



BIFFY CLYRO

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HAYLEY WILLIAMS

HER JOURNEY FROM PARAMORE TO PETALS



THE K! INTERVIEW

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ISSUE K!1813
FEBRUARY 29, 2020



I don't get this feeling often. The sense that you're not only listening to an incredible album, but a truly important one. To my mind, though, *Underneath* – Code Orange's latest nightmarish vision come to life – is both of those things. It's

why the decision to put the band on the Kerrang! cover for the second time was not only one we thought was worthwhile, but simply essential. Every generation of rock fans has those albums that act as cornerstones; landmark releases that years later are pointed to as both gateways for people coming in to our world, and gauntlets thrown down in challenge to the existing scene. When frontman Jami Morgan defiantly declared his band's latest work "more relevant than anything that's coming out in rock and metal this year" upon the album's announcement, many people raised their eyebrows. Instead, they should have been looking over their shoulders.

Code Orange have truly arrived – and nothing is going to be the same again.

SAM COARE, EDITOR

SAM



In astonishing new album *UNDERNEATH*, **CODE ORANGE** have set a new benchmark for their innovation, audacity and uncompromised ambition. In doing so, they might have not only made the album of the year, but one that will shape the course of heavy music. Journey down their nightmarish rabbit hole...

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CODE ORANGE DOWN THE RABBIT HOLE OF ROCK'S MOST TERRIFYING RETURN. 'LET'S TAKE A GOOD LOOK AT YOU...'



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FACT! BEFORE BECOMING A RIFF MACHINE, IN HIGH SCHOOL QOTSA'S JOSH HOMME WAS A PROMISING AMERICAN FOOTBALL PLAYER

UP CLOSE

SURFIN' USA

WHILE SHE SLEEPS hit the States
for their first-ever U.S. headline tour

It's been a busy start to 2020 for While She Sleeps, so it's no wonder that frontman Loz Taylor needs a sit down – no matter the occasion. After conquering their biggest headline date on UK soil at London's O2 Academy Brixton in January, the metallers crossed the pond for their debut headline run in America – and, given how long they've been a band now, that's a wild thought. As you can see, though, the dates have already been a raging success. Something tells us they'll be booking U.S. tour number two as soon as they get home... **K!**

PHOTO: RYAN CHANG





The Vertigo Of Swish,
more like. Right, guys?
Guys...?!



THE BIG STORY

MAKING HISTORY

BIFFY CLYRO are back! Following the release of new single **INSTANT HISTORY**, the Scottish titans talk album eight, creating a positive change in the world, and how “fucking brilliant” rock music is. Hear, hear...

“I like to think that we try things and do them in ways that no other band would even try,” laughs Simon Neil. “And more often than not because it’s a stupid idea!”

Let’s set the record straight from the off: Biffy Clyro’s forthcoming eighth album (the title of which remains under wraps for now, though Simon does let slip to us on the promise we won’t reveal it, much to the dismay of his band’s press officer) is anything but a stupid idea. Bold, out-there, and a little bit bonkers, yes – but then we wouldn’t have Biffy Clyro any other way.

Simon, bassist James Johnston and his twin brother drummer Ben are in incredibly high spirits as they sit with Kerrang! in a shiny corner of their record label Warner’s London HQ, beneath a giant framed picture commemorating their achievements on smash-hit 2009 album *Only Revolutions*. The self-deprecating laughter comes heartily and incredibly often, and is anything but misplaced, born of a confidence in the album they have just afforded K! an exclusive early preview of, which is set for release this May.

Following two years of deviations – 2018’s MTV Unplugged album, followed by their first-ever film score album, *Balance, Not Symmetry*, released last May – the trio have returned to doing what they do best: taking a sledgehammer of off-kilter riffs to enormous pop-rock hooks. Sonically sitting somewhere between breakthrough classic *Puzzle* and epic double-album *Opposites*, this new offering follows 2016’s *Ellipsis* and marks the second release in the band’s third ‘trilogy’ of albums – the identity of which, Simon admits, is only just beginning to take shape. New

single *Instant History*, released last week, serves as a taste of what is to come, yet also barely scratches the surface of what lies in wait. “We’ve only played the singles to some people and they’ve asked us, ‘Oh, is this what the album is like?’” smiles Simon. “And we’re like, ‘Oh, nooooo...’”

To give you a more accurate picture of the album and a small glimpse inside the journey of its creation, it’s over to the four-time K! Award winners themselves...

We’ll leave you to introduce the world to your new record, guys...

Simon Neil (vocals/guitar): “Well, it’s Biffy 2020, motherfuckers! This is a record that only our band could make, I think. After doing the *Unplugged* album, we realised we weren’t at that stage yet as a band. We loved doing the *Unplugged* tour, but I think if anything it made us fall in love with *noise* again. After releasing *Balance, Not Symmetry* last year, we felt responsibility leave us. We went back to work with [Ellipsis producer] Rich Costey for a second time, and things became easier there – your communication becomes a lot more *unsaid* the more you work with someone. I compare *Ellipsis* to *Blackened Sky* and *Puzzle*, which were the first records we made with those producers [Chris Sheldon and

Garth ‘GGGarth’ Richardson] – they’re quite clean records, and you can hear that we’re still feeling each other out. This record feels in line with [2003’s] *The Vertigo Of Bliss* and *Only Revolutions* [the second albums from each of the preceding trilogies] – what we’re trying to achieve with this series is beginning to take shape and blossom. We felt fearless, and it’s nice to feel like we’re finding our own way. And also, fucking rock music is brilliant. Standing in a room making a shit-ton of noise with your buddies? Nothing beats it, and I think that’s what we’ve rediscovered.”

Having made each previous trilogy with the same producers, presumably your plan was always to go back to Rich?

Simon: “Yeah, it was – for better or worse! It’s funny, I almost like putting such a limitation on it. Deciding that you’re going to work with the same person for three records is kind of liberating, even though it restricts you. The dynamic was a lot better this time around, and we were more savvy with using the studio.”

James Johnston (bass/vocals): “Rich is also

all about the *new* – he’s always thinking about new pieces of kit and new ways to get sounds, and I think that brings us out of our shells. A lot of times rock can be a bit safe and look back to the past, attempting to recreate the great records from 25 years ago. That has its place, but it’s not for us and not for now –

“MAKING A SHIT-TON OF NOISE WITH YOUR BUDDIES? NOTHING BEATS IT”

SIMON NEIL

we need to try to move forward."

Simon: "Puzzle, Only Revolutions and Opposites were us trying to make fucking Led Zeppelin records, and then [with Ellipsis] it became about making it as natural and as beautiful as possible. It feels like we're on a different mission now – and it feels like 2020. I don't want to be one of those bands that's always looking back; I want us to feel like we're getting better – and actually be getting better, too (laughs)."

Did you have that blueprint in mind, or did things develop over the course of the album's creation?

Simon: "A few things changed. When we made Ellipsis, we were waiting for the songs to speak to us. But this time, we knew the key songs before going in to record it, so we were still exploring them in the studio, but we knew what would and wouldn't be working for us. Last time out, Rich might say, 'I don't know about this one...' and we'd be like, 'Okay!' But this time, we knew what songs the album needed. I think that's the sort of thing that makes us us. If you're not doing anything that feels potentially ridiculous, I don't understand the purpose in doing it at all. We've always tried to retain that from being younger: always try to do the craziest shit, because as soon as you just do what you think is going to feel right, you lose a certain spark."

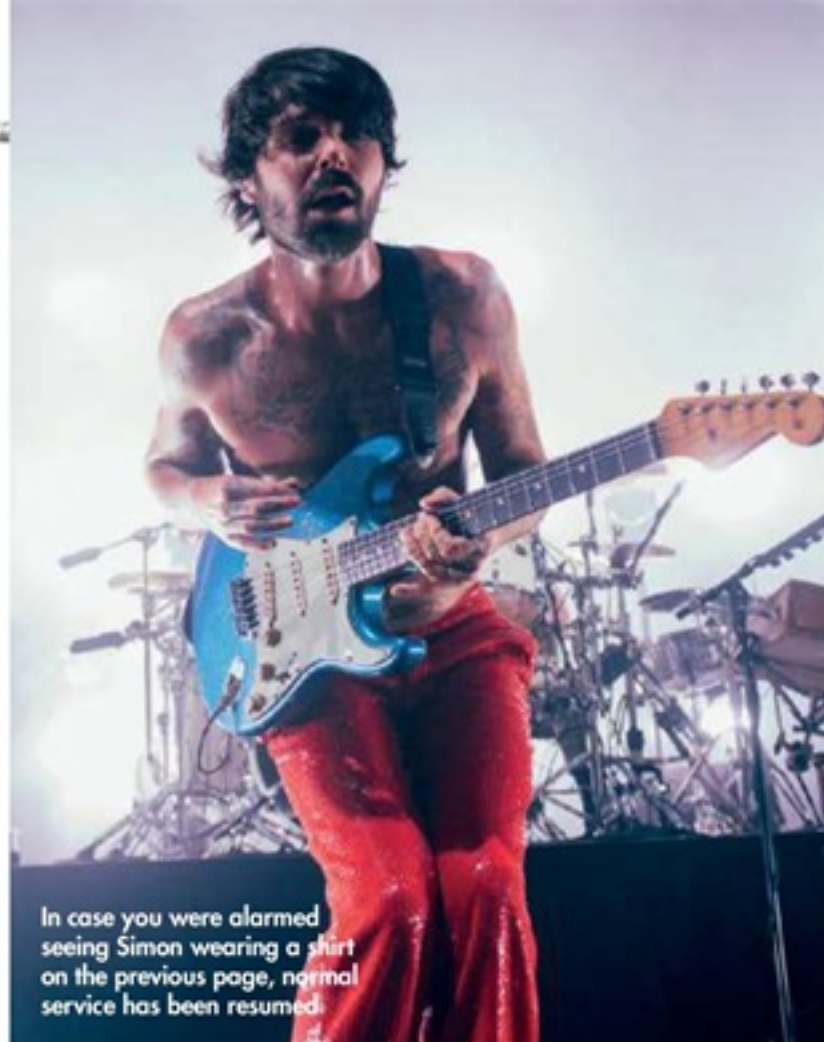
How did the process of creating this record work with making Balance, Not Symmetry, both creatively and logistically?

Simon: "We were already working on this record as we were recording Balance..., and it definitely fed back into it. We recorded Balance... in Belgium and Wales, and it was just us and our producer, Adam Noble. We were left to our own devices, and it reminded us just how mischievous you can be. Recording an album normally, you've got record companies asking you how things are going, so you're aware it's a much bigger project. We got a lot of self-belief from making Balance..., from going, 'This is why we do this. We do this because we fucking wanna be in a room together making a record – and if no-one else likes it, that's a bonus.' (Laughs) This record would not have been as chaotic, liberating or joyous if we hadn't made Balance.... Coming off the back of Unplugged, it could potentially have made us mature in a way that we're not ready to do yet. I think we've got another 10 or 15 years of giving the youngsters a run for their money!"

James: "It reminded us to trust ourselves – we had no-one else telling us what to do, so we were just going on our own instincts. And then you come out with something that you feel really works for you. You need to trust your own instincts and not worry about what anyone else might think."

Behind all the layers and the depth of sound, the heart of this album is three people playing together live. Is that the spirit you were wanting to get back to?

Simon: "It's exactly that: the joy of just making noise, and not worrying about what a song is trying to do or achieve. It's simply, 'How good



In case you were alarmed seeing Simon wearing a shirt on the previous page, normal service has been resumed.

"THIS BAND NEEDS THE FILTH AND THE ANGER..."

SIMON NEIL

did that make us feel?' And that is definitely what we felt with this. I love screaming at the top of my lungs more than anything. We still practice the same way that we always have, and I think that's what helps us retain the idea that this is a great laugh and great fun. The longer you go on as a band, so much gets involved – there's other people's opinions, other people's dynamics... We just don't need to be afraid when you're playing guitar. There was so many amazing rock records last year – Mannequin Pussy, Brutus, Black Midi, Venom Prison, who you guys have had on the Kerrang! cover... You know, there's so much stunning guitar music being made, I'm quite glad that all the [stuff that's] streaming is all pure piss. More people voted for Boris Johnson in this country and they're the ones streaming the shite (laughs). To me, it makes rock music more exciting than ever. There's so many amazing bands that don't have one eye on the mainstream, and I think that's bringing the best out of all of them."

Do you feel you perhaps lost sight of that at any point on Ellipsis?

Simon: "I wanted Ellipsis to be the perfect pop-rock record. Looking back now, I wanted it to be the gentlest thing we'd done. It was the start of the next chapter, and I hadn't quite discovered where these songs needed to sit. There are a couple of songs on that album I'd record differently, but I do accept it for the piece that it was and it was very much a deliberate choice to make such a sweet record. But, again, it reminded us that this band needs the filth and we need the anger to offset that sweetness. I wouldn't want to make an album that was purely just me screaming, and for the same reason that Ellipsis was a smooth record, but we maybe missed a bit of the abrasion of our band. I'm glad we did it – I think I wrote some of

my best songs on that record – but as a reaction to those songs, this album came about. I felt the same with Blackened Sky and I felt the same with Puzzle as well; I felt those albums could have been more abrasive, and when I listen back I'm a bit like, 'Fuck! It could have been dirtier.' But that's what keeps us coming back – if you feel you've made a perfect record, then a year down the line we'd probably go, 'Cooooo!, best call it a day, then?!'"

In contrast to Ellipsis, too, some of the jumps between songs on this album are crazy...

Simon: "We want the record to be one continuous journey, and leave people thinking, 'What the fuck is coming next?!' We like to have a laugh and do things that are a bit ridiculous.

That's what people on the outside of this world don't understand – some of rock and metal is meant to be ridiculous! That's the fucking point. We wanted moments on this record that were of pure sincerity but then ripping you out of those moments with something ridiculous, without either detracting from the other. It also really starts to reveal itself with each listen, which is something all my favourite records do. I still feel now like I'm discovering new things in the songs, and I wrote the fucking things!"

James: "I don't mind saying there's been times when I've thought I had a song figured out, and then a few weeks later thought, 'Was I stupid?!' I think that's just great writing, and that shows longevity."

Simon: "If I tell them too specifically what something's about, then it removes the romance from those songs, and I want the boys to have that with these songs."

Without ruining it for your bandmates, then, lyrically where are you coming from?

Simon: "For me it's about change; I feel like the way the last few years have gone, a lot of good people have been keeping quiet, hoping the right things are going to happen, but at this stage... I feel a century only really begins in its second or third decade; that's when you discover how things are going to pan out. This is the birth of our new era, now. I feel like the nadir of Brexit and Boris and Donald Trump, this is the lowest point and we're going to now bounce back up. I truly believe in the next generation – that they have a sense of right and wrong in a good way. Instant History is an important part of this – the lyrics are about, 'Fuck this, let's make a change for ourselves, let's not wait for other folk to do it.' I feel like my generation has not helped the younger generation; we've taken a lot of things for granted. For me and most of my friends, our ambition was to sit and do nothing for our entire fucking lives (laughs). Ultimately this album is about learning from things in my past relationships, and it's about progress, change, and looking forward. I have no interest in being retro or looking over our shoulder. As the great Robbie Williams once said: 'Look back, don't stare...' (Laughs) There's your fucking quote!" **K!**

BIFFY CLYRO'S NEW ALBUM WILL BE RELEASED LATER THIS YEAR

incubus



JUNE 2020

**THURSDAY 04
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TALKING LOUD

'FEMALE-FRONTED' IS NOT A GENRE

The term 'female-fronted' is lazy, meaningless and needs to stop being used, says **VENOM PRISON's** **LARISSA STUPAR...**

"As a woman in a band, the term 'female-fronted' is often used to describe me, and I find that quite patronising. Using 'female-fronted' as a genre absolutely doesn't make sense, because it puts all kinds of bands from different genres and different backgrounds into one category.

"I sound nothing like [Paramore's] Hayley Williams, I sound nothing like Alissa [White-Gluz] from Arch Enemy, and just because I'm a woman, it doesn't mean I make the same music as every other woman out there. It doesn't describe the quality of the music, or the kind of music the band is playing.

"It's very lazy, and I think maybe when people first started using the term they had something more positive in mind, highlighting the fact that there was a woman involved in a particular band. This was especially the case in heavy music, where women don't tend to be participants in bands as often as men are. When I was younger, I didn't really see a problem with it; I thought it was probably a positive thing when I was 17. I thought it highlighted the importance of women being in bands, but I definitely don't see it that way anymore. We never use 'male-fronted' as a

term, and why not? If you're going to use the term 'female-fronted' to lump us together, then why not use 'male-fronted', too? It's a double standard. I feel a bit separated from everyone else, like my band has been disassociated from all of these other bands just because I'm a woman. It isolates you, and I don't think it's a good thing, because surely we should fight for the fact that it doesn't matter if you're a guy or a girl in a band?

"I've talked to a lot of other musicians about this, and especially women who sing in bands, and most of them don't agree with the term. It's sexism - even if you mean it in a positive way and you want to highlight the presence of a woman, positive sexism is still sexism. I can do the same thing a man can do. There's absolutely no difference in my technique to a man's technique, so I think that term is outdated and needs to be completely put away." **K!**

VENOM PRISON WILL SUPPORT **PARKWAY DRIVE** AT LONDON'S SSE ARENA, WEMBLEY IN APRIL - SEE THE GIG GUIDE FOR INFO



"IT DOESN'T DESCRIBE THE QUALITY OF THE MUSIC..."

LARISSA STUPAR

LABOUR OF LOVE

1

The festival's latest announcement features a whopping 36 bands, including Spanish Love Songs, Beach Slang, The World Is A Beautiful Place & I Am No Longer Afraid To Die, Haggard, Cat, Fangclub, Demob Happy and Delaire The Liar. That's a lot of rock already. But it's not all...

2

While 'trees undoubtedly boasts a choice selection of bands in the more straight-ahead rock'n'roll category, genre-benders like Nova Twins, emo-meets-post-hardcore newcomers Static Dress and ace noise-punks '68 have also just been added to the bill. Varied line-ups absolutely rule.

3

In previous years, Enter Shikari, The Menzingers and Deaf Havana have all ventured into nature to perform additional sets as part of The Forest Sessions. And we can promise you now that watching your favourite bands within the (2000) trees will be one of the highlights of the festival.

4

"It's a safe, friendly environment and a great opportunity to hang out with the friends you've got and make loads of new ones," enthuses Creeper's Will Gould. Add that to the fact his band have got their highest-ever position on the line-up, and it's no wonder he's so excited.

5

We can't guarantee you that the sun will be shining for 2000trees, but the festival is typically a wonderfully warm weekend. Its location at Upcote Farm in the Cotswolds also separates it from other music events, and makes camping actually feel kinda... fancy?!

6

Not only did Kerrang! label it "Britain's Coolest Festival" in 2018, but 2000trees has previously been named as the Best Grass Roots Festival, also scooping nominations for Best Small Festival, Best Family Festival and Best Toilets. See for yourself this July...

2000TREES TAKES PLACE FROM 9-11 JULY -
SEE THE GIG GUIDE FOR INFORMATION

BUT, SHOULDN'T WE TEASE WITH SOME CRYPTIC IMAGES ON OUR WEBSITE FIRST?

WHAT!? NO TIME FOR PISSIN' ABOUT - YA CAN'T HOLD BACK THE FUTURE!!

...JUST THOUGHT I MIGHT'VE BEEN A TAD HASTY
DISREGARDIN' YER PRELIMINARY CRYPTIC IMAGE
IDEA. SO, YEAH, HIT ME WITH SOME CONCEPTS.
ANGRY FACE? LIKE IT. AND A FIST? NIIIIICE.

