES OF THE MUSIC SCENE IN PORTSMOUTH?

"All my earliest memories of going to shows took place at the **Wedgewood Rooms**, a 500-capacity venue on Albert Road in Southsea. The other venue which can't go without a mention was the **Horseshoe** – a local small venue where most of my friends started out in bands. We've lost so many spaces to developers, but the **Horseshoe** is still missed and talked about 12 years later, so I guess that says it all."

WHAT'S THE SCENE LIKE NOW?

"Like anywhere, the musical landscape changes over time and you see people and bands come and go, but when one act decides to call it a day, there's always 10 more bands coming up to take their place. There's also room to develop here; the scene's not saturated with things to do, meaning audiences haven't got gig-fatigue in the same way they might do in other towns."

CAN YOU TELL US ABOUT THE KEY VENUES IN THE CITY?

"Well, I've mentioned the **Wedgewood Rooms**, but they have a smaller 100-cap venue attached called the **Edge Of The Wedge**. There's also **Drift** on the other side of Southsea, as well as **The Rifle Club** and **The Wine Vaults**, who do music nights. For the biggest bands that come to **Portsmouth**, there's **Pyramids Live**, which is great for our town and younger fans that maybe can't get into 18-plus pub venues and just want to see their favourite bands. There's also the **Guildhall**, which is the biggest venue in Portsmouth."

ARE THERE ANY OTHER COOL SPOTS IN THE CITY?

"Well, Tim Greaves and I run a rehearsal and recording studio called **Southsea Sound**. It's where the latest **Personal Best** single and video, *I Go Quiet*, was created. We've also recently set up a women's music group with a charity called **Tonic Music** for mental health. I'd say another amazing place would be **Pie & Vinyl** – a record shop where you can buy vinyl and eat pie. They even cater for vegans, so that makes me particularly happy. There's also **Al Burrito**, a venue and burrito restaurant. Finally, **The Deco**, **The One Eyed Dog** and **The Honest Politician** are the places to go if you like rock and alternative music."

FOR YOU, WHAT HAS BEEN THE BEST SHOW YOU'VE SEEN IN THE CITY?

"My favourite show of the year is always **Southsea Fest**. It's a one-day festival, and this year will be the festival's 10th birthday. Previous artists who've played have been **Muncie Girls**, **Caves**, **Crazy Arm**, **Apologies**, **I Have None** and **Great Cynics**."

DO YOU HAVE ANY ADVICE FOR BANDS IN THE AREA?

"I gave a talk at a local music college recently, and I'll say what I said to them: if you're just starting out, know what you want and who your audience is. Go to shows which have line-ups like yours and talk to the promoter, or contact them on social media with a personal message – not a copy-and-paste job. If you want to play bigger venues, it's a good idea to record a demo, make a press-pack and send that to them."



The venue that is, um, wedged in the middle of the city...



Portsmouth's best venue, currently on loan from Giza...

BOOKING NOW

2002TREES

Line-up: Twin Atlantic, Refused, Moose Blood, WSTR, While She Sleeps, Palm Reader, Neck Deep, The King Blues, The Bronx, Basement, Lonely The Brave, HECK, Mallory Knox, The Xcerts, Arcane Roots, Counterfeit, Dinosaur Pile-Up, Creeper, ZOAX, Reigning Days, Dave McPherson, SikTh, Jamie Lenman and more! Cheltenham Upcote Farm July 7 – 9.

3 DOORS DOWN

O2 Academy Bristol November 2, O2 Academy Birmingham 3, Manchester Academy 5, London Eventim Apollo 6. Support: Pop Evil.

AGAINST THE CURRENT

Bristol Fleece September 21, Glasgow Garage 22, Newcastle Riverside 23, Leeds Stylus 24, Belfast Mandela Hall 26, Dublin Academy 27, Nottingham Rescue Rooms 28, London O2 Shepherd's Bush Empire 30, Birmingham Asylum October 1, Manchester Academy II 2.

ALL THEM WITCHES

Bristol Thekla October 2, Manchester Deaf Institute 3, London Scala 4, Brighton Haunt 6, Leeds Brudenell Social Club 7, Glasgow Classic Grand 8, Nottingham Bodega 9.

