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Guy Stevens by Gered Mankowitz. "This was shot around 1965 at Guy's flat in Earl's Court for the cover of *The Best Of Sue Records*," says Mankowitz.



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In praise of Guy
Stevens, the original
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30 years after the release of The Clash's *London Calling* and in the same month that Mott The Hoople – the band he formed and named – get back together, this issue *Classic Rock* remembers the genius of producer, label boss, DJ, mover, shaker, innovator, inspiration and original rock'n'roll nutter, Guy Stevens.

Stevens worked with Free, Procol Harum, Spooky Tooth and The Clash. But, way before all that, he was the person who introduced the likes of The Who, The Small Faces, The Rolling Stones, and The Animals to American R&B via his DJing at the Scene Club in Ham Yard in Soho, and then through Sue Records, the label he ran for Island from 1964-68.

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From p76 we reprint Charles Shaar Murray's legendary profile of the man who inspired several generations of rockers. As a colleague at Sue once commented: “Guy wasn't an office man – he was a blazing flame.”

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MAY CONTAIN ALBUMS
YOU HAVEN'T HEARD YET

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THE 150

ALBUMS YOU MUST HEAR BEFORE YOU DIE!

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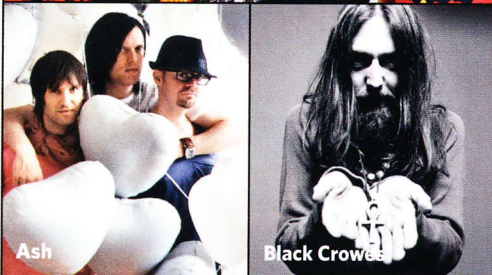
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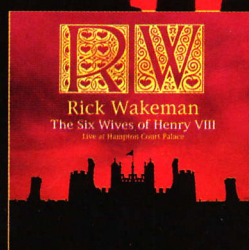
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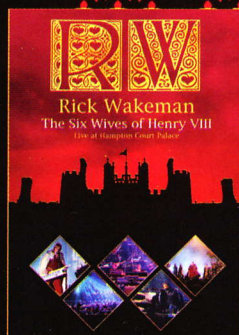
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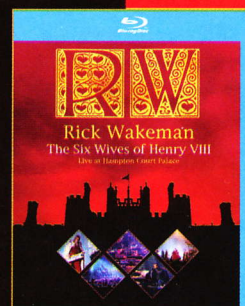
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When I was a kid I had a teacher who claimed that if you didn't like Jane Austen then you didn't like *books*. At the time I read James Herbert and Stephen King, Jack Higgins and Alistair MacLean, the punky fantasies of Martin Miller, the wonders of Alan Moore (and – it goes without saying – the dirty bits of my mum's Judith Krantz novels). Jane Austen may have written witty dissections of upper-class manners in the 19th century, but where were the giant rats, killer clowns or apocalyptic wars? Where were the gunrunners, rogue policemen or evil Nazi plots? (And where, exactly, were the lesbian sex scenes? Did this Austen woman have *no* imagination?)

It's the same with music. The Librarians Of Rock tell us what we're supposed to like – *Astral Weeks*, *Revolver*, *Blonde On Blonde*, *Pet Sounds*, *OK Computer* etc – and we *do*... but most of the time we're listening to *Powerage*, *Pyromania* or *Pump* instead. And sometimes we're listening to Lords of The New Church, Vardis or Unruly Child. Whatever your tastes, a passion for music can take you places a world away from what The Librarians approve of.

This issue is about those albums – the ones that don't appear on those Greatest Albums Ever lists. They're not chosen by committees, but by experts, fanatics and geeks like us.

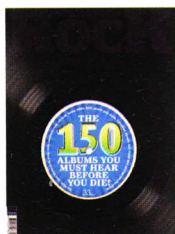
Jane Austen would have a fit.

Scott

Scott Rowley,
Editor In Chief



ON THE COVER
Inner sleeve and vinyl
taken from our copy of
Bowie's *Hunky Dory*.



