



SANCTUARY RECORDS GROUP

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MOTÖRHEAD

Lemmy – vocals, bass
Phil Campbell - guitar
Mikkey Dee – drums

Death, taxes, and Motörhead—pretty much the *only* things you can count on. And from that most unholy of trinities, only *one* guarantees intense aural pleasure, mind-melded with liberal doses of lyrical provocation and rhythmic rage. True to form, Motörhead's latest CD, *Kiss of Death*, (released August 29, 2006 on Sanctuary) is a lucky 13 collection of songs that kicks off with the fierce, uncompromising salvo of "Sucker" ("Innocence is for the birds... We have no shame, we strip you bare... We've tasted blood, and we want more... We are monsters, we love our work..."). From the killer riffs of "Make Out" to the slow-burn, piercing solos and melodic layers of "Under the Gun" to the irresistibly catchy bad-girl ode, "Christine" ("She moves like a rattlesnake made out of razorblades"), the beast that is *Kiss of Death* remains intransigent in its punk power and metal zeal. Lemmy's instantly recognizable gruff vocalizing goes nearly demonic in parts of the standout "Kingdom of the Worm," while the hidden track, "R.A.M.O.N.E.S." is a mosh-worthy homage that originally appeared on 1991's *1916* album. The acoustic intro of "God Was Never On Your Side" surprises with its quiet intensity. Although Lemmy spills his guts lyrically and onstage, talking about his songs, he remains more mysterious, explaining, "Music is very personal. It's just like sex in that way."

The three-headed Motörhead monster comprised of Lemmy, Phil and Mikkey created *Kiss of Death* in Los Angeles with producer Cameron Webb (Limp Bizkit, Monster Magnet, Social Distortion) who also helmed the band's 2004's musical conflagration, *Inferno*. Lemmy's historical obsession comes out lyrically in "Sword of Glory" ("If you don't know what has gone before, you'll just make the same mistake again. Listen to the 100 million dead, they didn't know it, but they died for you"), while other tunes explore the darker side of lust/love/sex ("One Night Stand," "Devil I Know.") The end result is a cohesive collection that showcases 45 minutes and 18 seconds of the musical and lyrical breadth that has characterized Motörhead since the band's

inception. If *Ace of Spades* and the live *No Sleep 'til Hammersmith* are among Motörhead's most timeless and commercially successful releases, *Kiss of Death* takes its place next to these rightfully lauded classics.

Kiss of Death is Motörhead's 26th album and marks the band's 31st year as music's dirtiest and most real underground heroes turned unlikely Grammy-winning and chart-topping success story. While Motörhead's lineup has changed over the years, it has remained the same since 1995 (Campbell has been in the band since 1984; Dee since 1992). *Kiss of Death* is the latest chapter in a tale that is getting even more outrageous with age. The Motörhead legend is well-documented and begins in 1975, when one Ian Kilmister was sacked by prog-rock band Hawkwind and created the decidedly more grounded and aggro Motörhead. Apparently, young Lemmy's goal for the newly minted lineup was to be "the dirtiest rock n' roll band in the world," adding, "if this band moved in next door your lawn would die." In 1977, the band was committed to vinyl with its self-titled debut. Critic Stephen Thomas Erlewine said that that "Motörhead's overwhelmingly loud and fast style of heavy metal was one of the most groundbreaking styles the genre had to offer in the late '70s," and suggests that their blending of punk rock's speed and attitude with more traditional metal "created speed metal and thrash metal." Indeed, according to the *Guinness Book of Records*, for about five years Motörhead held the title of the loudest metal band to grace a stage.