THE AMITY AFFLICTION

O2 Academy Bristol December 4, O2 Ritz Manchester 5, London Camden Roundhouse 6, O2 ABC Glasgow 8, O2 Institute Birmingham 9, Norwich Waterfront 10. Support: Northlane, Stray From The Path, Wage War.

APOCALYPTICA

Manchester Bridgewater Hall February 27, 2017, Edinburgh Queens Hall 28, London Royal Festival Hall March 1.

ARCH ENEMY

Norwich Waterfront August 21, Sheffield Corporation 22, Cardiff TramShed 23, Southampton Engine Rooms 24. Support: Soilwork.

ARCHITECTS

O2 Institute Birmingham November 11, Manchester Academy 12, O2 ABC Glasgow 13, Nottingham Rock City 15, O2 Academy Bristol 17, London O2 Academy Brixton 18.

BAND OF SKULLS

Leeds Stylus October 20, Manchester Albert Hall 21, Newcastle Northumbria University 22, London Camden Roundhouse 26, Southampton Engine Rooms November 17.

BASEMENT

Newcastle Riverside July 12, Carlisle Brickyard 13, Cardiff Globe 14, Wolverhampton Slade Rooms 15, Southend Chinnerys 18, Brighton Haunt 19, Tunbridge Wells Forum 20, Southampton 1865 21, Plymouth Hub 22. Support: Dinosaur Pile-Up, The Sun Days.

BATTLE OF THE BAYS

Line-up: Obituary, Exodus, Prong, King Parrot. London Camden Electric Ballroom October 25, Glasgow Garage 27, Manchester Academy 28, O2 Academy 2 Birmingham 29, Southampton Engine Rooms 30.

BEARTOOTH

London O2 Shepherd's Bush Empire December 8, Leeds Beckett 9, Glasgow Garage 10, O2 Institute Birmingham 11, O2 Ritz Manchester 12, Southampton Engine Rooms 13, Cardiff TramShed 14, Dublin Academy 16, Belfast Limelight 17. Support: Vanna, Fit For A King.

BESTIVAL

Line-up: Creeper, Fatherson, K.Flay, Milk Teeth, Moose Blood, Pretty Vicious, PUP, Isle OfVight Robin Hill Country Park September 8 – 11.

BIFFY CLYRO

Glasgow Bellahouston Park August 27. Support: Fall Out Boy, Wolf Alice, Cage The Elephant.

BILLY TALENT

Norwich UEA October 12, O2 Academy Bristol 13, Manchester Academy 15, O2 ABC Glasgow 16, O2 Academy Newcastle 17, O2 Institute Birmingham 19, O2 Academy Leeds 20, Nottingham Rock City 22, London Camden Roundhouse 23, Cardiff TramShed 24, O2 Guildhall Southampton 26.

BLACK SABBATH

Manchester Arena January 22, 2017, Glasgow SSE Hydro Arena 24, Leeds Arena 26, O2 Arena London 29 and 31, Birmingham Genting Arena February 2 and 4. Support: Rival Sons.

BLOODSTOCK FESTIVAL

Line-up: Slayer, Mastodon, Twisted Sister, Venom, Behemoth, DragonForce, Paradise Lost, Rotting Christ, Anthrax, Gojira, Satyricon, Fear Factory, Symphony X, Metal Allegiance, Corrosion Of Conformity, Unearth, Ghost Bath, Evil Scarecrow, Witchsorrow, Akercococke, Desert Storm and more! Derbyshire Catton Park August 11 – 14.

BLUES PILLS

Wolverhampton Slade Rooms November 1, Glasgow Classic Grand 2, Manchester Club Academy 5, London Camden KOKO 6, Bristol Marble Factory 8.

BORN OF OSIRIS

Leeds Key Club September 11, Glasgow Classic Grand 12, Manchester Sound Control 13, Cardiff Globe 14, London O2 Academy Islington 15. Support: Veil Of Maya, Volumes, Black Crown Initiate.

THE BOUNCING SOULS

Huddersfield Parish August 2, Glasgow Stereo 3, Bristol Exchange 5, London Camden Underworld 6, Kingston Fighting Cocks 7. Support: Pear.