This month's contributors



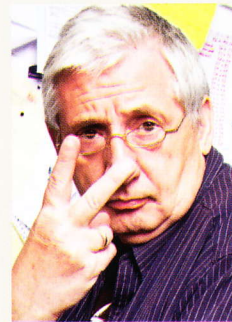
CHARLES SHAAAR MURRAY

The legendary UK music writer's career began back in 1970 and his part in *Oz* magazine's legendary 'Schoolkids Issue'. He went on to write for *International Times* and, most significantly, the *NME* from 1972-86. This month we reprint his famous profile of Island Records' rock'n'roll guru, Guy Stevens. Read it from p76.



PENNIE SMITH

One of the great English rock photographers, Pennie Smith worked with graphic design legend Barney Bubbles and writer Nick Kent in producing *Friends* magazine from 1969-72. A fellow *NME* contributor, she took the original pictures for CSM's Stevens piece, and – although those are lost – found in her archives a rare picture of Stevens with Joe Strummer (see p77).



STORM THORGERSON

This month we say goodbye to the world's most famous sleeve designer, whose *Classic Sleeves* column reaches its twelfth and final instalment. Overseas readers should also have a very special Storm Thorgerson/*Classic Rock* 2010 calendar free with this issue (UK readers get it with issue 140). Thanks to Storm for that and for 12 months of artistic wisdom.



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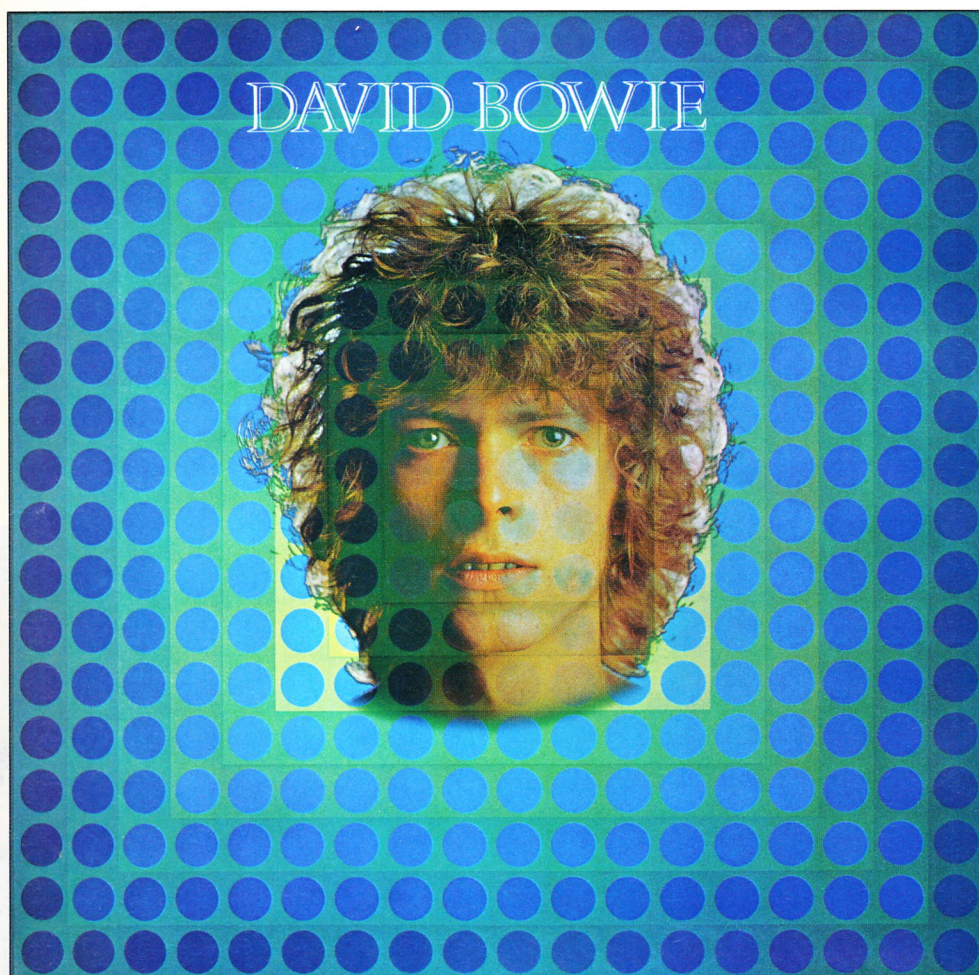
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The album, produced by Tony Visconti (bar 'Space Oddity' itself which was produced by the late Gus Dudgeon), was a giant leap forward in terms of songwriting for Bowie compared to his eponymous debut, and can be considered as the **first truly essential David Bowie album**. Noted for a list of collaborators, including session players **Herbie Flowers**, **Tim Renwick**, **Terry Cox** and **Rick Wakeman**, the album delves into psychedelic folk-rock, as well as prog, with its genre-defying template creating a blueprint of what would become over the next decade and more, one of the most inimitable British artists.