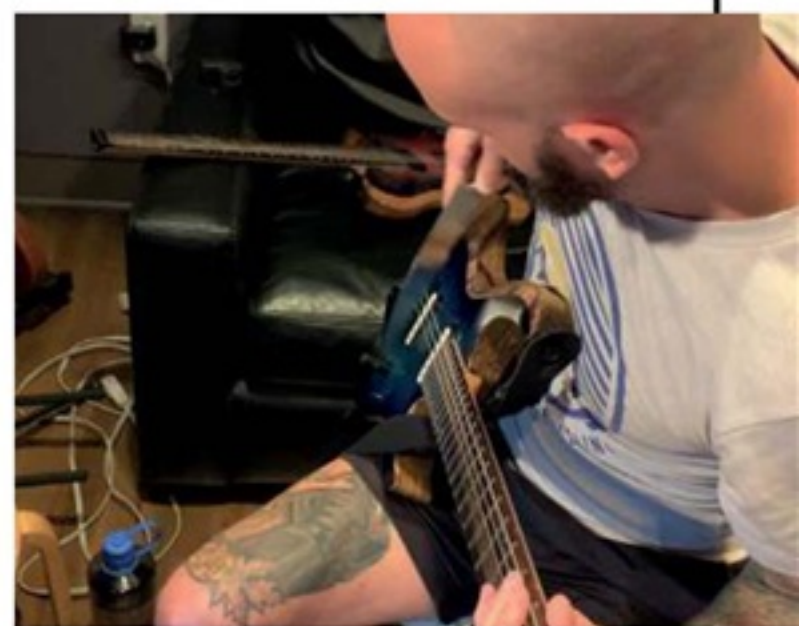


ACCESS ALL AREAS

BURN BRIGHT

Pennsylvania metalcore titans
AUGUST BURNS RED raise
the bar on **GUARDIANS**





Now nine albums into their career, you'd think that metalcore crew August Burns Red would be well practiced in knowing exactly what works for them in the studio. But on *Guardians*, the band learned that their songwriting could really benefit from a bit of extra time and space.

"After the first [album] session, we had months to think about what we might want to change," lead guitarist JB Brubaker explains to Kerrang! of how the band's upcoming LP was born. "We never had this much time and liberty for production. It enabled everyone to be more critical and think about putting an individual stamp on the songs."

Written throughout 2019 and recorded across two sessions at Think Loud Studios in York, Pennsylvania, *Guardians* was a real team effort.

"Typically, one person would write a whole song and send it to the band," JB continues. "We all got to contribute, and we're super proud of the final product."

Bands, take note: no matter how experienced you are, you should always be open to fresh approaches. It might just lead to a whole new creative high. **K!**

AUGUST BURNS RED'S NEW ALBUM GUARDIANS IS DUE OUT ON APRIL 3 VIA FEARLESS RECORDS

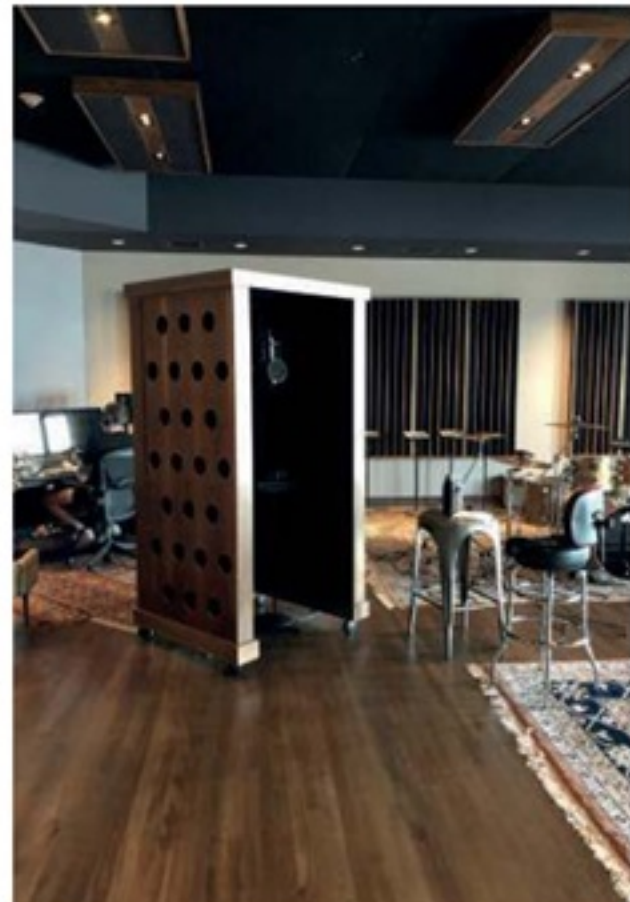
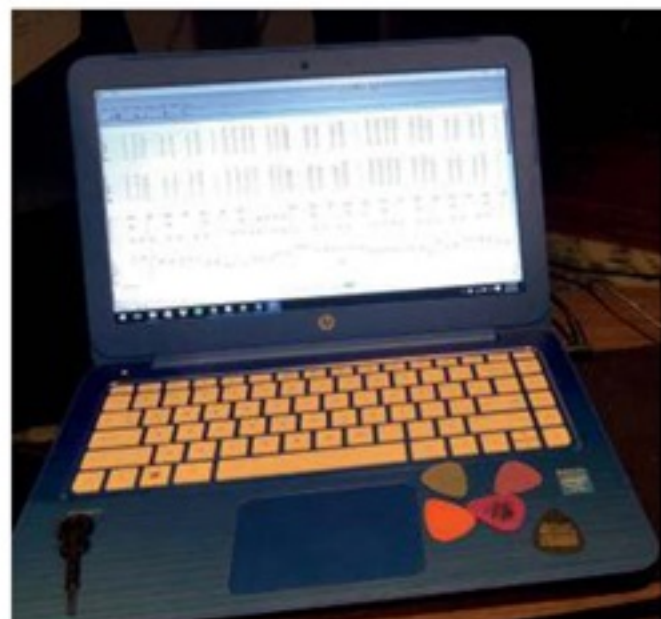


PHOTO: A RAY DUXER



VIDEO NASTIES

Gore-obsessed Scouse metallers delivering a suitably horrific heavy treat...

What's your favourite scary movie? A straightforward slasher like *Halloween*? The surrealist headfuckery of *Suspiria*? Or a gore-streaked but tongue-in-cheek social satire along the lines of *Dawn Of The Dead*? Video Nasties will take any of the above, just so long as it makes the pulse quicken and the stomach churn.

"We want our listeners to feel that anxiety you get with horror movies, that same sense of moral panic," grins bassist Rick Owen. "It's about the extremity, the ultra-violence, the sheer naughtiness of it all."

This fusing of heaviness and horror are at the core of Video Nasties' mission. Bringing together elements of thrash, doom, hardcore and black metal, there's also no end of atmospherics indebted to legendary horror director and composer John Carpenter.

"Metal and horror go hand-in-hand," nods guitarist Stu Taylor. "It just tends to work. We love the idea that our music is as heavy as it is haunting."

It seems almost apt, then, that vocalist Damian Von Talbot first met his bandmates – Rick and Stu, plus drummer Dave Archer and guitarist Tommy Lloyd – at a Halloween party dressed as Jack The Ripper. More than that, there's a glee in leaving the real world at the door

in favour of macabre escapism. "We're political people in our own lives," Stu states, "but we wanted to step away from that in the music. It's important to have an escape from reality."

**"METAL AND
HORROR GO
HAND-IN-HAND..."**
STU TAYLOR

GET TO KNOW

**Your quick
guide to
VIDEO NASTIES**

THEY ARE:

A mix of metal with the menace of horror movies, from Liverpool.

HEAR: The superb pounding of debut album *Dominion*.

SEE: Transvolutum's chilling video, which features footage from John Carpenter's *Prince Of Darkness*.

MORE INFO:
[Facebook.com/video NastiesUK](https://www.facebook.com/video NastiesUK)

With their savage debut album *Dominion* about to drop ("It's the soundtrack to your worst nightmares," says Stu with a wicked grin), and support slots with U.S. death metallers Gatecreeper on their forthcoming UK tour looming, Video Nasties' murderous spree is just getting started. For now, though, they're embracing the chaos, as at last year's London Desertfest, where a hard weekend's drinking saw them bringing a different sort of splatter to the stage.

"Tommy managed to get through the set," Rick laughs, "but at the end he had to stop and vomit into a pint glass."

"He was really sick," adds Stu, "but people actually thought it was part of our stage show."

The horror! The horror! **K!**

VIDEO NASTIES' ALBUM DOMINION IS OUT ON MARCH 13 VIA APF

NOW HEAR

THIS

DANIEL P. CARTER
from **THE RADIO 1**
ROCK SHOW on
the new music you
need to hear now...



As it was Valentine's Day a couple of weeks ago and love is no doubt still on everyone's mind, it's appropriate that I start this column talking about my new crush.

It's no secret that riff-heavy post-metal and sludge is some of my favourite stuff, and if that's your vibe too, then you'll be stoked on **Irist**. This Atlanta-based quintet draw a bunch of the same influences as fellow Georgians Mastodon. There's some Melvins and Neurosis-ish jams, and a healthy dose of the aforementioned 'Don. Burning Sage from their upcoming *Order Of The Mind* album does exactly what its title suggests, dispelling bad vibes with crushing riffs, bellowed vocals, and frenetic bursts of metal giving way to soaring passages. If Mastodon's *Leviathan* and High On Fire's *Snakes For The Divine* are high on your list of favourite albums, then this soon-to-be-released collection could be the album for you.

Los Angeles' **Mess Of Wires** have only put out one EP so far, the killer *No Control*, but already the young trio are creating quite a stir among the LA music scene. With a sound well beyond their youth (both guitarist/singer Niko Nicholas and drummer Sam Edelman are 16, while bassist Jersey Sullivan is only 15), it feels almost like a throwback to the first days of Pearl Jam or Silverchair, but doesn't feel nostalgic or like a pastiche. Heartfelt delivery on tunes like EP opener *Hard To Tell* or *Stand Alone* give

them some depth that's got a bunch of people interested. I've heard amazing things about their live show, so I'm looking forward to getting a chance to see them for myself. Fans of classic rock-tempered grunge are gonna be jumping on this as soon as they hear it, and I'm guessing by the end of this year they'll have started making a mark.

Witch Fever come flying out of Manchester on a wave of super-exciting, ferocious, grungy femme-punk. Their recent seven-inch *Bezerk(h)er* was recorded with producer/Creation Records mastermind Alan McGee,

and it sounds kinda like Siouxsie Sioux jamming with Dry-era PJ Harvey, in a way. I'm just being lazy and trying to give you the easy heads up on a band that rules.

Lastly, I want to talk about an artist I have playing *The Pit* at this year's Reading & Leeds. **Nascar Aloe** has recently signed to punk rock bastion of excellence Epitaph Records, which makes sense to me. Along with Ho99o9, Ghostmane and ZillaKami from City Morgue, Aloe is part of the movement taking hip-hop back into the grey area that exists between it and punk, and it's only a good thing. There's mad, dark energy going on here, and though he's one of the acts on the bill you might not be aware of, you should probably get in there early as it'll be a wild one.

Okay, that's it for now – peace! **K!**

LISTEN TO DANIEL P. CARTER HOST THE RADIO 1 ROCK SHOW EVERY SUNDAY NIGHT FROM 9PM

"POST-METAL FANS WILL BE STOKED ON IRIST..."

DANIEL P. CARTER



Irist: "Where's that bloke with our tea?"



Nascar Aloe: hotel not how it looked on Expedia



Mess Of Wires: having just finished tidying up

KERRANG!

ROCK CHART

BIFFY CLYRO
are back, and they've got an instant hit with them. Here's to the album!



Biffy Clyro: welcome back, lads

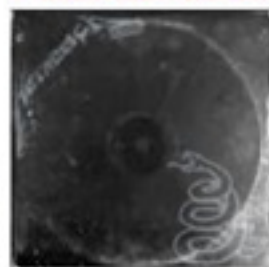
	ARTIST	TITLE	
1	BIFFY CLYRO	INSTANT HISTORY	NEW
2	CODE ORANGE	SWALLOWING THE RABBIT WHOLE	▲
3	OZZY OSBOURNE	IT'S A RAID	NEW
4	ENTER SHIKARI	{ THE DREAMER'S HOTEL }	NEW
5	BOSTON MANOR	EVERYTHING IS ORDINARY	▲
6	PEARL JAM	SUPERBLOOD WOLFMOON	NEW
7	LAMB OF GOD	CHECKMATE	▼
8	YOU ME AT SIX	OUR HOUSE (THE MESS WE MADE)	▼
9	NOVA TWINS	TAXI	NEW
10	KVELERTAK	FANDEN TA DETTE HULL!	▲
11	NEW FOUND GLORY	GREATEST OF ALL TIME	▲
12	ALL TIME LOW	SOME KIND OF DISASTER	▼
13	COLD YEARS	NIGHT LIKE THIS	NEW
14	CREEPER	ANNABELLE	▼
15	CROSSFAITH	ENDORPHIN	▼
16	NIGHTWISH	NOISE	▲
17	IRIST	BURNING SAGE	▼
18	SPANISH LOVE SONGS	KICK	▼
19	THE CHATS	THE CLAP	▼
20	ASKING ALEXANDRIA	THEY DON'T WANT WHAT WE WANT	▼

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THE FIRST SONG THAT I REMEMBER HEARING



ENTER SANDMAN
METALLICA (1993)

"I vividly recall hearing this at an early age. It was popular on the radio, and at that point it was the greatest thing I'd ever heard. As a five-year-old I thought it was so catchy and scary! Even now, that guitar sound and that kind of chord progression is what I think of when I think of heavy metal."

THE SONG THAT REMINDS ME OF HIGH SCHOOL



THE BEAUTIFUL ONES
PRINCE (1984)

"I remember somebody playing this and I lost my mind. That's when I started exploring Prince's catalogue. It was his vocals that impressed me more than anything else. I remember thinking, 'How can a man sing this way?' There's so much attitude in his voice, and the melodies and arrangements are really simple, but the whole thing's like thunder, it's so dynamic."

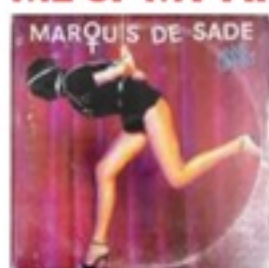
THE SONG THAT GOT ME INTO BLACK METAL



TRANSILVANIA HUNGER
DARKTHRONE (1994)

"This song got a lot of people into black metal. The funny thing is that it reminded me of classical music, and that was what made me connect with it at first, because I was playing a lot of that back then. Listening to this song I thought, 'This is very dark, almost like Wagner, but it's also beautiful.' It's got this crazy sound to it that's really alluring. That style of music, you can't ignore it. That absolutely opened the floodgates for me. I thought, 'Okay, I need to know what black metal is!'"

THE SONG THAT REMINDS ME OF MY FIRST TOUR



GLOR PÅ VINDUER
ANNE LINNET (1983)

"The title translates as: 'Staring At Windows'. It's a dark '80s pop song by an artist, Anne Linnet, who I think was possibly the first in Denmark to be her own producer. She does everything herself. Her band was called Marquis De Sade, and everything was quite sexualised yet not, and the production is

LIFE IS HEAVY

BIRTH.

SCHOOL.

ROCK.

DEATH.

MYRKUR AKA AMALIE BRUUN

peels back the layers on the key songs and artists that have helped shape and form her ethereal, dark folk majesty...

so insane. I was on tour with Deafheaven at the time, and for some reason we were all listening to this song a lot. Every time I hear it now I immediately flash back to that tour. I had the best time."

THE SONG I LISTEN TO WHEN I'M ANGRY



FALL FROM GRACE
MORBID ANGEL (1991)

"I'm always going to choose death metal in my angriest moments. Morbid Angel are good for it, because it's not too chaotic, but they have that anger within that you can channel, and this song is perfect. I'm a big Morbid Angel fan. I like that old school Florida death metal sound, and I go back to the classics a lot. Although it's not actually simple, it sounds like it is – it's slower and more groove-based, and I really like that. It definitely makes me feel righteously angry. It blows air on the fire and makes it burn even more intensely."



THE SONG THAT PICKS ME UP WHEN I'M DOWN

FRIDAY I'M IN LOVE
THE CURE (1992)

"It's got to be the happiest song ever written. It's the melody, the lyrics, the guitar line, the tempo, it sounds like sunshine, and I don't see how anyone could listen to it and not feel at least a little bit better about whatever's got them down. I used to listen to The Cure a lot. I think the guitar work is really influential and pleasant to listen to. They're a classic band who have a lot of really well-crafted songs."

MY FAVOURITE SONG TO PLAY LIVE



THE SERPENT
MYRKUR (2017)

"This song is so dark and bombastic. It has a big soaring chorus that I love to build towards. It's the opener of my live show, so it's a good way of saying, 'Okay, we're kicking down the wall now, here we go!' When I was writing it, I was definitely envisioning playing it live. It's fun every time."

THE SONG THAT I WISH I HAD WRITTEN



LAST CHRISTMAS
WHAM! (1984)

"I don't like the song at all, but if I'd written this I'd be a millionaire! Every Christmas it's the same old shit, and it never ends. It's genius though. How can you write something that people want to listen to that much every year? They knew what they were doing, though, adding that little bell sound and putting the word 'Christmas' in the title. They started a whole genre of pop Christmas songs, most of which are just as bad."

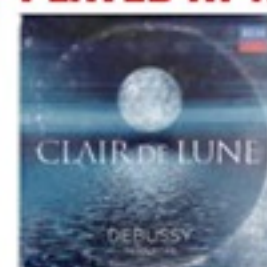
THE SONG I LISTEN TO WHEN I WANT TO PARTY



NORUPO
HEILUNG (2019)

"I haven't partied for years, but if I was going to party I'd have to throw on Heilung. They're good friends of mine who I have actually partied with, so I know they know how to do it. They make this tribal, Viking music. There's about 17 of them onstage, and it's so wild."

THE SONG THAT I'D LIKE PLAYED AT MY FUNERAL



CLAIR DE LUNE
DEBUSSY (1905)

"It's such a beautiful piece of music and it ties into a lot of my childhood memories. It's melancholy and deep, but it also has a magical, shimmering element to it. People shouldn't just be sad at a funeral, they should also feel good. I want people to be uplifted and think happy thoughts."

MYRKUR'S NEW ALBUM FOLKESANGE IS SET FOR RELEASE ON MARCH 20 VIA RELAPSE RECORDS

Yeah, we know
the feeling...

**“AS A FIVE-YEAR-
OLD, I THOUGHT
ENTER SANDMAN
WAS SCARY!”**

MYR KUR

NO-ONE KNOWS...

"I ONCE PASSED OUT ON A GRILL IN McDONALD'S"

THE AMITY AFFLICTION'S AHREN STRINGER admits to being a bit of an idiot sometimes. Hearing these stories, it's hard to disagree...



I WAS FIRED FROM SUBWAY

"I was briefly a 'sandwich artist'. They fired me after three weeks for sweeping the tables with a broom. When confronted by the manager about it he said, 'Would you do that to your kitchen table at home?' To which I replied, 'Where do you think I learned it?'"

I DID SCAFFOLDING WITH A GUY ADDICTED TO SPEED

"That was my job in between touring for seven years. It was hard work, but knocking off at the end of the day with a beer was the best feeling. I met some dodgy characters doing that, but the standout was Crazy John. That guy spent all his wages on speed and would live off damper – that's flour and water cooked – which he'd then cover in Vegemite using a screwdriver. He's probably dead now."

I ONCE SPENT THE NIGHT IN A WHEELIE BIN

"In the early years we played a show in Melbourne, and I didn't know my way around at all. After the gig we went out drinking and I got really fucked up. I ended up losing the guys, so me being the genius I am, I decided it was a lost cause and I'd just hop in a wheelie bin in the middle of the city and be a bum for the night. I woke up the next day and had no idea where I was, but after about four hours of walking the streets in distress I found the house we were staying in. I'm an idiot."

I KNOCKED MYSELF OUT WHILE ICE SKATING

"We played with Letlive. in Virginia Beach, and after the show we found an outdoor ice skating rink. Me being an attention-seeking moron, I decided to try a triple axel in my Chuck Taylors, and needless to say I didn't land it and all I remember is waking up face down on the ice. I then created a sock puppet called 'Young Socket' and he became my friend for the rest of the night, which made everyone more concerned about me being concussed. In the end I got wasted and passed out again."