BRING ME THE HORIZON

London O2 Arena October 31, Bournemouth BIC November 1, Nottingham Arena 2, Birmingham Barclaycard Arena 4, London O2 Arena 5, Sheffield Arena 6, Manchester Arena 8, Glasgow SSE Hydro 9.

BULLET FOR MY VALENTINE

Newport Centre November 24, O2 Academy Newcastle 27, O2 Academy Glasgow 30, Manchester Academy December 3 – 4, O2 Academy Birmingham 6, London O2 Academy Brixton 9. Support: Killswitch Engage, Cane Hill.

BUTSERFEST

Line-up: Chunk! No, Captain Chunk!, FVK, Creeper, WSTR, Crooks, Ashestoangels, Mallory Knox, Young Guns. As It Is, Moose Blood, Petersfield Queen Elizabeth Country Park September 10.

CARCER CITY

Liverpool Bumper July 22, Kettering Prince Of Wales 23, Swansea Scene 24, Exeter Cavern 25, Southampton Joiners 26, Birmingham Flapper 27, Norwich Owl Sanctuary 28, Sheffield Rocking Chair 29, Derby Hairly Dog 30, London Camden Black Heart 31. Support: Loathe.

COHEED & CAMBRIA

O2 ABC Glasgow August 22, O2 Ritz Manchester 23, London O2 Forum Kentish Town 24. Support: La Dispute, mewwithoutyou.

COMBICHRIST / FILTER

London Heaven July 3. Support: Rabia Sorda.

DAMNATION FESTIVAL

Line-up: Enslaved, Nails, Ne Obliviscaris, Full Of Hell, Oceans Of Slumber. Leeds University Union November 5.

DANCE GAVIN DANCE

O2 Academy 2 Oxford November 3, Brighton Haunt 4, O2 Institute 3 Birmingham 5, Southampton Engine Rooms 6, Nottingham Rescue Rooms 8, O2 Academy 2 Newcastle 9, Manchester Sound Control 10, Glasgow Garage 11, Leeds Key Club 12, Cardiff Globe 14, Bristol Fleece 15, London Camden Underworld 16.

DEAD KENNEDYS

O2 Academy Oxford October 12, London O2 Islington Academy 13 – 14.

DON BROCO

Manchester Gorilla July 24 – 25, Glasgow Oran Mor 26 – 27, Newcastle Riverside 29 – 30, O2 Institute Birmingham 31 – August 1, Leeds Key Club 3 – 4, Bedford Esquires 5 – 6, London O2 Islington Academy 8 – 9, Southampton Engine Rooms 10 – 11, Norwich Open 13 – 14, Bristol Marble Factory 15 – 16.

EMMA BLACKERY

London O2 Academy 2 Islington October 23, Manchester Sound Control 24, O2 ABC 2 Glasgow 25, O2 Academy 3 Birmingham 26.

EVAROSE

London Garage (Upstairs) July 8, Oxford Bullingdon 9.

THE FALL OF TROY

Nottingham Rescue Rooms September 9, Leeds Key Club 10, Glasgow Cathouse 11, Newcastle Think Tank! 13, London Scala 14, Bristol Fleece 15, Manchester Sound Control 16, Birmingham Asylum 17. Support: Tiny Moving Parts.

FIDLAR

London Brixton Electric July 12.

JUST ANNOUNCED

FIREBALL – FUELLING THE FIRE TOUR

Line-up: Less Than Jake, The Skints, Mariachi El Bronx, Kemuri (3 – 6), The Bennies (8 – 11), O2 Academy Bristol October 3, O2 Academy Sheffield 4, O2 Academy Birmingham 5, London O2 Academy Brixton 6, O2 Academy Newcastle 8, O2 Academy Glasgow 9, O2 Ritz Manchester 10, O2 Academy Bournemouth 11.

FORT FEST

Line-up: Lonely The Brave, InMe, The Dirty Youth, The Treatment, Grumble Bee, Bad Touch, Eva Plays Dead, Cheap Meat, Young Guns, Black Peaks, Arcane Roots, Adelphia, FOES, Autumn Ruin, Boston Manor, New Device, Fähran, Bedfordshire Thurleigh September 2 – 4.

