

# GRETA VAN FLEET / ALICE IN CHAINS

"THE UK IS SPECIAL... IT'S BEEN HUMBLING"

JERRY CANTRELL: LIFE, DEATH & RIFFS



# KERRANG!

**SLIPKNOT**  
WHILE SHE SLEEPS  
**AS IT IS**  
DEAF HAVANA

PLUS  
**6**  
POSTERS!



**EXCLUSIVE**

12 MONTHS IN  
THE LIFE OF

# MIKE SHINODA

PERSON OF THE YEAR

KERRANG!



BESPOKE MIKE  
ART PRINT!



MIKE SHINODA: POST TRAUMATIC TOUR 2019

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MIKE SHINODA: POST TRAUMATIC TOUR 2019



**mike**

# SHINODA

**OF LINKIN PARK**

**post traumatic tour**

**2019**

**SUNDAY 10 MARCH**  
**LONDON ROUNDHOUSE**

A LIVE NATION PRESENTATION BY ARRANGEMENT WITH X-RAY

**IN PARTNERSHIP WITH**

**LIVENATION.CO.UK**

**KERRANG!**

**TICKETMASTER.CO.UK**

**ON SALE FRIDAY 9AM**

MIKE SHINODA: POST TRAUMATIC TOUR 2019



# WELCOME

ISSUE K!1750  
DECEMBER 1, 2018



2018 has been a year full of victories for the music we all love. Yet, with so much division pockmarking the world these past 11 months, who is the person who has swum against the relentless tide and united people like no other? That was the question we asked ourselves when considering who we wanted to announce as K!'s Person Of The Year. The answer was not one we took long to land on. Mike Shinoda has endured a year that started from a place of trauma and, with each passing day, crept ever further forward towards redemption. It's a journey Linkin Park fans the world over have taken with him, too. Whether grieving for or celebrating the life of Chester Bennington, Mike and his supporters have found solace and strength in each other at the most difficult and confusing of times. For his selfless anchoring of that journey, the vocalist is the humble recipient of our title. But as the man himself is keen to stress, it's an honour that deserves to be shared among the whole LP Family.

SAM COARE, EDITOR

**SAM**



**MIKE SHINODA** OUR PERSON OF 2018 OPENS UP ABOUT HIS YEAR OF REDEMPTION, AND HOW HE WANTS TO BRING FANS TOGETHER IN CELEBRATION



**HALESTORM** THEY'RE COMING TO SOME BIG VENUES. AND THEY'RE BRINGING THEIR MATES



**ALICE IN CHAINS** JERRY CANTRELL JUST GETS FRIENDLIER WITH EACH PASSING YEAR



**DEAF HAVANA** JAMES VECK-GILODI IS IN THE BUSINESS OF MISERY



**AS IT IS** PATTY WALTERS, GRILLED. TASTES LIKE CHICKEN



**GRETA VAN FLEET** JUST LOOK AT THAT - PURE ROCK ACTION RIGHT THERE



UP CLOSE

# HAPPY SONGS

Ahead of the UK leg of their First Love tour, **BRING ME THE HORIZON** tear their way through Europe...

**S**ave for their surprise sets at Reading & Leeds in August, it's been far too long since Bring Me The Horizon played on home soil properly. As of last Friday, though, the Sheffield titans reminded us all just what a national treasure they are, giving their amo era its first proper outing on the First Love UK tour. Here's Oli Sykes having a blast in Berlin just days prior, most likely enjoying the fact that he's the only rock star on the planet able to make odd socks look cool. Well, kind of. **!!**





Worldmags.net



PHOTO: TOM SYKES

KERRANG! 5



Halestorm: "We're choosing to say, 'Let's put this encouragement and empowerment out there.'"





THE BIG STORY

# A STORM IS COMING...

Not only have **HALESTORM** just announced a massive UK arena tour, they've turned it into the ultimate celebration of women in rock, with **IN THIS MOMENT** and **NEW YEARS DAY** as support...

**F**or Halestorm leader Lzzy Hale, Yuletide is happening twice this year. Why? Because her band have just announced their biggest-ever UK tour. "To know that this is coming up is another version of Christmas," she chuckles. "It's a dream come true! All I've ever wanted to do is play those venues..."

The Pennsylvania quartet are set to tick off some bucket-list rooms on this run, but perhaps even more importantly, they're also turning these shows into a celebration of women in rock, bringing along In This Moment and New Years Day. "This is our third run with this line-up," explains Lzzy. "We've been friends for years, and it's just been such an amazing opportunity to finally tour with my girlfriends!"

Lzzy's enthusiasm is infectious – and why wouldn't it be? This isn't just a killer line-up and a reason to look forward to 2019; it's a bill designed by its participants to empower audiences and keep on battling for equality. Kerrang! joined all three bands on the U.S. leg of their tour to find out more...

**You've all played the UK many times over the years. What's your favourite memory?**

**Lzzy Hale, Halestorm (vocals/guitar):** "Brixton [Academy, this past September] was amazing – for heaven's sake, the things that stage has seen! That night, actually, there were kids crowd-surfing to our ballad, The Silence. We sat down with the acoustic guitars, and midway through we just saw all these people crowd-surfing, and we were like, 'You know this is a ballad, right?!' We love the UK because of that – it doesn't matter what's going on in the outside world, you people need to be there. And at that point it doesn't even matter what tempo the song is – you just need that release."

**Ash Costello, New Years Day (vocals):** "Are you kidding?! Everything. Everything. It's like

this magical experience! We've been a lot – we've played with Glamour Of The Kill, Escape The Fate, Motionless In White, and we've done festivals over there, too. It's the best adventure we've ever been on. The shows were so warm and welcoming."

**Maria Brink, In This Moment (vocals):** "There's something special happening in the UK, for sure. We got to play Main Stage at Download, which was a dream that we've had for a really long time. I wish we didn't have to wait until after the winter to get back again."

**As three hard-working touring bands, does it make that growth to bigger venues each time you return all the more satisfying?**

**Lzzy:** "It's what it's all about! I'm still touring and playing music for the same reasons that I did when I was 13. It's amazing to keep seeing this monster that you've created growing. And it's still continuing to grow! And there's

a difference between being a teenager and believing that you can accomplish something, and then that actually happening. That's why we always say, 'Look, we work really hard, but we also just appreciate so much.' We love all of the people who are actually buying the tickets and the music, and memorising the songs and screaming them so loud back at us! We're truly living the dream (laughs)."

**Maria:** "It is the dream! But it's the dream for us no matter where we play on Earth. I work really hard; I've always tried to expand and take us to the next level, to do things to help us grow. So when you obsess and you work hard and you

can finally see that transition happening, it's what you do it for. My dream is to take care of my family and to be remembered when I'm not around anymore. The bigger you get, the more power you have to do those things."

**Ash:** "You know, I wish it felt like that for me but I just don't have that kind of mind-set: big venue or small, it makes no difference to me. It's all in my mind, to put in the hard work and get it done. It's not like a stepping stone where we go, 'Time to get to the next big venue.' We are playing arenas right now in America and we also did some one-off headliners where we played in small clubs, and they're exactly the same to me – they're both awesome!"

**How do you ensure that you outdo yourselves at every show?**

**Lzzy:** "We don't really preoccupy ourselves with other people's opinions – whether that be good or bad. Whether you love us or you hate

us, that's cool! You just keep chasing that perfect show, and that perfect night, and that perfect high of being onstage. A lot of the day-to-day conversations that we have now after a show are tiny tweaks, and you see the benefits of that maybe a year or so down the line. It's really neat to just keep asking ourselves what's next, and how we can keep moving forward. A long

time ago we fell in love with that chase." **Maria:** "I'm so passionate about that, too. Even when we had no money, we were still packing in parts that would take it to the next level. I love art, I love music and I love how it affects the soul, but I also love performing art and I love the visuals; to me, the visual show is

"WE'RE ALL  
STANDING FOR THE  
SAME THING..."  
LZZY HALE



just as important as the music. I'm the sort of person that will be up at 3am waking up my guitar player and saying, 'I have an idea!' I've been really fortunate to work with this amazing crew, and we have all these visions and ideas that I can talk to them about that they bring to life for me. I love expanding my mind and bringing the visuals to life."

**Ash:** "We don't really do the whole production side of things yet – we're relying on just playing songs and hoping we're good enough that people will enjoy our set. I always take something away from every show, whether it's something that works or doesn't. I always try to improve, although it's not based on me – it's based on the crowd. I just have to pay attention!"

**This bill showcases many different shades of rock and metal. Was that a consideration when putting it together?**

**Lzzy:** "Oh, absolutely. One thing about myself, Maria and Ash and all of our guys in the bands have is so much respect for each other. We've all been building our different corners of the genre – our different empires! So to be able to witness that with each other and be able to say, 'Okay, this is what they've been building for years, and this is what we've been building...' is wonderful. And, also, you just get to witness and experience how they make a moment much different to what we do and vice-versa. I think it makes the show more special because we get to do our different things, but we're also standing for the same thing. We all have very similar things that we've had to fight for; not only when it comes to survival, but empowerment, too. The most wonderful thing is to really see these women in the audience *owning* the heavy moments as their own. We're seeing first-hand how this genre is genderless! Three or four years ago it might have been a 60/40 split between males and females, but it's completely flipped on its head at any given show. At this tour in particular, the girls are coming out (*laughs*)."

**Maria:** "I think it's cool to have diversity on any tour – or any show, for that matter. Having those different energies is interesting and keeps people excited. When building tours with other bands, I'm always looking for something diverse – it brings different colours and elements."

**Ash:** "Although, if you have a tour that is a little too broad, it might not work in your favour! But New Years Day, In This Moment and Halestorm



In This Moment: "The visual show is just as important as the music..."



New Years Day: "This tour is the perfect combination..."

is the perfect combination of heavy, classic rock and Pantera-like metal. It's a really nice sampler, rather than it being too much of the same thing, or not enough of the same thing."

**This tour is billed as a celebration of women in rock. Does that feel like a responsibility?**

**Lzzy:** "I think where our responsibility lies is in the fact that we're lucky enough to be in a position where people are listening. I think that we're choosing to say, 'You know what? Let's put this encouragement and empowerment out there. Let's put out that light that somebody might need.' This world is overrun with so much negativity that we're choosing to add to the positivity, you know? It's funny, because you debate those things in the beginning, when you're thinking about a tour like this and going, 'Well, is it going to become this novelty thing?' And we were like, 'No! We have as much of a right – and dare I say it, a responsibility – as women to band together and put this tour on, and be an example for girls.' We have as much of a responsibility as any of our male counterparts do. So it's just so fulfilling for me to see it going so far, and for us to keep re-upping it – like, 'Great, let's do this again! Let's do it overseas this time!' It's super exciting."

**Maria:** "I think you just have to be true to whatever your art is, and whatever your experiences are whenever you're writing an album. I love to empower people. When I write an album I make sure I'm getting things in there so that somebody can listen to it and feel powerful within themselves."

**Ash:** "It's always felt like my responsibility, even when I started the band 12 years ago, when being a girl-fronted band hurt your chances of making it. I feel like it's always my responsibility to show that a girl can bring as much to the table as a guy – if not more, in a different way. That's

something that I've been trying to portray for a decade, and it feels like the rest of the world is finally catching up. Why do we have to be called 'female-fronted'? Is it its own genre? It's not! It shouldn't matter at all. For a girl it can be seen as a surprise that we can totally shred, when really it shouldn't be like that at all."

**Do you think there will ever be a point where a bill like this will happen, but people won't comment on gender?**

**Ash:** "I think it's already happening. It's very hard to sell tickets and be in a band these days, so the fact there's a three-band bill filling arenas and it's all female-fronted is being talked about because it's like, 'Whoa, this hasn't really been done yet.' But I think it will start becoming less of a focal point. The general perception of gender roles in the world is changing, and the way women are spoken to and talked about in the music industry has changed."

**Maria:** "I don't see anything wrong with people being excited about three powerful women celebrating and performing together. It's beautiful. It shouldn't be a rare thing, so let's hope that it keeps rising and gets more powerful. I think it will happen. There's a lot more women showing up in the rock and metal world, and they're being heard a lot more now."

**Lzzy:** "Absolutely! I think that it takes a while to break anybody's habit. When someone's first reaction is, 'Oooh, girls!' it's just habit. But it's getting to the point now where there are so many more female musicians, even from when we were first starting. In just a few short years things are starting to turn. I think people will get bored of asking the same questions of, 'What's it like to be a girl in rock'n'roll?' I'm not the only one anymore (*laughs*)."

**HALESTORM, IN THIS MOMENT AND NEW YEARS DAY HIT THE UK NEXT YEAR – SEE THE GIG GUIDE FOR INFORMATION**

## FIGHTING TALK

Four months on from its release, **LZZY HALE** explains what **VICIOUS** has done for **HALESTORM**

"I think with this record we bumped it up to another level, and we also kind of reignited all

of the things that we know that we're about – all of the things that individually we as band members stand for, and what we all bring to the table. And also just a renewed respect for everything that we do together, and the unique musical language that we all share. The four of us have known each other and been

living with each other for over 15 years, and we know each other better than all of our families do (*laughs*). So it's wonderful to be able to get to a point with your best friends where you're able to trust yourselves, kind of against all odds. It's like, 'Look, we're going to write our truths, and make the moments that we want to make, and we'll do it together.' Coming out on

the other side of that record was very therapeutic, because we came out swinging and ready for battle in a totally different way than we had done previously – even a couple of years ago. So this record has just brought a whole new attitude, and we're a little bit more gung-ho. You would think that as we got older we would slow down, but I think that the more we keep going the more intense we get (*laughs*)."







The poster features a collage background with various images of the band Alice in Chains and their guest band Black Rebel Motorcycle Club. At the top left, a member of Alice in Chains is shown singing into a microphone while playing a black electric guitar. To his right, another member is playing a white electric guitar with a black and white checkered pattern. Below these, on the left, a member of Black Rebel Motorcycle Club is playing a double bass. On the right, another member of Black Rebel Motorcycle Club is playing a guitar. The background is a mix of dark and light tones with circular patterns and some text fragments like 'your gonna break down choke' and 'watch the explosion'.

# ALICE IN CHAINS

**SPECIAL GUEST**  
**BLACK REBEL MOTORCYCLE CLUB**



THU 23 MAY 2019  
**GLASGOW**  
**BRAEHEAD ARENA**

FRI 24 MAY 2019  
**BIRMINGHAM**  
**ARENA**

SAT 25 MAY 2019  
**WEMBLEY**  
**THE SSE ARENA**

LIVENATION.CO.UK | TICKETMASTER.CO.UK  
ALICEINCHAINS.COM • BLACKREBELMOTORCYCLECLUB.COM

A LIVE NATION & TRIPLE G PRESENTATION BY ARRANGEMENT WITH X-RAY



**TALKING LOUD**

# THERE'S MORE WORK TO DO FOR ANIMAL RIGHTS

Addressing animal testing, conservation and pacifism with their new album **EXIST**, **OHHMS's PAUL WALLER** is raising awareness in the heavy scene. But there's plenty more still to be done elsewhere...

**I** don't look down on people who feel differently to me about animals, but I do want to share my opinions and make everyone aware of the issues. When I've been looking for bands that support my outlook on life, I've had to go way back to crusty punk stuff like Crass. You'll get a lot of bands speaking out about animal rights in interviews, but you don't hear many songs that actually address the issue; you certainly don't find many concept albums about animal testing, which is what our new album, *Exist*, is. I felt like there wasn't that voice out there for me, so I got the rest of the band on board and did it myself.

"Meeting my dog for the first time was what sparked me to take notice of animal rights. From that moment on I was a vegetarian, and a year later I became a vegan. However, I actually think a lot of vegans are dicks.

I used to be really heavily involved in the hardcore scene, and I hated the militant, straight-edge attitude that existed there. I don't even like the word 'vegan', to be honest – I hate being referred to in that way.

My approach isn't that of being hard-line, because I feel that people need

to follow their own path in life. So, when someone asks me if I'm a vegan, I say, 'No, I'm just living my life the way I want to.'

"When I walk through a supermarket, I can't physically walk through the meat aisle – it's really horrible to me. I've been wondering if, in 15 years or so, buying meat will be viewed like purchasing cigarettes is now; I could actually

**"I WANT TO MAKE  
EVERYONE AWARE  
OF THESE ISSUES..."**

**PAUL WALLER**

see the meat section of supermarkets becoming a museum piece in future generations. Things are moving in a positive way, for sure.

"The charity Ohhms really gets behind is Animal Aid [[animalaid.org.uk](http://animalaid.org.uk)] – they deal

with all aspects of animal rights. If you're just dipping your toe in, they'll have a pamphlet for you, and they'll show you both sides of the argument. They're an organisation I'm really passionate about, and I'm so glad they've backed Ohhms and supported what we're doing. Sea Shepherd

[[seashepherd.org](http://seashepherd.org)] is another charity doing great things – anyone can get behind their aims, whether you're a meat-eater or not. Sea Shepherd have got it down, and Ohhms are completely behind them." **K!**

**OHHMS' NEW ALBUM EXIST IS OUT  
NOW VIA HOLY ROAR RECORDS**





# INSTANT EXPERT PAINT IT BLACK

Everything you need to know about the next era of **WEEZER** and their highly-anticipated **BLACK ALBUM**...



1

## IT'S THE FIFTH IN THEIR COLOUR-CODED ALBUM SERIES

...and 12th LP overall. The reason for its colour? Because it's the polar opposite of 2016's brilliant *White Album*, duh. "What could stand out more against *White* than *Black*?" frontman Rivers Cuomo hinted to *DIY* at the time, before pointing to a potential new darkness in the Weezer canon. "I think it's going to maybe be like *Beach Boys* gone bad..."

2

## AND IT FEATURES A BIZARRE NEW SINGLE, ZOMBIE BASTARDS

With a strangely emphatic chorus of, '*Die, die, you zombie bastards*' repeating over typically catchy-as-hell pop melodies, Weezer's latest offering is something of a contradictory listen. But that's just Rivers in a nutshell, and it hopefully means there's plenty more weirdness on the way. Thank God.

3

## IT FOLLOWS OCTOBER SINGLE CAN'T KNOCK THE HUSTLE

Remember that random video of Fall Out Boy bassist/part-time cab driver Pete 'Rivers' Wentz cruising around in a taxi with two passengers being, um, inappropriate in the backseat? Good, because its accompanying single is also on *The Black Album*. So that's zombies and Ubers already covered. Just what we were all hoping for, then...

4

## THE RECORD WAS WRITTEN ENTIRELY ON PIANO

Yep, before taking the music into the studio with producer Dave Sitek, Rivers reportedly nailed *The Black Album* on the keys first. It's an interesting approach for a man who has written music with everyone from Panic! At The Disco to Katy Perry; somehow, 30 years into his career, the songwriter is still finding new ways of creating.

5

## AND IT COMES WITH SOME SUITABLY ODD MERCH

Rather than just going down the straightforward 'T-shirt and a coloured vinyl' route, a fan grabbing a *Black Album* bundle can expect air fresheners, a licence plate cover and even a car windshield screen. Annoying if you don't drive, tbh...

6

## THEY'RE MARKING THE NEWS WITH A UK LIVE RETURN

Well, three months after the album's release. Heading to London for a headline show at the O2 Academy Brixton, Weezer will be bringing *The Black Album* (and more) to UK soil on June 29. Plenty of time to perfect the zombie outfits, then.