The 2-CD version is released with an extensive booklet featuring rare photographs, memorabilia, sleeve notes and a chronology. CD 1 features the original album remastered from the original analogue masters tapes, whilst CD 2 features 15 bonus tracks of which eight are previously unreleased, including two ultra-rare demos.

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INSIDE THE
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Lemmy and Matt Sorum
in Austin, Texas,
20 September, 2009.

“What’s been the highlight of the shows? That I’m still alive!”

When Motörhead drummer Mikkey Dee dropped out on the eve of a US tour, **Lemmy** put the call into GN'R/Velvet Revolver man **Matt Sorum**. We caught up with them mid-tour. Warning: this feature contains language.

WHEN MOTÖRHEAD DRUMMER Mikkey Dee parachuted off into the jungles of Malaysia to take part in the Swedish version of TV's *I'm A Celebrity... Get Me Out Of Here!*, the band could have taken the easy route, cancelled a dozen shows and went on without a second thought. “The fans pay our wages, they make it possible for us to keep doing this. We’re not just going to abandon a show,” explains Motörhead frontman Lemmy Kilmister. “Instead of hiding on the bus and leaving, I called up Matt, he was up to it so I sent him the DVD we did [Stage Fright] and told him to learn the songs.” CR caught up with a spirited Lemmy and Matt Sorum before they took the stage to a sold out Austin, Texas crowd.

You find out Mikkey is going to miss a run of dates in the US. You give Matt a call to join the tour, what was his reaction?

Lemmy: He was right up for it immediately. That’s really rare, a lot of guys wouldn’t do it on short notice.

Matt: I was absolutely blown away and was very honoured to get the call. I got a text from him and called him back right away and said, “Why are you calling me?” [laughs]. I was at home by the pool, rubbing lotion on my lovely girlfriend and now here I am. I manned up!

Lemmy: You fucked up, mate. [Laughs]

Have there been any “Whoa, what was that?” moments during the set?

Lemmy: Well, of course there have. No matter how good he is, he’s still not Mikkey Dee. Mikkey Dee’s incredible. Even in the world of heavy drummers, Mikkey Dee is outstanding. Having said that, Matt has brought some really good things in as well. I’ve got no problems with him, he’s great.

Matt: Probably the only “what the fuck” moment for me was when I asked Lemmy when we were gonna rehearse. He said, “We’re not. Learn the songs and I’ll see you in DC.”

Lemmy: We did a few soundchecks and that was that. I hate rehearsing.

Matt: For me it was time to step up or get the fuck out. It’s been one of the most challenging things I’ve ever done. It’s the best tour I’ve ever done: I’ve lost a few pounds and got about 25 blisters, which is great!

Lemmy as a mate is one thing, how is Lemmy, The Boss?

Lemmy: I think you’ll find that I’m pretty liberal. It’s a benevolent dictatorship, if you like. Everybody votes then I get to fuck it up if I want to. I don’t often do that – I usually go with the vote. If you’re in a bus with two motherfuckers for three months at a time, you’re going to find out about those little tiny things that get fucking huge. “If you do that I’m gonna kill ya!” It’s really difficult actually – it’s like being married to somebody without having sex.

You’ve worked with Ian Astbury, Axl and Scott Weiland. Where does Lemmy rank as a frontman?

Matt: Lemmy’s the best ever. You know what I love about Lemmy? He’s always on time. We go on stage, no delays. Being in bands where you have to wait around for a couple of hours fucks you up, man. You either get fucked up or it fucks you up. You’ve already got too much extra time on your hands – give some guys another hour and all kinds of shit can happen.