GLASTONBURY

Line-Up: Muse, Bring Me The Horizon, ZZ Top, Wolf Alice and more! Somerset Worthy Farm June 24 – 26.

GOGOL BORDELLO

London Camden KOKO July 26 – 27.

ICED EARTH

London Brixton Electric December 6. Support: Ensiferum, Kataklysm, Unearth.

I KILLED THE PROM QUEEN

Glasgow Cathouse August 22, Birmingham Rainbow 23, Plymouth Hub 24, London Camden Dingwalls 25, Southampton Social 26. Support: The Browning, Feed Her To The Sharks, Empires Fade, To Kill Achilles.

IMPERICON NEVER SAY DIE! TOUR

Line-up: Whitechapel, Thy Art Is Murder, Carnifex, Obey The Brave, Fallujah, Make Them Suffer, Polar. London Electric Ballroom November 6, Manchester Club Academy 7, Glasgow Garage 8, Bristol Marble Factory 9.

KATATONIA

London O2 Shepherd's Bush Empire October 21.

KILLING JOKE

London O2 Academy Brixton November 4.

KREATOR

Manchester Academy February 28, 2017, Dublin Vicar Street March 1, London O2 Forum Kentish Town 2. Support: Sepultura, Soilwork, Aborted.

LACUNA COIL

Bristol Marble Factory November 10, London Camden KOKO 11, O2 Institute2 Birmingham 13, Newcastle Riverside 14, Glasgow Garage 15, Manchester Academy 2 16, Southampton 1865 18.

LAGWAGON

London O2 Shepherd's Bush Empire July 17, Manchester Academy Club 19, Nottingham Rescue Rooms 20.

LOVELY THE BRAVE

Brighton Haunt October 3, Southend Chinnerys 4, London Camden Electric Ballroom 6, Bristol Marble Factory 7, Nottingham Rescue Rooms 10, Glasgow King Tut's 11, O2 Academy2 Leicester 14, Leeds Key Club 15, O2 Academy2 Oxford 18, Hull Welly 19, O2 Academy2 Birmingham 21. Support: Tall Ships.

MESHUGGAH

O2 Academy2 Bristol January 12, 2017, O2 Institute Birmingham 13, Nottingham Rock City 14, O2 ABC Glasgow 15, Belfast Limglight 17, Dublin Academy 10, O2 Ritz Manchester 19, London O2 Forum Kentish Town 20.

METAL BREW

Line-up: Venom Inc, Diamond Head, Divine Chaos, Incredible Hog, Witchsorrow, Groan, Desert Storm, Dysteria, Landskap. London Barnet Rugby Football Club July 30.

MINISTRY

Cardiff TramShed August 16, O2 ABC Glasgow 17, O2 Institute Birmingham 18, O2 Ritz Manchester 19, London O2 Forum Kentish Town. Support: DevilDriver.

MOOSE BLOOD

O2 Institute2 Birmingham October 3, Glasgow Garage 4, O2 Academy2 Sheffield 5, Cardiff Y Plas 6, London Camden KOKO 7, Manchester Academy II 8. Support: Boston Manor, Turnover, Luca Brasi.

MOTION CITY SOUNDTRACK

O2 Ritz Manchester August 17, O2 Birmingham Institute2 18, London Camden KOKO 19.

NAILS

Glasgow Cathouse November 4, Bristol Fleece 6, London Camden Underworld 7. Support: Full Of Hell.

NAPOLEON

Worcester Marn's Bar June 23, Exeter Cavern 24, Brighton Sticky Mikes 25, Basingstoke Sanctuary 26,

BLACK PEAKS / HECK

Huddersfield Parish September 4, Bristol Fleece 6, London Boston Music Room 7 – 8, Sheffield Plug 9, Edinburgh Electric Circus 10, Aberdeen Cafe Drummonds 11, Wolverhampton Slade Rooms 13, Cardiff Clwb Ifor Bach 15, Swansea Sin City 16, Exeter Cavern 17, Southampton Talking Heads 18.