**THE BLACK ALBUM** IS DUE OUT ON MARCH 1, 2019. **WEEZER** PLAY LONDON'S O2 ACADEMY BRIXTON IN JUNE - SEE THE GIG GUIDE

## PANDORA BY RAY ZELL

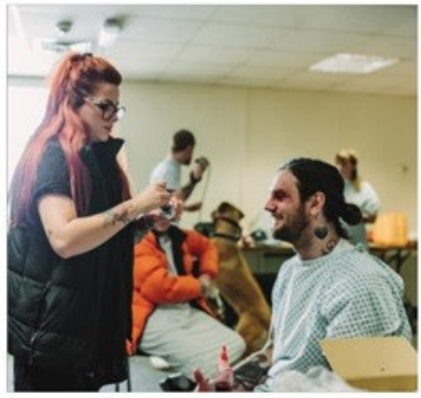




**ACCESS ALL AREAS**

# SNOUT OF CONTROL

**WHILE SHE SLEEPS** get all deep and political on their crushing new video for **ANTI-SOCIAL...**



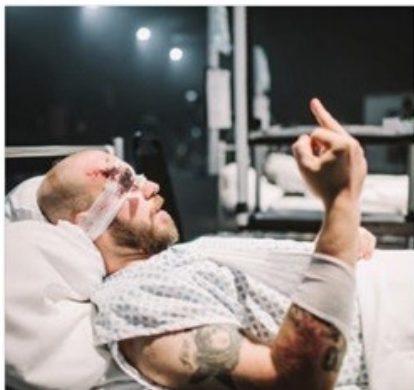




**E**ver thought to yourself, 'Hey, I'd quite like to pop to Loz Taylor's house one day for a spot of dinner – he's probably a great cook and would make a nice slap-up meal'? Yeah, us too. That is, until we saw *While She Sleeps*' video for *Anti-Social*, and realised he dines with... um... a big old swine on his table. As you do.

Okay, that's not exactly accurate, but the powerful new clip – which was directed by Taylor Fawcett and guitarist Mat Welsh's brother, Tom – is a fascinating insight into what goes on behind the scenes in camp *While She Sleeps*. More specifically, what's going on in their *brains*, and how they feel about the current state of the world in 2018. And if you couldn't already guess from the chorus of, 'I'm not anti-social; I'm anti-bullshit,' the Sheffield metallers' latest single suggests that they are *pretty* fed up – and the video implies a lot of that is down to the world's obsession with smartphones. As for the track's final line, 'Thank fuck for headphones'? Well, that's a line that leaves little to second-guess. And we couldn't agree more with it, obviously. **K!**

**WHILE SHE SLEEPS** WILL RELEASE THEIR NEW ALBUM **SO WHAT?** ON MARCH 1, 2019 VIA SLEEPS BROTHERS/SPINEFARM. THE BAND TOUR THE UK NEXT YEAR – SEE THE GIG GUIDE



PHOTOS: MARCIA RICHARDS



LANDMVRKS couldn't agree on who was sleeping on the floor

## AMPED UP LANDMVRKS

French brutalists adding heavy emotion to a twisted take on metalcore

**M**etalcore is changing. Bored by the genre's traditional all-you-can-eat buffet of beefy breakdowns and knuckle sandwiches, Marseille quartet LANDMVRKS are leading a new wave captivated by pain that's more than skin deep. Exploring the everyday anguish of human relationships, they're a whole new kind of heavy.

"Our songs are about real experiences; real ideas; real things that have happened to us," explains vocalist Florent 'Flo' Salfati. "People can feel that."

The band's new album, *Fantasy*, sees them tying metalcore in knots, while mining fresh depths of feeling. "Fantasy is that thing we want more than anything else," explains guitarist Nicolas 'Nico' Exposito. "It's also something that, by definition, we'll never get. That's the guiding principle behind the album: this thin barrier between fantasy and

reality; between joy and sorrow; this duality of feeling."

"It talks a lot about love," continues Flo, revealing that the songs were part of the healing process following a break-up. "But it talks about the dark side of it, too: bad relationships and bad human experiences."

The band's shapeshifting sound mirrors that attitude of examining every angle. Packing in elements of hip-hop, hardcore and classic metal, its cutting edge feels

machine-tooled to drag old truths into the here and now. "We're obviously not the first artists to talk about human relations," smiles Nico, "but I think it can be comforting for people to [see] a

**"WE SING ABOUT LOVE... AND THE DARK SIDE OF IT"**

FLO SALFATI

## GET TO KNOW

Your guide to LANDMVRKS

**THEY ARE:** French metalcore crew mixing punk honesty and metal fury.

**HEAR:** *Fantasy* – the just-released second album packed with brilliant light and compelling darkness.

**SEE:** The on-the-road cut for aptly-titled single Blistering displays the band in their live fury.

**MORE INFO:** [Facebook.com/landmvrks](https://www.facebook.com/landmvrks)

band of their generation writing about the same struggles and difficulties that they've experienced themselves."

It's not all dark, though, and a fast rise that's seen them killing it at Download France – hours before Foo Fighters – feels like a fantasy in itself. Flo himself exudes confidence about what he and his band have created, both in terms of their music, and in the burgeoning brotherhood that has grown between them. "At the beginning we were just musicians, coming together only in the interest of being in a band," he says. "Now, though, we've all grown very close through the band."

"Music, after all, is the only thing that never lets us down," concludes Nico. "LANDMVRKS is our landmark!" **K!**

LANDMVRKS' ALBUM *FANTASY* IS OUT NOW VIA ARISING EMPIRE



NEW NOISE

# NOW HEAR

## THIS JOSH FRANCESCHI from YOU ME AT SIX gives us the new sounds rocking his world...



I love discovering new music. I think those moments where you find something really brilliant are why we all do it in the first place. When you discover something fresh and organic, it's like falling in love with somebody for the first time. You get that honeymoon period with the band, and it's just effortless and easy.

That said, my first choice aren't new, but I'm not sure they've got as far as they need to. It's a band called Circa Waves, who I only really discovered because we shared the same management. I think there's something really fresh about them, and their last record [Different Creatures] was a lot rockier than their debut. I think they exhibit a lot of the things that people like about classic songwriting.

Another band I really like are Anteros, who are doing something pretty cool and unique. I came across them when we were doing some stuff with Two Door Cinema Club. They're difficult to describe, but they've got a really nice vibrancy and the singer [Laura Hayden] has a cracking voice as well.

Something a bit more off the pace is an artist called Tash Sultana. She's like an Australian hippy who's a one-woman band, so when she's onstage she does everything, playing all the different instruments. It speaks volumes for her musical talent, and her songs are really beautiful as well. Another solo artist I like is Sam Fender. He's got a great song called Play God, and

it probably won't come as a surprise to a lot of people that I first heard it on the FIFA 19 soundtrack. This song kept coming on and I kept thinking it sounded like something I would really like and I should check it out properly. I think he's got a beautiful voice, his songs are very pure, and you're drawn into them naturally and seamlessly.

Everyone should check out Billie Eilish, who's blown up in the States. She's got a very unique sound. I know I keep saying 'unique', but that's the reason these people are on my list – I like to

find things that are different and far from mundane. She's very fearless and different, and she's really young but she's transcending genres and ages.

My final pick is a band called half•alive. They've got a song called Still Feel that's got a really cool video. That's how I found them – they just popped up on my YouTube. We were talking about maybe doing some touring with them in the States, which is a great thing about being in our position. We had really good mentors when we were coming through, and I remember being on Paramore's bus, say, and just being given an insight into the industry. If we can help a band out, or even just give them advice so they don't make the same mistakes, it's putting a little bit back into the scene. **NI!**

## "BILLIE EILISH TRANSCENDS GENRE AND AGE..." JOSH FRANCESCHI



Anteros: "Right, so where's the club, then?"



Sam Fender: The 50th hour of FIFA took its toll



half•alive: Their lounge was very minimally furnished

YOU ME AT SIX'S ALBUM VI IS OUT NOW VIA UNDERDOG/A&W. THE BAND ARE ON TOUR IN THE UK NOW – SEE THE GIG GUIDE FOR MORE DETAILS

KERRANG!

# ROCK CHART

PAGAN conjure up a banger and sail all the way up to the top spot...



PAGAN: In urgent need of a straw

	ARTIST	TITLE	
1	PAGAN	IMITATE ME	▲
2	BRING ME THE HORIZON	WONDERFUL LIFE	▲
3	ARCHITECTS	MODERN MISERY	▼
4	SLIPKNOT	ALL OUT LIFE	▼
5	YONAKA	CREATURE	NEW
6	GRETA VAN FLEET	WATCHING OVER	▲
7	CHRIS CORNELL	WHEN BAD DOES GOOD	▲
8	NEW YEARS DAY	SKELETONS	▲
9	PALM READER	INTERNAL WINTER	NEW
10	MUSE	PRESSURE	▲
11	BABYMETAL	STARLIGHT	▼
12	AFI	GET DARK	▼
13	CAN'T SWIM	MY QUEEN	▲
14	GOOD CHARLOTTE	SELF HELP	▼
15	WEEZER	ZOMBIE BASTARDS	NEW
16	SMASHING PUMPKINS	KNIGHTS OF MALTA	▼
17	PUPPY	WORLD STANDS STILL	▲
18	GERARD WAY	GETTING DOWN THE GERMS	▼
19	POLISH CLUB	CLARITY	▼
20	PAPA ROACH	NOT THE ONLY ONE	NEW

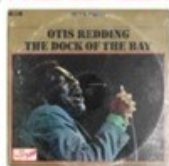
SUBSCRIBE TO THE KERRANG! ROCK CHART ON SPOTIFY

Open your app, hit the search bar, and hover your camera over the following code





## THE FIRST SONG THAT I REMEMBER HEARING



**(SITTIN' ON) THE DOCK OF THE BAY**  
OTIS REDDING (1968)

"My mum was doing housework, and I was sat on our dining room

table. I was spinning around on it and listening to this, and it was magic. His voice is the closest thing to God I think I'll ever hear. He actually uses a part of the throat that you tense when you're trying not to cry and talk at the same time. It's a technique which evokes audience tears too; it's an empathetic thing. He was an earnest, beautiful soul who worked hard in a short space of time."

## THE FIRST SONG I EVER FELL IN LOVE WITH



**I HEARD IT THROUGH THE GRAPEVINE**  
MARVIN GAYE (1968)

"Everyone loves Marvin Gaye, and if you

don't, you're evil. I was really young when I heard this song, maybe five or six. I fell in love with the bass line especially. It got stuck in my subconscious, and I still fucking love it. The bass is the most important, most primal thing. You don't need singers and guitarists wanking everywhere, trying to peacock everything."

## THE SONG THAT REMINDS ME OF MY TEENS



**RUNNIN'**  
THE PHARCYDE (1995)

"I got The Pharcyde's [1995 album] Labcabinicalifornia

on CD, but my mum had to buy it for me because it had a 'Parental Advisory' sticker on it. It was the first album I discovered where it felt like no-one else in the world knew who the band were. It felt like a special thing that I'd found myself. I would listen to this song on my headphones all the time in school. I enjoyed isolation when I had music."

## THE SONG THAT PICKS ME UP WHEN I'M DOWN



**THE RAT**  
THE WALKMEN (2004)

"I first heard it when a girlfriend dumped me on the last day of

the first year of uni. My mate gave me their [2004] album Bows + Arrows and said, 'You have to listen to this.' By the time I got to the second track,

## LIFE IS HEAVY

# BIRTH.

# SCHOOL.

# ROCK.

# DEATH.

Spot evil, change the world, mend a broken heart – get the knowledge with the soundtrack to **IDLES** vocalist **JOE TALBOT**'s key life moments to date...

I was like, 'Fuck everything else, life is amazing.' You've got to pick yourself up, love yourself and stop being a dick to change the world. The energy in that song, the pain and the vigour that encapsulates being fucking trampled on and getting back up is magic. It changed me forever."

## THE SONG THAT INSPIRED ME TO BE IN A BAND



**HIS LYRICS ARE DISASTROUS**  
JAKOB DYLAN (2006)

"I didn't grow up thinking I wanted to be a singer and

change the world with my vocals. I knew I wanted to make music, but I couldn't play an instrument. But about the time this song came out, there was lots of good music around, and I was fucking itching to be in a band. I wanted to cut through the bullshit and start a band myself. I wasn't interested in waiting around anymore. I wanted to get out there and do it myself."



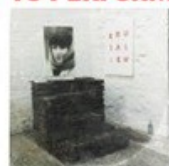
## THE IDLES SONG THAT MAKES ME FEEL PROUD

**JUNE**

IDLES (2018)

"Pride is a weird emotion, but I'm happiest with June. It was something I needed to do [the song is about Joe's daughter who was stillborn]. It was hard, because I thought people would judge me. My partner encouraged me to feel safe and do it. I feel like I've done something worthy in my career; it felt like I did something right."

## MY FAVOURITE SONG TO PERFORM LIVE

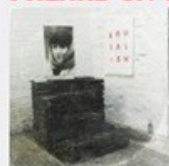


**1049 GO THO**  
1049 GO THO (2017)

"This means a lot to me lyrically, and the music is, in my opinion, perfect

for its sentiment. I always get a surge of emotion when I play it. It feels like a downward-spiralling victory march. I don't know why, but it feels beautiful when we play it live."

## THE FIRST SONG OF OURS I HEARD ON THE RADIO

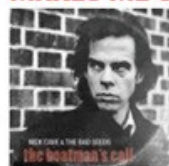


**WELL DONE**  
WELL DONE (2017)

"I always feel so happy when I hear one of our songs on the radio, because

it means we're being supported, but I couldn't listen to it. I have this surge of, like, joy, and then I'll be like, 'That's enough of that shit!' But it's a beautiful feeling, don't get me wrong – I just don't want to listen to our own stuff, there's no need."

## THE SONG THAT ALWAYS MAKES ME CRY



**INTO MY ARMS**  
NICK CAVE & THE BAD SEEDS (1997)

"When a figure such as Nick Cave – a father figure, someone

who seems unbreakable and strong – becomes vulnerable and opens up, it's a beautiful thing. It's one of the most perfect songs ever written; it's so tender. I love it, and I love him. It reminds me of my partner, and she always makes me cry."

## THE SONG I'D LIKE PLAYED AT MY FUNERAL



**THE RAT**  
THE WALKMEN (2004)

"I have to pick this again. I'd like to be remembered as

someone who was defiant, strong, loving and compassionate, and I think The Rat encapsulates all those things. It's what I play every time I DJ. It's what I want to hear every time I go out, and it's what I want all my friends to sing when I die."

**IDLES' NEW ALBUM JOY AS AN ACT OF RESISTANCE IS AVAILABLE NOW ON PARTISAN RECORDS. THE BAND TOUR THE UK IN SPRING 2019 – SEE THE GIG GUIDE FOR INFORMATION**





**"YOU'VE GOT TO LOVE  
YOURSELF TO CHANGE  
THE WORLD"**

JOE TALBOT

Joe, literally French kissing himself in an effort to make the world a better place



**NO-ONE KNOWS...**

**“I BELIEVE  
ALIENS ARE  
OUT THERE...”**

**NIGHTWISH's  
FLOOR JANSEN**  
loves trying to  
protect the  
universe – but  
that doesn't mean  
we're the only  
ones in it...

**”**



**I TOTALLY ADORE HORSES**

"My uncle had horses when I was a kid and promised that one day I could have one. Eventually it happened, but my parents said no. I was heartbroken, but to make it up to me I was allowed to take lessons at a riding school. I live in Sweden now and have taken up riding again – I've started an approach called natural horsemanship, which involves a more communicative approach with the horse, rather than just kicking and pulling and so on."

**I'M OBSESSED  
WITH RECYCLING**

"I have always carried with me a need to protect the planet – we use washable, reusable diapers [for baby daughter Freja] and also try to preserve water. We recycle all that we can, and I try to grow my own vegetables if time allows – although a hare once stole my cabbage (laughs)!"

**MY CLOTHES NEED TO  
BE TAILOR-MADE**

"I am just over six-feet tall, and while I am not a giant I don't really fit into regular clothing. For the stage I need to have entire outfits made specifically for me so I can be sure that everything is... shall we say... sitting in the right place. It's expensive – but very important."

**MY PIANO IS VERY  
WELL-TRAVELLED**

"I bought a piano in 2003, and so far it has moved with me eight times."

Moving a piano is not the easiest thing to do, but we've now found paradise on earth so hopefully it has a permanent base. I'm Dutch but joined a Finnish band, made an album with a Norwegian and married a Swede – I've certainly moved a lot!"

**I'M A STRONG SWIMMER**

"It feels like I spent most of my childhood underwater. I've always been a water girl, and a love of swimming seems to have been in my blood from day one. Swimming in the lakes out here in Sweden is one of life's pleasures."

**I LOVE MY JEEP**

"It might not seem to fit the picture of someone like me who tries to be ecological. Living in the countryside we really needed a 4x4, but to be honest it's something I've wanted since I was a kid. I used to drive a Honda Civic and had other safe, boring cars, but this time I decided to have something kick-ass."

**MY BIGGEST REGRET IS  
READING TOO MUCH SHIT  
ON SOCIAL MEDIA**

"It's called social media but it has nothing to do with being social. Imagine if the people stirring shit online were forced to say that to someone's face. It would never happen; it would cause complete chaos. I hope this is all part of the civilisation process and that eventually we learn to be as respectful online as we are face to face."

NIGHTWISH PLAY THE UK IN DECEMBER –  
SEE THE GIG GUIDE FOR INFORMATION



# Parhelia

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30.01 Date



REVERENCE · UK · 2019

~~29.01 Manchester, O<sub>2</sub> Apollo~~ **SOLD OUT**

EXTRA DATE ADDED DUE TO DEMAND  
30.01 Manchester, O<sub>2</sub> Apollo

**BURY TOMORROW**

31.01 Nottingham, Motorpoint Arena

01.02 Cardiff, Motorpoint Arena

02.02 London, Alexandra Palace

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# Nightwish

DECADES: UK  
2018

PLUS SPECIAL GUESTS

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MON 10 DEC  
BIRMINGHAM ARENA

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Join My Live Nation for exclusive benefits. Go to [livenation.co.uk/register](http://livenation.co.uk/register)

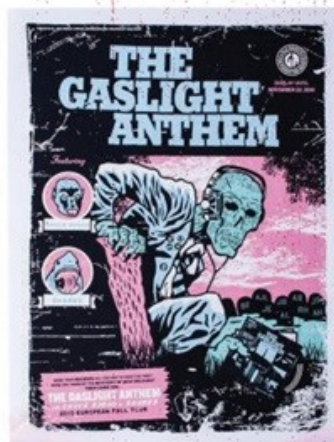


# COOL STUFF MUST HAVES

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

Look, we know you love the new Architects record, but please stop screaming its name at everyone you meet and just wear this shirt instead.

£14.99 [Impericon.com](http://Impericon.com)



According to this 2010 Euro tour poster, zombies really dig The Gaslight Anthem. Guess we're not so different after all.

£12.90 [Uk.kingsroadmerch.com](http://Uk.kingsroadmerch.com)



If you thought you'd seen all the best riffs on the Sonic Youth shirt, may we present you with this glorious Wooden Wife entry.

£44.95 [Boredofsouthsea.co.uk](http://Boredofsouthsea.co.uk)



If you say the words 'excellent T-shirt' three times in the mirror, you'll find yourself wearing this Bad Monday design.

£25 [Badmonday.co.uk](http://Badmonday.co.uk)



Thought that stripes were exclusively for the summer? Boy, do Stussy have some big news for you.

£29.95 [Urbanindustry.co.uk](http://Urbanindustry.co.uk)



We don't know how but I Don't Know How have made a slammin' shirt. And we found it.