I DRUNKENLY COLLAPSED ON A McDONALD'S GRILL

"I worked there when I was 15. I came in for a shift still drunk from the night before and, suffice to say, after the passing out incident happened, they sent me home. I almost got fired for eating nuggets on the job as well. One time the manager nearly caught me and I had to swallow one whole so he wouldn't notice."

MY BIGGEST REGRET IS SETTING FOOT IN A CASINO

"I used to be a real sucker for gambling. The worst thing that can happen when you walk into a casino is winning, because that gets you addicted and you crave that feeling more and more. I think that's why I love sports, because I'm so invested in that winning mentality."

THE AMITY AFFLICTION'S NEW ALBUM **EVERYONE LOVES YOU... ONCE YOU LEAVE THEM** IS OUT NOW VIA PURE NOISE RECORDS



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- your legal rights

COOL STUFF

MUST HAVES

The only things
you need to spend
your money on
this week...

There is nothing – nothing – that says brutal breakdowns like a windcheater. Of course Knocked Loose have made one. Duh...
£32.99 Impericon.com



The Sonic film's finally out, and with it, a phone case. There's a gag about when your phone rings to be made here, but we're not doing it...
\$34.95 (£26.80) Shop.sega.com



Your days of wondering what Turnstile would look like as cartoon characters are over. They'd look like this...
\$25 (£19.19) Allinmerch.com



Mirror, mirror on the wall, what's the most emo merch of all? These Fall Out Boy slippers are a strong contender. Mmmm, fluffy.
\$25 (£19.19) Falloutboy.com



This Vans mini-bag is well cool, and you can put all sorts of stuff in it. Not massive stuff, obviously, but many, many small things.
£26.99 Impericon.com



For when you have work until seven, and an I Prevail show at eight. Behold! Very nice metalcore smart casual wear:
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If your first thought when Ghost's name comes up isn't 'swimming', why the hell are you even here? Everyone else: dive in!
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If wearing your heart on your sleeve just isn't enough, add it to your Doc Martens and spread the shoe-love.
£129 Drmartens.com



Rumours of The Black Parade's death have been greatly exaggerated. And here's the shirt to confirm it.
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I WAS MADE FOR DRAWING YOU

Here's Gene Simmons from KISS, who @XimeMaxime calls "the hottest band in the world". The feeling is mutual, as "Gene Simmons did me the honor of sharing my drawing on his Instagram." And that's not all, you've also won yourself a New Years Day vinyl boxset. Email us on Feedback@kerrang.com to claim your prize.



BLACK AND WHITE NOISE

Check out this killer artwork @thiccoritaaa has done of PVRIS. Looks a bit like a movie poster or something. Last Tango In PVRIS, perhaps? PVRIS, Texas? An American Werewolf In PVRIS? The possibilities are almost endless...



BY ROYAL APPOINTMENT

Recently, @MrJordWild got to meet Corey Taylor. The best bit about all this? "Realising I'm his height!" More of this sort of thing, please – shared rock star heights, shoe sizes, blood types...



LET'S GO BOWLING

Here's @katherineitro meeting Bowling For Soup on their recent UK tour. With each visit to these shores, it's good to see Chris Van Malmsteen's beard growing ever more Gandalf-ish. Keep it up, sir!



DRAWYFACE

Time for something evil – @olivia15300 has drawn Tyler Joseph from twenty one pilots as The Devil. And... is that Watain's trident logo on his forehead? Do we smell a collab? No... but it's a thought, isn't it?



LOOK, IT'S GER-ART WAY!

"Literally the only drawing I've been proud of," says @JakeyMc2 about this pic of Gerard Way. And so you should be. We're particularly taken with the skill with which you've caught his tie's Windsor knot...

NEXT WEEK

WIN TICKETS TO SEE BOSTON MANOR

Are you ready for GLUE? Not actual glue you use for sticking things together, the new album by Blackpool's finest, Boston Manor, out on May 1. You should be – it's awesome. Anyway, to get you double-pumped, we've got a pair of tickets

to give away to the band's UK tour, beginning on April 30 in Southampton (full dates on page 63). To win this frankly fantastic prize, simply tweet us your pics and artwork using #Kommunity, or email them over to us on Feedback@kerrang.com!

KERRANG!

INSIDE TRACK

**Subscribe to our new podcast, which revisits the
greatest stories in rock – as told by the people who
lived through them...**

EPISODE SIX

SUM 41

THE MAKING OF
ALL KILLER NO FILLER

EPISODE FIVE

METALCORE

THE BIRTH OF A NEW
WAVE IN AMERICAN
HEAVY METAL

EPISODE FOUR

**FALL OUT
BOY**

THE REBIRTH OF ROCK'S
GREAT BELIEVERS

EPISODE THREE

**VANS
WARPED TOUR**

THE FEST THAT FORGED A
PUNK ROCK COMMUNITY

EPISODE TWO

TOOL

THE MAKING OF
FEAR INOCULUM

EPISODE ONE

KORN

THE DEBUT ALBUM THAT
CHANGED METAL FOREVER

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COVER STORY

WHAT LIES BENEATH

In astonishing new album **UNDERNEATH**, **CODE ORANGE** have set a new benchmark for their innovation, audacity and uncompromised ambition. In doing so, they might have not only made the album of the year, but one that will shape the course of heavy music. Journey down their nightmarish rabbit hole...

WORDS: SAM LAW PHOTOS: JIMMY FONTAINE

What do you see when you look in the mirror?

In the age of social media, 'personality' is an increasingly layered construct.

At its outermost extremes we have the cultivated exterior image, preened and projected webward in a series of snaps and selfies for all to see. Beneath that, there's the unkempt everyday reality: a coffee-fuelled, grease-stained version of ourselves familiar only to close friends and family. Deeper still, at our guts, those prides and passions, fears and anxieties, lusts and darkest secrets; the odd, often ugly, sometimes downright obscene self-truths that define who we really are.

If holding onto that beating heart is hard for most of us, it's a ferocious struggle for firebrands like Code Orange. As the Pittsburgh quintet gear up for the release of new LP *Underneath*, it's a battle at the forefront of their minds.

"Being in a band," reckons Jami Morgan, "there's just so much noise around you: opinions, critique, love, hate and everything in between. *Underneath* is about the way that we're forced to face ourselves – or, rather, not forced to face ourselves – in this era where everyone is judged on their public performance, whether as a band or through social media, and the ugliness that builds within that."

Beneath a steely grey Pittsburgh sky, the frontman has changed perceptibly in the two-and-a-half years since his band's debut *Kerrang!* cover. A once-wiry frame has grown broad and muscular. Months removed from the violent, adrenalized chaos of tour, the energy, bravado and unquenchable self-belief is still there, but it has been honed by experience and understanding. A construction crew pounding away streetside tease at the anger and impatience that have defined his career thus far ("They've been out there for three days straight! It's annoying as fuck!"), but an ever-tighter artistic focus wins out. Most pressingly, Jami's understanding has sharpened of the undeniable duality in the music industry machine – between the analogue and the digital, the public and the personal, collective-consciousness conservatism and the individual desire to progress.

"We're simultaneously the most protected and the most exposed we've ever been," he nods. "Information is so readily available, but we can also get away with presenting ourselves in a way that isn't who we really are. I wanted to write about this digital age from a different perspective: not to be frightened of the future, or to think that the machines are taking over and the government are listening to us, but to consider the effects it's having on us and our art. It's about the things

that we've done, the experiences we've had, the things we see in society, the joy and the tragedy on our screens every day."

Code Orange has always drawn a coherent singularity from its internal collective, and his bandmates – multi-instrumentalist co-conspirator Eric 'Shade' Balderose, quietly perceptive guitarist and vocalist Reba Meyers, her intense six-string accomplice Dominic Landolina and hulking bassist Joe Goldman – fervently nod along.

"There are so many different people, companies and apps just pulling in different directions," Shade continues. "It gets to the

of an impact that has on your perception of the world. If you just step back, you can do your own thing. Be weird. Be cool. It doesn't matter what others think if it means something to you."

Before even starting *Underneath*, the past few years have been hectic for the band following their emergence as one of the hottest names in heavy music. Between boundary-pushing victories (dropping Adult Swim single *Only One Way*, releasing 2018's three-track *The Hurt Will Go On EP*, remixing alt-J's *Hit Me Like That* Snare and Adeline) and needling disappointments (being nominated for, and subsequently

losing out on, a Best Metal Performance GRAMMY) there's a sense that every swerve has shaped and elevated their vision. All the while, critics and commentators, fans and trolls have been there, gossiping, detracting, wearing away.

"We've had those experiences together," says Reba. "Not just of the music industry, but of the world in general. It's overwhelming. We're trying to process that in a cathartic way: using that digital influence to make art rather than using them to drive yourself crazy."

"It's not an easy lifestyle for bands like us," Jami adds. "We don't reap a ton of rewards. We get what people who work at [fast-food chain] Wendy's get." Fuel, then, comes from that internal desire. "We have to keep hold of that fire. There's a lot of noise out there. How can ours matter?"

"It's why we don't reveal much about ourselves or give interviews about our personal lives," Shade says. "We don't want people to run away with ideas about us. Don't put us in a box. Don't tell us what we are. The second that happens, we'll flip the script on you. We want to shape perceptions. We want Code Orange to stand together as a unit – and to stand for something."

"If you don't get where we're coming from, then fuck

you; you're sheep."

It's an irony not lost on the band that the long gestation of *Underneath* began in Shade's attic apartment, gathered around a laptop. Their mission? Harness technology's positive power to change heavy music for good.

"We didn't want to make a metal record," Shade reflects. "We didn't want to make an electronic record. We didn't want to make some weird rock record. We wanted to make a Code Orange record: something new, something you couldn't put your finger on, something as insane as possible. We didn't stop to think how we were going to do that, or what people were going to think. We just wanted to make the record that we wanted to make: our place to stand."

That mission statement required a sound as dense and layered as the psychological concept. Jami rebuffs others' descriptions of this new 'industrial' sound as "oversimplified", insisting instead that rather than smashing



Yeah, we can see why Jami has given up on this multitasking thing

"IT DOESN'T MATTER WHAT PEOPLE THINK. BE WEIRD. BE COOL"

SHADE

point where it's just a fucking buzzing cacophony of other people's opinions, so loud you can't hear yourself. You become what people around you are thinking, like a hive-mentality. Whether you know it or not, society and the internet are shaping who you are.

"I don't think people realise just how psychologically detrimental it is to see the same shit over and over again. The same bands, the same people on your Instagram and Facebook, day after day. People don't realise how much



The attempts to save the ice sculpture were to ultimately prove futile

DOWN THE RABBIT HOLE...

Cryptic website **WHATISREALLYUNDERNEATH.COM** was pivotal to this new era's world-building. **SHADE** details the effort that went in to it...

■ "The website is all about creating an *experience* for our fans. We want to give them something they've not experienced before: something to talk about, something to connect them.

"Making the website was a lot of work. As with everything Code Orange, it was all our idea. It's focused around these 3D rooms, all of which I designed on my computer

with Octane Render. I put a 360-degree camera in there. I make all the animation videos. Then we take all of that and work in these puzzles and cryptic messages to get people excited and interacting with each other. The first rendition popped up during the holidays, so I was sitting with my family, sending people these cryptic messages.

"We want to talk to our fans, and for them to talk to each other. We want to allow them to be part of this Code Orange universe. That relates to our message on Underneath in terms of the duality of society. With social media, you're connected to everybody, but whatever image you portray on social media is just you. You're not

making real connections. There's no real community. We wanted to create that like-minded community of people who want to be weird.

"The room is going to stay up. I hope the community stays alive. As long as they keep solving the puzzles, I'll keep making them..."



That does it – we're never using disposable cameras ever again

genres together, the record was assembled like a "puzzle... environmental, immersive, electronic on a different level". Demos were less "loose ideas" than detailed "blueprints" into which thousands of man hours were poured. There was no *laissez-faire* or staying off each other's backs. This quintet thrive on spurring each other on.

"The process was gruelling," Shade sighs. "We kept everything so tight-knit, hush-hush between ourselves. It's hard to work for so long without other people's feedback, but it helped to not prohibit our personal instincts as artists."

These "Ableton Projects" (named after the DIY software used) were "completely insane". Some of them featured over 200 tracks at once. Songs were an amalgamation of influences as varied as Nine Inch Nails and Depeche Mode, Hatebreed and Pantera, yet sounded like nothing before.

Reba, whose greater and more dynamic contributions on *Underneath* shine through, smiles. "That combination of the core realness and the futuristic psychosis – that melody and dissonance – is something we did by accident when we were kids. Nowadays, we're more reflective. It's about encouraging one another, pushing one another to reach for sounds that exist only in our imaginations. Some of us have the patience to do that. Some of us have the openness to create those unimaginable ideas. When those elements come together, you get amazing stuff."

To turn these blueprints into jagged towers of sound, the band headed south down I-71 for Nashville, Tennessee, and the base of "rock guy" Nick Raskulinecz. Not, however, because of the producer's sterling work drawing out the deep darkness on recent Korn, Alice In Chains and Mastodon releases, but simply because he would help ground the material in the metal world while avoiding unnecessary meddling with the band's overall vision. Legendary Nine Inch Nails programmer Chris Vrenna was tapped as well to help convert Shade's compositions through a slicker Pro Tools setup.

"He's so similar to me, it's crazy," Shade flashes, noting the time-warped resemblance between NIN's top-end '90s software and the "bottom-of-the-barrel" methods he'd been using. "When he'd tell me I'd figured stuff out similarly to how he had, it felt very rewarding."

Eight weeks with Raskulinecz ended in early June last year. "At the end of the whole process," Shade says, "I was the one who walked out of there with two master drives of this crazy music. I don't think it's a normal thing for a band member to be the one to do that." He enjoys our comparisons with a Matrix character staring at indecipherable screens of code, but admits it's uncomfortably close to reality.

"It blew my mind how much work I really had to

do on the record. It was daunting, but it needed to be done. There were points when I've been at my computer so long my back was destroyed, with my head in my hands thinking, 'Fuck, I want this to be over.' But at the end of the day, you've got to fight for what your vision is, because no-one else is going to make it happen but you."

Perfectionism would not let them go. Live dates, including a scheduled visit to Bloodstock, were cancelled. "Hard decisions had to be made," Jami sighs, ruefully. "That was truly necessary. There was no way we could have played and hit our deadlines." Mixing sessions

temporary but greatness is forever, "but it's been worth it. It had to happen, no matter what it did to me emotionally or physically. If you showed me this record two years ago, I would have had no idea how we did it. But we've come away with this master-worked quilt of our creativity – the whole band's vibe – and something that is unquestionably Code Orange."

'Masterpiece' is not a term to be deployed casually, but there can be no better description for *Underneath*'s marriage of aggression and invention. Dense

yet dynamic, disgustingly heavy yet hooky as hell, it will change the game. A riposte to today's disposable playlist culture, its 14 songs unfold as a juddering nightmarish mixtape, each loaded with characters and themes. Like an inverted, supercharged version of NIN's *The Downward Spiral*, however, there is a discernible arc – from losing oneself down the digital rabbit hole, to reconnecting to the spirit within.

Jami sees it as a conclusion to Code Orange's introductory trilogy, the journey's-end for the long-suffering figure from their albums' artwork, who's been lacerated, incinerated and now excoriated altogether. Started with 2014's *I Am King* (a violent, scarified rebirth as they left their original 'Code Orange Kids' moniker behind) and continued by 2017's *Forever* (a powerful show of growing bravado and a fiery reckoning on bitter vengeance), *Underneath* sees the "becoming": the full realisation of the monster within. "It's our time, in terms of where we're at, where we've been and where we're gonna go. It's do or die in some ways."

In many senses, though, March 13th's release will be just the beginning.

Addressing the layered psyche, *Underneath* is less a record to be dropped than a concept to be unwrapped one

twist at a time. In 2017, Jami described his band's hardcore shows as a haunted house where you'd signed a waiver permitting physical contact. As the shows grow grander they need to find a way of maintaining that malevolence from a distance. This feels like the answer. "If our earlier records were slasher movies," he nods, "then this is very much a psychological horror. There's a lot to peel back to fully understand it."

Cryptic website Whatisreallyunderneath.com (see panel, left) offered a first glimpse as 2019 wound to a close. Obvious single choices from the heart of the album – the haunting *Sulfur Surrounding* and furiously bombastic *The Easy Way* – were eschewed in favour of the record's less revealing bookends, *Underneath* and *Swallowing The Rabbit Whole*. "The second people think they've figured Code Orange out, we'll already be 10 steps ahead," smiles Shade.

"We love misdirection," Jami nods. "It's cool watching people's reactions, when they still have no idea what they're gonna get."



Jami Morgan embraces his inner HR Giger

"THIS IS PSYCHOLOGICAL HORROR. THERE'S A LOT TO PEEL BACK..."

JAMI MORGAN

were undertaken with long-term collaborator Will Yip in Studio 4 Recording back in Pennsylvania. At one point, the project even took them west to Los Angeles in order to rework the title-track with Kanye West's primary engineer Andrew Dawson, before the completed work was finally turned in to their label, the legendary Roadrunner Records, in early September.

"It's the hardest thing that I've done in my life," Shade reflects, understanding that pain is

One of the album's biggest surprises dropped with that second single's shattering music video: Jami has stepped away from the drums, recording percussion for the record but handing over live duties to an unnamed, masked friend. "It was time," Jami shrugs, simply. "We've been working with a handicap in some regards, with my effort split between drumming and vocals. I don't even really like drumming that much. I know nothing about gear. I don't even know what sizes my drums are sometimes. It's something I've done since I was a little kid and it facilitated my path with the band. But now that's over, and I'm actually really glad."

Further revelations mustn't be spoiled: music, multimedia and, crucially, the savage live performance that has always been at the band's heart. The first night of tour is still over a month away when we speak, but even after 1,000 shows, preparations for something incredible are well underway. There is eight to nine hours of practice a day, the drawing up of mind-bending visuals, and even a drive for increased physical presence that's seen Joe pack on 20lbs of muscle. "You don't just need to feel the part," he says. "You need to be the part."

Is there a point, we wonder, where that obsession with this vision becomes unhealthy? Aside from writing, recording and production, the band are hands-on with all aesthetic design, run their own webstore (with Reba designing the site, making mock-ups and Joe shipping out every order), while Dom has even taken to costume design, creating many of the garments seen in recent videos. "I've enjoyed sewing since high school," he explains. "It's another way to express my creativity."

"It's a lot," Jami admits. "In many ways it's becoming a monster." Pointing to a pre-Christmas merch competition that was supposed to be handled externally but ended with the band making and sending items to winners themselves, however, he stresses that no-one is better-equipped to fulfil this vision than the band. "We would drive fucking prizes to the fans' houses, if that's what it took to present this as it needs to be presented."

"It's like a factory," he expands. "It definitely borders on obsession. Bands get a lot of credit for that, but other people [in the real world] have to go down a coal mine every day. I just don't want to go to the grave wishing that we did this or worked harder on that, because that stuff will rot you. We're putting in maximum effort. If the candle burns out, it burns out. It is what it is."

There's a thin line between hard truths and arrogance. It's one that needs to be walked, however, when it's not just one band's career on the line, but the future of heavy music. The road to success, Code Orange understand, perhaps better than anyone, is not a path to be followed, but a trail to be blazed.

"You can't understand the world only reading social media, and you can't understand heavy music only listening to the top metal acts from the past 20 years," Shade explains. "The lack of anything new is what stops people getting into rock and metal. Even at home in Pittsburgh, the rock station is playing the same shit since I've been six years old. No-one has heard anything groundbreaking in metal for a long time."

"Metallica, Slipknot, Korn, whatever... Credit to those bands for having gotten where they have. But they're not interested in tipping the scales because they know people will flip on you in a second. We see that window. We've made

have found success as copies of copies. "But at the end of the day, that's not what our souls are willing to allow us to do." In initial interviews, he raved that no other release this year would be as "relevant" as that bearing his band's name. A few weeks in, he's cooled slightly, acknowledging that imminent new work from visionary veterans like Gojira and Deftones will have plenty to offer. He's insistent, though, that none will precipitate change like *Underneath*.