FORT FEST

Latest additions: The Xcerts, Empire, Press to MECCO, Boy Jumps Ship, THECITYISOURS, The Hyena Kill, Kingdom Keys.

GOOD CHARLOTTE

O2 Academy Glasgow August 24, O2 Ritz Manchester 25, O2 Institute Birmingham 27. Support: Big Jesus, Waterparks, ROAM (Birmingham only).

NOTHING BUT THIEVES

Support added: Airways.

ROYAL REPUBLIC

Bristol Thekla October 6, London Garage Islington 7, Nottingham Rescue Rooms 8, Glasgow King Tut's 9, Manchester Academy 3 11, Wolverhampton Slade Rooms 12.

TECH-FEST

Latest additions: Napoleon, Haken, Sithu Aye, From Sorrow To Serenity, The Schoenberg Automation, Visions, Invocation, Atlantis Chronicles, No Sin Evades His Gaze, Belial, The Dali Thundering Concept, Zygoma, Pravitas, Novena, Jonestown, Dividium, Fall Of The Archetype, Seek Solace In Ruin, Searu, Deitis, For The Oracle, On Hollow Ground.

THRICE

Support added: Milk Teeth, Greywind.

ALIEN ANT FARM

Wakefield Warehouse 23 October 18, Edinburgh La Belle Angele 19, Aberdeen Garage 20, Belfast Empire 21, Dublin Voodoo Lounge 22, Preston 53 Degrees 24, Bristol Marble Factory 25, Chester Live Rooms 26, Leamington Spa Assembly 27, Southampton Engine Rooms 28, Wolverhampton Slade Rooms 30, London O2 Academy Islington 31, Barnstaple Factory November 2, Reading Sub 89 3, Southend Chinnerys 4, Hull Welly 5, O2 Academy Oxford 6. Support: (hed)p.e., Sumo Cyco, Kaledo.

Bournemouth Anvil August 1, Southampton Joiners 2, Margate West Coast Bar 3, London O2 Academy2 Islington 4, Northampton Black Prince 5, Doncaster Vintage Rock Bar 6, Leeds Key Club 7, Newcastle Central 8, Edinburgh Opium 9, Glasgow Classic Grand 10, Manchester Rebellion 11, Cheltenham Frog & Fiddle 12, Bristol Hatchet Inn 13, Plymouth Underground 14.

NASTY

Manchester Sound Control October 23, Glasgow G2 24, Birmingham Rainbow 25, London Camden Underworld 26. Support: Aversions Crown, Malevolence, Virija, Sand.

NORMANDIE

London Boston Music Rooms July 18, Cardiff Fuel 19, Manchester Retro Bar 20, Newcastle Head Of Steam 21, Nuneaton Queens Hall 22, Cheltenham Frog & Fiddle 23, Southampton Joiners 24. Support: Breathe In The Silence.

OF MICE & MEN

O2 Academy Birmingham September 30, O2 Apollo Manchester October 1, Nottingham Rock City 3, O2 Academy Newcastle 4, O2 Academy Glasgow 5, London O2 Forum Kentish Town 7, Cardiff Great Hall 9.

PANIC! AT THE DISCO

O2 Apollo Manchester November 17, Cardiff Motorpoint Arena 18, London Alexandra Palace 19 – 20.

PIERCE THE VEIL

Cardiff Great Hall November 25, O2 Academy Birmingham 26, London O2 Academy Brixton 27, Nottingham Rock City 29, O2 Academy Newcastle 30, Glasgow Barrowland December 1, Manchester Academy 2, Belfast Mandela Hall 4, Dublin Academy 5 – 6. Support: letive., Creeper.

PUP

Birmingham Rainbow Courtyard August 30, Bristol Exchange September 1, Manchester

Sound Control 4, Leeds Brudenell Social Club 5, Nottingham Bodega 7, London Dome Tufnell Park 9.

RAGING SPEEDHORN

Colchester Arts Centre July 15, Cardiff Clwb Ifor Bach 16, Liverpool Arts Club Loft 17, O2 ABC2 Glasgow 18, Leeds Key Club 19, O2 Academy3 Birmingham 20, Portsmouth Wedgewood Rooms 21, Oxford Wheatshaf 22, London Camden Underworld 23. Support: Stoneghost, By Any Means.