Is touring with Motörhead one of those ‘bucketlist’ things for you Matt?

Matt: Definitely. I can retire now. When they let me off in Kansas, I might open my own corn farm and just wear my Motörhead jacket [laughs]. “This is it, I’m done! What am I gonna do now?” Axl calls and it’s like, “Aw, fuck that – I played with Motörhead!” [Laughs.]

Lemmy, what’s on your bucketlist?

Lemmy: We’ve never had a hit in America. We actually got in the top 100 this time with *Motorizer*. No. 89 and straight out again but it’s a start. I’m pretty happy with what we’ve done. When we go there will be a hole that you can’t fill, which is all right by me. There’s nobody else like us – he’ll tell you that [motions to Matt].

Matt: You got a Grammy though, didn’t you Lemmy?

Lemmy: Yeah, but for recording a Metallica song. Even then they’ve managed to get the knife in. It was only a mercy fuck – it was our 30th anniversary. If they gave us a Grammy for one of our albums or songs it would mean something.

What’s been the highlight of the shows so far?

Matt: That I’m still alive! I thought either Mikkey would die in the jungle or I would die on the Motörhead tour. I’m still alive so that’s a good thing. Last night [Dallas] was a stellar night, I thought.

What’s it like being sober and touring with Lemmy, who still indulges from time to time?

Matt: I’ve been there, got the t-shirt. I know what is good for me and what is not.

Lemmy: You got two t-shirts, right?

Matt: Yeah. I think Lemmy drinks like a gentleman. I wish I could too [laughs]. I might be off the tour already if I was drinking. Or at least off the drum kit!

Lemmy: Nothing beats sowing your wild oats. That’s a great time in your life. When you get to shit in the street and get away with it.

Lemmy, have you ever thought about going for “one of the t-shirts?”

Lemmy: I don’t even get drunk anymore, I just like the taste. I don’t get fucked up. I don’t get incapable of doing my gig. That’s what I’ve always said: you can do what you like when you are in Motörhead. I’ve said it to all the members of Motörhead. I’ve told them you can do what you want but when you come on stage you better be ready. ‘Cause it’s a tough gig, playing this kind of music. Especially at our age – we aren’t spring chickens anymore, so you better be ready to do your gig.

Matt: You’re given this great life, man, don’t abuse it, don’t fuck it up.

Lemmy: It is a great life, man. We get to do what we like and we get paid for it. How many people in the world get that? I used to work in a factory when I was 16 and it was fucking awful. Fuck that. I just grew my hair until they fired me. It did me one favour: it taught me that I would rather die out here [doing this] than go back there. It gave me a certain determination to do this.

Has being out with Motörhead given Matt’s creative batteries an extra charge?

Lemmy: He was charged already, remember – he was rubbing oil on his girlfriend. It’s just a different kind of inspiration. I ain’t as cute as her. **RK**

This month The Dirt was written by Claire Adams, Michael Brook, Malcolm Dome, Lee Dorrian, Paul Elliott, Jerry Ewing, Rob Hughes, Neil Jeffries, Rob Kern, Dave Ling, Ken McIntyre, Storm Thorgerson, Philip Wilding, Henry Yates.

RIP

Thank you
and good night.

Jim Carroll

August 1, 1949 – September 11, 2009

A poet and punk rocker, Jim Carroll was best-known for the book/film *The Basketball Diaries*, which chronicled his wild youth. Before his death, aged 60, following a heart attack, he had a colourful life, writing lyrics for Blue Öyster Cult, Rancid, Lou Reed, Pearl Jam and Boz Scaggs, and collaborating with Andy Warhol. "Jim's work was sophisticated and elegant. He had beauty," says his long-time friend Patti Smith.

Mickie Jones

Died September 5, 2009

A co-founder of Angel, Mickie Jones played bass on three of the American pomp-rock group's studio albums, including *Angel* in 1975 and *On Earth As It Is In Heaven* two years later. Along with Angel guitarist Punky Meadows, Jones declined an approach to join the New York Dolls, and formed the band Empire in his post-Angel years. Jones is said to have died "peacefully and beautifully" at his home, having lost a long battle with liver cancer.