"I believe that this record could open the door for a lot of people. We targeted that. Maybe not thinking specifically in terms of a 'gateway record' but asking, 'What if a band made their most

layered, complicated album while keeping it hard and catchy as hell?' That's incredibly hard to achieve, but if it's not your goal, what's the point? We wrote something interestingly obscure but with repeat value. It's a rollercoaster ride, not a long tour. Hopefully it leads somewhere great."

As the horizon opens, we wonder whether they're leaving their hardcore roots behind. "The way we carry ourselves in our morals, in how we approach this game, in how we approach our decision making in terms of what we will and will not do is 100 per cent rooted in hardcore," Jami answers. Take their looming appearance at infamous hipster haven, the Coachella Valley Music & Arts Festival. "The most important thing isn't even at the show itself," he continues. "Being a tiny blip on the second line of that line-up hasn't made my life. It's about showing that people like us can be on a show like that. This record can absolutely change the game. That's not from a place of arrogance, either. There are so many opportunities for bands to do something different. We're getting to a certain idea first, but hopefully we can bring people along for the ride."

"The reason a lot of people liked our band in the first place," adds Reba, "was that

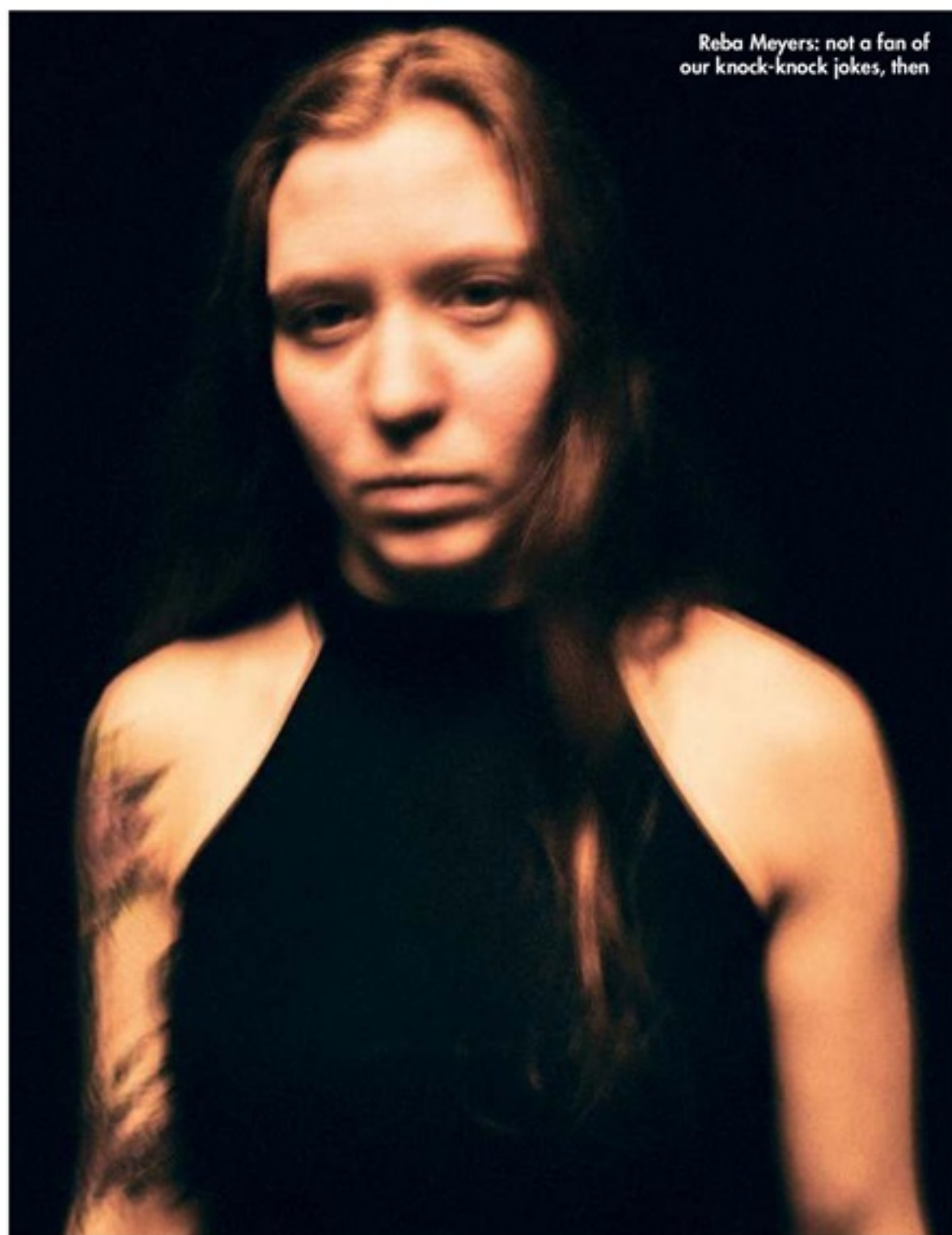
we were just going with it, doing what we did, even if it wasn't necessarily perfect or right. I think that's what hardcore is about: not necessarily being the best at your instrument, but doing what you love, putting the time in, honing your craft and learning along the way."

It's an evolution – and an obsession – that won't be ending anytime soon.

"We've put more work into this than anything we've ever done," Reba concludes. "In that sense, it's our own culmination of our own selves. But none of us are putting limits on our goals. None of us ever have, otherwise we wouldn't be here. Could we be the biggest band in the world and be satisfied? You'll have to ask me when that happens. For now, I'm gonna say no."

"We're like vampires," Jami grins. "We just want more." **K!**

UNDERNEATH IS RELEASED ON MARCH 13 VIA ROADRUNNER. CODE ORANGE PLAY SLAM DUNK IN MAY - SEE THE GIG GUIDE



Reba Meyers: not a fan of our knock-knock jokes, then

"WE'RE PROCESSING OUR EXPERIENCES IN A CATHARTIC WAY"

REBA MEYERS

an album that's groundbreaking, reflective of technology and these times that we live in. It's something that kids can relate to rather than the same shit they've been hearing for 15 years already. Those bands have everything to lose. We have nothing. That shit's old. This is the new."

"We know the ways that we could take ourselves from having to fight for every inch to being able to jump a mile overnight," Jami acknowledges of how many contemporaries

Code Orange, from left:
Joe Goldman, Reba Meyers,
Jami Morgan, Eric 'Shade'
Balderose, Dominic Landolina



LET THEM IN

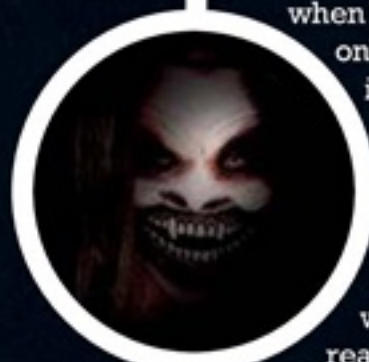
Last year, the world of **CODE ORANGE** collided with **WWE** as the band soundtracked "The Fiend" Bray Wyatt's ring entrance. **JAMI** explains why...

■ "[Working with WWE] was an amazing opportunity, which started when Bray Wyatt followed us online. We spoke and I asked if we could do an entrance song for him. It turned out it was just exactly the right time. He was looking and had already been working with some other big-name artists who had more monetary reasons than creative reasons. We just said to him, 'Fuck all that.

We don't care what happens on that side.' We didn't wait for permission, because we knew that if we did, it would be too late. We understood where he was coming from and what he wanted, and we executed that the very next day.

"His dark outlook and [dualist] aesthetic is similar to ours, so we were very much on the same page. At first, [WWE] said no [to the song], but then [live event] Monday Night Raw was in Pittsburgh and I met Bray in person. We sat down and talked and ate [the city's famous] Primanti Bros. sandwiches. I think that we motivated him; he went back and he got it pushed through.

"We were all watching August's SummerSlam event when it first came on. To see our music used for something like that was awesome – and they didn't mess with it at all. Just think about how cool that is..."



KERRANG!

SHOTS!

ALL TIME LOW

ALEX GASKARTH

PHOTO: JIMMY FONTAINE

KERRANG!

SHOTS!

ALL TIME LOW

ZACK MERRICK

PHOTO: JIMMY FONTAINE



KERRANG!

SHOTS!



ALL TIME LOW

PHOTO: JIMMY FONTAINE

KERRANG!

SHOTS!

ALL TIME LOW

JACK BARAKAT

PHOTO: JIMMY FONTAINE

KERRANG!

SHOTS!



ALL TIME LOW

RIAN DAWSON

PHOTO: JIMMY FONTAINE

THE K! INTERVIEW

“I’VE TRAINED MYSELF

to dare to dream.

WHEN I SAY THAT

**NOTHING IS
IMPOSSIBLE,**

I truly believe it”

ZOLTAN BATHORY FIVE FINGER DEATH PUNCH

WORDS: SAM LAW PHOTOS: ADRIAN HEXTALL, WILLIAM FELCH

If you ever feel like your dreams are insurmountable, just think about Zoltan Bathory. Born and raised in Soviet Hungary, then finding himself a wasted youth in the aftermath of the fall of the USSR, the Five Finger Death Punch bandleader could barely imagine getting his hands on a musical instrument, let alone ever becoming a successful guitarist.

For Zoltan, however, necessity and ambition have bred invention in the most spectacular way. At 41 years old, the guitarist has dragged himself by his bootstraps from the grey communist squalor and censorship of his childhood, to living in amongst the neon lights and unchecked excesses of Las Vegas. His

air-guitar driven bedroom fantasies have been traded for a place at the helm of the most successful band in modern American metal. Oh, and just for good measure, he’s made himself a world-class martial artist, renowned philanthropist and professional monster truck driver, too.

As 5FDP’s almost totally sold-out European arena tour winds East towards his homeland, with boyhood heroes Megadeth and present protégés Bad Wolves in tow, he pauses to take stock for a moment, as the band prepare for the release of their latest album, F8.

“I suppose I have come *full circle* in a way,” he grins, knowingly namechecking 5FDP’s bombastic recent single. “If my 10-year-old self could see me now, he



Just another day
in the life of Five
Finger Death Punch

A full-page photograph of Zoltan Bathory performing on stage. He is wearing a dark, traditional-style jacket with white frog closures and a wide, ornate silver belt. He has dreadlocks and a beard, and is pointing his right index finger upwards while playing a dark electric guitar. The background is a vibrant stage with purple and yellow lighting, and a large fire effect is visible on the left.

Zoltan: a big
softie, really

PUNCH IN

Get your
**ZOLTAN
BATHORY**
knowledge...

BORN: May 15, 1978,
Szentendre, Hungary.

LIVES: Las Vegas,
Nevada.

EDUCATION: He
was selected to
attend elementary
and high schools
for exceptional
students, emerging
with a qualification in
microelectronics. He
also has an art school
diploma with a focus
in commercial art.

BANDS: Five Finger
Death Punch, U.P.O..

SPECIAL SKILLS:

Martial arts, aircraft
piloting, monster
truck driving,
philanthropy and a
tireless work ethic.

**MOST LIKELY TO
SAY:** "Long live the
American dream."

**LEAST LIKELY TO
SAY:** "I really fancy
a lazy weekend."

HE'S A LEGEND

BECAUSE: His is
a real life rags-to-
riches story, having
built his arena-
straddling outfit from
the foundations up.

would find it surreal. It is surreal. Lots of people say they'll follow their crazy dreams, but not everyone believes they can come true. Over the years, as I've gotten to achieve all these 'impossible' goals, I've created this cycle of fulfilment: dream it, wish it, work for it, achieve it. I've trained myself to dare to dream. When I say that nothing is impossible, I truly believe it..."

How triumphant is the feeling of heading home for sold-out arena shows with Megadeth playing support for you?

"This whole scenario feels surreal to me. Megadeth were one of my favourite bands growing up. I had posters of them on my walls, so to be out on the road with them is crazy. I also discovered and manage Bad Wolves, so it's great to have them out with us, too. It's of significance to be coming back to Budapest. I've not played in Hungary yet. I've not been there in over 20 years. It feels like the Roman Legion returning victorious to Rome!"

What was it like growing up on the far side of the Iron Curtain?

"Hungary was very much a socialist, communist country. We had one TV channel that started at noon and ended at midnight. It didn't broadcast on Mondays at all, and it showed no rock or metal music. As kids we'd beat the crap out of each other because there was nothing else to do! The one thing Hungary did give me was a heavy-duty education. I knew that if I wanted to get out, I needed to be faster, stronger and better educated than everyone else. I read hundreds of books. If I hadn't, I would have been just another cog in the machine."

How did you first find music?

"I got into British punk music as a teenager. I listened to all kinds of crazy stuff like Cockney Rejects, UK Subs, GBH and The Exploited. My first exposure to metal was Iron Maiden. It was like, 'Wow!' [Original vocalist] Paul Di'Anno was more of a punk character than a metal guy to me, so I first thought of Iron Maiden as a punk band with two guitars. Heavy metal became very much a rebellion. It wasn't okay – the government didn't like it. Bands from the generation before me had to submit all of their lyrics to the government to be allowed to perform. My generation wanted to burn that shit down. This was the music to do it."

Where did you get your first guitar?

"I was an excellent air-guitarist for years! The country was very poor and guitars – especially good ones – were almost impossible to come by. I did eventually find a second-hand one which was a piece of crap, but the parts were intact. I cut a shape like a BC Rich Warlock out of a coffee table to rebuild it into my first guitar. It was barely even playable, but it was the beginning."

A truly DIY ethos...

"Even today, the way I live is defined by that Eastern Bloc philosophy of asking not what I need to get where I want to go, but what I have and how far it can take me. 'We need to get to the moon, but we only have a broomstick and some gasoline?! Okay! Let's go, pedal to the metal!'"

That ethos must have served you well in moving to America?

"Smooth seas don't make great sailors. I think it was definitely an advantage. If you



Sometimes even the busiest rockers need a little sit down

ask someone in the U.S. what they need to succeed, they will give you a laundry list. I knew that there was never a possibility that I was going to take a backward step, or to lose. I arrived with a bag of clothes, a guitar and a few bucks in my pocket. I didn't speak English. I knew German and Russian, but unfortunately they didn't teach us English in school. So I had to self-educate! As far as I was concerned, as long as I was breathing, I was winning. And once I stop? It doesn't matter – you're dead then anyway!"

On moving across the Atlantic, you first lived in New York, but didn't settle there. Why not?

"I had an early band that sounded like a mixture of Pantera, Nine Inch Nails and The Prodigy, but it never really went anywhere. I realised that New York really wasn't the place for rock and metal. It was more about urban and hip-hop artists. Also, I found myself becoming a New Yorker. You know that's happening when the bums stop asking you for money – it's written on your face!"

How exactly did 5FDP come together?

"I moved to California in 2000 and worked with a bunch of bands not worth naming. In 2004, I jumped in with [LA post-grungers] U.P.O. on bass around the same time, which was fun, but it taught me that I wanted my own thing. I'm a race car driver, not a passenger. Around that time, one of my best friends was Nadja [Peulen, bassist] from Coal Chamber. We were like immigrant orphans in America, who would get together for the holidays. Working with her I came up with this vision for a band I wanted to see. By 2005, I already had [5FDP debut] The Way Of The Fist written, but I didn't have a band."

How did you get your frontman, Ivan Moody, on board?

"He was the guy I wanted as a singer. I had been watching his career. He was still with Motograter at the time, but they were beginning to fall apart. We'd met a few times and kept in touch via Myspace. Eventually, we kind of kidnapped him. I bought him a plane ticket to LA and cancelled the return. I convinced him to see how three songs would sound recorded in the studio. Then I convinced him we should try a couple of heavier ones. By the time he realised what was happening he'd been in LA for three weeks and we had nine songs done."

At what point did you realise 5FDP could make it as monsters of modern rock?

"To this day, I'm still not sure I can fathom it. Yet in a way, I never had a doubt that I could accomplish this dream. Recording the first album, we knew we had something special, with power. We saw this huge reaction online, too. Still, the first Mayhem festival [in 2008] was the moment we really knew something was happening. We were playing 3pm on the second stage, but

the festival founder told us we were outselling everyone in merch except Slipknot. He'd never seen anything like it. Merch matters. You can buy a CD to listen to a band, but if you buy the merch you're joining the club."

You've compared the dynamic between you and Ivan to the one between Star Trek's Captain Kirk and Mr Spock, with his raw emotion contrasting your careful calculation. How important is that unique chemistry?

"The dynamic of the band is a huge part of our success. Ivan and I are polar opposites in so many ways. He's the crazy, emotional one and I'm the logical, practical one. Yet, if you ask us both a question, we'll come to the same answer. We're like Yin and Yang. For a band to be successful, it's not about making one right move, though. It's about making 100 right moves in a row. The most important thing is the music we make."

To what do you attribute 5FDP's mass appeal?

"We know that we're a very polarising band."

Our fans are hardcore. They love us, and there are a lot of people who can't stand us. But even the haters don't compare us to other bands. We stand on our own. Beyond that, Ivan's lyrics are always personally, politically or socially relevant. We're not singing about history or Viking warriors. Ours is a social commentary, about the hope and the tragedy, and things we all go through in life."

You can be pretty provocative, too...

"We like to press buttons. When everyone was on streets with signs saying 'War is not the answer!', we released [2009 album] *War Is The Answer*. When Occupy Wall Street was going on and socialism was growing in America, we brought out [2011 album] *American Capitalist*. That's all intentional."

F8 is your eighth album in 13 years. How do you keep up such a prolific output?

"We put in the work. We do 250 days on the road every year, then we start working on the next record. We don't take vacations. We don't stop. Don't forget where you've come from, and keep connected to your fanbase."

There's a perception of yours as archetypically 'American' metal. Do you find that ironic, or fitting, for someone so clearly living the American dream?

"I'm never sure what 'typically American music' is. Is it about what we play? How we look? What we say? Perhaps it's because we blew up in America first and focused mostly on touring there at the start of our career? Musically, if you look at most European metal bands, there's classical influence in the background – it's about harmonies and melodies and how they interact. American music is much more rooted in folk, and in rhythm and blues. It's about the groove, the vibe and the feeling. I feel like our band is more international."

Your politics have also played their part. Do you feel that they're misunderstood?

"I have an advantage through experience. I have lived in socialism, communism, democratic socialism and capitalism. I didn't learn about these concepts in school. Experience will always, er, trump assumptions. You only truly learn about systems by living in them. I've always been looking for the freest and fairest political and economic system – free-market capitalism. America is not perfect, but at least it's trying. I don't give a fuck which party it is, but I'll always vote for the one advocating for the greatest freedom. Freedom of speech. Freedom to compete on an even playing field. The freedom to defend my life by any means necessary. I feel like if no-one else in the world was armed, then I wouldn't need to be either."

You've also worked with law enforcement and army veterans charities. Many would consider those authoritarian institutions. How does that fit in with that vision of maximised liberty?

"In any civilised society there are agreements and rules, by which we live. You need people to enforce those rules. Domestically, those people are police. Internationally, they are the

armies. It's about preventing the atrocities of the past being repeated. I support those people because they are dangerous jobs. You have to respect them. Without them, we would have total chaos."

You're a prize-winning competitor in Judo and Brazilian Jiu-Jitsu. How do martial arts philosophies inform your everyday?

"Martial arts, to me, are a way of life. They're not something you do; they're something you are. I like the challenge. I like competing in situations where no-one can help you but yourself. I live my life by the martial arts principles of honour and discipline."

Where does your love of high-octane experiences like flying fighter jets and driving monster trucks fit in?

"In life, if you're lucky, you have 80 summers on Earth. I love experiences. You can buy lots of possessions, but no-one can ever take experiences from you. It's about the bucket list. I want to fly a fighter jet? Cool, I rented one because I could. I wanted to pilot a tank, so I did it. I wanted to drive a monster truck, so I ended up as a professional monster truck driver, with seven races under my belt!"

Are there any ambitions left for you to achieve?