READING & LEEDS FESTIVAL

Line-up: Red Hot Chili Peppers, Biffy Clyro, Fall Out Boy, twenty one pilots, Crossfaith, Eagles Of Death Metal, Lower Than Atlantis, Asking Alexandria, Five Finger Death Punch, Sleeping With Sirens, State Champs, Frank Carter & The Rattlesnakes, Creeper, Mastodon, Good Charlotte, Beach Slang, Frank Turner & The Sleeping Souls, Tonight Alive, Thrice, Nothing More, SWMRS, Nothing But Thieves, Coheed & Cambria, Skindred, Dillinger Escape Plan, Kvelertak, Milk Teeth, HECK, Modern Baseball, ROAM, Waterparks, Brian Fallon and more! Reading Richfield Avenue and Leeds Bramham Park August 26 – 28.

REAL FRIENDS

London Camden Electric Ballroom December 9, Birmingham Asylum 10, Newcastle Riverside 11, Glasgow Sain Luke's 13, Manchester Club Academy 14, Leeds Stylus 15, Bristol Thekla 16, Southampton Engine Rooms 17. Support: Knuckle Puck, With Confidence.

REBELLION FESTIVAL

Line-up: Descendents, Flag, The Dickies, Bouncing Souls, The Dwarves, T.S.O.L, Peter & The Test Tube Babies, CJ Ramone, Abrasive Wheels, The Members, Off With Their Heads, Membranes, Gnarwolves, TV Smith & Friends, The Vibrators, Pears, Evil Bizzard, Winter Gardens and more! Blackpool August 4 – 7.

RED FANG

Brighton Concorde 2 September 26, London Camden KOKO 27, Bristol Bierkeller 28, Leeds Stylus 29, Manchester Academy II 30, O2 Institute2

Birmingham October 2, Glasgow Garage 3, Newcastle Riverside 4, Southampton Engine Rooms 5. Support: Torche, God Damm.

ROB ZOMBIE

London O2 Forum Kentish Town October 17.

ROUNDHOUSE PUNK WEEKENDER

Line-up: Youth Man, Birdsong, Bullybones, Drones, False Heads, Molasses and more! London Camden Roundhouse July 8 – 10.

SABATON

Dublin Vicar Street January 10 2017, O2 Academy Glasgow 11, O2 Apollo Manchester 13, London O2 Academy Brixton 14. Support: Accept.

SLEEP

London O2 Forum Kentish Town July 6.

THE SMITH STREET BAND

London Camden Underworld July 9, Kingston Fighting Cocks 10, Norwich Owl Sanctuary 12, Nottingham Bodega 13, Glasgow Audio 14, Manchester Soup Kitchen 15, Dublin Fibber Magers 16, Brighton Prince Albert 17. Support: Apologies, I Have None, Woahnows.

THE STRUTS

London Camden Dingwalls July 5, Bristol Thekla 6, Derby Venue 7.

TECH-FEST

Line-up: Protest The Hero, Between The Buried And Me and more! Newark Showground July 7 – 11.

THRICE

London Camden Electric Ballroom August 25.

THE WONDER YEARS

London Tufnell Park Dome July 28, Swansea Sin City 29, Leeds Key Club 30, Glasgow Stereo 31.

Y NOT FESTIVAL

Line-up: The Hives, Neck Deep, Creeper, Moose Blood, Lonely The Brave, Gnarwolves, HECK and more! Pikehall Derbyshire July 29 – 31.

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THE SMALL PRINT!

Kerrang! Radio will also still be on DAB digital radio in London, but you might need to retune to find us. For more information on retuning and other ways to listen, just head to Kerrangradio.co.uk. We appreciate many of you may have questions or concerns about how you can still listen to your favourite radio station, and if you're still unsure of anything, you can always reach us by sending an email to kerrangqueries@bauermedia.co.uk.



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THEY'RE BACK!

THE 50 GREATEST ROCKSTARS IN THE WORLD RIGHT NOW!

EDITORIAL

WHAT'S THE COOLEST THING YOU'VE EVER LOST?