\$25 (£19.50) [Store.idkhow.com](http://Store.idkhow.com)



Do you reckon Billy Corgan is a tote bag man? Something to think about. Either way, this Pumpkins one rules.

\$20 (£15) [Store.smashingpumpkins.com](http://Store.smashingpumpkins.com)

Newsflash: corduroy isn't just for supply teachers any more, as these Converse Chucks more than prove.

£90 [Size.co.uk](http://Size.co.uk)



Not only is this Can't Swim windbreaker extremely handsome, but it will also get you a lot of attention from lifeguards.

£35 [Kontraband.store](http://Kontraband.store)



SJM CONCERTS, LIVE NATION AND KILIMANJARO IN ASSOCIATION WITH CAR PRESENT

# MUSE

# SIMULATION

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**SATURDAY 1 JUNE**  
**LONDON STADIUM**

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SJM CONCERTS BY ARRANGEMENT WITH ITB PRESENTS

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THE BLACK ALBUM  
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SJM CONCERTS & FRIENDS BY ARRANGEMENT WITH AGI PRESENT

# FRANK TURNER & THE SLEEPING SOULS

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**JIMMY EAT WORLD**



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BIRMINGHAM ARENA  
FRI 25 JANUARY  
[EXTRA DATE ADDED DUE TO DEMAND!]  
SAT 26 JANUARY  
MANCHESTER VICTORIA WAREHOUSE  
SUN 27 JANUARY  
LEEDS FIRST DIRECT ARENA  
TUE 29 JANUARY  
GLASGOW O2 ACADEMY  
FRI 01 FEBRUARY  
BOURNEMOUTH WINDSOR HALL  
SAT 02 FEBRUARY  
CARDIFF MOTORPOINT ARENA  
SUN 03 FEBRUARY  
LONDON ALEXANDRA PALACE

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# KOMMUNITY YOUR SCENE

Your pics, your art...  
your lives



## PALAYE PALS

This snap with art-rock brothers Palaye Royale was tweeted at us by [@Jadelsullivan17](#). Is she a fan of the band or just a fan of jazzy jackets? Or maybe both?



## BACKSTAGE BANDITOS

"One of the best days of my life," says [@dev\\_simi](#). Yup, meeting the Pilots can have that effect. We're curious about Josh's 'Heavy Meta' shirt, too – a cryptic Trench message? Maybe. Maybe not.



## BE QUIET AND DRAW

This amazing portrait of Chino Moreno spying something suspicious over his shoulder was sent in by [Chris Yeoman](#). Now we're suspicious about why he's so suspicious...



## MANIA MURAL

This fantastic cartoon reimagining of Fall Out Boy's live show was drawn by [Dee Razy](#). All we know is that Pete needs to be careful with that bass guitar flamethrower while he's around the llamas.



## THE DEVIL IN ICING

And coming in at number one in our list of 'baked goods that you're not actually brave enough to eat' is this Corey Taylor cake sent in by [Jake Pilmore](#), which was made by his mum. A true rock cake.



## BRITS ABROAD

"Warped 2018," is all [@Char1i31](#) had to say about this shot, leaving us to do all the working out for ourselves. But after hiring three private detectives and a psychic medium, we've concluded that this is a photo with As It Is.

## NEXT WEEK

## WIN A ROCK ROLL WALL MURAL

Ask yourself: could your bedroom be more rock? Well, the good dudes at Rock Roll make officially licensed band murals and wallpaper – with artwork from the likes of My Chemical Romance, All Time Low, Guns N' Roses and more – and we're giving one reader the chance to win a mural of their choice, worth £250

(see [rockroll.co.uk](http://rockroll.co.uk) for all the designs). To win, tweet your best band selfies and artwork with #Kommunity, or email them over to [Feedback@kerrang.com](mailto:Feedback@kerrang.com)!





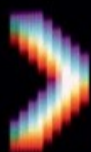
"'GREATER THAN' TRULY REPRESENTS THEIR DEFINING MOMENT." - **ROCK SOUND**

"THIS TIME AROUND, EVERYTHING FEELS BIGGER." - **METAL HAMMER**

"THEIR GENRE-BENDING ENTHUSIASM AND COMMITMENT TO WIELDING TECH-METALS CUTTING EDGE MARKS THEM OUT AS AN OUTFIT WITH AN EYE ON THE FUTURE."  
- **KERRANG!**

"SHVPES SHOW ADAPTABILITY THAT FEW OF THEIR PEERS CAN BOAST OF." - **UPSET**

# SHVPES



'GREATER THAN'  
**OUT NOW**

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JAN

30 **NOTTINGHAM** RED ROOM

31 **LONDON** BOSTON MUSIC ROOMS

FEB

01 **SOUTHAMPTON** JOINERS

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05 **MANCHESTER** STAR AND GARTER

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COVER STORY

# A MAIN A PART

Sixteen months on, for many, the pain of Chester Bennington's passing remains. That **MIKE SHINODA** can count himself chief amongst those still suffering, while also providing a guiding light for the Linkin Park Family, makes him a special personality. A totem of strength, of solidarity, and of celebration, he is Kerrang!'s **PERSON OF THE YEAR...**

WORDS: SAM LAW PHOTOS: JONATHAN WEINER





Worldmagz.net



**T**his is a year that has been defined by division. On August 25, 2018, however, 60,000 voices sang in perfect unison. 'I had to fall, to lose it all, but in the end it doesn't even matter...' A smattering of

grey clouds hung in the summer sky over Reading Festival, but defiant sunlight ensured it was a good day. Were someone looking down, they'd have a fine view.

It was a moment of celebration, and one of remembrance. More than that, it felt like a turning of the tide. Yes, Linkin Park frontman Chester Bennington was 401 days gone, and the wounds were still healing for so many he'd left behind. But, as one of his most famous songs transfigured, you could feel the focus shifting: from the tragedy passed to the possibility ahead; from the overwhelming grief for an artist lost to the breathtaking rediscovery of one still here.

Picture the scene.

Mike Shinoda stands alone onstage. "I want you guys to sing it so loud Chester can hear you..." His composure contrasts starkly to the emotional outpouring of so many in attendance. Subliminal weight keeps the slightest slump in those shoulders, but he stands straight and strong. That easy smile cuts through the solemnity like a beacon. A field of uncertain souls stretching as far as the horizon hang on every word, leaning on each other and towards the stage in a ritual of communal catharsis.

From a fan's perspective, it's difficult to recall a more definitive moment over the tumultuous last 12 months. For Mike himself, it was one of many stops on the unmapped road leading from darkness into light.

"I was surprised," he admits, as we reminisce over how footage from the performance saturated newsfeeds for weeks afterwards. "The experience the crowd got that afternoon was the same experience we give the crowd every show."

His tendency to refer to occasions like these as "group therapy" could seem clichéd, but if there was ever any practised artifice about Mike, it has long since dissolved away.

Speaking to Kerrang! back in March, there was something still stunned in him. That tentative moment alone onstage at Linkin Park and Friends' Hollywood Bowl celebration aside, he had yet to perform his first solo show. Solace was found in visual expression and the emptiness of the blank canvas. He was still coming to terms with the various arrivals of Kübler-Ross' stages of grief: anger and denial

clouded the path, bargaining and depression weighed down momentum.

As we pick up again at the end of this annus mirabilis, Mike's found something like acceptance. He's found it in innovative art, fresh experience, and a rediscovered willingness to take life as it comes. More importantly, he's found it in the fans. In a manner that only tragedy can ever truly trigger, he has unveiled himself as a rock star of unrivalled emotional leadership and empathy. Within a genre that prides itself on community, he has driven the concept to another level.



A man of many talents. Including staring contests

Landmark acts have lost key creatives before. Some, like AC/DC and Metallica, ploughed hastily onward to superstardom. Others – Nirvana, for instance – fractured and faded, like moments passed, into memory. Few have proceeded with such openness, honesty and patience. None has showed willingness to honour the grief – their own and that of their fans – with such touching dignity. That authentic insistence on tightening the bind of the Linkin Park Family meant there was no other contender for the title of Kerrang!'s Person Of 2018.

"What did I do to deserve this?" Mike asks, deflecting with characteristic humility. "This is bigger than me. It's unique. I can facilitate an experience or an event where people from this community come together. At the end of the day, though, I can walk away and know that the community nourishes itself."

**F**estival season has long since drifted out of view, but that community continues to grow.

Winter is coming to the American Midwest, but Mike speaks to us on his tour bus – considering lunch as he gazes out over a sprawl of urban decay in Cincinnati, Ohio – with amiable warmth. "It looks really rugged out there – a little scary, the opposite of glamorous, for sure," he jokes. Rough edges be damned, tonight's show at 1,500-capacity performance space Bogart's – a converted vaudeville theatre that sits somewhat at odds

with the cutting-edge of his sound – promises to be just another step on a journey that started back in January.

Twenty-five days into the year, the three-track Post Traumatic EP offered fans a first light in the dark. Looking back, Mike sees its importance magnified. Online and in person, the show of condolence and support had been overwhelming. Only the glimmer of continued existence, however, could stem the sadness. "I felt so encouraged by the response that came from our fans, and every time I made a move it felt like there was this ripple of positive response. It felt like it was helping people by simply knowing that I was still here."

"I knew that [releasing those songs] would answer a lot of the fans' questions," he reasons, "perhaps not in terms of where I'm at and what I'm up to, but in that I'm here and I'm trying my best to sort through what had happened. The fans needed this – and so did I."

March 8 marked a more bold step forward. Pinning his location online, to Tower Records on Hollywood's Sunset Boulevard, and announcing that he was ready to open up, Mike drew hundreds of well-wishers. He tirelessly signed and photographed for all, collecting only footage for

the Crossing A Line music video in payment. The first time he played the track, the packed parking lot stood in breathless silence. By the second spin, they'd memorised every lyric.

"Meeting the fans was and continues to be a cathartic experience," he smiles, "for all of us. I meet fans who deal with inner struggles, and fans who wear their pain on the outside. I meet fans who were devastated by Chester's loss, and others who relate to the music because they've gone through things having nothing to do with Chester. I've felt energised by their support, and I hope this can be a galvanising moment to help them find hope."

The full Post Traumatic album would follow on June 15. A veritable road-map through grief, its fearless approach stunned listeners. Moreover, it forced its creator to confront the self-sacrificial realities of life alone in the post-



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**"MEETING FANS  
CONTINUES TO BE A  
CATHARTIC EXPERIENCE"**

---

MIKE SHINODA



Mike Shinoda in Anaheim,  
California, November 2018





Mike takes part in our 'In Conversation' series this June



Onstage at Reading Festival in August



Meeting fans, California, May 2018



# FAMILY VALUES

The fans speak on their special connection with MIKE...

## CHYNA MCLEAN

"In 2017 I was struggling with the death of a family member and Chester passing away. But after Post Traumatic came out I was able to meet Mike in Raleigh, North Carolina, and not too long after I was finally able to smile and start to see the light again. I cannot thank Mike enough. He's truly an inspiration and hero to so many."

## IANO LEO

"I was lucky enough to meet Mike in Beijing, during which I told him that I'd been suffering the past few months from something traumatic that happened to me. With his encouragement, I gradually run from my shadows. And right now, I'm on the edge of full recovery. It was such a blessing to meet Mike!"

## COURTNEY WILSON

"I met Mike for the first time in Toronto, Canada. I have nothing but respect for Mike and I appreciate his creativity, his work ethic and most importantly, what he did for the LP community by continuing to make music, bringing awareness to mental illness, and staying connected with fans across the world."

## ELIZABETH CARRANZA

"Meeting Mike was much more than a lucky night for me, my younger sister and older brother. For the three of us, it was an experience we will never forget. I can't say I've ever met a guy like Mike in my life, but I can say that just meeting him in that moment gave me a glimpse into the joy and love Chester experienced with him on a daily basis."

## TOM NEWBOLD

"Chester's passing hit me hard and still hurts every day. I met Mike this year courtesy of Kerrang!'s 'In Conversation' event and it was a dream come true. I thought it would never happen and it really helped me get through some of the pain of the loss of Chester. He was such a nice and humble man and had time for everyone."







Getting his hands dirty for a KI cover shoot, March 2018

Chester spotlight: every movement reviewed through the prism of loss.

"When you make your mind up to put out an album, it's not just about releasing the music," Mike continues. "It's basically a commitment to putting yourself in exposed positions to [have those conversations with] fans and journalists, situations where they will ask hard, uncomfortable questions: 'What happened?' 'What was going on with Chester?' 'Where do you go from here?' I knew I would go out into the world, where fans would cry, where they would tell me their most difficult stories. I knew it would be a lot to take on, day after day. But I figured, 'I want to get out there and try to help.'"

"Fast forward to November and it feels almost shocking how far we've come. I don't get stopped at every turn with condolences anymore. That's a good feeling. I always tell people that if those thoughts are occurring to you, I'd much rather that fans focused them into a celebration than condolences or regrets."

Focusing on positives isn't exactly on-trend in 2018. In a world where public figures at every point on the sociopolitical spectrum have converted division into currency, it feels like there's a forlorn novelty in an individual invested in building cross-cultural support structures rather than tearing them down.

Mike responds simply. "There's no question, particularly in America, that the state of affairs can make this an incredibly stressful place to live right now. If this band, and the family around us, can help to alleviate some of that, then I only think that it's a positive thing. It all comes back to that community."

Even the stylistic swerves through which Linkin Park's fandom has endured, Mike nods, wryly, have prepared them to reach across new divides. "I've made plenty of music

that started huge fights in our own fanbase, because of dramatic shifts in style, like going from [2000 debut album] Hybrid Theory and [2003 follow-up] Meteora to [2004 Jay-Z collab EP] Collision Course and [hip-hop side project] Fort Minor, then to [2007's] Minutes To Midnight, then [2010's] A Thousand Suns. As a [performer], I've always tried to put my artistic instinct first, even when I knew that a lot of people wouldn't like the outcome."

Community, he understands, shouldn't be preserve of the rock world, either. On April 20, Swedish EDM superstar Avicii died by suicide at 28. The outpouring of solidarity from Linkin Park fans that followed was perhaps the most potent display of their acceptance. Their willingness to empathise and to support reflected Mike's own. He's reluctant, of course, to accept responsibility.

"Those gestures of support were started by Linkin Park fans," he smiles. "It's something I'm immensely proud of. Our fans saw other human beings hurting, and reached out to say, 'We understand what you're going through, because we went through it too.' They initiated that outreach. It's an empathy that transcends genre, age, or culture. I was so impressed by that."

As in any family, there have been struggles. Run-ins with the self-entitled thoughtlessness of self-proclaimed 'old-school' Linkin Park fans – demanding an impossible return to the glory days of Hybrid Theory and Meteora – leave the otherwise serene performer understandably agitated. Mike bemoans the comparative difficulty of video-streaming to the LP Facebook page compared to that on his solo profile. One attempted post on September 26 saw him clash with borderline-trolls.

On his second appearance that day, he was better prepared to lead the way.

"There's a difference between celebrating someone and being stuck," the webcam communicated the promise to check-in once in a while to a world of listeners. "I don't want you to be stuck. There's a thing called emotional intelligence, and there's a thing called empathy. I think you guys have a higher level of empathy. There's a connection there that's special. Don't ever lose that."

It's easy to imagine, to dream of, an alternative reality, where the horror of last July never transpired. Linkin Park's One More Light album-cycle would be drawing to a close. A slew of summer festival headlines might've celebrated 15 years of Meteora. The next creative twists would inevitably be winding down the pipeline.

"[I consider that] all the time," Mike sighs.

"I'm constantly reminded of all the things [Chester and I] could have done together. It's particularly poignant on this solo tour as we go through cities Linkin Park were scheduled to play. Some of those had their dates on [2014/15's] The Hunting Party tour cancelled after Chester's leg injury [sustained while playing basketball during a day off],

too. It feels incredibly sad that there are fans who perhaps didn't get the chance to – and never will – see Chester sing."

In his heart, Mike knows that live performance remains the heartbeat beneath his ongoing emotional symbiosis with the fans. In kick-starting that, spontaneity has become a keyword. A February 6 Instagram post suggested folk "make noise" if they wanted to see him live. By the following morning, a collective of LP fan sites had rallied. It wouldn't be until May 12's KROQ Weenie Roast at LA Galaxy's StubHub Center in the Dominguez Hills, however, that Mike would return to the stage. When the time came, it needed to be a (re)baptism of fire.

"I remember wanting to make it as challenging a situation for myself as possible. I had to avoid the temptation to try to make it a familiar 'band set-up' with more guys onstage. I wanted to strip the experience bare, just like the music on Post Traumatic, and see which were the bare necessities. In the end, I got up there with pretty much just my production gear from the studio and pulled it off."

It was the genesis from which more complex performance would evolve. The first test passed, Mike knew he would need more hands for the 'next phase' of his vision.

## "I'M SO PROUD OF, AND IMPRESSED BY, LINKIN PARK FANS"

MIKE SHINODA



Enter English multi-instrumentalist extraordinaire Matthias Harris and Israeli percussionist Dan Mayo (of Tel Aviv post-rockers TATRA). Together, the trio conjure an onstage versatility that contrasts strikingly with the "almost theatre-like" regimen of an LP performance. "Both guys are great at improvising," says Mike, pride evident in his voice. "They're great at following me when I decide to call an audible, and take the show in some unplanned direction."

Even that virtuosity is put to work in the name of fan-service, mind. Obscure requests – truly deep-cuts with which they're unfamiliar – can be reworked over improvised beats. "I enjoy the problem-solving element of that," Mike smiles. Outside-the-box whims are indulged. The night before Halloween, at Las Vegas' House Of Blues, Mike expanded his traditional cosplay to recast the whole trio as legendary New York hip-hop collective Run DMC. In a crisp twist, he was able to perform one of their songs, opening-up with a blast of 1987 signature It's Tricky.

If there were any doubt that such unexpected delights deepen the audience experience, innovative new outlets prove the point. Mike's 'Fan Stories' YouTube series has captured punters' voices at shows worldwide. ("It's uplifting," one testifies, encapsulating the tone. "It's transformative! It's watching someone channel everything that he's got into having a good time with you. You don't feel like an audience-member; you feel like part of the show.") A novelty merch vending machine at shows even dispenses exclusive T-shirts and occasional Willy Wonka-style golden tickets granting the opportunity to meet the man himself.

The visual art that was Mike's personal preserve at the start of the year has been opened up, as well. "I always doodle, draw and paint," he explains. "I've been happy to share more with the fans." VIP ticket-holders on the North American tour got the chance to collaborate with Mike in collective mural workshops – covering a grid of blank 12-inch vinyl covers, then taking one each home. The improvisation spilled into Dia De Los Deftones festival in San Diego, where Mike created a custom backdrop and limited event shirts in the aesthetic of Mexico's Calavera (Day Of The Dead) tradition.

Fans' needs vary, of course. Maintaining balance has been crucial: between sadness and celebration; between remembrance and progress; between grief and joy. Mike marvels at the variations he's witnessed on what's already been a globe-spanning adventure. Early on, shows in Asia pulsated with intensity. Fans at Beijing's Exhibition Theatre staged a 45-minute-long vigil after the show had finished, singing to each other in solidarity

until venue staff asked them to leave. One meet-and-greet in Japan saw every face in the front of the line stained with tears. "It's especially disconcerting," the singer reflects, "in a place where people are normally so reserved in their emotions."