Larry Knechtel

August 4, 1940 – August 20, 2009

It's almost quicker to list the artists that Larry Knechtel didn't collaborate with than the ones he did. A prolific session player, the California native played keyboards for Elvis Presley, the Beach Boys, the Doors and a lot more. He also won a Grammy in 1970 for his arrangement of Simon & Garfunkel's *Bridge Over Troubled Water*. Knechtel was 69 years old when he suffered a fatal heart attack.

Jake Brockman

Died September 1, 2009

Jake Brockman, the keyboard player with Echo & The Bunnymen since 1989, has died, aged 53, after a motorcycle crash on the Isle Of Man. He also worked as a sound recordist for the BBC's Natural History unit. "Our thoughts are with Jake's wife, family and friends," says a statement at the Bunnymen's official website.

Clarence 'CJ' Jenkins

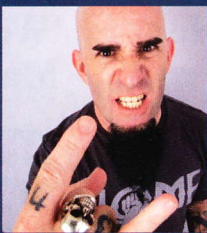
Died September 13, 2009

The bassist with enduring thrashers Faith Or Fear, Clarence Jenkins died on stage during a show in Philadelphia. The band were involved in a comeback tour after reuniting last year and releasing an album called *Instruments Of Death* in June. He was 50 years old.

NEWS

Aerosmith are on hiatus. Guitarist Joe Perry has not spoken to singer Steven Tyler since the latter fell off stage at a gig in South Dakota on August 5, ending the band's summer tour. "I don't know what's going on with Steven, [but] he's got to get his act together," says Perry. Tyler has denied rumours that he was intoxicated at the South Dakota show.

To commemorate the 40th anniversary of the 1969 **Bath Festival** (Led Zeppelin, The Nice, Fleetwood Mac et al) and the 30th anniversary of the Knebworth Festival (Led Zep, Todd Rundgren's Utopia, New Barbarians), the promoters of those events have compiled a commemorative set which includes a special DVD, T-shirt, glossy photos, programmes, flyers and more. For details of this offer, available in a very limited edition of 200, see: rockmusicmem.com



Metallica, Slayer, Megadeth and Anthrax (pictured) – thrash metal's original 'big four' – are said to be considering joining forces for a tour. "It's something that I would be totally for at some point if it could happen," says Metallica drummer Lars Ulrich.

Rock Goddess have split up mere months after reuniting. The all-female group, who first found fame in the 1980s, were due to play at the *Classic Rock*-sponsored Hard Rock Hell in Prestatyn in December. No reasons for the fallout have been given.

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BEST NEW BAND



Awarded to the best new rock band to release their debut album in the past 12 months.

1. **CHICKENFOOT**
2. **THE PARLOR MOB**
3. **DIAGONAL**
4. **STEADLÜR**
5. **CRIPPLED BLACK PHOENIX**
6. **NEW DEVICE**

BAND OF THE YEAR



1. **AC/DC**
2. **IRON MAIDEN**
3. **KINGS OF LEON**
4. **FAITH NO MORE**
5. **METALLICA**
6. **THUNDER**

ALBUM OF THE YEAR

1. **AC/DC, Black Ice**
2. **METALLICA, Death Magnetic**
3. **BLACK STONE CHERRY, Folklore & Superstition**
4. **JOE BONAMASSA, The Ballad Of John Henry**
5. **THE ANSWER, Everyday Demons**
6. **GUNS N' ROSES, Chinese Democracy**
7. **THE RACONTEURS, Consolers Of The Lonely**
8. **THE PARLOR MOB, And You Were A Crow**
9. **HEAVEN & HELL, The Devil You Know**
10. **DREAM THEATER, Black Clouds & Silver Linings**



REISSUE OF THE YEAR

Awarded to the best reissue of the past 12 months.