"There are a million different goals left to achieve. I have a thirst for life and knowledge. It aggravates me

that the human mind is linear and can't handle concepts like infinity. The more you experience, the longer you live. I don't want to be an old dude looking back thinking, 'Fuck, I coulda, shoulda, woulda.' I want to read as many books as I can. I want to find out how far I can push this mind and body. I want to fit as much experience as possible into my 80 summers, or however long I have left."

Do you think about legacy?

"We all wonder if what we do matters, like, 'Was there a point to my life?' It's why people were carving drawings in caves as long ago as mankind existed, and why they built the pyramids. You come and you go, and you wonder if there's anything left behind. If this band's music changes people's lives for the better, or if we helped out with [Veterans Empowered To Protect] African Wildlife or fallen police officers, maybe we made a difference. Maybe I won't just be a guy jumping around onstage holding a piece of wood with metal strings attached to it making some really loud noise." **K!**

FIVE FINGER DEATH PUNCH'S NEW ALBUM F8 IS AVAILABLE ON FEBRUARY 28 THROUGH BETTER NOISE MUSIC



Sorry, but if 5FDP fancy a game of baseball, then you're playing baseball



And here they are, fresh from putting the bins out, seemingly



Sorry lads, we didn't mean that last comment



Zoltan Bathory: expert fly swatter

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THE INSIDE TRACK

OK BLOOMER

PARAMORE are still a band. But while things appear to be on hold, vocalist HAYLEY WILLIAMS is blossoming into an artist on her own, with debut solo venture, PETALS FOR ARMOR I – a fascinating and experimental twist in the tale of her storied evolution...

WORDS: HANNAH EWENS PHOTOS: LINDSEY BYRNES

When Kerrang! spoke to Paramore for their first ever cover story all the way back in 2006, the interviewer wrapped things up by asking Hayley Williams why she believed the band deserved pride of place on the front of that issue. After a thoughtful moment, the then 17-year-old star-in-the-making said, "People might not think we're real, but we are. We couldn't be more real. We make music that comes from the heart. And the reason we deserve this cover is so that people can read about us and see that for themselves. We're worth listening to. There's no-one else like us."

Fast-forward to 2017 and Hayley had firmly established herself as the most important and iconic woman in alternative music, beloved by legions of fans. A GRAMMY winner [in the Best Rock Song category, for Paramore's 2014 single Ain't It Fun], she had now adorned countless magazine covers and picked up more awards than she could ever have fathomed back when the band started out. Global success was hers. She had also, however, never felt more alone, as she moved into an empty home carrying a plant and

a box with the word 'fragile' marked on it. Her divorce from New Found Glory's Chad Gilbert was confirmed, and the future of Paramore looked to be in the balance.

Long before she felt ready to fly solo, though, as she finally does this year, all Hayley Williams ever wanted was to be part of a family. Growing up, her home life was difficult. When she was a young child her parents split, and despite being hard-line Christians living in the Bible Belt of America they would both remarry. By the time she was 15, Paramore would get their record deal. Finally, she had her family – a band of brothers (literally in the case of guitarist Josh and drummer Zac Farro), who would tour together, share vans and room space, taking every shiny opportunity that came their way. The catch was that Atlantic only wanted to sign Hayley, with the rest of the band signed via Fueled By Ramen, the emo and pop-punk subsidiary. This was a small distinction, but one that, despite Hayley and the band's best efforts to ignore it, would put a strain on them all.

"I was an only child and I wanted to be a part of something really bad," the singer told The Fader many years later. "When I got signed by myself, I felt very alone."



Hide and seek in B&Q: a
very underrated Sunday
afternoon activity

From the off, Hayley was portrayed in the press as the boss at the head of the Paramore family. Driving the aesthetics, decision-making and ambitions, she was the one fussing after her bandmates and answering all the questions. "We're in a band – it's not about me," she would tell K! of her frustrations about the way the press framed them. To ram the point home, she performed in a homemade 'PARAMORE IS A BAND' T-shirt – a simple act of defiance and rebellion that spoke of an underlying anxiety about her bandmates not getting their due recognition or appreciation.

Still, when young fans ran screaming to Hayley in the streets or felt closer to Paramore thanks to her candid LiveJournal blogs, it was undeniably because she was the beating heart and soul of the band.

"The minute you met Hayley, you knew she was going to be a star," Warped Tour founder Kevin Lyman told K! in 2015. "People connected with her, and particularly the female audience Warped is so about."

The tension may not have undermined Paramore's brilliance, but it was forever in the background. Hayley was the one who meant so much to fans and audiences, while also representing the marketable public face for record label executives. More than anything, though, she just wanted to keep her family around her.

Throughout their successes, good times and gut-wrenching, genre-defining music, Paramore had always been uncertain. Speaking to *I'Odette* in 2019, Hayley pinpoints Paramore's 'hard times' as being between 2007 until right before 2017 album *After Laughter* – almost the entirety of the band's journey to date, then.

In light of that, depression and interpersonal struggles dominated their best work. Around the lead-up to and release of 2009's *Brand New Eyes*, the band attended group therapy to stay together. Hayley's subsequent lyrics duly spoke to those issues: 'We're taking shortcuts and false solutions / Just to come out the hero' (*Turn It Off*) and 'Next time you point a finger / I might have to bend it back' (*Playing God*). Shortly after, in 2010, when the Farro brothers left the band, they did so with a blog post penned by Josh that claimed he and his bandmates were "riding on the coattails of Hayley's dream". He also confirmed longstanding rumours that he and Hayley had dated and after their break-up, the band had gone downhill.

When K! joined Paramore at SXSW in Texas during their self-titled album run in 2013, the band were down to just three (Hayley, bassist Jeremy Davis and guitarist Taylor York). "I'm so grateful for where we are," she said, adding of her lost-bandmates, "I can't be mad at them for trying to find happiness in their own lives. Now I'm sitting here in the band that I wanted to be in since I was 13 years old."

Being grateful and positive was always Hayley's *modus operandi*. At least in public. But the weight and responsibility of all this disruption – within the band and also in her long-term relationship with Chad, all of which

was happening throughout her teenhood and early twenties – rested heavily on her shoulders. In the summer of 2015 she had privately left Paramore only to later, in the depths of her darkest depression, have Taylor coax her into the happy-sad contradiction of *After Laughter*. But the synth-pop opus almost didn't happen. Performing it at Riot Fest 2017, standing in front of a crowd of rock fans who'd been through every twist and turn with her, she said the record was about "darkness, or sadness, or depression, or whatever you wanna call it".

Sadly, during this album cycle journalists were ruthless. Enquiries fiercely pressed for drama and band dynamics – her Achilles' heel. One interview, in *The Fader*, detailed the aftermath of a panic attack she had, subsequently digging

that Paramore was suffering, too. "I can't keep this family together... I'm failing so badly." She wasn't happy in her marriage either. Perhaps, she realised, she hadn't wanted to get married, only that she thought she did.

"I thought it would help," she reflected. "And I couldn't keep that together either. So I've had a lot of unravelling and deconstruction of my ideas of family, loyalty, commitment. There is a lot of grieving that comes with that too."

But without her chosen family, who is Hayley Williams? To find out, she needed the space to explore and process everything that had come before. Paramore didn't allow for that. In December 2019, Hayley announced on social media that her 31st year would be a special one. "With the help of some of my closest friends," she stated, "I made something I'm going to call my own."

During a craniosacral massage, as Hayley lay on her back, she had a vision of flowers growing out of her, grotesque and painful. When she came to, she found the masseuse had laid petals on her. She knew that it meant she had growing to do, and it would hurt, but it would also be beautiful. Hayley told this story and more in an interview in February with Zane Lowe on Apple Music about her new solo project, *Petals For Armor*.

Depression, she told him, was often a mask for other feelings. After years of bottling emotions up and suppressing darkness and anger, it was time to release everything. She began intensive therapy – alone, this time – and started to explore her relationships with her family. It was evident that her early experiences had left their mark in adulthood. She spoke with her mother about why Hayley's dad and her had split up. With that knowledge, maybe

she could understand more about why she desperately needed others in the way she did. "I've been trying to keep my family together ever since then, vicariously, through this band," she told *I'Odette* of her parents' split.

This is the Hayley who is learning to stand alone. In the furious DNA of the *Petals For Armor* music, there is also a glimpse of hope. There's hope of eventual comfort without a romantic relationship, without tying herself to the raft of a family structure. "Now that I'm taking account of all these feelings, and I'm feeling all of them, there's this beautiful rainbow versus just the deep end," she told Zane Lowe.

From the depths of those dark years, there is a version of Hayley now being reborn. On the *Petals For Armor* album artwork, the singer holds her hand near her mouth, so the black squares of ink that she had tattooed over her ex-husband's name on her fingers lead to a spiralling branch of squares painted on her face. They look like dark petals in the shape of a question mark, or a path to something else.

From the clay and the earth comes something feminine and beautiful, something real – nature's way of saying that there's still no-one else quite like Hayley Williams. **K!**

HAYLEY WILLIAMS' PETALS FOR ARMOR I IS AVAILABLE NOW THROUGH ATLANTIC



"NOW THERE'S THIS RAINBOW VERSUS JUST THE DEEP END"

HAYLEY WILLIAMS

for answers in a way that Hayley would later admit made her uncomfortable. Through another interview with a male blogger, Hayley's regrets at having written 2007 single *Misery Business* were aggregated by music blogs, prompting an online scene-wide discourse around problematic lyrics. In the wake of all this pressure, it's understandable that she would subsequently retreat from public life.

"I've had to be careful how I answer people who ask me questions for Paramore about these last songs," she said in a blog with *I'Odette*. "Is this the place? Or is this safe? I don't want to sound sexist, but when we've done interviews with male journalists it's been really hard. It's sacred, you know? It's your story."

Her story – or what she'd believed to be her story – was unravelling and in need of examination. In the same interview she revealed

Cling film: an absolute bloody nightmare

UNDER ARMOR

Getting to the roots of the myriad musical treats **HAYLEY** has unveiled on her debut EP...



SIMMER

Over ASMR-beats, Hayley opens her new project with the eerie sentiment that *'Rage is a quiet thing'*. This sinister yet groovy first single is about keeping that fury in check as it bubbles just under the surface.

LEAVE IT ALONE

This gentle, stripped-back track is unlike anything we've ever heard from Hayley in the past. The swirling indie electro-acoustic song goes deep on the complicated feelings of loss and grief.

CINNAMON

In this minimalistic, jazzy tune, Hayley recalls the smell of citrus and cinnamon as she'd *'Talk to my dog / He don't mind'*, while she surveyed the empty home she'd moved into after her marriage had come to an end.

CREEPIN'

This is possibly as close to Paramore as Hayley gets on these tracks. She describes the ghoulish way your brain can snag on a mental image that just won't leave you alone: *'Oh, just keep on suckin' on the memory of him'*.

SUDDEN DESIRE

This one sounds a little like Evanescence experimenting in electro-pop, where Hayley lets loose and goes to the dark place where she can understand her negative thoughts, finally, fully embracing them.



"Mirror, mirror, on
the wall, who is the
emoest of them all?"



K! SPOTLIGHT

MAN IN THE MIRROR

For two decades, **SILVERSTEIN** provided frontman **SHANE TOLD** with a nomadic and destructive lifestyle that kept adulthood at bay, paired with enough noise to help drown out his very real inner struggles. Now it's time for reflection, growing up and the pursuit of health and happiness...

WORDS: TOM SHEPHERD PHOTOS: NICK SAYERS

Shane Told has thought a lot about the front that lead singers sometimes put up. In recent years the frontman of emo pioneers Silverstein has interviewed over 200 of them for his podcast Lead Singer Syndrome. With a title inspired by the affliction that supposedly causes vocalists to become ego-driven prima donnas, the 39-year-old set out to test the depths of some of modern rock's leading stars. With recent guests as diverse as Alice In Chains' William DuVall and Steel Panther's Michael Starr, these heart-to-hearts often get Shane thinking about his own position as the guy behind the microphone.

"So many singers, they aren't singers first," he says. "They're guitar players or they're drummers, but they happen to be the only guy in the room that can carry a tune. So they get charged with the task of becoming the lead singer. And nobody feels like they're that good. A lot of people feel like a fraud – including myself! But when I'm onstage, I have to believe that I'm the best. I have to ooze confidence. When you talk to others,

you realise that most people aren't really that confident either."

The singer is sitting in a room backstage at London's O2 Academy Islington. In about an hour he'll play the first of two nights here as part of a tour honouring the two decades since his band formed in Ontario, Canada. Next month, the group will release their ninth studio album, *A Beautiful Place To Drown*. These are rare milestones, particularly for a band that have never really broken beyond their status as cult outsiders. But it hasn't been a straightforward 20 years. At times, the singer folds his arms as tight as a straitjacket as he reflects on a career that has given him many proud moments but also threatened to swallow him whole, as he's come to terms with self-sacrifice, a dysfunctional lifestyle and suppressed mental health struggles.

Shane admits that Silverstein – completed today by guitarists Josh Bradford and Paul Marc Rousseau, bassist Billy Hamilton and drummer Paul Koehler – probably wouldn't have been anyone's pick to make it this far. Named after American children's author Shel

Silverstein, the band initially started as a side-project to their other ska and hardcore outfits, but was soon swept up in the third-wave emo scene that would also power the rise of fellow introspective sorts like Thursday and The Used. Within a couple of years they were signed to Victory Records.

"At that point it was like, 'Okay, we'll take this seriously then,'" recalls Shane. "But I never thought in 20 years we'd still be doing it. I thought we'd do what all my favourite bands did: put out two records, break up, go back to school, get a real job and get married."

The band's biggest splash arrived with second album *Discovering The Waterfront* in 2005. Filled with brash, emotive melodies and open-heart-surgery lyrics, it was a record that cracked the U.S. Billboard Chart's top 40, shifting almost 200,000 copies within a year, and earned the band a spot on the Main Stage of Warped Tour the following summer. It's a watermark that they have never quite bettered, but they've remained true to their post-hardcore foundations even when the emo noughties buzz began to fade.

Shane is frank about the band never quite being the hottest ticket in town, but believes they've built a core group of fans on their commitment and consistency. "We've always done well," he says. "There have been waves where things have gone really great, and then other times when it's been less than we expected. For the most part, we've done really well for 20 years and we're just stoked that right now it's as big as it's ever been."

But Silverstein's zealous commitment to touring – the band have never taken a hiatus – has taken its toll. The singer remembers a trip around the UK in support of 2007's *Arrivals & Departures* – a record that he describes as "a flop" – as one of the most miserable times that he's had on tour, due in part to a fractious atmosphere that had settled over the group. It would also be the first time that he questioned his own mental health and sanity, and even contemplated flying home.

"I couldn't believe that I was thinking those things, let alone being close to saying them to the band," he says. "Then, basically, I fought back to my old former self and I was like, 'Okay, I just have these many shows left' and got through the tour. I don't know if it's a clinical thing to just be able to suppress those thoughts, but I did."

Worryingly, Shane describes himself as existing in a fog in the years that followed, living in denial of his mental health issues, as he moved from his late 20s into his early 30s. He felt that he had hit a wall and so had the band – a feeling that didn't shift until the departure of founding guitarist Neil Boshart in



"I STOPPED CARING WHAT WAS GOING TO HAPPEN TO ME"

SHANE TOLD

2012 and the album *This Is How The Wind Shifts* the following year, which he believes is possibly their finest hour. He was also drinking a lot – a habit that comes easy when a life is lived on an almost never-ending tour cycle.

Looking back, Shane describes what he was feeling as anxiety – something that he didn't realise was an issue for a long time – but he has never been formally diagnosed, nor is he on any medication. He's visited therapists over the years, which has helped, but he has only ever found the benefits were short-term.

This time constantly on the road has inevitably put strain on relationships back home, too. Shane readily admits that, at 39, there are certain things in life that he may have missed out on for the sake of the band. "It's been really tough," he says. "I never married and I've never been engaged. I don't have any kids. I feel like in a lot of ways I've been living my life like I've been on tour for 20 years, even when I'm not on tour."

The singer says that sometimes transitioning back to everyday routine at home is the hardest part of this lifestyle. Without the strict regimen of tour, he'd often feel rudderless. That feeling became most overwhelming in the summer of 2016, after the breakdown of a relationship. He found himself sitting alone in his flat, feeling worthless that he'd thrown away something with the person that he thought he was going to be with for the rest of his life.

"And I just turned to tour mode," he says. "It was pretty much just one big bender."

After letting the lease on his apartment run out, he began renting Airbnbs, sleeping on friends' couches and floors, desperate to keep

the party going to avoid the pain he was feeling.

"I also stopped caring what was going to happen to me, and that was the scariest thing," he says. "It was like, 'Well, there's the rest of the bottle of whiskey. I already drank one. If I drink another, who cares?' I'd never felt that way before."

Shane recalls slowly pulling himself out of this bout of self-destruction towards the end of that year, as he needed to be fully present while making the band's most recent record, 2017's *Dead Reflection*. But once that work was done, he went back

to partying harder than ever. He recalls how he'd even lied to journalists about how he'd made it through a dark time in his life.

"Meanwhile, I'm on the phone, literally getting drunker as the interview goes on, alone in my apartment," he says. "It was a rough year of my life."

There's a pause, before Shane explains what he thinks it was that was making him act this way.

"Once that relationship ended in 2016, I found myself sitting alone in my apartment wondering what else I had in my life," he says. "I think that's all it was. It was like, 'I've spent all this time in this band, I don't have any... there's nothing else. I've lost everything.' It wasn't until I started to realise there's more out there for me... I have friends that care about me and I have a great family, I need to spend more time with them, do more stuff and balance my life a little more."

Speaking today, it's clear that balance has been important in getting himself out of that spiral. He credits the band foremost for helping, as well as a new supportive relationship in which he's able to openly discuss his mental health. He's seen his relationship with his family improve, while also pointing to Lead Singer Syndrome [see panel] as a source of pride beyond the band. The writing of Silverstein's new record was also more of a shared responsibility between himself and Paul Marc than ever before, which helped reduce the tension around that process.

Right now, though, he's just immensely proud that there are 1,600 people in London who want to see his band play live in 2020.

"I'm not saying I'm perfect now," he concedes, "but it has definitely been a huge thing for me to get back on my feet and be able to make *A Beautiful Place To Drown*. That has been pretty exciting. It hasn't been an easy 20 years..." **K!**

SILVERSTEIN'S A BEAUTIFUL PLACE TO DROWN IS SET FOR RELEASE ON MARCH 6 THROUGH UNFD. CHECK OUT LEADSINGERSYNDROME.COM FOR MORE INFORMATION ON SHANE'S PODCAST

TAKING THE LEAD

SHANE sheds some light on his sideline as podcast host on LEAD SINGER SYNDROME...

■ "It originally started when a magazine in America asked me and Buddy [Nielsen] from Senses Fail to do a piece where we interviewed each other. I'd done so many bad interviews before and I was like, 'Man, if I could interview a band or a singer, I'd know what to ask them!' And we both asked each other really good questions."

"It got me thinking, 'Has

anyone ever done that regularly before? A lead singer interviewing another lead singer?'"

"Recently, I interviewed Milo from the Descendents, which was a pretty special one. I had Fat Mike from NOFX on, who are one of my favourite bands ever. Those are the two that stand out for me. Then once in a while something random will come up, like

that time I talked to Tiffany, the I Think We're Alone Now pop star from the '80s, which was so much fun. I had Ace Frehley from KISS jumping on one time, too."

"It's always funny when you could tell your former self, 'I'm going to be sitting in a room with this person,' and they're gonna be like, 'Yeah, I checked out your stuff, it's pretty good.' It's like, 'Dude, you're in KISS! Life is weird.'"



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REVIEWS

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



Ozzy's audition for Chicago was going to really freak out the director

FAR FROM ORDINARY...

Never say die: **OZZY** makes a fired-up return to the fray with a load of mates

There is a moment early on in *Ordinary Man* that reminds you of just how powerful and, at times, comforting rock music can be. As opener *Straight To Hell* explodes from the speakers with a classically sharp yet rolling riff that recalls the best of Ozzy's four decades of solo output, one thought springs to mind: The Prince Of Darkness is back. And thank all the lords of the abyss for that. Given the health-related issues the big man has battled recently, this is an album that easily might not have come to exist. And while it's not a perfect piece of work, it is an invigorating and important one. It's Ozzy's first record in a decade, for a start, but more than that, it's proof that he's still got that fire in his belly that's kept him in his place as everyone's favourite rock'n'roll madman. And God bless him for it.