More recent American outings reflect the emphasis on lighter-hearted celebration. In Dallas, Texas, a fan presented Mike with an 'octopus hat', inspired by his paintings. He wore it through the end of the set. When another named Zach in Atlanta, Georgia screamed a request that Mike be his dad, the

**P**erpetual motion has been an effective coping mechanism. It is not, however, perpetually sustainable. Mike understands that grief isn't a race to be won. In the stillness, when the commotion stops, the darkness can still bleed through.

"Of course [it can]," he sighs. "I'm constantly watching myself to make sure I'm not in denial or avoiding dealing with things. Since many of my road crew were on tour with Linkin Park, we talk often about Chester, sharing our favourite stories. Sometimes that can get bittersweet. There are still songs that I can't sing: the first

verse of Over Again; One More Light; Breaking The Habit; Leave Out All The Rest. Those are too emotional."

As that residual heartache continues to be processed, the future remains unwritten. When (and, indeed, whether) Linkin Park will re-emerge remains an open question, and one which Mike preemptively shrugs off with a firmness that suggests he's tired answering it.

And yet, interest persists. Numb just passed 1 billion views on YouTube. Speculation over what could trigger a return runs rampant online. Guitarist Brad Delson contributed on Post Traumatic. Bassist Dave Farrell has even jumped on a few of the U.S. dates. "We're in contact, but we talk randomly," Mike nods. "Everyone's doing different stuff. I was honoured that they all came to my show at some point."

In the meantime, there's much to relish in independence. "It's appropriate that the current single is Make It Up As I Go," he grins. "I think it's safe to say that I'm looking forward to making more music, playing some more shows, and even collaborating with other great musicians. I think it might be easy to mistake this spontaneity and freedom for directionless-ness, but I'm really just enjoying what I'm doing. I'm not working towards any set goals at the minute."

"One of the guiding principles for me over the course of the last year has been gratitude.

That isn't just for the career that I've had. It's for the ability to be able to go out there and put my hands on the keyboard to make music, day in, day out. Sitting here on the tour bus, looking out at this run-down view certainly feels a long way from Linkin Park headlining Reading & Leeds festivals, but that doesn't mean for one minute that I'm not grateful for every opportunity I get to step out on that stage."

"I feel more like my own person now," he concludes with a final reflection on the change 2018 has left in him, "maybe because I've been forced to be."

"That's a good feeling..."  
Long may it endure. **K!**

**MIKE SHINODA PLAYS A KERRANG!-SPONSORED HEADLINE SHOW AT LONDON'S ROUNDHOUSE NEXT MARCH - SEE THE GIG GUIDE FOR INFORMATION**



icon agreed – on the condition the youngster be renamed 'Kachalani'.

That moment of direct address and collective reflection at each show before In The End has become pivotal. "It's emotional every night," the singer elaborates. "It's part of the set that I tailor to each individual audience; I just read the crowd and speak from the heart. Some nights we have fun, even comical back-and-forth. Some nights it can be sad. Some nights it can even get a little political."

"I will say this, though," he presses, deliberately. "I don't want my whole set to boil down to that one moment of tribute. I don't think this should ever become a memorial. I'm aiming for a vibrant, meaningful experience with a lot of different moods. I just couldn't live with that sort of funeral feeling day in, day out. It would depress me to the point where I would just want to go home."



Thankfully, Mike saw the funny side of us constantly singing his name to the tune of My Sharona

## HEADS UP!

Next March, K! will sponsor **MIKE's** first ever UK headline gig. The man himself tells us what to expect...

■ "Touring has been an extremely positive experience, and it's constantly evolving. We want to be able to perform a unique show every night so that fans can expect the unexpected.

"In terms of set list, our arsenal is constantly

changing, and I've added more Linkin Park and Fort Minor songs. While I'm not a huge fan of bands like [Californian psych-rock legends] the Grateful Dead or Bruce Springsteen, I appreciate how they mix up their set list every show and play a wide array of songs.

I'm down to play the hits, but I also don't want the whole set list to be consumed by them. I want there to be an unpredictable nature. There are fans that have come to 10 shows on my most recent tour, so I want to put on the sort of a show where those fans are rewarded.

"Beyond the set list, there's definitely been an emotional evolution in the show, too. Of course, different fans experience the shows differently, and people come in feeling different things. But my focus is shifting from grief to celebration. We're moving towards the light."



**KERRANG!**

SHOTS!

MUSE

PHOTO: PEROU





Worldmags.net

**KERRANG!**

SHOTS!

# WHILE SHE SLEEPS

PHOTO: GETTY





KERRANG!

SHOTS!

# NOTHING BUT THIEVES

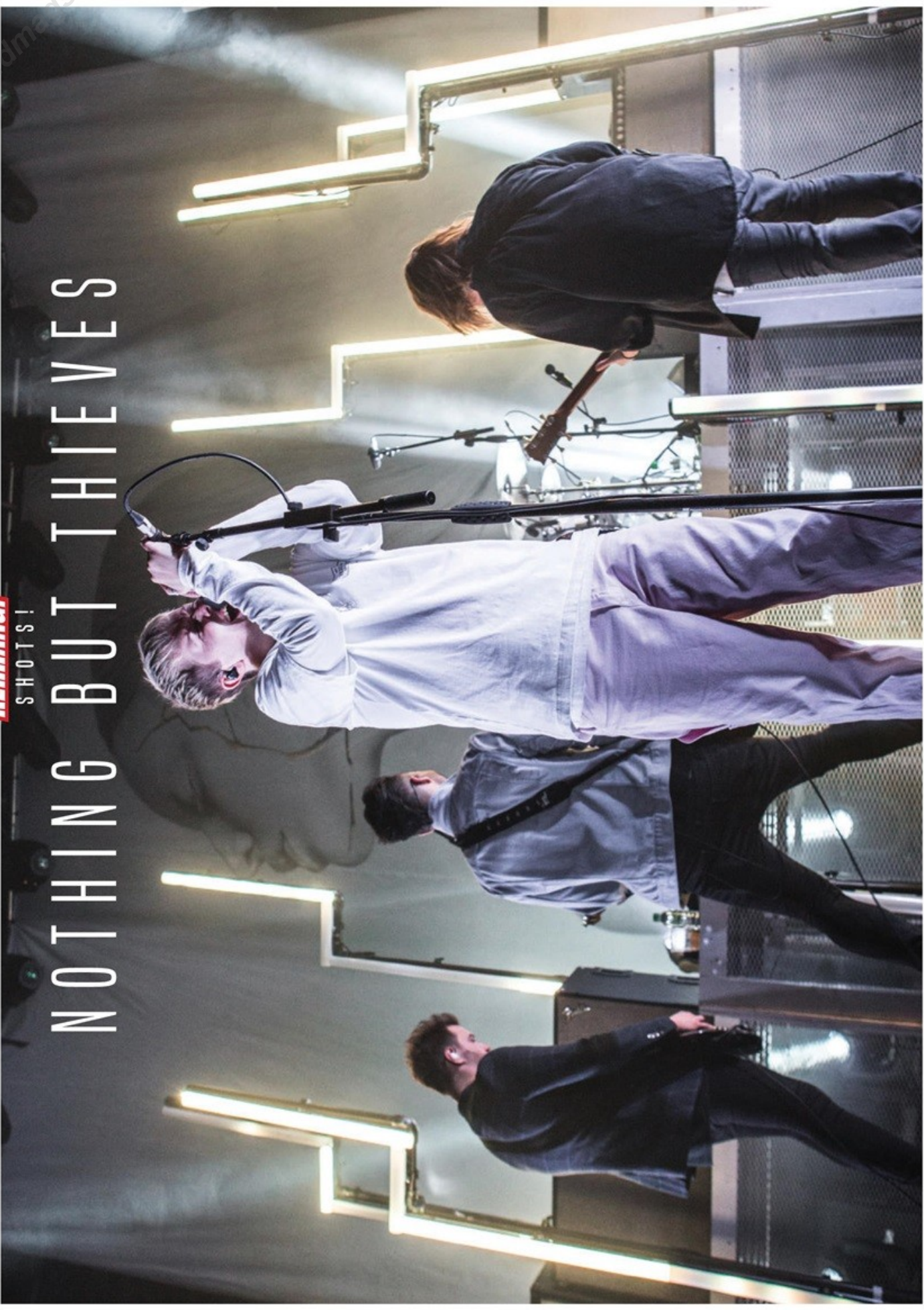


PHOTO: JENN FIVE



KERRANG!

SHOTS!

# ROLO TOMASSI

PHOTO: ANDY FORB





**KERRANG!**

SHOTS!

# THE STORY SO FAR



PHOTO: JONATHAN WEINER



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**KERRANG!**

SHOTS!

# BURY TOMORROW

PHOTO: JENN FIVE





## THE K! INTERVIEW

“I KNEW WHAT BEING A  
**ROCK STAR**  
*was from an early age...*

I KNEW IT  
**WASN'T A  
SAFE PATH**  
TO BE ON, BUT I'VE ALWAYS  
*been a bit of a gambler”*

## JERRY CANTRELL ALICE IN CHAINS

WORDS: JAMES HICKIE PHOTOS: ANDY FORD

**J**erry Cantrell doesn't need a lot to keep him satisfied. He's sat in the restaurant of an airy hotel, where multiple dishes, including a vast pizza and a colourful salad are fanned out on the table in front of him, to little interest from our diner. "I just need a little bit to keep me going," Alice In Chains' 52-year-old guitarist/singer says quietly, taking the occasional discreet bite, usually when he's being asked questions during a lengthy chat peppered with his staccato, woodpecker-esque laughter.

The word 'understated' comes to mind when you meet the man born Jerry Fulton

Cantrell Jr. Sat at a window table wearing a trucker cap and sunglasses, you could easily mistake him for a lunching tourist rather than one of the early pioneers of the nascent grunge scene and the co-author of some of the greatest albums in rock history. Admittedly the long hair, tied in a ponytail and escaping out the back of his hat, and the Cavalier-style goatee give him away. As does a totem-pole-straight posture that makes him appear slightly uncomfortable in his surroundings.

While apologetic for his slight lateness, which he blames on jetlag, he's taken aback by the second-guessed lunch that's been ordered on his behalf, and tries to offload as much of it as possible on Kerrang! at every opportunity. He's as generous with his answers as he is his food during a life-





Jerry Cantrell:  
nice guy really



A riff so powerful even  
Jerry's shirt was  
blown away

## IN A NUTSHELL

Get your fill of  
all things **JERRY**  
**CANTRELL**-centric  
right here...

**BORN:** March 18, 1966 in  
Tacoma, Washington.

**LIVES:** Los Angeles,  
California.

**EDUCATION:** Spanaway  
Lake High School,  
Spanaway, Washington.

**BANDS:** Alice In Chains.

**SPECIAL SKILLS:**  
Shredding, singing and an  
ice-cool demeanor.

**MOST LIKELY TO SAY:**

"I'd rather let my guitar  
do the talking."

**LEAST LIKELY TO SAY:**

"I'm Jerry Cantrell and  
this is my crib."

**HE'S A LEGEND**

**BECAUSE:** He possesses  
a guitar sound that's  
simultaneously hefty  
and haunting, and one  
of the most distinctive of  
his generation. He's also  
responsible for one half  
of some of grunge's most  
sublime harmonies.



spanning conversation that produces some fascinating revelations. It's difficult to imagine it now, given his rock icon status, but Jerry got his first taste of being onstage starring in high school musicals, which he still looks back upon fondly. And while he's undoubtedly somewhat grizzled, he remains delightfully unjailed about music, which may be surprising given the pain he's experienced as a side effect of a career in it, particularly the death of original Alice In Chains singer Layne Staley in 2002. Music clearly still holds a deeply romantic and autobiographical significance for Jerry, with talk of it visibly galvanising him.

"I'll just jump in," he says sweetly but wearily as we begin. "I might be fumbling a little bit at first, but I'll stay with you..."

#### **What were you like as a child?**

"I was like I am today. I'm a pretty quiet and internal person, and that drives a lot of people in my life crazy sometimes (laughs). I can get lost in thought, which can be a really good thing, but it can be a bad thing too. For instance, I remember being in first grade in Alaska because my dad was stationed there for military service. I got so engrossed in what I was reading that I literally didn't hear the teacher call the rest of the class over to the other side of the room to do an activity. It freaked me out when I came to and everyone else was over there. They said, 'Well, we didn't want to bother you.'"

#### **Did you grow up around music?**

"My mother played the organ and we had a little Wurlitzer in the house. My grandmother played the accordion and this thing called a melodica, which is like a keyboard where you blow into it. They were Norwegian-Czechs and very musical. We would watch [American bandleader] Lawrence Welk and any musical show. My mum and dad were big country music fans. Anything musical was celebrated in our house."

#### **When did you hear a piece of music that felt like it was yours?**

"Elton John and Fleetwood Mac hit me right off the bat when I was 10 or so. I remember getting the bug and thinking, 'I want to do that.' I got what writing a song was, and even though I probably didn't understand what the hell they were, I felt emotions when I listened to music. I wanted to create stuff that I could send out into the world that would hit people and give them an experience. I thought that idea was magical, especially with someone like Elton John, who lived in a country across an ocean, but I felt like I knew something about him."

#### **What would 10-year-old Jerry have said had he known you'd one day collaborate with Elton John, as you did on 2009 album *Black Gives Way To Blue*'s title-track?**

"Well, that was a high watermark for me personally, and also for the band. We'd been friendly before, because we actually share some people in terms of folks who had worked closely around each of us. He's a really fucking sharp cat and keeps up on everything. When it came to do that record, it was a new start for us, so it was a huge gamble. It was something we felt

we wanted to do for ourselves, so we made it, and that record is a powerful fucking statement. The song in particular is a direct reference to what we went through with the loss of our friend [Layne Staley] and how black that time was. I explained that in an email to Elton, and he said that he'd love to play on it. We flew out to Las Vegas, and he was a little bit late because he was watching soccer (laughs), but walking into that studio and seeing his piano with my music on it was a real, 'Oh my God' moment."

#### **Is it true that you first declared that you wanted to be a rock star in a copy of Dr. Seuss' *My Book About Me*?**

"It is true. I knew what being a rock star was from an early age. I knew it meant making music, having people like it, and travelling all over the world. It seemed fucking badass.



Jerry wasn't happy we took his sunglasses away

#### **It was your dad who bought you your first guitar, right?**

"Both my parents did, kind of. I got my first guitar from my mum, which was around the time of Fleetwood Mac's *Rumours* [1977], which is still one of my favourite records of all time. She was dating a guy who'd play guitar while she played organ. He showed me a few chords, and I played a song within the first 10 minutes so he said, 'You should get him a guitar.' So she got me a little Spanish guitar; I messed around with it but it ended up in the closet. I wanted an electric guitar like my heroes. I cut out a picture of a Les Paul and put it on my Christmas list, and was really disappointed to open the guitar-shaped present to find it was another acoustic guitar. I was a totally shitty kid when I opened it, and my dad said, 'If you learn to play that I'll get you a Les Paul.' I only really got the bug when I got an electric guitar."

#### **When you'd caught the bug, what came next?**

"My cousin Kyle was about a year younger than me, and he'd gone to this swap meet and got this stereo called a Soundesign, which was a radio receiver with an 8-track cassette tape in the front, a turntable on top, two speakers, and on the back it had a guitar jack. There was a guitar that came with it too, which only had two tuning pegs and two strings. He only spent about \$5 on it, but he was mad at me for about a year because I didn't give it back. We'd laugh about it later. He'd say, 'If I knew that was what you'd end up doing, I'd have just given it to you!'"

#### **You've been self-deprecating about your voice in the past, but you were president of your high school choir, weren't you?**

"I was. I think my voice is okay. Some people have superlative voices. I'm not like a Lamborghini or a Ferrari, I'm more like a Chevy truck. It's not a bad thing to be a Chevy truck: it's steady and it gets the job done (laughs). I went to a school called Spanaway Lake High School, which is in a little suburb of Tacoma, Washington, where I was born. I did all the class plays and musicals, like

South Pacific and *Annie Get Your Gun*, which was my first stage experience, and I had a lot of fun. I remember there was a guy I went to school with, who was the toughest guy but he wasn't a dick. We were friends and he was in choir. I'd initially turned down joining the choir, but then he told me, 'It's full of chicks,' so that's why I joined and ultimately became president."

#### **Did you enjoy being a leader?**

"I did. When you're a kid, you start a new year at school feeling like a fucking idiot, but at the end of the year you felt like you've figured a lot of important stuff out, and then you go up another level. It's a good lesson for life. By the time I was a senior, I think I'd become the kind of kid that some people looked up to. It still cracks me up to this day, but do you know when they do that 'Most likely to...' stuff in high school? Mine was 'Most likely to have his name up in lights.'"

#### **What's the most important lesson you learned from your parents?**

"My mum's probably my heart and my dad's probably my drive. They got divorced when I was pretty young, and I was the oldest of three. I got the love of music from my mum, for sure, and being a musician was her secret dream too, which my uncle told me when she passed. It was a really tough time, and he gave me the confidence to give it a shot. My dad is a really tenacious individual. He's got fucking drive but he's also stubborn as fuck, so nothing will knock him off his path. He does what he feels is right and that's it, and I got that from him."



**When you were in Dallas, Texas in the mid-'80s, you crossed paths with the Abbott brothers when Pantera were just starting out. What were they like back then?**

"They were exactly the same as they were the day they both died – so much fun. In Dallas, I'd hang out in clubs and watch shows, and I caught Pantera playing in this little bar. It was when they still had Terry Glaze singing with them and they were so fucking cool. I remember watching Dime [bag Darrell] play, and he was something else. We were the same age, but he was *light years* ahead of where I was. After the show, I spoke to him and we had an instant connection. This was two years before I'd even met my own band. It was cool too that Alice In Chains and Pantera hit it big at about the same time."

**Your life changed drastically when you were 21, with the loss of your mother and grandmother in a short space of time. That was also when you met Layne Staley. Did that add to the significance of your meeting?**

"It did. Those losses really tilted my horizon. My whole fucking life was basically taken away from me within the period of a year, and I felt like I was on my own. I don't know everything, and I don't necessarily subscribe to the idea of an all-knowing God sitting up on a cloud. I get more answers from a scientific view; nothing is really destroyed, it's just transformed, and there's a balance to nature; a darkness and a light. When something is taken away, something is given. My grandmother and mother were such huge losses, but I got Layne, the guys, and I got this."

**You were quite sneaky about how you got Layne to join the band, weren't you?**

"The first time I saw Layne perform was in my hometown, Tacoma. His band, they were called Alice N' Chains at the time, played, and as soon as he opened his mouth I thought, 'Oh my God, that guy is fucking next level – I have to be in a band with him!' We met and we hit it off immediately, and he invited me to move into the rehearsal place he was living in and he got me a job there. Layne would be fucking around jamming with us, but I needed to get him to commit to it properly, because he was in about three different bands then. So Mike [Starr, former Alice In Chains bassist] and I pulled a bit of a stunt on him: we put ads out and started purposely auditioning the worst people we could find, including a male stripper. We did it at the rehearsal so he'd see, and acted like we really liked them in order to piss Layne off and get him to join instead. It worked and he eventually did commit to us. We told him all about what we'd done afterwards (laughs)."

**You wrote the songs Rooster and Brother for your father and brother, respectively. Is songwriting about building bridges for you?**

"Songwriting to me is an emotional and experiential process. We as human beings are fucking funny monkeys, man, but we share a lot of the same stuff. Songwriting is very simply about taking anything that's internal to you, expressing it, and if you're lucky that translates for someone else. And if you're *really* lucky, it translates for lots of people."