1. **ZZ TOP, Eliminator**
2. **DEF LEPPARD, Pyromania**
3. **MOTÖRHEAD, No Sleep 'Til Hammersmith**
4. **THE WHO, Sell Out**
5. **PEARL JAM, Ten**
6. **BLACK SABBATH, Reissues**
7. **THE KINKS, Picture Book**
8. **DEEP PURPLE, Stormbringer**
9. **THE MOVE, Anthology**

DVD/FILM OF THE YEAR

1. **KISS, Kissology - The Ultimate Kiss Collection**
2. **THE ROLLING STONES, Shine A Light**
3. **NEIL YOUNG, Archives**
4. **IRON MAIDEN, Flight 666**
5. **WOODSTOCK, The Movie**
6. **ANVIL, Anvil! The Story Of Anvil**

EVENT OF THE YEAR

Awarded to the greatest rock happening of the past 12 months.

1. **DOWNLOAD FESTIVAL**
2. **THE RESURRECTION OF ANVIL**
3. **THE RETURN OF SPINAL TAP**
4. **IRON MAIDEN RECEIVE A BRIT AWARD**
5. **AC/DC TAKE OVER THE WORLD**

• More details of 2009's Marshall Classic Rock Roll Of Honour in future issues of *Classic Rock* magazine. Stay tuned to www.classicrockmagazine.com for updates, how to vote on the website. No time to lose – voting closes on October 20. Remember: your vote counts.

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SLAYER

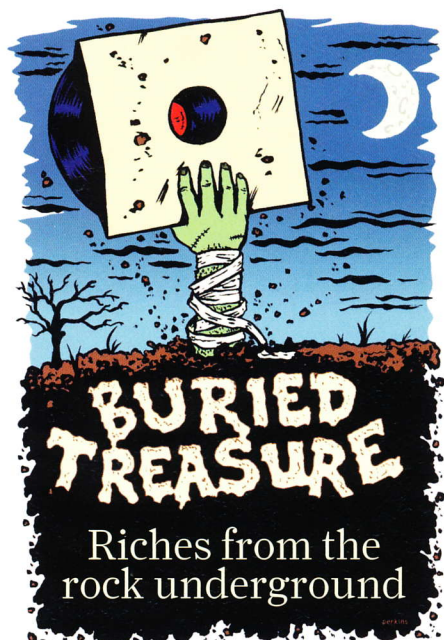
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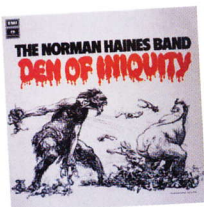


BURIED TREASURE

Riches from the rock underground

THE NORMAN HAINES BAND

Den Of Iniquity, 1971



Value: £650+ for mint vinyl LP

Although it's now one of the most sought-after records on the prog/psych collectors' market, at the time of its

release, *Den Of Iniquity* seemed doomed.

Firstly, the band were forced by Parlophone to change their name from Sacrifice to the The Norman Haines Band just prior to the album's release. Then many record shops actually refused to stock it due to the rather vulgar sleeve artwork: a mildly disturbing scene of a demonic beast giving birth to humans that are then hurled into the air.

Recorded by Pete Brown at Abbey Road studios, it's an album that contains some great progressive moments. With hindsight it's quite ironic how the record company would have seen the rather MOR *Finding My Way Home* as the

'One of the most sought-after prog/psych records.'

album's strongest commercial track, when in reality it's perhaps the album's low point for precisely that reason.

Of interest to Black Sabbath fans is the Haines-penned *When I Came Down*, which Sabbath had previously recorded as a demo under the moniker Earth. Apparently it was planned to be included on the Sabs 1970 debut but was replaced by *Warning*. Here it's smothered in squidgy Moog synthesiser, coming across like a 70s children's TV theme created under the influence of LSD.

Elsewhere the folky *Bourgeois* and lengthy *Rabbit* further showcase a talented band strong in dexterity but unfortunately plagued by misfortune. **LD**

NEWS

Guns N' Roses are strongly rumoured to be have lined up two Japanese shows in December, at the Osaka Dome and the Tokyo Dome, although at press time this was unconfirmed.

According to Brian May, a film version of **Queen's** stage musical *We Will Rock You* is in the works. The guitarist says the success of the film version of the ABBA-themed *Mamma Mia!* has increased interest in making a movie version of the stage musical, which features 32 of the Queen's best-known songs.