What *Ordinary Man* sounds like is the Double-O and a gang of mates being spontaneous. There was no intention at the start to make a record, with the idea for the whole thing springing from his guest appearance on Post Malone's hit *Take What You Want* from last summer. Ozzy has spoken about how the album grew organically, and was written and recorded in a blur, much like Sabbath's genre-establishing first albums in fact. Roping in Guns N' Roses bassist Duff McKagan and Chad Smith of the Red Hot Chili Peppers on drums, alongside Post Malone's producer Andrew Watt on guitar, things quickly took shape. The result is something raw, energised, and full of life, as well as emotionally weighty in places, with curveballs in just the right places.

True, Andrew's lead guitar work might not be as blazing as longtime guitarist Zakk Wylde's (absent here, according to Ozzy, because things snowballed so fast that the record was done before they realised they

OZZY OSBOURNE

ORDINARY MAN

(COLUMBIA)



KKKKK

were properly making one, rather than just jamming), but the riffs hit home consistently. The band themselves are just right for the idea as well, with Duff's punky edge and Chad's sense of swing making for a dynamic engine, whether on the heavy *Under The Graveyard*, the rollocking *Eat Me*, or the massive *All My Life*.

There are friends popping up all over the place, too. Slash adds his guitar cool to the aforementioned *Straight To Hell*, while Rage Against The Machine axe wizard Tom Morello delivers a blistering solo on *Scary Little Green Men*. Post Malone returns

the guest-spot-favour on the banging *It's A Raid*, an absolutely wonderful riot of noise, colour and punky chaos, while things take a sombre turn as Ozzy duets with Elton John on the piano-led title-track, which is every bit as gloriously overblown as you might expect. It finds the singer in a reflective mood, looking back on his crazy journey of a life, before singing, '*Don't forget me as the colours fade / When the lights go down, it's just an empty stage*'. It's a heavy thought, but it's offset by the brilliant fact of the here and now: '*Just remember, I'm still here for you*'.

By Ozzy's own admission, this isn't "technically the best album [he's] ever made". But as the thing that got him back on his feet and doing what he loves because it feels good, after his fall, his pneumonia, two cancelled tours and the better part of a year stuck at home recovering and feeling gloomy, it's a joyous one. This is an album to celebrate. There's life in the old dog yet, and what's more he's learned some new tricks, which can only be applauded at this point. *Ordinary Man* might end up being the full-stop on an extraordinary career. Let's hope that's not the case, but if it is, Ozzy is going out with as much fire and passion as he started with 50 years ago. **PAUL TRAVERS**



OZZY OSBOURNE

(VOCALS)

Ordinary Man was done without much of a plan – how was it working so spontaneously?

"It was great – I wish all albums could be done like that, to be honest. Just get it fucking done, you know? It came together really quickly – it was effortless. I went in and did that Post Malone thing, and one thing led to another and another – I didn't even think about it. It wasn't our intention to do an album, it just turned out that way. We'd go into the studio, lay a track down, work out the vocals and the lyrics, and then get it done. It was really easy. There's not much fucking to it, really. I mean, Elton John's on it, and a few other guests, and a choir, but it was just fun. It was basically just a jam session, and we suddenly went, 'Oh, we've got an album.'"

"BEING ABLE TO DO THIS ALBUM FELT FUCKING GREAT..."

OZZY OSBOURNE

Did it feel good to be getting back to work after the year you've had?

"Yeah, it really fucking did. I was feeling so miserable because I couldn't fucking do anything. I wanted to be out on tour, I wanted to be doing shit, but the recovery has been so slow. So being able to go and have fun and make music without anyone from labels or anything like that getting involved was really good. And it felt good to be doing it with people like Duff and Chad as well – those guys are amazing to play with, and they're great people as well."

How did Elton John get involved?

"Well, I've known the guy for fucking years. When we wrote the song *Ordinary Man*, it reminded me a bit of him, one of his songs. Sharon and him talk all the time on the phone, like, three hours at a time, so I asked her if she thought he'd play on it. We asked him, and he said yes and just did it. He's another fantastic musician, someone who's just got this gift. He's not just Elton John, he listens to everything that comes out, and he's still got a lot of talent. And he's made some amazing records as well."



REVIEWS

INTRODUCE YOURSELF

NOVA TWINS fly the flag for all that's right on deadly, incendiary debut

Who are the girls? It's a question Nova Twins bassist Georgia South and singer/guitarist Amy Love have overheard a thousand times too often. The question is symptomatic of the lack of diversity 'the girls' have experienced at the shows they went to growing up, and even at the shows they're now playing. With major festivals coming under fire for their lack of diversity and representation, it's also a question that's perhaps never felt so necessary. For now, though, it becomes the ironic title for this fiery duo's debut record. And what a debut it is.

Having previously released just an

EP and a few singles, the Twins have already shared stages with the likes of Skunk Anansie and Prophets Of Rage, as well as tearing it up at their own blistering headline shows. In the absence of an abundance of recordings, it's been these explosive, rave-like events that have earned the band a cult following.

Firstly then, it's important to note that over the course of its 10 tracks, the record does a staggering job of capturing the duo's feral and abrasive live sound – a noise achieved entirely with guitar and bass pedals, no synths here, thank you. As a result, each track fizzles with an intense energy.

Packed with pounding, buzzing bass and screeching, distorted riffs, it's not surprising that the pair's sound has already drawn favourable comparisons to The Prodigy. While it's perhaps the closest fit there is, to say it's straight-up similar does Nova Twins a colossal disservice. In the

same way that the band design their own stage outfits and art direct their own videos, they have a sound that's entirely unique to them. Songs like Vortex and Taxi are as rowdy and raucous as the duo's music comes, brimming with electric punk noise. It's fitting, then, that the album is being released on FEVER 333 frontman Jason Aalon Butler's new label, 333 Wreckords – a seemingly perfect home for a band as progressive and riotous as this.

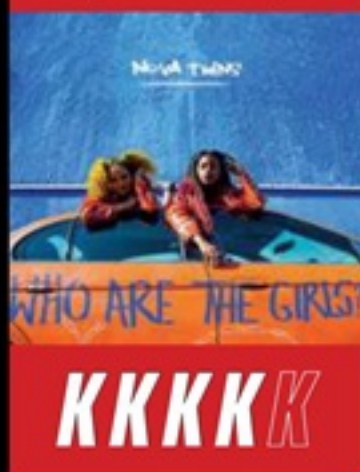
They speak their minds, too. Bullet, for one, features angry lines like, 'Don't you ever touch my hair unless you're paid to cut it', 'It's my body, it's my mind, do what I want with it', and a defiant chorus of, 'I'm not asking for it / I know what you want / You ain't getting none'. It's a blunt message that's as loud as it is clear.

From its furious themes to the explosive energy and the livewire sound, you'd be hard pressed to find a band doing anything quite like this right now, and it's genuinely exciting to think what Nova Twins can achieve with these 10 tracks of pure sonic power in their hands. Who are the girls? You're about to find out.

JOHN LONGBOTTOM

NOVA TWINS **WHO ARE THE GIRLS?**

(333 WRECKORDS)





GREG DULLI
RANDOM DESIRE
(ROYAL CREAM/DNR)
KKKKK

FOR FANS OF: Afghan Whigs, Mark Lanegan, Smashing Pumpkins

■ Greg Dulli's career has seen a long, dark night of the soul stretch across more than three decades. Ever since his '90s glory days fronting Cincinnati alt-rockers The Afghan Whigs, he's given voice to the seamier sides of human relationships, exploring the dark corners where desire and tragedy intertwine. This new solo album is at its strongest when Greg finds new ways to express himself. Where there are traces of the Whigs' soul power, as on *Sempre* and *The Tide*, it's hard not to compare the songs unfavourably to his day job. But when comfort zones are departed, *Random Desire* takes flight, as on the Prince-influenced *Scorpio*, and the beautiful arrangements of *Lockless* and *Black Moon*. The highlight, though, is the haunting *A Ghost*, with Greg deploying bells, castanets and strings to create something that could be termed 'desert-goth'. Turns out there's still no sign of the man's mood lifting any time soon. **OLLY THOMAS**



PENGSHUI
PENGSHUI
(MYKA)
KKKKK

FOR FANS OF: Enter Shikari, Crossfaith, Body Count

■ 'We are the wickedest ones,' declares the opening track of this debut from London grime-rockers Pengshui. It's a dubious claim, loaded with knowingly blinged-out bravado, but their mashup of in-her-face attitude and chaotic sounds is hard to ignore. Like grime icons Stormzy, Skepta and Dizzee Rascal, these lads recognise the parallels with old school punk, namely the dirt, the danger, the social consciousness and bared-teeth desperation of it all. In truth, there's much more rap than rock in songs like *Nobody Cares*, *Leave It* and *Lights Out* (featuring Foreign Beggars' mainman Orifice Vulgatron), and as they dole out their two-tone attack of smouldering intensity and eruptive violence, things do get a tad exhausting. But with four interludes in 12 tracks, however, they do at least have the self-awareness to pause for thought, and when they get it right, like on the rabble-rousing *Rise*, Pengshui's vicious vibes hit hard enough to leave a bruise. **SAM LAW**



TOMBS
MONARCHY OF SHADOWS
(SEASON OF MIST)
KKKKK

FOR FANS OF: Watain, Ascension, Triptykon

■ One day, black metal is going to run out of new ways to play a minor chord really fast. Until then, bands like Brooklyn's Tombs will continue to push at the sides of the diabolical form and twist things just enough to keep them interesting without rocking the boat too much. The six tracks on *Monarchy Of Shadows* are ripping, diabolic odes to darkness that drink heavily from the same chalice as Watain, with razor-wire guitar melodies sticking jaggedly out the top of songs like the awesomely-titled *Necro Alchemy* and the grand title-track, while *Once Falls The Guillotine* adds a few satisfyingly heavy thrash riffs into the mix. It's nothing anyone with even a passing interest in black metal hasn't heard before, but the way Tombs attack the songs and turn them into a vehicle to express darkness makes it compelling nevertheless, and their finely-tuned skill with blastbeats and blasphemy will ensure their place on Satan's playlists. **NICK RUSSELL**



PALMIST
FAKE SMILES
(SELF-RELEASE)
KKKKK

FOR FANS OF: Don Broco, Grayscale, Issues

■ Essex quartet Palmist want to put a spring in your step. That motivation courses through every aspect of this second EP, from the box-fresh funk grooves to choruses sweeter than a sherbet sandwich. Unfortunately, *Fake Smiles* never quite hits its stride, which is frustrating, as there's definitely potential here. Without Her shimmies to a nimble guitar, and there's no denying singer Sam Paterson's ear for a tongue-tripping vocal hook. The problem, though, is that every element is polished and shrink-wrapped to the point that it ends up feeling lifeless. Synths gloop rather than shimmer, while the bass simply thuds rather than bounces. It means that whenever Palmist's choruses promise to send you bananas, they fall short on energy, which is a major facepalm moment for songs with such big ambition. They have their moments, but with neither the humour of Broco nor the clout of Issues, Palmist are in a sticky situation here. **JAMES MACKINNON**



BENEATH THE MASSACRE
FEARMONGER
(CENTURY MEDIA)
KKKKK

FOR FANS OF: Venom, Prison, Slayer, Thy Art Is Murder

■ Beneath The Massacre are one of those bands for whom having absolutely no chill whatsoever is actually quite endearing. A whopping eight years since 2012's *Incongruous*, the Canadian tech-death machine remain an exercise in surgically-precise, noisy brutality. With lyrical takedowns of capitalism, anti-intellectualism and populism, the passage of time hasn't dulled the nuclear-hot fire in their bellies, either, and songs like *Rise Of The Fearmonger*, *Autonomous Mind* and *Bottom Feeders* are double-doses of musical fury and head-popping anger. The riffs are satisfyingly complex, and the vocals never get anywhere near clean. True, it does get a touch one-paced after a while, and the flat production of the relentless double-bass drumming takes away some of their power when they should attack like Animal from The Muppets gone death metal, but like *Thy Art Is Murder*, there's something to like in the single-mindedness of BTM's assault. **NICK RUSSELL**



JOHNOSSI
TORCH // FLAME
(DNR)
KKKKK

FOR FANS OF: Royal Blood, Queens Of The Stone Age, Kyuss

■ Two lads playing big riffs with a widescreen, deserty vibe? Sounds like Royal Blood. And at first, Swedish pair Johnossi do actually sound a bit like Royal Blood, as *Torch // Flame*'s opening track *Hot Thoughts* thrusts its way into view. But then as things go on, they spread things out to take in piano, giant melodies and a sense that each song has the potential to end up in an entirely different musical world than the last. It's rock'n'roll that doesn't simply stay in its lane on the usual, well-worn road, but goes off in search of its own groove. The creativity of frontman John Engelbert's guitar playing and his use of what feels like a million different effects pedals makes it feel like the work of far more than just two people. The sheer range of sounds, meanwhile, gives it the open-ended freedom of something akin to Josh Homme's *Desert Sessions*. An album that strives for something new throughout, *Torch // Flame* is an intriguing listen. **NICK RUSSELL**



TODAY IS THE DAY
NO GOOD TO ANYONE
(DNR)
KKKKK

FOR FANS OF: Unsane, Pig Destroyer, Ken Mode

■ The heated fervidity of Nashville grinders *Today Is The Day* has remained as sharp as ever in the six-year gap between 2014's excellent *Animal Mother* and *No Good To Anyone*. They are still, quite possibly, the world's angriest band, and here they take you on a nightmarish journey through a variety of bad vibes. From the doom-laden dirge of the opening title-track, to the smouldering psychedelia of *Son Of Man*, and the intense, feverish noise-rock of *Burn In Hell*, singer/guitarist Steve Austin (no, not the one from the wrestling) provides no moment of respite for his listeners. As ever, it's immediately apparent that the man has a story to tell, and he's pulling out all of the stops to ensure he has full attention as he drags you through Hell and back with him. *No Good To Anyone* is a disconcerting listening experience, but that's exactly what any seasoned fan of *Today Is The Day* will have come to expect by now, and for those having their first encounter with this still-formidable act, it's one hell of a trip. **ANGELA DAVEY**



SLOWLY SLOWLY
RACE CAR BLUES
(DNR)
KKKKK

FOR FANS OF: Taking Back Sunday, Press Club, Dashboard Confessional

■ For Ben Stewart, the main inspiration for *Slowly Slowly*'s third full-length was the frontman looking back at the 18 months that preceded its writing. A particularly turbulent time in Ben's life, he channelled the resultant self-reflection into these 12 angst-ridden songs. The result is an album of heart-on-sleeve laments that merge acousticish contemplation with cathartic pop-punk outbursts. It's an effective formula, and songs like *19*, *Safety Switch* and *Michael Angelo* are powerfully earnest snapshots of Ben's experiences, as well as his insecurities about his talents as a songwriter. He needn't worry. As album highlight *Suicidal Evangelist* demonstrates, he's particularly adept at writing engaging heart-wrenchers. What's more, *Slowly Slowly* are dab hands at catchy choruses that serve their heavy themes wrapped up in something



more digestible. There's the occasional clunky lyric, and the heavy breathing at the end of the title-track is a little affected and overdone, but this is still a perfectly solid album of penetrating emotional insight. **MISCHA PEARLMAN**

LIVES

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



KING OF THE PALACE

The Watford Wolf, **FRANK CARTER**,
sinks his teeth into his biggest-ever
headline show...

Outside the splendid walls of Alexandra Palace, high above London's Northeastern corridor, the wind is hard at work slapping people silly. As the skyscrapers of the Square Mile and the Isle of Dogs stand shrouded in mist, nearly 10,000 people wait in line to witness another English force of nature. Onstage inside the People's Palace, several hours later, Frank Carter asks his audience, "Are you worried about Storm Dennis?" Apparently they are not. Well, what about this, then? "Are you worried about Storm Fucking Frank?" If they aren't, they should be.

As the frontman with Gallows, Frank once left the stage on which he was singing in order to chase a member of the audience out onto Oxford Street for the error of having doused a bandmate in a pint of beer. Twelve years on, he's mellowed – somewhat. Leading the charge through a largely electrifying 105-minute set, the 35-year-old firebrand remains a man of absolutes. He tells us, twice, that the more than capable Rattlesnakes are "the greatest band in the world"; he says that his five-year old daughter, Mercy Rose, is "the most punk rock person I've ever met"; and when a tiny section of his large London audience playfully boo

There's always some
tall bloke stood right
in front of you...

Q&A



**FRANK
CARTER**
(VOCALS)

**Tonight was your
biggest ever headline show. How
did you prepare for it?**

"I think I've probably been preparing for that for 15 years. I took to that stage knowing there was absolutely no chance that I could fail. I've been waiting for that moment for a long, long time, so my whole intention for the night was just to enjoy myself, which I did. I took the opportunity to have the best night that I could, and I hope people saw that and felt that."

**Does it make any difference to
you, as a performer, whether the
show is big or small?**

"It makes no difference to me whether we're playing to 10 people or 10,000 people. The Rattlesnakes have always gone out and given the same performance, no matter who's in the crowd. When you play a festival stage in front of 50,000 people, a lot of those people are seeing you for the first time. They deserve the same performance as those watching you play a headline show. Look at it this way, people just want to be entertained, and I'm a performer, I'm an entertainer, that's what I do."

**Why has so much happened for
the band over the past five years?**

"Because we've made it that way; we've wanted it, and we've been prepared for it. In the past, in other bands we didn't really know who we were and what we wanted. But with the Rattlesnakes, we're here to contend with the biggest bands in the world."

him at a jest about ending the set slightly early, he responds with the words, "You're gonna fucking boo me are you? I'll fucking get in there [the crowd], you c**ts," with nothing approaching a smile on his face.

A little too much of tonight's show is about what the audience can do for Frank Carter, rather than vice versa. He asks that three circle pits form into one simply because it looks good from the stage. He asks the sea of people before him to turn on the lights of their phones for the same reason. He demands that the crowd part in the middle so that he can walk to the sound-desk to see his mum, and tells those that impede him to "get out of my fucking way".

But for a man who started his musical journey shouting his face off, the progression from there to here is remarkable. Opening with *Why A Butterfly Can't Love A Spider*, tonight's 19-song set is a pretty seamless tapestry of sounds that are by turns sexual, propulsive, dangerous-sounding, hostile, and intense. *Angel Wings*, the evening's best

**FRANK CARTER &
THE RATTLESNAKES**

ALEXANDRA PALACE,
LONDON

15/02/2020

KKKKK

number, speaks of addiction – '*Dragons made of oxygen and Prochlorperazine / 20 milligrams is all I need*' – in a way that is addictive. Performing beneath an impressive light show while standing on a raised platform in the middle of the stage, Frank is like a preacher from the Home Counties with a wicked line in story and song, as *Supervillain*, *Heartbreaker*, and *Juggernaut*

swing by in a swagger of dangerous intentions.

'*If love is a losing game / Then why do we play it again and again?*' he asks on the brilliant *Love Games*. Well, maybe because this is Valentine's weekend. Fittingly, the shakers in the pit are asked to slow dance with one another, which they duly do. The Rattlesnakes are a talented band, but it's the power their frontman holds over his audience that is tonight's most remarkable sight. With a little less self-indulgence, he could probably persuade them to head out with him into the night and walk until dawn amid the violent and relentless winds of *Storm Frank*. **IAN WINWOOD**

**FACE IN THE
CROWD**



**Is this you having a lovely time
watching Frank Carter And The
Rattlesnakes at Alexandra Palace?
Well, you've won a shirt! Send a
picture of your face and your ticket
to Feedback@kerrang.com to claim.**

LIVES

KEEP IT REGAL

Glam-punks **PALAYE ROYALE** bring the drama to Manchester

■ Twenty-four hours after being forced to cancel their Glasgow show after butting heads with the venue, Palaye Royale's Remington Leith is in bullish form. "They said if I set foot on the balcony, they'd shut the show down," he says of tonight's performance. "I said they can suck my fucking dick." As it turns out, he

PALAYE ROYALE
+ COUNTERFEIT.