**"WE AS HUMAN BEINGS ARE FUNNY FUCKING MONKEYS, MAN"**

JERRY CANTRELL

**You recorded your solo albums, 1998's Boggy Depot and 2002's Degradation Trip, while Alice In Chains were inactive. Does it have to be one or the other for you?**

"I wouldn't want to compete against myself. There's a lot of stuff I write that is not [right for] this band, and I've had some opportunities to do stuff outside of that, including solo records."

There's stuff that lives outside the realm of what this is, but this is first and foremost. While I'm able to do this, it wouldn't be good business to do a solo record. I'm sure at some point I'll do more of that. I like to write songs."

**But you have to answer questions too, and over the years you've fielded many about Layne's addiction when he was**

**alive, and about the impact of his death. Did it ever put you off being interviewed?**

"I'm a professional musician, and I've been doing this a lot of years, and talking to someone about sensitive subjects is part of the fucking deal. Having to talk about losses over and over and over again with people I don't know means I can't turn my own emotions off, which can be difficult. I understand why people ask, but sometimes it gets really fucking tiring."

**Given what you've overcome, how does it feel to be where you are now?**

"Wow – that's a big question! One of the really cool things about doing what we do is that we're playing places for the first time, and selling them out, which is cool as shit. That doesn't get lost on us, and actually becomes dearer to us as we get older. I consider myself very lucky. We [in the band] found each other and created shit together, and we're *still* creating shit together, having found William [DuVall], Alice In Chains singer and guitarist since 2006]. Plus there's a fucking audience that it speaks to who have been with us through thick and thin." **K!**

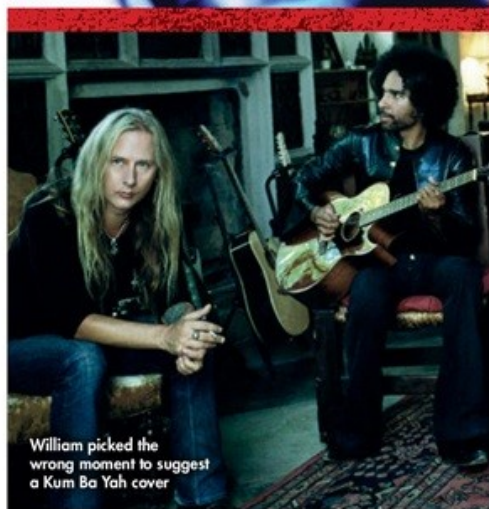
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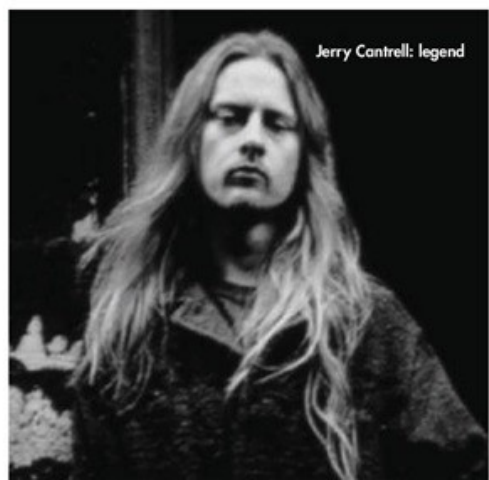
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The crunchiest photograph of all-time



William picked the wrong moment to suggest a Kum Ba Yah cover



Jerry Cantrell: legend



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**THE INSIDE TRACK**

# MISERABLE AT BEST

**JAMES VECK-GILODI** has been on one hell of a journey with **DEAF HAVANA**. From feeling uncomfortable in his own skin, to guiding them to the upper echelons of British rock, it might even be leading him towards happiness...

WORDS: NICK RUSSELL PHOTOS: GOBINDER JHITTA

**A**bout this time last year, James Veck-Gilodi realised it was time to grow up.

Deaf Havana, the band he formed at college in King's Lynn in 2005, had long been a fixture of British rock, and they hadn't done too badly for themselves, either. Main Stage at Reading & Leeds festival? Yep. Opening for Bruce Springsteen at London Stadium? Sure. They'd even managed to make it their livelihoods. Still, going into writing the band's fifth album, *Rituals*, something felt different. It wasn't just that the songs James liked from the new stuff he was writing were markedly non-rock, something which made even him raise an eyebrow, but how his lyrics were coming out. By his own admission, his words are "basically all really miserable", but this time it felt like something more than having an old-fashioned

moan; a proper, self-delivered slap to the face.

"I was definitely in a conflicted place," he says today from behind a pint of cider in a pub in London's King's Cross. "I didn't really know why I was feeling all this guilt, and when I realised I was like, 'Fuuuuck.' Before I could just compartmentalise it, but probably when I hit 28, my mind went, 'You're not a kid anymore. You can't live irresponsibly.' It made me realise I've got to deal with things."

Today, James seems the same as ever. He laughs often, very much enjoys being in the boozier, and frequently has the air of someone who has simply found themselves in a strange situation, as though he's disembarked from a train at a random stop. Self-deprecating humour flows freely, as do regular admissions that he has no real game-plan and never had. But as the conversation progresses, a definite change is noticeable from the lad who was once so completely shit-faced at a festival, pre-gig, that one of his 'people' brought him





James, on the hunt  
for his next pint



to Kerrang!'s area on-site to keep him out of trouble and away from the bar. In fact, it was when he stepped onstage at Reading this year that a tangible change struck him.

"It felt less relaxed. But I don't know if that was the new music, or because I've grown up and didn't want to be a drunken moron onstage anymore," he ponders. "The drunken moron still comes out a bit, but I treat it more like a job now. Not in a bad way – I'll never lose the sense of fun, and if it wasn't I'd do something else – but in terms of performing and playing, it felt different."

Now that it's been out for a couple of months, Rituals has had time to bed in after the initial wonder at where most of the guitars had gone has subsided. Still, for both creator and fan, it marks new territory for Deaf Havana.

"It was never intentional for the album to sound like this," he admits, still somewhat getting his head around where he and his band have found themselves. "I was trying to force making it sound like us, and sounding rock-y, and one day I stopped and what came out was much poppier and more sugary. I never sat down and went, 'I'm gonna write a pop record,' it just came when I stopped trying to write rock. Honestly, it sounds nothing like I thought it was gonna sound."

When the rest of Deaf Havana – James' brother and guitarist Matt, bassist Lee Wilson, drummer Tom Ogden and keyboardist Max Britton – heard the music, the frontman admits "they were freaked out, as was I". But then a choice was already being made in his head. "I said to myself, 'Look, you dunno how much longer you've got, so try this and see where it goes.'"

The frontman also found himself entering some new and less comfortable thematic terrain. The Eeyore-like glumness that formerly made up so much of Deaf Havana's lyrical identity had become sharpened and almost more real. As an idea one night, James wrote titles of songs on his phone, without any music and worked back from there. Words like 'sinners', 'hell', 'saviour' and 'fear' began to come out in one big burst, forming a framework. And while he admits that for some of these songs, the idea of having a title and "filling in the blanks" didn't work as initially imagined, the majority of the album finds the frontman using his theme as a crowbar to extract something far more real than cartoonish misery: reflective honesty.

"I've always been obsessed with sin. I wanted [the album] to be my Catholic confession box, and it is, in a way," he reveals. "When I wrote the first two songs, I realised I was homing in on a certain subject which I'd only written one song about, L.O.V.E off the last record [2017's *All These Countless Nights*]. That's basically about being an arsehole to people. I think I just unplugged something, and all this guilt and weird stuff that I'd clearly been carrying around for a long time spewed out. At first I didn't know whether to actually go with it, but I'm glad I got it out. It was cathartic, but it's naked and vulnerable."

The word 'sorry' crops up a lot...

"Yeah," he smiles awkwardly. "Mentally, I guess, I am happy now. I'm married now, I'm

lucky, but there's a lot of people I've definitely treated like shit over the past 10 years. I never really dealt with that, I always pushed them aside, which is horrible. I don't even know how to explain it. When you tour, you're in one place for one day, and you can get into a mindset where you do whatever you want, and then you leave and wake up somewhere else the next day. I think I lived like that for far too long. I don't know that I've reached an age where I didn't want to be an arsehole anymore, but I did think, 'God, I can't believe I've been treating people like this for so long.' It really got to me, and that's maybe why it all came spewing out."

Has anyone asked if any of the songs are about them?

"Haha, no!" he chuckles. "I didn't write specifically about anyone, I mashed all the



## "THE BEST ART COMES WHEN YOU'RE AT YOUR LOWEST"

JAMES VECK-GILODI

people and places and things into one and created a semi-fictional version of myself. People could see if they looked hard enough, but no-one's said anything yet. There's still time, though..."

Does looking at yourself through this new lyrical lens change how you view your older songs now?

"No, I can relate. I think I was naïve, but I still connect to the songs, I don't think, 'God, I was a prat back then,'" he says. "I don't think I've changed that much. I'm a bit more stable and grown-up, but I still connect. The person I was then is different to who I am now, because I do feel a lot more comfortable writing and being a frontman. On *Fools And Worthless Liars* [2011, DH's second album and first with James as frontman after the departure of former vocalist Ryan Mellor], those were the first lyrics I'd ever

written, apart from scribbles when I was a kid. I wasn't always a singer. The person I was then was very different – I was shy and nervous, and I didn't really know what I was doing."

Maybe not, but James has steered the good ship Havana through waters both calm and choppy, and things are on the up and up these days. On December 7, they will play their biggest headlining show yet at Brixton Academy. Ahead of that, they've been tearing around Europe with *Nothing But Thieves*, while next year promises "massive things". It's a long way from where he was a couple of years ago, when there was behind-the-scenes talk of doing a few big gigs to clear debts and calling it a day. But James admits that he wouldn't know what to do if he wasn't in a band.

"Not only do I not know anything else, I'm terrible at everything else," he jokes, in a way that's more serious than not. "I don't know what I would do out of the band, and I worry that the others wouldn't play music again. For me, though, music is the only thing that I know."

"It's not as glamorous as I wanted it to be by this age," he continues, weighing the topic up. "We don't get much money, but we can live, so that's great. But there's also that thing of, if you'd told me when I was 18 or 22 that we'd be touring Australia or doing shows with Bruce Springsteen and Kings Of Leon, I would have freaked out. Now that's all I know. It's normality. I should be planning ahead, but I try to enjoy every moment."

And that's basically James Veck-Gilodi summed up: a man with no great plan, who pushes forward because it's just what he does; whose default setting appears to be a sort of tired malaise on the surface. And when we ask how he's doing right now, the response is typically stoic.

"I dunno," he frowns, thinking hard.

"I enjoy my life. I'm quite a happy person. But I can be moody. I was aware that other people saw me that way, but maybe not as aware as everyone else was. As far as what I want goes, I don't really have any ambitions to play giant venues. Maybe that's the problem; I've never had any specific goals. If I can keep playing music, and people keep buying it, and it pays for food and a roof over my head, I'll be happy. You can't be bummed out over the fact that you get to play music. You travel the world with your friends and get paid for it – you can't be mad. If I can keep doing that, I'll have succeeded. I'd like more money, but everyone says that."

So you're not really as miserable as your lyrics suggest?

"I just don't wanna hear people talking about how great their lives are. I like hearing people at their most vulnerable. I think the best art – literature, music, painting – comes from when you're at your lowest. You derive it from that. Sad songs always win."

He thinks for a minute, and then a huge grin spreads across his face.

"Maybe I am just a miserable person..." **K!**

**DEAF HAVANA'S RITUALS IS OUT NOW VIA SO RECORDINGS. THE BAND PLAY THE O2 ACADEMY BRIXTON ON DECEMBER 7 – SEE THE GIG GUIDE FOR INFORMATION**





James tries and fails to style out being caught picking the lock to his flat

## BRIXTON CALLING

### DEAF HAVANA

play their biggest headline show ever very soon. Here's what to expect...

#### How are you feeling about the Brixton gig?

"When it first came up, I definitely protested the idea. I thought, 'There's no way we're gonna be able to sell that out.' I still think it's too big for us, but it's my favourite venue in London and it has been for years. It's freaking me out. And this is me being naturally miserable, I like to underplay stuff. It gives me nightmares of when we'd play bigger venues when we were younger, and nobody was there. I'd always feel so embarrassed. It must have scarred me, and now I always feel like I have to apologise for us. And that shouldn't be a thing."

#### Which band did you first see there?

"I can't remember, but the best thing was Anderson .Paak and Dr Dre. That was sick. The best thing I would have seen would have been Glassjaw this summer. I could have gone and I didn't because my friend who's an asshole had his wedding on the same day. Unbelievable."

#### Have you been to a show there since yours was announced?

"I haven't, but I should go just to freak myself out. I'm gonna shit myself, but in a good way. We've played there before, supporting, but this is different. Nobody's there to see you then, so the pressure's not on you. When we're supporting, we could literally walk on, fall over and die, fart, I could shoot myself onstage, vomit on the mic, and it still wouldn't matter. But when it's your show... totally different."

#### Have you got a big production lined up?

"Nah, that's not really our style. Although, we have cool stuff lined up. There's a time and a place for explosions and all that kind of thing. I'd rather have a choir or a string quartet. We'll make it feel special."





Potty never did  
quite get the hang of  
tying his shoelaces



Worldmags.net

ON THE SPOT

# THE PEOPLE VS PATTY WALTERS

You know **PATTY WALTERS** – **AS IT IS** frontman, former YouTube personality, and the kind of guy who sails through life without a care in the world, right? Wrong. The pop-punk star might just be the most misunderstood man in music...

WORDS: JENNYFER J. WALKER PHOTOS: THOMAS BROOKER

**P**atty Walters is tied up in a Brighton practice space, and he kind of likes it. He even goes as far as to suggest his captors (that's us) put duct tape over his mouth. As tempting as that is, it won't work, because we've wrangled him here for his most difficult interview ever. A selection of the toughest questions he's likely to ever answer, sent in by K! readers, designed to make him squirm.

After a solid hour of intense questioning, we learn a lot about the As It Is frontman. In fact, we find out he's not exactly the guy we thought he was.

Before Patty unveiled his emo-throwback makeover in April – which saw him blacken his hair and rim his baby blues with eyeliner to match the aesthetic of his band's dark

latest record *The Great Depression* – he appeared to be the perkier guy in all of pop-punk, with a Disney Club-like demeanour and perma-smile. But it turns out that was all an illusion.

The man before us today is painfully introverted, has zero self-confidence, is yet to find happiness and pretty much hates the entire human race. He also has more integrity than almost any pop star in the world today, is unapologetically himself, and he's owning the lot.

One flame-grilled, enigma coming right up...

**ELIZABETH:** What question do you wish someone would ask you?

"Maybe, 'How are you?' We ask people how they are all the time, but we don't actually ask people how they are – it's just a pleasantries we exchange in a shallow way,



and we're not actually asking how people are. I think it would be nice to be a little more honest, vulnerable and sincere with people."

**JOSH:** You're vegan, you've never tried alcohol and you used to cover Disney songs on YouTube. What do you say to people who think you're a square?

"Ha! I love that. I think, I'm myself, for myself. People have every right to think I'm a square, that's quite alright with me. If you're seeking to please everybody you're gonna fail. So that's entirely fine – it's the nature of this industry and this profession."

**RYAN:** How did the recent break-up of your long-term relationship affect you?

"It was incredibly tough – one of the hardest things I've ever done in my life. At the time we were still in love, but sometimes you can be in love and also be in a toxic relationship. It's a shame when you have to be apart from one another to move on and grow, but I'm glad we're still friends and want each other to be happy. That break-up taught me you have to be selfish – you have to care about other people, but you have to put yourself first."

**GREGG:** What are your biggest flaws?

"Oh God, where do I start? I'm a terrible communicator. I don't talk. When I have to I will, but for the most part I'm bad about texting, calling, emailing and staying in touch. I'm painfully introverted and pretty content with that. I could live in a cabin in the middle of nowhere for a year and be fine with that. And that's kinda shit – I don't admire that trait, but it's also the reality of me, and I'm accepting it. When we're not on tour I disappear – my bandmates don't hear from me, and the group text is muted. I'm an enigma when I'm home, and I'm happy about it. How does that fit with being a frontman? It's a Dr Jekyll and Mr Hyde thing. I'm quiet and withdrawn, but onstage I'm charismatic and vibrant. I get to wear somebody else's skin for 30 to 60 minutes and feel like I'm somebody who is confident, good with words and larger-than-life. It's always been a really healthy, cathartic way of feeling balanced."

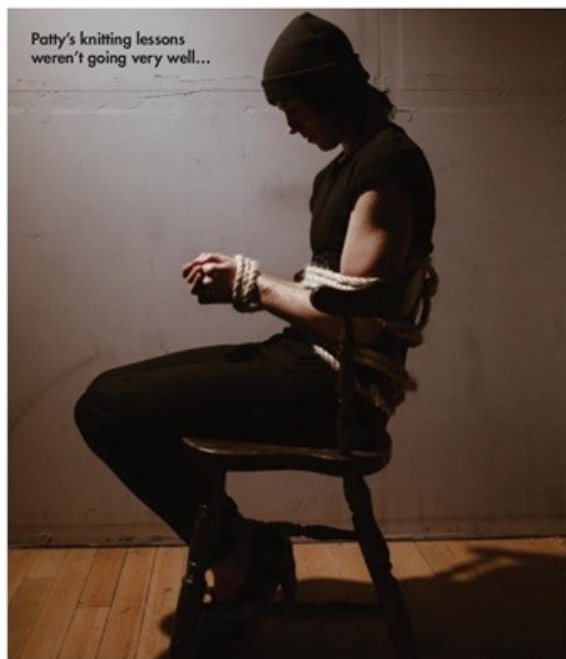
**RYAN:** Have you ever felt uncomfortable in your career?

"This industry is such a boys' club sometimes. Well, all the fucking time. That's not me – I'm not an alpha male, I don't have banter. A lot of the time I feel very out of place, but luckily the industry is correcting a lot of those things. People are a lot more conscious of their words and their actions. The industry is becoming a much more conscious and inclusive place, and that's great. Compare how people behaved on tour even just a decade ago to now."

**RUDI:** Have you ever wanted to step down from your position in the band?

"When we formed the band I suggested we got a better singer (*laughs*). When I asked Ben [Langford-Biss, guitar] to join he thought he'd be on drums, so nobody thinks they're particularly good at their primary instrument, it's just how things ended up. I don't like the sound of my voice – I don't think I'm a good singer. I've put a lot of work into it, and I actually practise singing when I'm home, but back then I didn't know how to sing, and I didn't for years after that."

Patty's knitting lessons weren't going very well...



**"I'M NOT AN ALPHA MALE. I DON'T HAVE BANTER"**

PATTY WALTERS

**XIOMARA:** In the spirit of the song The Stigma (Boys Don't Cry), how important is it to break down emotional barriers for men?

"Massively. I never felt masculine growing up – I've identified as male my whole life, but I didn't necessarily *feel* masculine. I always felt like quite a feminine, androgynous boy, and there are so many expectations – you're supposed to behave a certain way, and you're not supposed to be vulnerable or show your feelings or your tears, and that's not healthy. When was the last time

I cried? Recently, before we left for Japan. I was so stressed that I made myself sick. I wasn't sleeping, I was overwhelmed, and having a cry made me feel a lot better."

**SILVER:** What's your biggest insecurity?

"My lack of confidence. I have this massive inferiority complex where I always compare myself to others. It's difficult to remain confident and empowered when you're constantly comparing yourself to other people on social media. When I was in school I compared myself to everybody around me, and I never felt normal or comfortable. But I've also gotten better at accepting that I am me. I can only be the best self I'm capable of being. If you get 99 compliments and one insult, you're gonna remember that one thing. Negative criticism always hurts more when you agree with it. I don't think every performance I've done has been fantastic, or every song we've written has been great, so if somebody shares that sentiment, then it cuts deep and you feel pretty shit about yourself."