Keith Richards has revealed that a project with **Jack White** of The White Stripes might be on the way. "I enjoy working with Jack," says the Stone. "We've done a couple of tracks [together]." White made a guest appearance in the Rolling Stones concert movie *Shine A Light*, performing the song *Loving Cup*.



Judas Priest singer **Rob Halford** (pictured) has reactivated his solo band Halford to release a Christmas album. Halford III - *Winter Songs* will combine new original material and festive tunes.

Pete Townshend is writing a new musical. Titled *Floss*, it deals with getting old - something the 64-year-old guitarist knows a bit about. Meanwhile, **Roger Daltrey** has revealed that he and Townshend are demoing songs for a new Who album, with a view to touring again next year.



JENNIFER TZAR

WELCOME BACK

Juliette Lewis

Forget acting, this girl wants to live rock - y'know, "vitamins, water, vegetables, natural foods..."

ACTRESS-CUM-PUNK rock tempest Juliette Lewis terrified us in *Natural Born Killers* and warmed our cockles in *The Other Sister*, but deep inside the thespian was a rock star waiting for her chance to belt out a few fist-in-the-air anthems.

In 2003 Lewis put her acting career on hold and formed Juliette Lewis And The Licks, diving head-first into rock'n'roll as a full-time gig. While the history of actors-turned-rockers is not an especially impressive one, Lewis shattered that particular preconception with a trio of searing, snotty, punk-inspired albums. This year she's back with a brand new album, the smoky *Terra Incognita*, and another raft of tour dates.

This new record is a departure for you. It's less Iggy, more PJ Harvey.

I don't really go into it thinking it's anything except a bunch of songs that I had in me. There were a lot of break-ups and pain and betrayal going on when I wrote the songs on the new album, so that's what's up lyrically. Sound-wise I just had a vision in my head of something more textured and richer than the straight-ahead rock from before.

The record was produced by Mars Volta main-man Omar Rodríguez-López. Did he have any weird rituals or anything?

We're both communicators, so we got along really well. And we had a lot of similar interests: film, art. We recorded at his place in Brooklyn, and also in Mexico.

So now you've got this new band, the New Romantics.

No, that's not true. I just said that in an indecisive moment. It's really just me.

What happened to the Licks?

There were only two of them left. They split. Nobody wants to tour all the time. I mean, I do, but not them.

So you didn't fire them?

That's they way it looks, like the famous singer fired the whole band, but that's not how it happened.

So honestly, what made you give it all up for rock'n'roll?

It was always living in me, I think. It was always festering, like a little lion that grew louder, until right around when I turned 30, and my desire to make music outweighed my fear of change. I mean, once you become successful at something for 15 years, and that's all you know, then it can be terrifying to leave it

and try something new, especially the way I wanted to do it. I didn't want to just dip my toes into music, I wanted to live it, and that's what I did. I toured the world three or four times over.

I've seen you play a few times, and you expend a tremendous amount of energy. Do you have a regime?

I live a pretty healthy life. Seriously, I take vitamins. I really have to view myself as an athlete if I want longevity. I don't ascribe to the rock'n'roll clichés. For me, rock'n'roll is a connection to humanity and God and revelation. Even playing silly little pop songs is a communal experience, it's very powerful and deep for me. I'm in love with what I'm doing, so that's the fuel.

So, what you're saying is, take your vitamins?

Yes. I recommend drinking lots of water and eat vegetables and to go to the natural food store. That's what I recommend. **KM**

Terra Incognita is out now on Roadrunner.

"We've made folk music sexy."

The Cave Singers: heading Seattle's folk-rock resurgence

★ HIGH HOPES

The Cave Singers

Roll over, Kurt – there's a new scene in Seattle and The Cave Singers are leading the charge.

HIT AN OPEN mic night in downtown Seattle and you'll still hear it: the artless clatter of barre chords, the bovine bellow of a Cobain clone and the rank stench of teen spirit. Off the beaten track, though, there's a different sound shaking the city, one whose soaring harmonies and chiming guitars have more in common with *Led Zeppelin III* than with *Nevermind*.