02 RITZ, MANCHESTER

19/02/2020

KKKKK

resists the urge to test them, limiting himself to clambering over the band's monitors and sitting down in the middle of the crowd for a near-a cappella version of *Ma Chérie*.

Opening the night, COUNTERFEIT. are less

confrontational, with Jamie Campbell Bower delivering a series of motivational speeches on vulnerability, defeating your demons and rejecting systems. In between, the band deliver big, shiny anthems with a touch of punk aggression, especially on the wonderful 11:44. It also feels like they're being greeted as headliners – until the actual headliners arrive, at least.

The passion on display is incredible, both from the audience and the stage. It does feel at times like this could be a defining band for a lot of people here, the way MCR or Fall Out Boy were for an earlier generation. And there's good reason that they're starting to have such an impact. They look fantastic, obviously, but all the flamboyant suits, kilts and rock god poses in the world wouldn't amount to much without the music to back them up.

Luckily, they have that side nailed, too, combining OTT vaudeville swagger with shimmering melodies, huge hooks and a coating of grit. Massacre, The New American Dream brings a punk tension and political element, suggesting PR's new Bastards era will bring an exciting evolution for a band that are already something very special. **PAUL TRAVERS**



Remington found a practical use for old Babybel wrappers

Fan gets really great view of hero's elbow

PHOTOS: PRITI SHIKOTRA



BOWLING FOR SOUP

+ SIMPLE PLAN, NOT UR GIRLFRENZ

02 ACADEMY, GLASGOW 10/02/2020

KKKK

Pop-punk heroes roll back the years in Glasgow

■ "Together Again, You're Welcome" scream the banners for tonight's double-bill at a sold-out Academy. Seventeen years after first touring together, few folk might have been *really* begging for a reunion between Texan goofballs Bowling For Soup and Quebec power-poppers Simple Plan, yet sugary nostalgia has them out in droves. Dallas teenagers Not Ur Girlfrenz are a generation apart, but their freewheeling energy – and effervescent cover of MCR's I'm Not OK (I Promise) – fit perfectly before Simple Plan storm on. Dispensing candied bangers (Shut Up!), massive choruses (Addicted) and bittersweet ditties (Boom!) along with a raft of black beachballs, Pierre Bouvier and the boys gleefully refuse to slow down – or grow up. They're practically fusty compared to the headliners, mind. With frontman Jaret Reddick sporting a ridiculous Tam O' Shanter cap, outrageous imagery on mammoth screens, and songs as aggressively feelgood as Suckerpunch, BFFF and the none-more-apt High School Never Ends, Bowling For Soup's childish charm remains utterly undimmed. Wrestling-fixated newbie Alexa Bliss proves their enduring mischievousness, too. And by a climactic salvo of Punk Rock 101 and 1985 there's not a face in attendance without a shit-eating grin on it. Never change, guys. Never change. **SAM LAW**

ZAKK SABBATH

02 INSTITUTE, BIRMINGHAM

13/02/2020

KKKK

Longtime Ozzy axeman celebrates 50 years of Sabbath

■ You will never see a more qualified Black Sabbath tribute band than this. Zakk Wylde and bassist Blasko have spent years making up two-thirds of Ozzy's backing band, while drummer Joey Castillo – who previously served with Queens Of The Stone Age – may as well be made of liquid, such is his fluidity. Hell, Blasko even *looks* like Geezer Butler when he's in full, hairy flow. Tonight, 50 years to the day since Sabbath's debut was released, Birmingham is in a celebratory mood, and as an elephantine Supernaut kicks things off, it really does feel like a special occasion. It's a missed opportunity that they don't play that debut in full, but Zakk does lead the crowd through a rendition of Happy Birthday, while versions of Snowblind, Children Of The Grave and a monstrous N.I.B. are brilliant tributes to the originals. When Zakk heads into the crowd to solo from the middle of the pit, it's great; when he does it again from the balcony, dragging closer War Pigs out to well over 10 minutes, it's pushing it, but even so, you can't get much closer to the original Sabbs spirit than this. **NICK RUSSELL**



The Menzingers:
nice socks, champ

THE MENZINGERS

+ SPANISH LOVE SONGS, MANNEQUIN PUSSY

02 FORUM KENTISH TOWN, LONDON

15/02/2020

KKKKK

Pennsylvania's finest roll into London with their mates in tow

■ Two songs before the end of their set tonight, The Menzingers drop in London Drugs – a song from their recent, excellent sixth

album, *Hello Exile*, inspired by co-frontman Greg Barnett deciding to stay high on life after a show in which his band wowed a London crowd just over half the size of the one here tonight. Where other bands might be tempted to milk the moment, Greg and co. belt it out without any knowing comments before or after, typical of the quiet humility with which they punctuate the crowd's raucous singalongs. It only makes them more endearing.

Before the headliners take the stage, openers Mannequin Pussy's gearshifts between melodic indie and barbed punk get a suitably warm reception, as do Spanish Love Songs, who come across like a pleasing mashup of the headliners and The Wonder Years.

But from the opening chords of *The Obituaries*, it's clear just how high The Menzingers have risen. Delivering a set that feels top-loaded with hits until you realise all their songs are this good, they supply favourites from 2012's *On The Impossible Past* to new stuff from *Hello Exile* seamlessly. The pairing of *Strangers Forever* with *Last To Know* helps avoid a mid-set lull, just as they've avoided compromise or any perceptible dip in quality over the past decade. One of the few songs to get an introduction, *America (You're Freaking Me Out)*, also doubles as a moment of catharsis for anyone who watched the UK leave the EU through their fingers. "I know that politics here are pretty fucked, but rest assured there's one place that they're even worse," offers Greg.

Tonight, in contrast, offers a message of hope: stick with The Menzingers. The party ain't over yet. **ALISTAIR LAWRENCE**

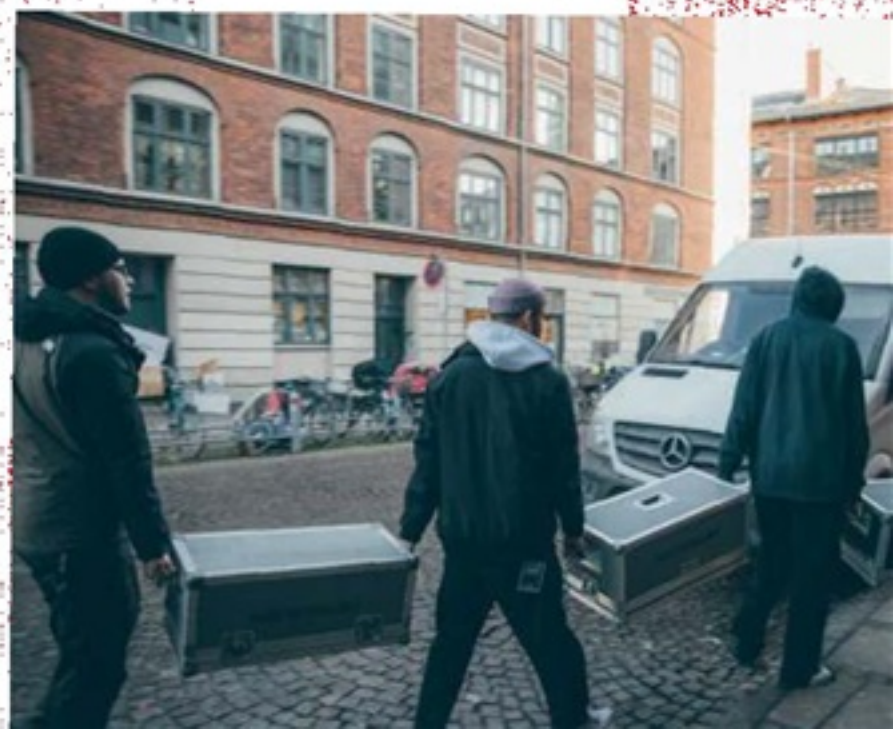


PHOTOS: JENN FIVE

GET IN THE VAN

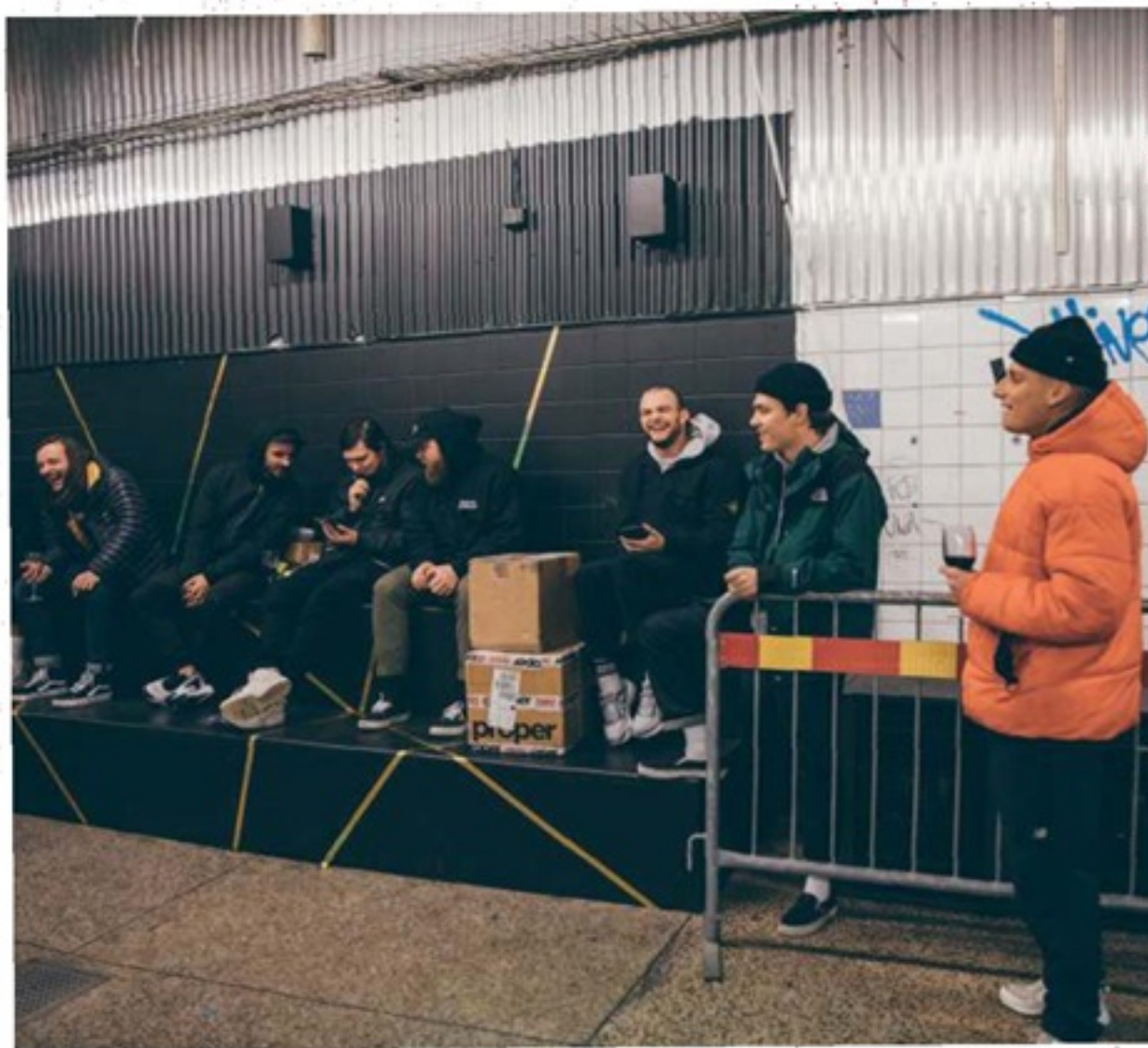
KNOCKED LOOSE

The Kentucky hardcore crew invited us along for the ride on their latest live adventures...



PHOTOS: NAT WOOD

GO KERRANG!



WHAT GOES ON TOUR...

Guitarist ISAAC HALE opens up about the olfactory delights of life on the road...

The golden rule on tour is... There is no golden rule. Just keep things exciting.

The one essential rider request is... Pedalyte is a sick one. It works wonders.

Our dressing room music of choice is... Country music is our current favourite.

The phrase you're likely to hear on repeat on tour is... "Never stop going in."

The atmosphere just before we go onstage is like... It changes depending on the day, but we're usually just fucking around and being goofy.

The van usually smells like... [Drummer Kevin Kaine] Pac Sun's ass, if I'm being honest.

The one thing that annoys everyone on tour is... Pac Sun's ass, if I'm being honest.

The saddest thing about leaving tour to go home is... Leaving all of our new friends.



GIG GUIDE

ULTIMATE POWER

With their new album out, **TWIN ATLANTIC** are ready to smash the UK



Q&A

SAM McTRUSTY (VOCALS/GUITAR)

Hey Sam! Your new album, *Power*, has been out a month now – are you raring to take it out on the road?

"Yeah, it's where we're most comfortable. We've developed into a more studio-head-type band over the past 10 years, but live is where we learned to be a band and how to make songs work as well. So it's good to be getting back into the saddle, as they say. On the road we just kinda come back to life, and the beast is reawakened."

The new album has a much bolder sound, how will that fit into the setlist?

"I think things are going to be so much better because the songs from the new album are sonically grander – there's a lot more frequency to deal with because we're dealing with electronic instruments mixed with guitars and drums. We've always treated the set as if we're DJing or something like that, so we always put together a setlist that is purely designed for people to have a good time, and again the new songs fill a space in a much more commanding way."

You recently played some tiny release shows, but are you happy to be getting back into bigger venues?

"Yeah, absolutely. It's funny, the venues we're doing on this run are still very manageable sizes for us, so I feel like we're just warming up. It's a

**"WE WANT PEOPLE
TO CONNECT
WITH US..."**

SAM McTRUSTY

good opportunity for people to feel a connection to the band; it's not like we're going to be far away from the crowd.

"We've felt like the past couple of years we've been far away from the barrier, so these will still feel tight, but it's a good feeling when people connect with your music. There's an element of losing control, and these size of venues still make you feel real, and they still make you think you're launching the album in a modest way – I'm still looking at it as a warm-up, to be honest."

Do you feel like you fulfilled your vision for the new album?

"I'm proud of how we did it, and we stuck to our guns. A lot of bands like to use big fancy studios and use a famous producer, but we did it the opposite way around. Hopefully it gets to people that we've always been doing this because we love music and being artists. Getting to be creative is so important, that's why I'm so proud of the album, and not focusing too much on what people think. We made it with almost no knowledge of what we were doing at the beginning, and as we started putting songs together people came on board who have always believed in the band. There was more to it to than just the music: it was more about personal growth."

"We've got our own studio in an office block in the middle of Glasgow, and it means we can control our own future when it comes to making our music. If the album can snowball in a genuine way and it does things for us, great! That's how we work: put new music out, and see how big it can get and how big of a show we can put on for people, and that's our only train of thought."

DATES

MOTHERWELL

Concert Hall March 3,
ABERDEEN Music Hall
4, **DUNDEE** Fat Sams 6,
KILMARNOCK

Grand Hall 7,
NEWCASTLE Riverside
9, **MANCHESTER**

Academy 2 10,
SHEFFIELD Leadmill
11, **CARDIFF**

Tramshed 13,
OXFORD 02 Academy
14, **LEICESTER**

02 Academy 15,
BOURNEMOUTH

Old Firestation 17,
BRIGHTON Concorde 2
18, **LONDON** Camden
Electric Ballroom 20.

NOW BOOKING

★ = JUST ANNOUNCED

2000TREES LINE-UP: Jimmy Eat World, Creeper, Dinosaur Pile-Up, Boston Manor, Knocked Loose, The Amazons, The Get Up Kids, Young Guns, The Joy Formidable, Counterfeit, Trash Boat, Silverstein, Room, The St Pierre Snake Invasion, Nervus, Dream State, Hot Milk, Black Futures, The Wytches, Kid Kapichi, AUJ, Chapter And Verse, Ten Times A Million, Raiders, We Never Learned To Live, Lady Bird, SHVPES, Glo, Cassels, The Winter Passing, Vukovi, Ithaca, False Advertising, Calvo Louise, Lucia And The Best Boys, Dream Nails, Halfvies, Creature, Middle Distance, Rews, Loran Hibberd, Lizzy Farrell, The Hara, Wargasm, NEW BANDS ADDED: Beach Slang, Demob Happy, The World Is A Beautiful Place & I Am No Longer Afraid To Die, Spanish Love Songs, Hundredth, Airways, Hotel Lux, Together Pangea, The Virginmartyrs, Haggard Cat, Fangclub, 68, Nova Twins, Ditz, Stalk, Static Dress, Erica Freas, Delair the Liar, S.T. Manville, Chloe Moriando, Bob Vylan, Bent Knee, Gatherers, Give, Tom Jenkins, Harry Marshall, In Technicolour, Grief Ritual, Superlove, Sapphire Blues, Lande Hekt, Katie Maika, Holiday Oscar, Non Canon, Zeb, Andrew Coshin, God Damn, Bears On Toast, Press To MECO, Will Varley, Thrill Collins, Morisa And The Maths, Cheltenham Upstate Farm, July 9-11.

5 SECONDS OF SUMMER Dublin 3 Arena May 11, Belfast SSE Arena 12, London SSE Arena Wembley 14, Leeds First Direct Arena 15, Birmingham Arena 16, Cardiff Motorpoint Arena 18, Glasgow SSE Hydro 20, Liverpool M&S Bank Arena 21.

A DAY TO REMEMBER Hatfield Park May 23, Leeds Temple Newsam Park 24, Glasgow SSE Hydro 25, Cardiff Motorpoint Arena 27, Nottingham Motorpoint Arena 28. Support: grandson.

AEROSMITH London The 02 July 15, Manchester Arena 18.

AFTER THE BURIAL Bristol Exchange March 13, Glasgow Cathouse 14, Leeds Key Club 15, Manchester Rebellion 16, Birmingham Moma Roux 17, London Camden Underworld 18. Support: Make The Suffer, Polar, Spiritbox.

ALICEST London Heaven March 4, Manchester Gorilla 5, Bristol Fleece 6.

ARCTANGENT FESTIVAL Line-up: Opeth, Tesseract, This Will Destroy You, Anemora, Ihsahn, Perturbator, Rob Tormasi, Earthtone9, Giraffes? Giraffes!, Frontieres, GoT, Roketkanon, Quail vs Kenny, Scalping, OHMS, Svalbard, Alpha Male Tea Party, Stake, Curse These Metal Hands, Boss Keloid, Body Hound, WSA, Luo, BRIQUEVILLE, FES, Tankengine, The K, Mountain Callers, Swans, Metz, Leprous, Wear Your Wounds, Car Bomb, A.A. Williams, Oathbreaker, Maybeshevil, The World Is A Beautiful Place & I Am No Longer Afraid To Die, Agent Fresco, Tides From Nebula, Jo Quail, The Samuel Jackson Five, PETBRICK, Herod, Teeth Of The Sea, The Hirsch Effekt, Bent Knee, Astrosaur, tortuganinim, Bob Ruin, The Hyena Kill, Mutant-Thoughts, Coldbones, Skamer, Natalie Evans, Odradek, Heisa, The Mantis Opera, Last Hyena, Rainbow Slicer, Lack The Low, SEIMS, Elephant Tree, Kokomo, Thumpermonkey, TOTS, Bickurios, God Alone, Land Wars, MIE, Vagoes, Straight Girl, Ogives Big Band, qorqor, Bristol Fernhill Farm, August 20-22.

ASH Leeds Stylus March 17, 02 Academy Newcastle 18, Glasgow SWG3 TV Studio 20, 02 Ritz Manchester 21, Nottingham Rock City 22, 02 Academy Bristol 24, Portsmouth Pyramids 25, London Camden Roundhouse 27.

ASYLUMS London Moth Club October 24.

BEARTOOTH Nottingham Rock City February 26, Manchester Academy 28, London Camden Roundhouse 29. Support: The Amity Affliction, Higher Power.