**CHRIS:** What do you think is the biggest injustice in the world today?

"Probably the greed and ignorance of mankind, in so many fucking ways. Fascism. Polluting our fucking earth, and people being generally horrible to the world, animals and each other – this self-importance and entitlement that we can do whatever we want to. Everyone is so selfish. People are shit."

**CRAIG:** What is the key to happiness?

"I will tell you when I find it (*laughs*). I'm still searching, and I think anyone who has an answer to that question is full of shit. Not only is it, for the most part, a futile battle, but it's also different for everybody, there's not one universal secret to happiness. If you have it it's not gonna be the same for someone else. I'm not there, but I'm closer than I used to be."

**EMMA:** What happens when we die?

"It's morbid and not very romantic, but I think when we die, we die, and that's where our consciousness ends and we become worm food. It's not pretty, I wish it were different, and in a big way I really hope that I'm wrong, but I can't help how I view these things (*laughs*). There are so many people who have opinions about heaven, but the truth is I don't believe in a whole lot; life ends and then we're six-feet under or we're turned into ashes and stored in an urn some place." **K!**

**AS IT IS' THE GREAT DEPRESSION IS AVAILABLE NOW THROUGH FEARLESS RECORDS. THE BAND ARE ON TOUR NOW – SEE THE GIG GUIDE FOR INFORMATION**

**HELLO ME, IT'S ME AGAIN**

**We asked PATTY WALTERS what he'd think if he were to somehow meet himself...**

**What would you ask yourself?**

"I don't think there's anything I'd ask myself. I'm just not a very conversational person – I'm not one for small talk. When I'm in a café or getting my hair cut I'm the kind of guy who'd rather be sat in silence. So I wouldn't force conversation upon myself if I didn't have to."

**What do you think people's first impressions of you are?**

"I've been conscious in the past of trying to look approachable and pleasant and not having a 'resting bitch-face'. But I do frown the majority of the time, even if I'm not in a bad mood – so I hope most people wouldn't assume that I'm an ass."

**What do people have wrong about you?**

"Probably that in reality I'm not as cool as people would think the frontman of a rock'n'roll band might be (*laughs*). But I guess that's true of a lot of rock personalities. Maybe that's the paradox for performers; we have this larger-than-life persona, but we're actually withdrawn and quiet."





**KERRANG!**

# BRING THE NOISE



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# REVIEWS

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



Come on, lads,  
just one smile?

PHOTO: MITCHELL WOJCIK



# THE PURSUIT OF SADNESS

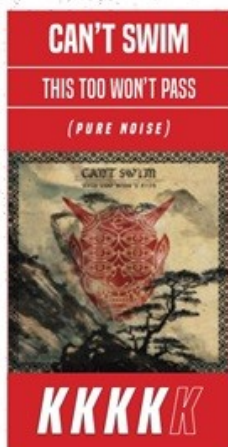
New Jersey punks **CAN'T SWIM** prove themselves masters of misery on brilliantly gloomy second album

Is there anything more irritating than someone telling you to 'cheer up'? For some, being almost comically miserable is more than a mood: it's a way of life. Nay, an art form. And if it's true that it takes more muscles to frown than to smile, then underneath their beards Can't Swim's faces must be absolutely ripped. Take it from us, they're really not happy chappies on their second album.

In the past few years, the New Jersey quartet have honed their negative outlook into an art form, sulking their way up bills featuring the likes of New Found Glory, Four Year Strong and Real Friends. If pop-punk is traditionally a pool party, then, somewhat fittingly, Can't Swim are sat poolside with their arms folded, pouting. But misery loves company, and in their gloom the band have built a small army of fans, something you might think would make them happy. Thankfully, their growing popularity has done little to ease their perpetual need to grump.

Their *Fail You Again* debut from 2017 was an exercise in despair, mirroring the anxious and self-loathing flavour of rock previously refined by the likes of The Wonder Years. On *This Too Won't Pass*, however, the band seem to truly cement their sound and really begin to dig deep into the bottomless void of pessimism with almost jolly abandon. 'Have a party at my funeral where no-one has to grieve,' croons frontman Chris LoPorto on *Hell In A Handbasket*, while on *Not The Way It Was* he muses, 'So who will tie the rope? It's hard to do alone.'

Thematically, though, this is more than 'a little bit grumpy' – it's actually a morose meditation on the theme of evil. Lyrically, it makes this Can't Swim's darkest work yet, but even the bleakest lines ('Let the evil creep in



and it will break you down') are delivered over charismatic and confident riffs. Elsewhere, punchy gang vocals on "sometimes you meet the right people at the wrong times" ensure the album is anything but mopey. It would be all too easy for this to become wearying, but mercifully the energy is upped at all the right moments throughout. And at the heart of it all is honesty. This is a band who have found the essence of what they stand for: powerful, bittersweet tunes drenched in the bleakest lyrics you can possibly imagine. It makes for compelling listening.

Malicious 444 ducks and weaves through complicated riffs and rhythms, while *Amnesia 666* sees the band deliver a rumbling, down-the-line emo classic. Yes, a little levity somewhere might be welcome, but not a doo-doot, ska-punk, happy clappy sing-along, and besides, there's something about such a dedication to giving lyrics that are as much of a downer as these to such brilliant punk songs. It's an art Can't Swim have got locked down.

Perhaps the closest things get to cheery is the momentarily euphoric guitar hook of *Daggers*, which stands out like a ray of sunshine in the never-ending storm of sorrow. Reassuringly, the clouds quickly close up again and the gloom resumes immediately. Thank God for that, we almost didn't feel utterly despondent for a second.

Fall Out Boy once sang, 'The best of us can find happiness in misery.' And if you're someone for whom that sentiment rings true, you're going to enjoy exploring the majestic melancholy on offer here. If you're looking for a quick pick-me-up, though, you should probably just jog right on. And take your 'cheer up' bullshit with you. **JOHN LONGBOTTOM**



**CHRIS LOPORTO**  
(VOCALS / GUITAR)

**Did you feel any pressure writing this record?**

"Thankfully not. We've been together for three years now, and I think it all just feels a bit more familiar and a little more comfortable. If anything, I almost feel like there was less pressure because it was so daunting at the beginning. We didn't know if people would like what we were doing or if we were just digging a hole we couldn't get out of! I think we're much more aware of what we're about now. This record was more fun to make."

**Do you think that sense of fun came across in any of the songs?**

"Certainly not lyrically... or musically! It definitely all came together more organically, though. Whenever we'd hit a roadblock we'd ask ourselves, 'What sounds

**"HELL, I'D LOVE TO WRITE A HAPPY SONG!"**  
CHRIS LOPORTO

most like our band?' rather than trying to find another way around it. That made the whole writing and recording process a lot easier. It's certainly not a happy record by any means, though!"

**Why were you preoccupied with the overarching theme of evil on this album?**

"It's just a summary of how I feel about the world and how I see people treat each other and go about their lives. I see evil in relationships, in politics, everywhere. It just seeped into the songs and kind of became what the album was about."

**So, do you think you guys will ever write a happy song?**

"There's that great question: does a great artist need to be sad to make great music? I've thought about it a lot. I don't think I write about sad stuff just because it's popular, it just seems to be my general vibe. But hell, I'd love to write a happy song! If my life is ever more happy than it is sad, I promise I'll write about it in a song for you (laughs)."



# A NEW HOPE

Now 10 years old, **SLIPKNOT**'s fourth album gets reissued

**W**ith a decade in its rear-view mirror, Slipknot's fourth album now represents something more than its creators intended, or could ever have foreseen. The Iowa Nine's ascent to Download headliners the following summer was already earmarked in the diary by the time of *All Hope Is Gone*'s 2008 release, but away from the triumphant success the record continued to deliver, it was also the last time The Nine would make a record together in their true, classic form. In 2010, bassist and key songwriter Paul Gray passed away, while drummer and fellow founding member Joey Jordison exited in

2013. As such, it serves as a full stop in Slipknot's first act. Ten years later, though it remains the most experimental of Slipknot's albums, its highlights and heaviest moments remain absolutely killer.

In terms of viciousness, the riffs to *Gematria* (The Killing Name), *Vendetta* and the title-track could have come from the guitar picks of death metal icons Morbid

Angel or Decide, while Corey Taylor's fury as he declares, 'We will burn your cities down' is a thing of misanthropic magnificence. Psychosocial, meanwhile, somehow manages to take the world's most basic one-two rhythm and turn it into something to set dance-floors alight; at once totally accessible but with the steady threat of a tank in top gear. And then there's *Sulfur*, a behemoth of an anthem with a chorus as big as the monstrous riff that

powers its apocalyptic, furious verse.

But between these songs was something different and not always digestible. Listening back now, the knotted rhythms and bizarre lyrical phrasing of *Butcher's Hook* are still a tangled mystery, while the chorus of *Gehenna* remains surprising in its shades of Queens Of The Stone Age. It's telling that neither song has made it into the band's live sets.

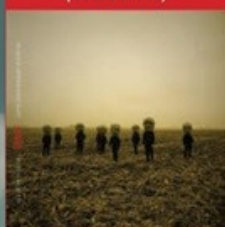
Talking of which, included in this special anniversary reissue comes a DVD of the band's gig at Madison Square Garden six months after the album's release, in which it is rammed home just how well the 'Knot can fill big spaces without diluting their ferocious power. As they made their step up to such genuinely enormous venues, Slipknot were also learning how to bend them to their own twisted will.

It is true that members of the band have expressed dissatisfaction with *AHIG*, and that it is not the band's finest hour. It's too long, complex and at times disjointed for that. But when it hits, this is still the sound of a band taking on the world. **NICK RUSSELL**

SLIPKNOT

ALL HOPE IS GONE

(ROADRUNNER)



KKKKK







## ALL GET OUT NO BOUQUET

(ROSE)

KKKKK

**FOR FANS OF:** The Wonder Years, Arcane Roots, Jimmy Eat World

■ Some things are best not rushed. It's seven years since the ear-catching promise of All Get Out's debut LP The Season, but only now does it seem this Texan duo have found full bloom. Opening with Rose's rising tide of anguished uncertainty drawn from years on the thankless underground grind, frontman Nathan Hussey and guitarist Kyle Samuel pile up layers of understatement to a breathtaking high. From there, threads of angular rock, alt.country and scuffed Americana curl through brilliantly. As Survive cranks up the volume, Self Repair's tightly wound bassline unspools in wounded catharsis, and Archives' mumbling stream-of-consciousness flourishes into a more strident statement. Often erring closer to Death Cab For Cutie than the heavier end of emo, this may frustrate some. But as the snarling, swaggering six-strings of Trip fade to the album's breathy close, that contrast feels close to sublime. **SAM LAW**



## BATTALIONS FOREVER MARCHING BACKWARDS

(APP)

KKKKK

**FOR FANS OF:** Clutch, Orange Goblin, Iron Monkey

■ For some, writing a good riff is a lengthy process of distillation. Not for Battalions, though, who seem to draw from an endless well of ideas that feel spontaneous yet perfectly arranged. On their first two albums, the cowboys from Hull were adding punk bile to their detuned heaviness, spawning a slimy filth that took its influence from original sludge lords Iron Monkey and Eyehategod. This time around, however, it's all about hooks. The less-metallic production serves the bastardised blues of Polish lager love-letter Tyskie Vampire and Goat Feeder, a song in which Clutch-like grooves boogie beneath singer Phil Wilkinson's bestial roar. There's a ton of redneck stomp on Infinite Void and Brick Hole, while the drawn-out jams of Vaseline G(Love) could be mistaken for early desert-conquerors Kyuss. Forever Marching Backwards may not be as nasty as its predecessors, but it's nevertheless a big step forward. **AMIT SHARMA**



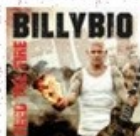
## RIVAL BONES STRANGE FRUIT

(ALTA)

KKKKK

**FOR FANS OF:** Royal Blood, Foo Fighters, Queens Of The Stone Age

■ Rival Bones deliver superb, mountain-sized riffs, bone-shaking rhythms and rousing anthems, all served up with a wrecking ball sense of destructive momentum. The only issue is that throughout this second EP, the Liverpool outfit are happy to stand firmly in the shadow of Royal Blood – and not just because Rival Bones are a duo. The big-arsed, bare-bones set-up of riffs and beats make the comparison even more obvious, and you can't listen to the build-and-release dynamics of Hot Blooded and say you can't picture Royal Blood frontman Mike Kerr howling out the lyrics, 'My heart is screaming / 'Cause I don't love you like I used to.' There are variations in pace – Tie So Tight, for example, utilises a stoner rock rumble before lumbering up to galloping pace – but the basic format remains the same. This is primal and powerful, but Rival Bones still need to forge their own clear identity if they want to get ahead in the future. **PAUL TRAVERS**



## BILLYBIO FEED THE FIRE

(AFM)

KKKKK

**FOR FANS OF:** Biohazard, Powerflo, Agnostic Front

■ It's not an insult to say that Feed The Fire is almost exactly the debut solo album you'd expect from Biohazard/Powerflo legend Billy Graziadei. If its heroically unsubtle cover featuring a Molotov cocktail and a riot doesn't give the game away, titles like Disaffected World and Freedom's Never Free certainly do. Yep, here we have a host of utterly pulverising hardcore songs, the only clunker among them being Untruth's descending riff acting like Deftones never recorded My Own Summer (Shove It). While you'd be forgiven for wondering what we're getting here that we don't from his day job(s), there are some genuine surprises; Trepidation even features – stop windmilling! – a piano. Mostly, though, Feed The Fire shines because it's not just hard-as-nails, it's also hardwired with optimism, especially as Generation Z sees him salute the 'next generation that's kicking ass'. Based on this evidence, the older guard aren't doing too bad either. **GEORGE GARNER**



## ATLAS:EMPIRE STRATOSPHERE BENEATH OUR FEET

(EPITAPH)

KKKKK

**FOR FANS OF:** Arcane Roots, Coheed And Cambria, Black Peaks

■ The album artwork depicts a figure not dissimilar to TV brain-box Brian Cox, gazing at a vast astral chart. It's an apt visual partner to the cosmic but almost impossibly complex challenges to come. This full-length debut from Scottish trio Atlas:Empire is packed with progressive, intelligent twists that frequently sound like they were composed in a lab, and its vision is so vast that you'd need the compound eyes of a fly to actually take it in. Thankfully, there are moments of immediacy, such as the throbbing Diminishing Returns, and while it's never an easy listen, the climactic riffs on Hostess are truly ear-widening. There is inevitably a linking theme (about society falling apart when technology fails us), but it's delivered in unpredictable, galactic-scaled shapes, from the ambient to the crushing. Like the words of Professor Cox himself, it's intriguing in short doses, but will fly over the heads of all but the most committed listeners. **STEVE DEEBEE**



## LIGHT YEARS AFTERLIFE

(RUDE)

KKKKK

**FOR FANS OF:** Against Me!, The Menzingers, The Story So Far

■ Ohio's Light Years have been knocking around the pop-punk scene for nearly a decade, but despite penning great tunes like 2015's The Summer She Broke My Heart, they've never threatened to follow their touring partners Neck Deep and State Champs in breaking out. It's a shame the quartet have remained relatively under the radar, because they have a knack for catchy, sugar-rush pop-punk. This third album opens with rollicking number Back Then, which finds frontman Pat Kennedy in reflective mood ('We were young and dumb and a little fucked-up back then'), but Afterlife is at its best when its creators embrace the more mature, Menzingers-leaning side of their sound on composed cuts like It Doesn't Matter. They've mastered the pop-punk anthem (check out Bottle Rocket and Paradise), but Light Years are searching for something more meaningful on Afterlife. In doing so, they've produced their best work to date. **JAKE RICHARDSON**



## TOUCHÉ AMORÉ 10 YEARS / 1000 SHOWS - LIVE AT THE REGENT THEATER

(EPITAPH)

KKKKK

**FOR FANS OF:** La Dispute, Defeater, Title Fight

■ For a band brought up in a punk scene where the lack of separation between band and crowd member is a cornerstone, it makes sense that Touché Amoré are celebrating a decade as a band with this career-spanning live set rather than a compilation of studio cuts. These 29 songs serve much the same purpose, though, thoughtfully weaving together the first song the post-hardcore stalwarts ever wrote (Negotiating The Charade) with 2016's high watermark album Stage Four. The way Amends crescendoes into the indelible Benediction here is spellbinding, while guest appearances from Self Defense Family and La Dispute's Jordan Dreyer will appeal to completists. Meanwhile, Converge guitarist and producer Kurt Ballou's mix punches through the crowd-surfing chaos, making this as close as it gets to capturing the exhilaration and lung-collapsing catharsis of a Touché Amoré show. You can almost hear Jeremy Bolm reaching through the speakers to pass you the mic. **STEVE DEEBEE**



## CITY AND COLOUR GUIDE ME BACK HOME

(DUKE ALDRIDGE)

KKKKK

**FOR FANS OF:** Jimmy Eat World, Onlinedrawing, Alexisonfire

■ A low-key venture until it wasn't, Dallas Green's City And Colour (get it?) side project subsequently eclipsed the popularity he enjoyed as guitarist with Canadian post-hardcore heroes Alexisonfire. His solo credentials were confirmed in this country, meanwhile, when he headlined the Royal Albert Hall in 2011. For this live album, the venues are more modest but his heartfelt ballads still shine. Recorded during a 28-date Canadian tour, on Guide Me Back Home he's accompanied by a sole multi-instrumentalist and takes the time between songs to crack wise ('Keep your mean tweets to a minimum') and offer some simple but useful advice for a better life ('Stop trying to remember it so badly that you're forgetting to experience it'). In interviews he's



been known to tread the line between droll and prickly, but here he's in his element: coating 20 tracks with his honeyed falsetto, quietly trying to make the world a better place. **ALISTAIR LAWRENCE**



# FLEET DON'T FAIL

**GRETA VAN FLEET's** extraordinary rise continues as they hit a new, electrifying peak in Manchester...

If Greta Van Fleet's rise has been meteoric, then they are the Usain Bolt of meteors. With their Anthem Of The Peaceful Army debut album barely a month old, the band of brothers have bypassed all that tedious slogging through increasingly capacious bars and headed straight for something big. Okay, there was a brief UK jaunt earlier in the year, but even that debut headliner saw them selling out and bumping up venue sizes on the strength of a couple of EPs and a reputation. Tonight's show at the 2,600-capacity Academy follows a whopping three-night stand in London. It's almost dizzying to behold.

If there's a taste for classic rock nostalgia in the air tonight, Goodbye June are a perfect appetiser. The Nashville cousins mine similar '70s influence to the headliners, but with a brasher take and every dial turned up to 11. That doesn't apply just to volume but the intent in everything they do: if they're going to pack a song with riffs they're going to be mountainous ones; if there's a tambourine to be shook, Landon Milbourn will do it like Steven Tyler's car-jacking grandson.

By contrast, the headliners are a lot more nuanced. Most bands with Led Zeppelin in their DNA – and there's no point labouring to avoid that comparison just yet – would settle for trying to rewrite Whole Lotta Love and try their own Stairway To Heaven. Greta Van Fleet go deeper, or perhaps broader, to gather a subtler palette.