EDITOR: James McMahon (*Not strictly something I've lost, but my brother had the autographs of George Best and Neil Armstrong. How does a person lose that? By being an idiot!*)
DEPUTY EDITOR: George Garner (*A really, really cool Deftones art print at an airport*)
ART EDITOR: Steve Beech (*My youth*)
PRODUCTION EDITOR: Ryan Cooper (*My whole collection of Pokémon cards – had every one, including Ancient Mew – when I moved house as a kid*)
FEATURES EDITOR: Sam Coare (*Fred Durst's signed red cap, which was meant to be given to me and was left in the back of a taxi*)
PICTURE EDITOR: Scarlet Borg (*The little patience that I had*)
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell (*My old denim jacket and a fuzz pedal. At the same time*)
NEWS EDITOR: Jennifer J. Walker (*My Yeezy's*)
DEPUTY ART EDITOR: Matt Dykzeul (*Velcro Rip Curl wallet. Had \$5 in it. Never got over it*)
NEW MUSIC EDITOR/EDITORIAL ASSISTANT/SUB: Emily Carter (*My dignity*)

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LISTINGS EDITOR: James Hingle (*My soul*)
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Beth Anslow
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JOEL MADDEN GOOD CHARLOTTE

EVER WONDERED WHAT IT'S LIKE TO GET BITTEN BY A FAN, OR SMASH A TABLE IN A FIGHT? JOEL KNOWS...



ON ROCK 'N' ROLL...

HAVE YOU EVER SHED BLOOD IN THE NAME OF ROCK?

"So many times, especially back in the day when we used to play clubs that were a little more wild. I've been moshed-up, kicked in the face, I've had my microphone swing round and hit me in the face, chipping my tooth. Those sweaty, wild shows where things fly around and you get knocked about almost always end with blood flowing from somewhere."



HAVE YOU EVER BEEN IN A FIGHT ON TOUR?

"One time in Germany, me and Benji [Madden, guitar] got into a fight. We were in this arena and we completely destroyed the dressing room. There was a glass coffee table and a big TV, and the place was just trashed. We did apologise and we helped clean it up that night, but we still got a big bill for that one."

WHAT'S BEEN YOUR WEIRDEST-EVER FAN ENCOUNTER?

"I got bitten by a fan one time. It wasn't aggressive, as such – they were just really excited and that somehow turned into them biting me. It was hard, though – they drew blood! I once had someone ask me to sign their baby, but I wouldn't do it. We often sign people's arms and they come back with a tattoo, but it's weirder when you see a tattoo of your face on someone else's body."

You should get a tattoo of someone else's body on your face, see how they like it...



Just a Merc and a gold Rolex? We sometimes get branded baked beans when we're feeling a bit flush...

ON THE HYPOTHETICAL...

IF YOU COULD MUTE ONE PERSON, WHO WOULD YOU TURN DOWN?

"I've got the 'Off' button, huh? I don't tend to get too political, but at this point in time, and in this culture, I'd probably point it at Donald Trump."

IF YOU COULD GO BACK IN TIME TO WITNESS ONE EVENT, WHAT WOULD YOU SEE?

"I would have wanted to see Martin Luther King's speech on the Lincoln

FAILURES AND F'UPS...

HAVE YOU EVER SAID SOMETHING REALLY STUPID ONSTAGE?

"I don't think I've ever got the name of the city wrong, but I'm sure I've said stupid things. And I've got the lyrics wrong a million times. I'm terrible with my own lyrics, it happens to me all the

time. I can't see myself still doing this when we're too old, but if we are still doing shows I'll probably need a teleprompter. Already when I do The Voice we have to do songs sometimes, and I do use a teleprompter then. If I can barely remember my own lyrics, then I certainly can't remember other people's!"

"THERE'S A GHOST THAT LIVES IN MY HOUSE..."

JOEL MADDEN

Memorial – that's the worthy answer. I'd also want to see The Beatles at the height of their fame, right in the middle of Beatlemania. I would have wanted to see that shit when they were in their prime. And I would have loved to have seen N.W.A. in the day, as well."

Is that ONE event? If so, that festival has a hell of an organiser

SPIRITUAL HEADMELTER...