BLACK PEAKS Glasgow Oran Mor April 20, Manchester Gorilla 21, 02 Institute2 Birmingham 22, London Scala 24, Bristol Fleece 26, Brighton Chalk 30. Support: St Pierre Snake Invasion, Sugar Horse.

BLACK STONE CHERRY Southampton 02 Guildhall October 9, Exeter Great Hall 10, Folkestone Leas Cliff Halls 12, 02 Academy Bristol 13, London Royal Albert Hall 14, Manchester 02 Apollo 16, Edinburgh Usher Hall 17, Glasgow Barrowlands 18, 02 Academy Newcastle 20, 02 Academy Leeds 21, 02 Academy Liverpool 22, 02 Academy Birmingham 24, Cardiff St David's Hall 25,

Cambridge Corn Exchange 26, Lincoln Engine Shed 28, Nottingham Rock City 29.

BLOODSTOCK FESTIVAL

Line-up: Judas Priest, Behemoth, Devin Townsend, Philip H. Anselmo & The Megadeth, Paradise Lost, Life Of Agony, Diamond Head, Skindred, Violence, Sacred Reich, Gloryhammer, Jinjer, Butcher Babies, The Black Dahlia Murder, Dark Tranquillity, Conjurer, Saxon, Orange Goblin, Unleash The Archers, Hatebreed, Bury Tomorrow, Sylosis, Toxic Holocaust, Winterfylleth, Exhumed, Necrot, Hatebreed, Nekrogobliznik, Taken By Owls, Svalbard, Acid Reign, Idle Hands, Soen, Viscera, Dog Tired, Boiler, Walton-On-Trent Canton Park August 6-9.

BOOMTOWN Line-up: Flagging Molly, Skindred, The HU, Mad Caddies, Dinosaur Pile-Up, John Garcia & The Band Of Gold, Capdown, Sick Of It All, Strike Anywhere, 3Teeth, Discharge, Municipal Waste, Hacktivist, Car Bomb, Malevolence, Winchester Matterley Estate August 12-16.

BOSTON MANOR Southampton Engine Rooms April 30, Bristol SWX May 2, Nottingham Rescue Rooms 3, Glasgow Garage 4, Manchester Academy 25, London Electric Brixton 7, Birmingham 02 Institute 28, Leeds Stylus 9.

BRIAN FALLON Norwich Waterfront May 15, Manchester Academy 16, 02 Academy Leeds 17, Glasgow Galvanizers 18, Nottingham Rock City 20, 02 Academy Bristol 21, 02 Institute2 Birmingham 22, London 02 Shepherd's Bush Empire 23.

BURY TOMORROW London Underworld April 2, Kingston Pym 3, Birmingham HMV The Vault 4, Southampton Joiners 5.

CAR BOMB Manchester Rebellion March 26, Glasgow Classic Grand 27, London Camden Dingwalls 28. Support: Conjurer.

THE CHATS Southampton 1865 October 16, Nottingham Rock City 17, Bristol 02 Academy 18, Dublin Olympia 19, Belfast Limerick 20, Glasgow Galvanizers 22, Leeds Stylus 23, Newcastle Boiler Shop 24, Manchester 02 Academy 25, Brighton Dome, 26, London Electric Brixton 28 & 29.

CHELSEA WOLFE Manchester Staller Hall March 19, Glasgow Saint Luke's 20, Coventry Cathedral 21, London Alexandra Palace Theatre 22.

CITY AND COLOUR London Palladium February 28-29.

CORROSION OF CONFORMITY Dublin Academy April 25, Belfast Limerick 26, Glasgow Garage 28, Manchester Club Academy 29, Southampton Engine Rooms May 15, 02 Institute2 Birmingham 16.

COSMIC VOID FESTIVAL Line-up: Mysticum, Carpathian Forest, Belphegor, Archgoat, Forgotten Tomb, Urfaust, Harakiri For The Sky, Endezma, Sur Astru, London Underworld / Electric Ballroom, October 3-4.

CREEPER Leeds Warehouse April 12, Glasgow St Luke's 13, Manchester Academy 214, London Electric Brixton 15, Brighton Concorde 217, 02 Institute2 Birmingham 18. Support: Holding Absence, Wargasm.

CROSSFAITH London 02 Academy Islington March 2, Brighton Chalk 3, Norwich Waterfront 4, Wolverhampton KK's Steel Mill 6, Newcastle Riverside 7.

★ **THE DAMNED** Leeds Stylus May 17, Aylesbury Friars 18, Glasgow Garage 20, Sheffield Leadmill 21.

DEATHSTARS London 02 Academy Islington April 29, Manchester Academy 30, Glasgow G2 May 1, Nottingham Rescue Rooms 2.

DESERTFEST Line-up: Masters Of Reality, Corrosion Of Conformity, Witchcraft, Orange Goblin, Brant Bjork, Pissed Jeans, Conan, Nasutras, Raging Speedhorn, Sacri Monti, Huntsmen, Monarch, Spirit Adrift, Fire Down Below, Grotto, Desert Storm, Morag Tong, The Picturebooks, Green Lung, Black Orchids, Blues Pills, 1000moods, Sourvein, Switchblade, Blacklab, Blind Monarch, Big Business, Bambur, Trippy Wicked, Poseidon, Ten Foot Wizard, Dungeon, Grim, Gevaudan, Orbital Junction, Human Leather, Shuck, The Lunar Effect, London various venues, May 1-3.

DINOSAUR PILE-UP London 02 Forum Kentish Town April 3.

★ **DOOMLINES** Line-up: Vinum Sabbathi, Awooga, Live Burial, Wallowing, Hidden Mothers, Under, Sheffield Network August 2.



JUST ANNOUNCED

Slam Dunk Festival Latest additions: Blood Youth, Counterparts.

DOWNLOAD FESTIVAL Line-up: KISS, Iron Maiden, System Of A Down, Deftones, Disturbed, Korn, The Offspring, Of Mice & Men, Alesana, Gojira, Black Veil Brides, Daughtry, Airbourne, BABYMETAL, Baroness, Blackout Problems, Bleed From Within, Blues Pills, Bokassa, British Lion, Bush, Chebaa Grin, Dead Label, Dead Posey, Dying Fetus, Electric Wizard, Killswitch Engage, Lit, Lotus Eater, Marianas Trench, Obituary, P.O.D., Periphery, Powerwolf, The Pretty Reckless, PUP, Puppy, Skillet, Stone Broken, Theory, Tiny Moving Parts, Unwound, Volbeat, Wargasm, Wednesday 13, The Wildhearts, Alter Bridge, Amaranthe, Bowling For Soup, Cemetery Sun, The Darkness, The Dillies, Employed To Serve, Fire From The Gods, Frank Carter & The Rattlesnakes, Funeral For A Friend, Gender Roles, Glorious Sons, Haken, Hatai, Heavy Lung, The Hara, Higher Power, Holding Absence, JJ Wilde, Kill The Lights, Lacuna Coil, Loathe, Mastodon, The Menzingers, Milk Teeth, Modern Error, Motionless In White, Northlane, Polyphia, Press Club, The Raven Age, Renounced, Sepultura, SHVPES, The Skints, Sleep Token, Sulk, Temp, Three Doors Down, Thy Art Is Murder, Twin Temple, Wage War, Will Haven, Donington Park June 12-14.

DRIPBACK Nottingham Stuck On A Name Studio March 27, London Unicorn 28.

EMPLOYED TO SERVE Southampton Joiners March 6, Milton Keynes Crouford Arms 7, Nottingham Bodega Social Club 8, Birmingham Moma Roux's 9, Glasgow Cathouse 10, Manchester Academy III 11, London Camden Underworld 12, Newcastle Think Tank 13, Leeds Brudenell Social Club 14. Support: Palm Reader, Cruelty.

ENTER SHIKARI Sheffield Leadmill April 18, Glasgow St Lukes 19, Liverpool Invisible Wind Factory 20, London Subterania 22, Bristol SWX 23.

EURNESCENCE / WITHIN TEMPTATION London The 02 April 7, Glasgow SSE Hydro 28, Leeds First Direct Arena 30, Birmingham Arena May 1.

FAITH NO MORE 02 Apollo Manchester June 9 & 10, 02 Academy Glasgow 11, 02 Academy Birmingham 15, London 02 Academy Brixton 16-17.

FEEDER Bexhill-On-Sea De La Warr Pavilion April 16, 02 Academy Bournemouth 17, Cambridge Corn Exchange 18, 02 Academy Bristol 23, 02 Academy Liverpool 24, 02 Academy Leicester 25.

FULL OF HELL Lincoln Jolly Brewer April 8, Newcastle Cluny 29, Glasgow Stereo 10, Dublin Grand Social 11, Limerick Siege Of Limerick 12, Manchester Bread Shed 13, Bristol Exchange 14, London Scala 15. Support: Primitive Man, Eye Flys.

★ **FU MANCHU** Manchester Academy September 24, London 02 Shepherd's Bush Empire 25, Glasgow Garage 26, Dublin Burton Factory 28, 02 Institute2 Birmingham 29.

GENDER ROLES Glasgow Poetry Club March 26, Newcastle Think Tank 27, Sheffield Network 28, Manchester Yes 31, Bristol Exchange April 1, Birmingham Asylum 22, London The Dome 3.

THE GHOST INSIDE London 02 Academy Brixton July 4.

GOODFLESH London Fabric July 15. Support: Cut Hands.

GOST London Camden Underworld March 15. Support: Svart Grown.

GRAYSCALE 02 Academy 3 Birmingham May 21, London Camden Assembly 22.

GUNS N' ROSES London Tottenham Hotspur Stadium May 29 & 30, Glasgow Green June 25, Dublin Marlay Park 27.

HAGGARD CAT Bristol Rough Trade March 17, Milton Keynes Crouford Arms 18, Swansea Bunkhouse 19, Nottingham Bodega 20, Liverpool Sound Basement 21, York Fulford Arms 23, Stoke Underground 24, Birmingham Head Wax 25, Huddersfield Parish 26, Glasgow Garage Attic 27, Newcastle Surf Cafe 28, Bournemouth Anvil 30, London Grace 31, Guildford Boilerroom April 1, Plymouth Junction 2, Penryn Fish Factory 3, Exeter Cavern 4.

HELLA MEGA TOUR

Line-up: Green Day, Fall Out Boy, Weezer. Dates: Glasgow Bellahouston Park June 24, London Stadium 26, Huddersfield John Smith's Stadium 27, Dublin RDS Arena 29.

HIGH ON FIRE Brighton Chalk Venue June 22, Bristol Fleece 23, Nottingham Rescue Rooms 24, Leeds Brudenell Social Club 25, London Garage 26.

HIGHLY SUSPECT Bristol SWX March 16,

London Electric Ballroom 18, 02 Institute Birmingham 19, Glasgow King Tut's 2, Manchester Academy 22.

HOLLYWOOD VAMPIRES Leeds First Direct Arena September 2, Glasgow SSE Hydro 3, London The 02 5, Birmingham Arena 6. Support: Primal Scream.

★ **HOT MILK** Manchester Deaf Institute April 13, London Camden Assembly 14.

INCINERATION FESTIVAL Line-up: Bloodbath, Vomitory, Dark Funeral, Tsjuder, Mglu, Lucifer's Child, Skeletal Remains, Damnation's Hammer, October Tide, Defeated Sanity, Grave Desecrator, Blasphemer, London various venues May 9.

IN FLAMES Edinburgh Liquid Room April 25, 02 Academy2 Liverpool 26, Sheffield Leadmill 27, Bristol Thekla 29, Wolverhampton Steel Mill 30, Stoke Sugarmill May 1, London ULU 2, Brighton Concorde 23, Southampton Engine Rooms 5.

I PREVAIL Portsmouth Pyramids Centre March 17, Manchester Academy 18, Glasgow SWG3 19, Dublin Academy 21, Nottingham Rock City 23, 02 Institute Birmingham 24, Leeds Beckett University 26, London 02 Forum Kentish Town 27, 02 Academy Bristol 28.

KNOTFEST Line-up: Slipknot, Milton Keynes National Bowl, August 22.

KVELERTAK Manchester Academy March 20, Bristol SWX 21, London Electric Brixton 22.

LA DISPUTE Brighton Chalk April 17, Southampton Boiler Rooms 18, Bristol Fleece 19, Sheffield Leadmill 20, Edinburgh Leadmill 20, Edinburgh Liquid Room 21, Newcastle Riverside 22, Leeds Brudenell Social Club 24, Liverpool Invisible Wind Factory 25.

LAMB OF GOD 02 Academy Bristol April 21, Manchester Academy 22, 02 Academy Glasgow 23, 02 Academy Birmingham 24, London 02 Academy Brixton 25. Support: Kreation, Power Trip.

LUCIFER London Camden Underworld May 12.

MACHINE HEAD London 02 Academy Brixton June 5, 02 Academy Birmingham 6.

MILK TEETH Tunbridge Wells Forum April 1, London 02 Academy Islington 2, Cambridge The Portland Arms 3, Brighton Patterns 5, Norwich Waterfront 6, Leeds The Key Club 7, Newcastle Think Tank Underground 8, Glasgow King Tut's 9, Manchester Academy 310. Support: Potty Mouth, Koji.

MY CHEMICAL ROMANCE Cornwall The Eden Project June 16, Milton Keynes Stadium MK 18, 20, 21.

NOTHING, NOWHERE. Manchester Gorilla September 17, Glasgow SWG3 18, Birmingham 02 Academy 19, Bristol The Fleece 21, London Electric Ballroom 22.

NOVA TWINS London Colours April 23, Cardiff The Moon 24, Manchester Atrium 25, Birmingham Sunflower Lounge 26, Exeter Cavern 29, Portsmouth Edge Of The Wedge 30, Norwich Waterfront May 1, Edinburgh Stag & Dagger 2, Newcastle Cluny 3.

OSZY OSBOURNE Newcastle Utilita Arena October 23, SSE Hydro Glasgow 25, London The 02 28, Birmingham Resorts World Arena 31, Manchester Arena November 2, Dublin 3Arena 5, Nottingham Motorpoint Arena 8. Support: Judas Priest.

PARKWAY DRIVE London SSE Arena, Wembley April 18. Support: Hatebreed, Sick To Your Guts, Venom Prison.

PEARL JAM British Summer Time, London Hyde Park July 10. Support: Pixies, White Reaper.

PENGSHUI Cardiff Clwb Ifor Bach March 4, Plymouth Junction 5, Bournemouth Anvil 6, Southampton Joiners 7, Brighton Hope & Ruin 9, 02 Academy2 Oxford 10, Milton Keynes Crouford Arms 11, Birmingham Asylum 213, Doncaster Vintage Rockbar 14, Manchester Star & Garter 15, Glasgow Garage Attic 17, Newcastle Think Tank 18, London Boston Music Room 19. Support: Kid Bookie.

POLARIS Bristol Fleece 3 May, 02 Academy2 Birmingham 4, Glasgow G2 5, London 02 Academy Islington 6. Support: Alpha Wolf, Currents, Variak.

QUEEN & ADAM LAMBERT London The 02 June 2-9, Manchester Arena 11-12, Birmingham Arena 14-15, London The 02 17-21.

RAMMSTEIN Cardiff Principality Stadium, June 14, Belfast Boucher Road Playing Fields 17, Coventry Ricoh Arena 20.

READING & LEEDS Line-up: Rage Against The Machine, All Time Low, As It Is, Cancer Bats, Creeper, Dune Rats, FEVER 333, Gallows, IDLES, The Maine, Sleeping With Sirens, Waterparks. Reading Richfield Avenue and Leeds Bramham Park, August 28-30.

RINGS OF SATURN Manchester Rebellion February 26, Glasgow Cathouse 27, Leeds Key Club 28, London Underworld 29. Support: Enterprise Earth, Brand Of Sacrifice, Traitors.

SISTERS OF MERCY Manchester Albert Hall March 7, 02 Academy Bristol 8, 02 Academy Leeds 10, Nottingham Rock City 11.

SKUNK ANANSIE Norwich Nick Razys LCR UEA June 17, 02 Academy Sheffield 19, 02 Academy Birmingham 20, Guildford G Live October 26, 02 Academy Leicester 27, Folkestone Leas Cliff Hall 28, Lincoln Engine Shed November 28, Nottingham Rock City 29, 02 Academy Glasgow December 1, 02 Academy Newcastle 2, 02 Academy Leeds 3, Cardiff University Great Hall 5, 02 Academy Bristol 6, Manchester 02 Victoria Warehouse 7, Brighton Dome 9, Cambridge Corn Exchange 10.

SLAM DUNK FESTIVAL Line-up: Don Broco, The Wonder Years, Mayday Parade, Four Year Strong, Knuckle Puck, Boyside, Issues, Motion City Soundtrack, Hands Like Houses, Ice Nine Kills, State Champs, Sum 41, The Used, Billy Talent, Basement, We Are The In Crowd, The Story So Far, Your Demise, Grayscale, Refused, Comeback Kid, Young Guns, Movements, Free Throw, Deez Nuts, Fit For A King, Reel Big Fish, The Vandals, Face To Face, Morn Jeans, Bedouin Soundclash, Bury Tomorrow, We Came As Romans, Stray From The Path, Dance Gavin Dance, Polaris, Trash Boat, The Faim, Normandie, Days N' Daze, Zebrahead, Code Orange, While She Sleeps, Me First & The Gimme Gimmes, A, This Wild Life, Doll Skin, Chunks! No, Captain Chunk!, [sponge], Popes Of Chilltown, Leeds Temple Newsam Park May 23, Hatfield Park 24.

SLUTFACE Southampton Joiners March 14, Bristol Louisiana 15, Cardiff Clwb Ifor Bach 16, Nottingham Bodega 18, Liverpool Arts Club 19, Leeds Headrow House 20, Newcastle Think Tank 21, Glasgow Broadcast 23, Manchester Deaf Institute 24, Birmingham Hare & Hounds 26, London Garage 27, Brighton Patterns 28.

SOCIAL DISTORTION Manchester 02 Ritz July 15, London 02 Shepherd's Bush Empire 17.

TEDDY ROCKS FESTIVAL Line-up: The Amazons, The Fratells, Charlsworth Farm, Dorset, May 1-3.

THERAPY? 02 Ritz Manchester April 3, London Camden Electric Ballroom 4.

TURNER Southampton Loft March 6, Norwich Waterfront 8, Glasgow Garage 9, Manchester Gorilla 10, 02 Institute2 Birmingham 11, London Electric Brixton 13.

TURNSTILE Manchester Academy 2 March 9, Bristol The Trinity Centre 10, Glasgow 11, Birmingham The Mill 12, London ULU 13. Support: Gay, One Step Closer and Glitteree.

ULVER London Fabric May 13. Support: Vatican Shadow.

UNGRAVEN London Black Heart March 2, Glasgow Audio 4, Nottingham Stuck On A Name Studio 6.

THE USED London Lafayette May 26, Brighton Concorde 27.

UNDER London Camden Underworld March 9. Support: Defiled, Chronosphere, Folkie.

VICTORIOUS Festival Line-up: Royal Blood, Feeder, Twin Atlantic, Terrorvision, Portsmouth Southsea Common August 28-30.

WHITECHAPEL 02 Academy2 Oxford April 24, Leeds Key Club 25, Manchester Rebellion 26, Colchester Arts Club 28, Stoke Sugarmill 29, Glasgow SWG3 30, Bristol Thekla May 1, Wolverhampton KK's Steel Mill 2, London Scala 3.

WILLIAM DUVAL Dublin Whelan's March 25, Glasgow King Tut's 27, 02 Academy2 Newcastle 28, Liverpool Arts Loft 29, 02 Academy3 Birmingham 31, London 100 Club April 1.

WINTERFYLLETH London Boston Music Room May 22, Manchester Rebellion 23. Support: Mark.

YOUR DEMISE London Underworld April 5.

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decorate home wearing white T-shirts



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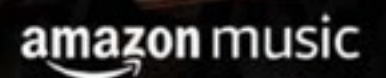
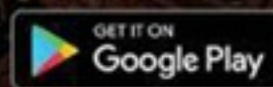


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