The likes of The Cold Wind and Lover, Leaver (Taker, Believer) take relatively compact rhythms, add big swaggering riffs, and go for the visceral gut-punch with great success. They don't always feel the need to pile it on, however. They start with the dreamy grooves of Highway Tune (once frontman Josh Kiszka has thrown out bunches of white roses), and throughout the set the music is given time and space to breathe. Edge Of Darkness stretches out the

**GRETA VAN FLEET**  
+ GOODBYE JUNE

ACADEMY,  
MANCHESTER

18/11/2018

KKKKK

sinuous blues, Flower Power turns into a glorious blend of organ and chiming guitars, and the ecologically-themed Watching Over takes slow but epically weighty steps.

One area where Greta Van Fleet definitely take the view that less is most definitely not more is in the jams. Four-minute songs are often stretched to twice that, but, crucially, it never quite feels like they've gone past breaking point. A big reason for

that is the sheer fluid wonderment of guitarist Jake Kiszka's playing. His loose but soulful soloing is every bit as integral as his twin frontman Josh's Robert Plant-style wails, perfectly meshing together to create something truly brilliant.

They might have exploded in a very short space of time and at a very young age, but this is emphatically down to quality rather than any kind of hype. Greta Van Fleet have talent and electric charisma by the truckload, and they rock like pretty much no-one else in the 21st century. Tonight is a special show, but the truly amazing thing is the thought of how much more there is still to come. **PAUL TRAVERS**



## VIEW FROM THE MERCH DESK

So many shirts, so few... people selling shirts. Still, some nice designs here. It makes you wonder if there's room for expansion into massive bell-bottomed flares and tasseled jackets. Or how about tabourines, so fans can join in? We'll take 10 per cent of all sales for that idea, lads...





Don't ignore the warnings:  
your head could turn into  
a guitar at any moment

**Q&A**



**JAKE  
KISZKA**  
(GUITAR)

**How was that as a way to round off your UK tour?**

"It really capped off the whole European tour, to be honest. It was a great experience, although earlier in the day we did get on the wrong train. We were going in completely the opposite direction, so we had to turn around and get to the venue quickly for soundcheck. It could have ended badly, but it ended up giving the show a special energy. The audience was amazing, but we've got a special reaction all over the UK. It's been really humbling."

**What's more important: killer playing or killer audience reaction?**

"There are certain elements of the performance that stand out, but the audience reaction is a huge part. I mean, we are a band that is pretty highly focused on getting everything as accurate as possible, but you've got to own the mistakes. There are always plenty, especially if you're moving about and dancing."

**Do you know when you're putting a set together which songs you're going to jam out?**

"Not necessarily. Some of that stuff evolves as we play the songs more live – they take their own journey, but when there's an opportunity, someone will go off and there's an element of exploration. It becomes improv and everyone has to keep up. There are some songs that are more savvy than others for jamming on. Lover, Leaver (Taker, Believer) has turned into a 20-minute song sometimes. Some might say that's an extravagant elongation of it!"

## FACE IN THE CROWD



Is this you getting your groove on to Greta Van Fleet? Well, you've won yourself a vinyl copy of their Anthem Of The Peaceful Army! Send a pic of your face and ticket to [Feedback@kerrang.com](mailto:Feedback@kerrang.com) to claim your loot!



**LIVES**

# DEVIL'S NIGHT

Disco a-go-go as **PAGAN** convert newcomers into their church of turbo-punk

PHOTOS: ANDY FORD

**PAGAN**  
+ PHOXJAW

OLD BLUE LAST, LONDON

20/11/2018

**KKKKK**

■ The gospel according to Pagan goes something like this: in the beginning there was metal, and it was good. Then metal was fused with snarling punk aggression, which was great. Then these four plucky Australians injected that with adrenalised disco grooves. It got a bit weird after that.

Which brings us to this evening, as vocalist Nikki Brumen surveys the crowd gathered at their debut UK show and declares, "Tonight, you are all part of the Pagan cult." She swigs from a bottle of prosecco and lets out a guttural roar as drummer Matt Marasco strikes up a hip-shaking beat. Make no mistake, Pagan are not your typical metal band.

Acting as an appropriately bizarre prelude, Bristolians Phoxjaw unleash a torrent of sludgy strangeness. At times they dial into the stoned riffola of early Queens Of The Stone Age,

at others the paranoid textures of Deftones. It's unhinged and mesmerising, the five-piece spilling over one another on The Old Blue Last's shoebox of a stage.

Even with this being Pagan's debut UK ceremony, they utterly command with an iron fist in a sequinned glove. Throughout the set, Nikki is a blur, sticking her tongue out with snarky sass, dishing out high kicks or convulsing on the floor like she's undergoing an exorcism. Musically, it's a riot, with Silver possessing slick riffs so sharp you could perform keyhole surgery with them, and the grinding beatdown that hammers home Blood Moon is pure aggressive power. It's somewhere between Marmozets and black metal, and doused in an explosive fervour that's astonishing to behold. And at the core of this sect's black-eyed bangers is a hunger that dares you to deny them.

Pagan are here for your souls. Tonight they harvest plenty. **JAMES MACKINNON**



Pagan: worship on your knees! Even if it means sacrificing your jeans



## THERAPY?

CONCORDE 2, BRIGHTON 19/11/2018

KKKKK

### Alt.metal heroes open their songbook wide by the seaside

■ It says much about the strength of Therapy?'s catalogue that they can concoct a set 24 songs deep that rarely dips in quality. Near enough every tune aired tonight is solid gold, a feat which marks these Britrock survivors as one of the UK's most consistent, and consistently underrated, outfits. New tunes like Kakistocracy and Callow prove that they can still turn existential despair into communal joy through the medium of rousing, waspish punk-metal sing-alongs. But what is perhaps overlooked about this fine band is the sheer range exhibited in their repertoire. Therapy? have always been a rare example of a non-electronic band who understand the dynamics of the dance-floor, a thread which runs through the quasi-breakbeats of Trigger Inside, the goth ska of Turn and evergreen, bass-led assault of Teethgrinder. If these songs impact the body, irrepressible anthems like Screamer and Nowhere lift the spirit. And with Stop It, You're Killing Me and Success? Success Is Survival bringing a bit of political commentary to proceedings, the mind is also well catered for. No question about it: Therapy? still rule. **OLLY THOMAS**

## NERVUS

+ WORRIERS, GREAT WIGHT

BOSTON MUSIC ROOMS, LONDON  
19/11/2018

KKKKK

### Watford indie-punks shake

### London with politics and fuzz

■ The spirit of this evening can be epitomised by the refrain of The Way Back, as Nervus' Em Foster sings, 'If I could learn to just accept myself, then fuck everybody else.' As this packed London boozer roars those words with her, it becomes a collective celebration of individual difference. It's a sentiment shared by opening three-piece Great Wight, as frontman Erik Garlington's awkward charms are received as warmly as his conversational takedown of racial stereotypes on Not Black Enough. Worriers, meanwhile, kick out non-binary anthems from last year's excellent Survival Pop that burst like a cherry bomb in a sherbet factory. Yet it's Nervus keyboardist Paul Etienne who becomes the star of the show as he shimmies through Bones like it's an '80s power ballad. His goofy moves are contagious, though, as the crowd start doing the same and embodies the message of self-acceptance as much as Em's spikily humorous lyrics about anxiety and gender dysphoria. If living well is the best revenge, then dancing how you want to welcoming, inclusive punk bands is the ultimate 'fuck you'. **JAMES MACKINNON**



"Hello, Scotland!  
We're Bass-ment!"

## BASEMENT

+ JOYCE MANOR, ECCA VANDAL

GARAGE, GLASGOW 18/11/2018

KKKKK

### Anglo-American emo double-header leaves Glasgow beside themselves

■ Emo isn't about slumped shoulders and low-tempo mopery. It's about connection, about depth of feeling. It's about firing listeners' hearts and minds. Glasgow's Garage is rammed for this evening's transatlantic double-bill, and between the sunshine sweep of California's finest and the gritty greys of England's, it feels like everyone gets a moment to chaotically cut loose.

Enigmatic Australian songstress EcCa Vandal initially seems slightly out of place opening such an outpouring. Opening a vein of murky synth-pop and slinking R&B influence, though, she finds a beguiling common-ground.

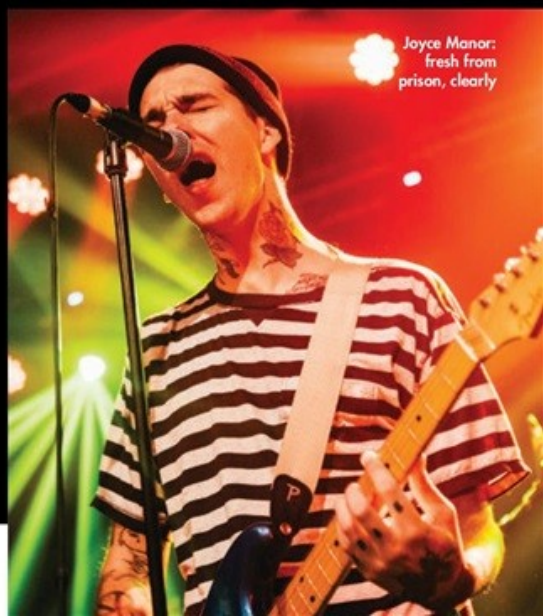
Exploding with wiry energy and eye-bulging excitement, Joyce Manor more immediately find their place. The Californian quartet rapid-fire through tracks like Beach Community, Fake I.D. and Million Dollars To Kill Me as if someone's hit their fast-forward button by mistake. Frontman Barry Johnson in particular is a blur of motion and emotion, and the hyperactive audience respond in kind, working up a sweat at this none-more-literal Housewarming Party.

With more time to work, Basement hammer things home in a less rushed fashion. The juicy lead guitars of Nothing Left start an almighty stomp, while Aquasun detonates the first proper mosh of the night. By the time the angular

Spoiled jolts into view, they've earned an impressive wall of death. It's the sort of cathartic, good-natured bedlam where only hearts are likely to be broken.

The six mirrored shards comprising their backdrop make for a clever-clever 'Beside Myself' production that nods to their latest album. Yet, between a stunningly cathartic Crickets Throw Their Voice and Covet's massive sing-along, Basement are already playing out of their skin. By the encore of Promise Everything, shirts are being spun above heads and mates on each other's shoulders dare security into the crowd. This is an emo show, and sweat beats tears every time. **SAM LAW**

PHOTOS: RYAN JOHNSTON



Joyce Manor:  
fresh from  
prison, clearly





**GET IN THE VAN**

# GOOD CHARLOTTE

How do the rich and famous live on the road?  
Let the U.S. pop-punk kings reveal all...







## WHAT GOES ON TOUR...

Is it all fun and games?  
**BENJI MADDEN** tells  
all about life on the bus...



**Our favourite movie to watch on the tour bus is...** MacGruber.

**The golden rule of our tour bus is...** No smelly food. No smelly farts.

**The first thing we do when we get to a venue is...** Say hello to the staff.

**The first person to wake up in the morning is...** Me.

**Our dressing room music of choice is...** Architects.

**The one phrase you're likely to hear on repeat on our bus is...** "Where is the nearest place to get coffee?"

**The person who always has spares of everything in their bag is...** Joel [Madden, vocals].

**The atmosphere just before we go onstage is ...** Funny, all love, like a bunch of kids at a birthday party.

**The life of the party on tour is...** Paul [Thomas, bass].





# GIG GUIDE

## RABBLE ROUSING

Do you live in a town? **ENTER SHIKARI** are coming for you! Really, they're going everywhere...



**ROU REYNOLDS**  
(VOCALS/ELECTRONICS)

**You haven't really toured since the festival season and you're about to go on a really long UK jaunt. Does it feel a bit daunting?**

"Yeah, I think it did a few weeks ago. But having time at home means we've been able to prepare for this tour properly. Usually we take on far too much ourselves in terms of production, and everything is very last minute. That means there's all sorts of things going wrong at the first show. This time it feels like we're prepared. Obviously, there's not silly big venues this time, we don't have the quadraphonic sound, so it feels like it's going to be more fun. It feels less tense in terms of the work and the preparation, but now I feel raring to go; I've got a full tank of juice."

**How does it feel to be able to play huge arenas but still take a step back and do the sort of places you'll be doing on this tour?**

"I feel really lucky that we have both of those options. We've not

shied away from using theatrics to grow into the big spaces that we're lucky enough to play, but at the same time it's nice to have these smaller shows to get back that connection with the audience. It frees us up as well, so we can do a whole new set. We're playing quite a few songs

**"I NEVER WANT  
US TO LOSE THIS  
KIND OF TOUR..."**

ROU REYNOLDS

that we haven't played in a while, and early next year is the 10-year anniversary of Common Dreads, our second album, so we're going to be squeezing a few of those songs in as well."

**Will this be a bit of a celebration of the last decade, then?**

"Yeah. I sort of don't want it to feel like a throwback, though – I want it to feel like a continuum. That's what we do. It's been four or five years since we've played

these sorts of places, because the last few tours we've done have been arena-sized, and I don't ever want to lose this kind of tour, this kind of experiment. It's something that we thrive on, and it's something that we'll always do."

**How do you mentally prepare for something like this, knowing you're going to be on the road relentlessly until April next year?**

"I guess it's about balance and staying fit. It's difficult, but I used to be a lot worse than I am now. If I had a bad show for whatever reason, in my mind I'd feel like it was really bad. It was either one or the other and there was no middle ground, but a lot of that was to do with different aspects of mental health. As we've grown as a band – and I've grown as a person – and gone through all these experiences, I'm a bit more consistent now, I hope. It's been a while since we've done a tour this relentless, so we'll see. But it's all about preparation and having the balance of the yin and the yang. It's about having the quieter, more relaxed things that I can fill the hours not spent onstage with."

## DATES

**LINCOLN** Engine Shed December 1,  
**KEELE** University 2,  
**HULL** Welly 3,  
**CARDIFF** Tramshed 4,  
**FROME** Cheese & Grain 6,  
**EXETER** Lemon Grove 7,  
**PLYMOUTH** University 8,  
**PORTSMOUTH** Pyramids 9,  
**SHEFFIELD** O2 Academy January 10, 2019,  
**NOTTINGHAM** Rock City 11,  
**LONDON** O2 Academy Brixton 12,  
**LEICESTER** O2 Academy 13,  
**LLANDUDNO** Venue Cymru 15,  
**LIVERPOOL** O2 Academy 16,  
**BRISTOL** O2

Academy 18,  
**SOUTHEND** Cliffs Pavilion 19,  
**NORWICH** UEA 20,  
**GLASGOW** Barrowland 23,  
**ABERDEEN** Beach Ballroom 24,  
**INVERNESS** Ironworks 25,  
**PRESTON** Guildhall 26,  
**NORTHAMPTON** Roadmender 28,  
**SOUTHAMPTON** Guildhall 29,  
**CAMBRIDGE** Junction 30,  
**BIRMINGHAM** O2 Academy February 1,  
**LEEDS** O2 Academy 2,  
**MANCHESTER** Academy 3,  
**NEWCASTLE** O2 Academy 4,  
Support: Milk Teeth, Palaye Royale (select dates).



# NOW BOOKING

★ = JUST ANNOUNCED

**A PERFECT CIRCLE** 02 Academy Glasgow December 2, Manchester Victoria Warehouse 3, London SSE Arena, Wembley 5.

**ALICE IN CHAINS** Glasgow Braehead Arena May 25, Birmingham Barclaycard Arena 24, London SSE Arena Wembley 25. Support: Black Rebel Motorcycle Club.

**THE AMORETTES** Hull Adelphi November 28, Liverpool Arts Loft 29, Nottingham Rock City Basement 30.

**AMORPHIS / SOILWORK** London Islington Assembly Hall February 4, 2019.

**AMPLIFIED FESTIVAL** Line-up: Mushroomhead, Esprit D'Air, Bloodshot Dawn, Lawnmower Deth, TRC, Kryshia, Gloucestershire Quarrydowns. July 19 – 21, 2019.

**ARCHITECTS** Manchester Victoria Warehouse January 14 – 15, 2019, 02 Academy Glasgow 17, Cardiff CIA 18, London SSE Arena Wembley 19. Support: Bearfoot, Polaris.

**ARCTANGENT 2019** Line-up: Meshuggah, Fernhill Farm Bristol August 15 – 17, 2019.

**AS IT IS** 02 Ritz Manchester November 28, 02 Institute Birmingham 29, London 02 Forum Kentish Town December 1. Support: Trash Boat, Holding Absence, Courage My Love.

**AUGUST BURNS RED** 02 Institute Birmingham December 8, Manchester Club Academy 9, Glasgow Garage 11, Bristol Fleete 12, London 02 Academy Islington 13.

**AVATAR** Glasgow Garage January 16, 2019, 02 Institute Birmingham 17, 02 Ritz Manchester 18, Bristol Anson Rooms 19, London 02 Shepherd's Bush Empire 20.

**BATTLE BEAST** London Tufnell Park Dome April 30, 2019.

**BEHEMOTH** Bristol Motion February 6, 2019, 02 Institute Birmingham 7, London 02 Forum Kentish Town 8, 02 Ritz Manchester 9, Dublin Vicar Street 10, Glasgow QM Union 11. Support: At The Gates, Wolves In The Throne Room.

**BLACK STONE CHERRY** Cardiff Motorpoint Arena December 6, Newcastle Metro Radio Arena 7, Glasgow SECC 9, Manchester Arena 10, Birmingham Arena 11, Leeds First Direct Arena 13, London SSE Arena, Wembley 14. Support: The Cadillac Three, Monster Truck.

**BLOODSTOCK FESTIVAL 2019** Line-up: Scorpions, Sabaton, Children Of Bodom, Cradle Of Filth, Dee Snider, Hypocrisy, Soilwork, Queensryche, Code Orange, Cotton Patch Derby August 8 – 11, 2019.

**BON JOVI** Liverpool Anfield Stadium June 19, 2019, London Wembley Stadium 21, Coventry Ricoh Arena 23. Support: Manic Street Preachers.

**BRIAN FALLON** Newcastle Wylam Brewery February 5, 2019, Edinburgh Queens Hall 6, Manchester Albert Hall 7, Cardiff Tramshed 8, London Union Chapel 9, Cambridge Junction 22, Brighton St George's Church 23, Bath Komedo 24.

**BRING ME THE HORIZON** London Alexandra Palace November 29 – 30. Support: FEVER 333, Yonaka.

**BOWLING FOR SOUP** 02 Academy Bristol November 28, Reading The Hexagon 29, Southampton 02 Guildhall, De La Warr Pavilion Bexhill On Sea December 1, 02 Academy Leicester 2, 02 Academy Leeds 3. Support: Patent Pending.

**BURY TOMORROW** Bristol SWX December 11, 02 Institute Birmingham 12, Glasgow Garage 13, 02 Ritz Manchester 14, London 02 Forum Kentish Town 15. Support: 36 Crazyfists, Cone Hill.

**CANCER BATS** Aldershot West End Centre January 21, 2019, Tunbridge Wells Forum 22, Brighton Hunt 23, Portsmouth Wedgewood Rooms 24, Reading Sub 89 25, Exeter Cavern 26, Plymouth Junction 27, Bristol Fleete 28, Stoke Sugarmill 29, Manchester Rebellion 30, Liverpool Phoebe 1 31, Edinburgh La Belle Angele Feb 1, Aberdeen Lemon Tree 2, Leeds Key Club 3, Newcastle Think Tank 4, Nottingham Rescue Rooms 5, Norwich Epic Studios 6, Cambridge Junction 7, Milton Keynes Crauford Arms 8, London 100 Club 9. Support: Bleed From Within, Underside.