WHAT HAPPENS AFTER WE DIE?

"I think that we... go somewhere and hang out. Nobody knows for sure, obviously, but I can say that every place I've ever lived in has been haunted. My current house is a little bit haunted. I don't know who or what it is, I think it's a woman. Every so often you'll hear someone walk down the hall and go, 'Hey, honey.' I'm cool with it, though – I'm not scared of our ghosts."

Could it not be your wife? You know, the woman who lives in your house...

THE VERDICT

GOLD ROLEXES ARE BLING. BUT STOP FIGHTING YOUR BROTHER, MAN, IT'S EXPENSIVE!

SCORE

80%

THE LEADERBOARD

1	AL JOURGENSEN	MINISTRY	100%
2	ALICE COOPER		99%
3	BEN BRUCE	ASKING ALEXANDRIA	98%
4	GENE SIMMONS	KISS	93%
5	CHAD NICEFIELD	WILSON	92%
6	MORTIS		90%
7	BERT McCracken	THE USED	86%
8	BRENDON URIE	PANIC! AT THE DISCO	85%
9	BRIAN MOLKO	PLACEBO	84%
10	DERYCK WHIBLEY	SUM 41	83%
11	ASH COSTELLO	NEW YEARS DAY	82%
12	DENIS STOFF	ASKING ALEXANDRIA	73%
13	TUOMAS HOLOPAINEN	NIGHTWISH	70%
14	CHRIS ROBERTSON	BLACK STONE CHERRY	52%



MACMILLANFEST

2016

IN AID OF RAISING MONEY FOR MACMILLAN CANCER SUPPORT

ROCK CITY MAIN HALL	<p>SIKTH INME (SPECIAL FAN PICKED SETLIST) AREA 11 • BLACK PEAKS SHIELDS • BEASTS THE FIVE HUNDRED PATRIOT REBEL BOTB WINNER</p>	SPONSORED BY BODYCRAFT TATTOO	RESCUE ROOMS	<p>SEAFRET EYRE LLEW SUSPECT ALIBI ADELPHIA • UNKNOWN ERA HOUSE OF THIEVES THE MOCKING JAYS SILVER WILSON BOTB WINNER</p>	SPONSORED BY CASTLE ROCK BREWERY
ROCK CITY BASEMENT	<p>Stop Skull Stop! BAD TOUCH EVA PLAYS DEAD AUTUMN RUIN LIBERTY LIES THE DISTANT NORTH SISTER SHOTGUN PARASIGHT</p>	ROCK CITY BASEMENT	STEALTH STAGE	<p>THE QEMISTS BLOOD YOUTH JUST JAMES • LOCK & KEY HARKEN • SPANGLE CORPS ON THE OPEN ROAD OUR SAVING DAY CUT THE HEROICS BOTB WINNER</p>	SPONSORED BY TOTAL ROCK
SPANKY VAN DYKES (18+)	<p>CONTINENTS SPECIAL GUESTS TBA HELLO TOMORROW THE AFTER DARK MOVEMENT TEENAGE CASKET COMPANY ENDEAVOUR • HIGH TIDES YOU WANT FOX BEYOND GRACE NASTY HIGH</p>	SPANKY VAN DYKES (18+)	MAIN BAR ACOUSTIC STAGE	<p>TIGRESS VETCHES JOSEPH KNIGHT KATE AUBURN HARRIET • BILLIE SMITH & GROVES JAMES LETTA BOTB WINNER GUY ELLERTON</p>	MAIN BAR ACOUSTIC STAGE
RED ROOMS	<p>THREE GIRL RHUMBA THE BARNUM MESERVE GONE AND LOST IT ISAAC THE RUTHERFORDS JOEY COLLINS VANITY BOX THE TANGENTS AMULET</p>	SPONSORED BY LEFTLION	<p>SATURDAY 3RD SEPTEMBER 2016 7 STAGES • NOTTINGHAM</p> <p>BBQ, RAFFLE AND LOTS MORE WWW.MACMILLAN.ORG.UK • TICKETS £15 ADV ADVANCE TICKETS ON SALE FROM: WWW.ALT-TICKETS.CO.UK</p>		