Motörhead's second and third albums in the late '70s, *Overkill* and *Bomber*, furthered the band's iconic status in the U.K., but they had yet to make their mark on the States. But rock fans in the U.S. discovered the dark charms of Lemmy and Motörhead—with help over the years from pulverizing shows on tours with Ozzy Osbourne, Slayer, Guns N' Roses and Alice Cooper, as well as numerous headlining tours. The early '80s saw the beginning of Motörhead's radio success with such classics as 1980's "Ace of Spades," 1984's "Killed By Death," 1986's "Deaf Forever," 1987's "Eat the Rich," 1992's "Hellraiser," and 1994's "Born To Raise Hell." Lemmy, who was also a roadie for Jimi Hendrix, is steeped in rock history, and Motörhead's stellar choice of covers over the years reflects that. Motörhead makes songs like "Louie Louie," "Cinnamon Girl," "Summertime Blues" and "God Save the Queen" their own, while Lemmy has made such eclectic moves as recording "Stand By Your Man," (a cover of the Tammy Wynette classic) with Wendy O. Williams and the Plasmatics.

Motörhead's own lyrics cover topics including war, good versus evil, abuse of power, sex, life on the road, and more, many of these explored in the 13 cuts on *Kiss of Death*. With potent words matching Motörhead's equally ferocious musicality, the band has earned a surprisingly number of massive mainstream accolades over the years. An appearance on *The Tonight Show*--the first heavy band to appear on the program--cemented Motörhead's exalted and unique position in music. And in 2006, *Maxim* magazine proclaimed Lemmy a "legend" of sex, (alongside Jack Nicholson and Julio Iglesias), while NARAS voters honored Motörhead with a 2005 Grammy Award in the "Best Metal Performance" category for their cover of Metallica's "Whiplash." Ironically, in 1992, Motörhead's *1916* was nominated for a Grammy—but it lost to Metallica. Crossing paths again, in 1995, dressed as Lemmy and performing under the nom-de-stage "The Lemmys," Metallica honored the Motörhead figurehead by playing at Lemmy's 50th birthday party at the intimate Whisky in Los Angeles.

Many lineups might be in contention for "the most dangerous band in the world," but Motörhead are one of the few would could actually win in a landslide without lifting a finger. UK

magazine *Classic Rock* honored Lemmy as it's first-ever "Living Legend," yet, Lemmy, a Los Angeles resident since 1990, remains down-to-earth, accessible—and a non-stop worker. To wit: Lemmy penned lyrics for some of Ozzy's biggest hits, including 'Mama I'm Coming Home.' Lemmy and co-writer Janiss Garza published 2002's lauded Lemmy autobiography, "White Line Fever." In 2004, Motörhead launched its own ISP web service in 2004. Lemmy also finds time to play and record with The Head Cat, a rockabilly side project with ex-Stray Cats drummer and Hollywood club owner Slim Jim Phantom. And of course, Motörhead is well-known for performing popular wrestler Triple H's entrance music, "The Game," and the wrestler's newer music, "King of Kings."

But Motörhead is always Lemmy's first priority, and with the powerhouse playing and personalities of Mikkey and Phil, the band is a power trio of the first order, an iconic lineup that remains as unrepentant and unrelenting as when they began more than three decades ago. Or as Lemmy sums it up on *Kiss of Death's* closing cut, "Going Down": "We got all the aces and we got them up our sleeve."

DISCOGRAPHY:

- 1977 *Motörhead*
- 1979 *Overkill*
- 1979 *Bomber*
- 1979 *On Parole*
- 1980 *Ace of Spades*
- 1981 *No Sleep 'til Hammersmith*
- 1982 *Iron Fist*
- 1983 *Another Perfect Day*
- 1984 *No Remorse*
- 1986 *Orgasmatron*
- 1987 *Rock 'n' Roll*
- 1988 *No Sleep at All*
- 1991 *1916*
- 1992 *March or Die*
- 1993 *Bastards*
- 1995 *Sacrifice*
- 1996 *Overnight Sensation*
- 1998 *Snake Bite Love*
- 1999 *Everything Louder Than Everyone Else*
- 2000 *We Are Motörhead*
- 2000 *The Best Of*
- 2002 *Hammered Steamhammer*
- 2003 *Live at Brixton Academy*
- 2004 *Inferno*
- 2005 *BBC Live & In-Session*
- 2006 *Kiss of Death*