**CAVE IN** London Camden Electric Ballroom April 12, 2019.

**CKY** Belfast Lighthouse 2 November 30, Dublin Voodoo Lounge December 1, Newcastle University 3, Glasgow Garage 4, Birmingham Asylum 6, Manchester Academy 11, 02 Academy Liverpool 8, London Camden Electric Ballroom 9, Brighton Concorde II 10, Norwich Waterfront 11, Bristol SWX 12. Support: Sumo Cyco, Bullets And Octane.

**CLUTCH** 02 Academy Bristol December 18, 02 Academy Glasgow 19, Manchester Academy 20, London 02 Academy Brixton 21, 02 Academy Birmingham 22.

**CONAN** Coventry Arches November 28, Cardiff Chw Ifor Bach 29, Milton Keynes Crauford Arms 30, London Boston Music Rooms December 1. Support: Conjure.

**COUNTERPARTS / STICK TO YOUR GUNS** Bristol Fleete December 9, Birmingham Asylum 10, Leeds Church 11, Glasgow Classic Grand 12, Manchester Gorilla 13, London Dome 14. Support: Employed To Serve.

**DESERTFEST** Line-up: All Them Witches, Kadaver, Witch, Earthless, Colour Haze, We Hunt Buffalo, May 3 – 5, 2019.

**DEAF HAWANA** London 02 Academy Brixton December 7, Cardiff Great Hall March 15, 2019, Portsmouth Pyramids 16, 02 Academy Bristol 17, Nottingham Rock City 19, Hull Welly 20, Glasgow SWG3 21, Aberdeen Unit 51 22, Middlesbrough Empire 24, Manchester Albert Hall 25, Sheffield Leadmill 27, 02 Academy Birmingham 28, Belfast Lighthouse 29, Dublin Green Room 31. Support: IDKHOW (December 7).

**DEF LEPPARD** Cardiff Motorpoint Arena December 4, London The 02 6, Nottingham Motorpoint Arena 8, Metro Radio Arena 9, Glasgow SSE Hydro 11, Manchester Arena 12, Sheffield FlyDSA Arena 14, Liverpool Echo Arena 15, Birmingham Arena 17. Support: Cheap Trick.

**DISTURBED** London Alexandra Palace May 11, 2019, 02 Academy Glasgow 13, 02 Apollo Manchester 14.

**DON BROCO** Manchester Victoria Warehouse February 1 – 2, 2019, Plymouth Pavilions 3, Cardiff CIA 5, Edinburgh Usher Hall 7, Nottingham Motorpoint Arena 8, London SSE Arena, Wembley 9. Support: Neck Deep, Issues.

**DOWNLOAD FESTIVAL 2019** Line-up: Slipknot, Tool, Def Leppard, Slash feat Myles Kennedy & The Conspirators, Rob Zombie, Underworld, Delain, Skindred, Power Trip, May First And The Gimme Gimmes, Reel Big Fish, Armon Amarth, The Amity Affliction, Carcass, Opeth, Trivium, Whitesnake, Tesla, Smashing Pumpkins, Slayer, Lamb Of God, Anthrax, State Champs, Blackberry Smoke, I Prevail, Eagles Of Death Metal, Badflower, Black Futures, Zebrahead, MAN WITH A MISSION, nothing nowhere., Our Last Night, Jinjer, Riding The Low, Alien Weaponry, Underside, Dream Theater, Whitechapel, Yours Truly. Donington Park June 14 – 16, 2019.

**DREAM STATE** Bristol Exchange March 23, Exeter Cavern 24, Plymouth Junction 26, Southampton Joiners 27, Reading Face Bar 28, Tunbridge Wells Forum 29, Guildford Boilerroom April 1, Oxford Bullington 2, Peterborough Mat Lounge 3, Birmingham Flogger 4, Blackpool Bootleg Social 6, Manchester Deaf Institute 7, Glasgow King Tut's 8, Aberdeen Krakatoa 10, Edinburgh Sneaky Pates 11, Newcastle Think Tank 12, Leeds Key Club 14, Hull Welly 15, Nottingham Rock City Basement 16, London Camden Underworld 17, Norwich Waterfront Studio 19, Milton Keynes Crauford Arms 20, Brighton Hope & Ruin 21, Cardiff Chw Ifor Bach 22.

**DRUG CHURCH** Birmingham Sunflower Lounge January 31, 2019, Leeds Key Club February 1, Glasgow Garage 2, Manchester Star & Garter 3, Leicester Cookie 4, Bristol Exchange 6, Southampton Joiners 7, London Boston Music Room 8.

**EMAROSA** Milton Keynes The Crauford Arms January 9, 2019, Southampton Joiners 10, Cardiff Chw Ifor Bach 11, Birmingham Asylum 12, Leeds The Key Club 13, Glasgow Garage 14, Dublin The Workmans Club 15, Manchester Satan's Hollow 16, Nottingham Rock City Basement 17, Norwich The Waterfront 18, London Borderline 19, Bristol Thekla 20.

**EMP PERSISTENCE TOUR** Line-up: Sick Of It All, Municipal Waste, Walls Of Jericho. London 02 Forum Kentish Town January 27, 2019.

**ENTER SHIKARI** Lincoln Engine Shed December 1, Keele University 2, Hull Welly 3, Cardiff Tramshed



Line-up: Foo Fighters, twenty one pilots, The Dillinger Escape Plan, Bowling For Soup, Yungblud, PVRIS. Richfield Avenue Reading & Bramham Park Leeds August 23 – 25.

## READING & LEEDS FESTIVAL 2019

4, Frame Cheese & Grain 6, Exeter Lemon Grove 7, Plymouth University 8, Portsmouth Pyramids 9, 02 Academy Sheffield January 10, 2019, Nottingham Rock City 11, London 02 Academy Brixton 12, 02 Academy Leicester 13, Venue Cymru Llandudno 15, 02 Academy Liverpool 16, 02 Academy Bristol 18, Southend Cliffs Pavilion 19, Norwich UEA 20, Glasgow Barrowland 23, Aberdeen Beach Ballroom 24, Inverness Ironworks 25, Preston Guildhall 26, Northampton Roadmender 28, Southampton Guildhall 29, Cambridge Corn Exchange 30, 02 Academy Birmingham February 1, 02 Academy Leeds 2, Manchester Academy 3, Newcastle Academy 4. Support: Milk Teeth, Palaye Royale (select dates).

**ESCAPE THE FATE** Bristol Thekla January 24, 2019, Manchester Gorilla 25, Nottingham Rock City 26, Dublin Voodoo Lounge 27, Belfast Lighthouse 2, Glasgow Garage 29, London Camden Electric Ballroom February 20.

**THE FAIR** Southampton Joiners January 25, 2019, Cardiff Globe 27, Bristol Exchange 28, Brighton Hove 29, Nottingham Bodega 30, Leeds Key Club 31, Newcastle Think Tank February 2, Manchester Rebellion 3, Glasgow King Tut's 5, 02 Academy Birmingham 6, London Camden Underworld 7.

**FANGCLUB** London Old Blue Last December 10, Manchester Jimmy's 12, Glasgow Garage 13, Dublin Sound House 14, Listowel Mike The Pies 21.

**FIDDLEHEAD** Leeds Temple Of Boom December 28, London New Cross Inn 29.

**FIREBALL FUELLING THE FIRE TOUR** Line-up: The Bronx, Flogging Molly, Face To Face, Last In Stereo. London 02 Shepherd's Bush Empire December 2 – 3, 02 Academy Glasgow 5, 02 Academy Newcastle 6, 02 Academy Bristol 7, 02 Manchester Ritz 9, 02 Academy Sheffield 10, 02 Academy Birmingham 12, 02 Academy Oxford 13, 02 Academy Bournemouth 14.

**FRANK TURNER & THE SLEEPING SOULS** Birmingham Arena January 22, 2019, Manchester Victoria Warehouse 25, Leeds First Direct Arena 26, 02 Academy Glasgow 29, Bournemouth Windsor Hall February 1, Cardiff Motorpoint Arena 2, London Alexandra Palace 3. Support: Jimmy Eat World.

**GODSMACK** London 02 Forum Kentish Town February 27, 2019, Manchester 02 Ritz 28, Birmingham 02 Institute March 1.

**GOOD CHARLOTTE** London Alexandra Palace February 20, 2019. Support: Boston Manor.

**GRAVEYARD** Sheffield Leadmill November 30, Leeds Key Club December 1, Nottingham Rescue Rooms 2, Glasgow G2 3, London King's Cross Scala 5, Manchester Academy 3 6, 02 Academy2 Birmingham 7, Bristol Thekla 8.

**GRETA VAN FLEET** 02 Academy Newcastle March 5, 02 Academy Glasgow 7, 02 Academy Leeds 8, Nottingham Rock City 10, Liverpool Guild Of Students Mountford 11.

**HAILESTORM** Glasgow Hydro Arena November 24, 2019, Nottingham Motorpoint Arena 25, Cardiff Motorpoint Arena 27, London Alexandra Palace 28. Support: In This Moment, New Years Day.

**HOLLYWOOD UNDEAD** London 02 Academy Brixton April 23, 2019, 02 Academy Bristol 24, 02 Academy Bournemouth 25, Liverpool University 27, 02 Academy Leeds 28, 02 Academy Newcastle 30, 02 Academy Sheffield May 1, Nottingham Rock City 3, Cardiff Great Hall 4.

**INCITE** Stoke Underground November 28, Milton Keynes Crauford Arms 29, Peterborough Mat Lounge 30, Bridgewater Cbblestones December 1, London New Cross Inn 2.

**IOLES** Sheffield Leadmill March 26, Cardiff Tramshed 27, Norwich Nikk Rayns LCR 28, Brighton Dome 28, Belfast Empire Music Hall April 1, Dublin Vicar Street 2, Manchester Albert Hall 3, London Camden Electric Ballroom 4 – 5.

**THE INTERRUPTERS** Manchester Academy 2 December 1, Bristol SWX 2, Brighton Concorde II

3, London Camden Electric Ballroom 4, 02 Academy2 Birmingham 6, Newcastle University 7, Glasgow Garage 8, Leeds Stylus 9.

**JAWBREAKER** London 02 Academy Brixton April 27, 2019

**JIMMY EAT WORLD** Nottingham Rock City January 23, 2019, 02 Academy Newcastle 30.

**KING GID** 02 Academy2 Birmingham November 29, Brighton Concorde II 30, Bournemouth Old Fire Station December 2, Portsmouth

Wedge Wood Rooms 3, Norwich Waterfront 5, Tunbridge Wells Forum 6, Nottingham Rescue Rooms 7, Leicester Dryden Street Social 8, Colchester Arts Centre 9, Bristol Fleete 11, Stoke Sugarmill 12, Manchester Club Academy 13, Leeds Key Club 14, Sheffield Foundry 16, Hull Welly 21, 02 Academy2 Newcastle 18, 02 Academy2 Oxford 19, London Scala 20, Bridgend Hobo's 21. Support: PUPPY.

**KISS** Birmingham Arena July 9, 2019, London 02 Arena 11, Manchester Arena 12, Newcastle Metro Radio Arena 14, Glasgow SSE Hydro Arena 16.

**MAN WITH A MISSION** Manchester Academy III February 27, London ULU 29.

**MASTODON** Belfast Ulster Hall January 14, 2019, Dublin Olympia Theatre 15, Southampton 02 Guildhall 17, 02 Academy Newcastle 18, 02 Academy Glasgow 19, 02 Academy Leeds 21, 02 Academy Birmingham 22, Norwich UEA 24, London 02 Academy Brixton 25, 02 Academy Bristol 26. Support: Kvelertak, Mutoid Man.

**MAYDAY PARADE / THE WONDER YEARS** 02 Academy Glasgow February 16, 2019, Manchester Academy 17, 02 Academy Birmingham 18, 02 Academy Leeds 20, Nottingham Rock City 21, Bristol 02 Academy 22, London Trax 23. Support: Movements, Pronoun.

**METALLICA** Manchester Etihad Stadium June 18, 2019, London Twickenham Stadium 20. Support: Ghost, Bokassa.

**MIKE SHINDO** London Roundhouse March 10, 2019.

**MUDHONEY** Brighton Concorde II November 28, London Electric Ballroom 29, Leeds Beckett University 30, Glasgow St Lukes Church December 1.

**MUSE** London Royal Albert Hall December 3, London Stadium June 1, Manchester Etihad Stadium 8.

**MYRKUR** London Tufnell Park Dome December 18, Bristol Fleete 19, Nottingham Rescue Rooms 20, Glasgow Great Eastern 21, Manchester Gorilla 22.

**NIGHTWISH** London SSE Arena, Wembley December 8, Birmingham Arena 10, Manchester Arena 11. Support: Beast In Black.

**OBSCURA** Bristol Fleete February 4, 2019, Dublin Voodoo Lounge 5, Glasgow Cathouse 6, Manchester Rebellion 7, London 02 Academy Islington 8.

**ONE K ROCK** London Heaven December 5.

**OVERKILL** London 02 Academy Islington March 21, 2019, 02 Academy Dublin 23, Glasgow SWG3 24. Support: Destruction, Flotsam And Jetsam, Meshiaok.

**OZZY OSBOURNE** Nottingham Motorpoint Arena February 1, 2019, Manchester Arena 3, Newcastle Metro Radio Arena 5, Glasgow SSE Hydro 7, Birmingham Genting Arena 9, London The 02 11. Support: Judas Priest.

**PANIC! AT THE DISCO** Glasgow SSE Hydro March 24, 2019, Cardiff Motorpoint Arena 25, Birmingham Arena 26, London The 02 28 – 29, Manchester Arena 30.

**PARKWAY DRIVE** 02 Apollo Manchester January 29 – 30, 2019, Nottingham Motorpoint Arena 31, Cardiff Motorpoint Arena February 1, London Alexandra Palace 2. Support: Killswitch Engage, Thy Art Is Murder.

**POD / ALIEN ANT FARM** Exeter Lemon Grove February 26, 2019, 02 Academy Bristol 27, Norwich Waterfront 28, 02 Academy Oxford March 1, London 02 Forum Kentish Town 2, 02 Academy Newcastle 3, Glasgow Garage 5, Hull Welly 6, 02 Institute Birmingham 7, Nottingham Rock City 9, 02 Ritz Manchester 10, Limerick Dolans 12, Belfast Lighthouse 13, Dublin Button Factory 14. Support: '68.

**POLYPHIA** Manchester Deaf Institute February 6, 2019, Glasgow Stereo 7, Nottingham Rock City 8, Leeds Brudenell Social Club 9, Brighton Hunt 10, Bristol Fleete 11, London Electrowerkz 12, 02 Academy Birmingham 13.

**RAMBLIN' MAN FAIR** Line-up: Foreigner, The Darkness, Anathema, Beth Hart, Riverside, Pain Of Salvation. Maidstone Mote Park July 19 – 21.

**RAMMSTEIN** Milton Keynes Stadium MK, July 6, 2019.

**RIVAL SONS** Newcastle Northumbria Institute January 31, 2019, Glasgow Barrowland February 1, Manchester Academy 2, 02 Academy Leeds 4, 02 Academy Birmingham 5, London Roundhouse Camden 6.

**SET IT OFF** Dublin Workmans Club April 10, 2019, Glasgow G2 12, Leeds Key Club 13, Newcastle Academy 2 14, Manchester Academy 3 16, Birmingham 02 Institute 2 17, London Garage 18.

**SEVENDUST** Southampton Engine Rooms December 1, London Brixton Electric 2, Manchester Academy 11 4, Glasgow Garage 5, Nottingham Rock City 6, Bristol SWX 7. Support: All That Remains.

**SKELETONWITCH** Manchester Rebellion December 4, Birmingham Mama Roux's 5, London Camden Underworld 6. Support: Evil Invaders, Deathrite.

**SKINDRED** Hull Asylum November 29, Lincoln Engine Shed 30, Sheffield Waterworks Festival December 1, Brighton Concorde II 7, Frame Cheese & Grain 13, Northampton Roadmender 14, 02 Academy Liverpool 15, Cambridge Junction 20, 02 Academy Oxford 21, 02 Academy Leicester 22.

**SLAM DUNK 2019** Line-up: All Time Low, New Found Glory, Waterparks, NOFX, Gollwos, The Story Of The Year, Mad Caddies, Silverstein, Bullet For My Valentine, Glasgow, Simple Plan, The Menzingers, IDKHOW, Turnstile, Knocked Loose, The Get Up Kids, Saves The Day, Tropicana, Tiny Moving Parts. Leeds Temple Newsam Estate May 25, 2019, Hatfield Park 26.

**SLASH FT. MYLES KENNEDY AND THE CONSPIRATORS** 02 Apollo Manchester February 16, 2019, Glasgow SEC Hall 17, Doncaster Dome 19, London Eventim Apollo 20.

**SOLSTAFIRE** Bristol Fleete December 17, Birmingham Hare & Hounds 18, Manchester Deaf Institute 19, Glasgow Classic Grand 20, Belfast Lighthouse 21, Dublin Voodoo Lounge 22.

**STAND ATLANTIC** Leeds Key Club March 29, Manchester Night People 30, Newcastle Think Tank? 31, Glasgow King Tut's April 1, Nottingham Bodega 2, Birmingham Asylum 2 3, London Camden Underworld 4, Southampton Joiners 6, Bristol Exchange 7.

**THE STRUTS** Leeds University Stylus February 16, 2019, Nottingham Rock City 17, Newcastle University 18, Glasgow Garage 19, Bristol SWX 22, Manchester Academy II 23, 02 Institute Birmingham 24, London 02 Shepherd's Bush Empire 26.

**TESSERACT** Manchester Academy II November 28, Glasgow Garage 29, 02 Institute Birmingham 30, London 02 Shepherd's Bush Empire December 1.

**TWENTY ONE PILOTS** Birmingham Genting Arena February 27, 2019, Dublin 3Arena March 1, Belfast SSE Arena 2, Glasgow SSE Hydro 4, Manchester Arena 5, London SSE Arena, Wembley 7 – 9.

**THIS WILD LIFE** 02 Institute2 Birmingham January 29, 2019, Newcastle Think Tank 30, Glasgow King Tut's 31, Manchester Club Academy February 2, Nottingham Rescue Rooms 3, Leeds Key Club 4, Bristol Thekla 6, London Union Chapel 7, Southampton Joiners 8, Brighton Hunt 9. Support: William Ryan Key.

**WEezer** London 02 Academy Brixton June 29, 2019.

**WHILE SHE SLEEPS** Nottingham Rock City February 26, 2019, Glasgow 02 ABC 27, Leeds Beckett Student Union 28, London Roundhouse March 1.

**WSTR** London Camden Underworld December 7, Bristol Exchange 9, 02 Academy3 Birmingham 10, Manchester Deaf Institute 11, Leeds Key Club 13, Glasgow Classic Grand 14, Newcastle Think Tank 15. Support: Between You & Me, Hey Charlie.

**YOU ME AT SIX** Glasgow Barrowland November 28, London 02 Academy Brixton 30, Cardiff University Great Hall December 1, London 02 Academy Brixton 2 – 3, 02 Academy Bournemouth 6, 02 Academy Sheffield 7, Norwich UEA 8, Nottingham Rock City 9. Support: Marmozets, The Xerxes.

**ZEAL & ARDOR** Bristol Fleete November 30, Brighton Hunt December 1, London Camden Electric Ballroom 2, 02 Institute2 Birmingham 4, Manchester Gorilla 5, Leeds Church 6, Glasgow King Tut's 7.

**ZZ TOP** London SSE Arena, Wembley July 12. Support: Jimmy Barnes.



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