"You can go to this one area of town and there's still a grunge band on every night," sighs Derek Fudesco, guitarist with local band The Cave Singers. "But it's just for the tourists, it's not the real thing. There's a real resurgence of folk rock right now. There's a couple of Seattle bands..."

Foremost among them is Fleet Foxes, whose column inches, Brit Award nominations, and support slot with Neil Young at this year's Hard Rock Calling makes a strong case they are the Seattle folkies with their feet furthest under the table in the UK. You suspect that while Fudesco's reticence in interviews won't change the situation—he is quietly charming, in the grand folk tradition—his band Cave Singers' second album *Welcome Joy* just might. It's an autumn sunbeam of a record, awash with moments of beauty to warm the heart and cause the neck hair to bristle, but with none of the genre's drippier connotations.

"You say 'folk' and it paints a picture," the guitarist agrees. "Can we make folk music sexy?" he repeats. "I think we already have done. Haven't you heard the record?"

Welcome Joy is liable to baffle anyone who's studied the trio's past form. Fudesco spent the 90s and a post-millennium period playing bass with art-punk bands Pretty Girls Make Graves and Murder City Devils, while singer Pete Quirk was in Hint Hint and drummer Marty Lund shattered eardrums in Cobra High. None of the three guys are Seattle natives, but gravitated there, ended up in shared digs and discovered they had a softer side.

"Most of the bands I've been in have been more aggressive," Fudesco agrees. "This is definitely a departure. But the only real difference is the instruments we're playing and that the volume is a little lower; it's the same enthusiasm and passion. And it's funny, too, because it appears that our band is getting louder. Our first record [2008's *Invitation Songs*] was a lot quieter than this one."

It might be the opposite of Dylan going electric, but the consensus among music fans is less 'Judas!', more 'genius', with word of The Cave Singers' glorious music dripping through the British scene like warm honey. It seems it's all working out for the trio. But isn't Fudesco itching to stomp on a distortion pedal?

"If we wanted to put out a record that was distorted, we could," he grins. "Right now I feel like this band can do anything." **HY**

FOR FANS OF...



"Something that's had a pretty big impact on our band would be Superwolf—the record by the band that Bonnie 'Prince' Billy (vocalist Will Oldham) and Matt Sweeney (guitarist formerly with Skunk, Chavez and Billy Corgan's ex-Smashing Pumpkins band Zwan) did together in 2005. It's raw stripped-down rock and has some of the best riffs ever."

Yesterdays

This month in
rock history



GENESIS 'NURSERY CRYME'

Reviewed by
Richard Cromelin,
Rolling Stone,
October 1972

The countryside cottage in which (it says here) Genesis regrouped their creative energies must have had a lot of strange stuff coming out of the walls to have been worthy of hosting this new contender for the coveted British weirdo-rock championship.

"Nursery Cryme's main problem lies not in Genesis's concepts, which are, if nothing else, outrageously imaginative and lovingly eccentric, nor with their musical structures – long, involved, multi-movemented frameworks on which they hang their narratives – nor even with their playing, which does get pretty lethargic at points. It's the godawful production, a murky, distant stew that at best bubbles quietly when what is desperately needed are the explosions of drums and guitars, the screaming of the organ, the abrasive rasp of vocal cords.

"Some numbers, including *The Musical Box*, survive even under this handicap. *Harold The Barrel* moves well and features lots of enjoyable musical ideas and some

"It desperately needs the explosions of drums and guitars."

fine lines. *Salmacis* swims about in a nicely drawn atmosphere and is a good example of Genesis's refusal to indulge in gratuitous eclecticism at the expense of rock & roll...

"It's definitely a type of music that skulks down back alleys far from the beaten path, but if Genesis (which consists of Tony Banks, Michael Rutherford, Peter Gabriel, Steve Hackett and Phil Collins) learn how to gear things up to explosion level and manage to develop their ideas a bit more thoroughly, they could be the ones to successfully repopulate those forgotten passageways."

NEWS

Slash (pictured) has confirmed that **Alice Cooper** will join an all-star cast appearing on the guitarist's upcoming debut solo album. Cooper joins the likes of **Ozzy Osbourne**, Avenged Sevenfold's **M Shadows** and former GN'R bandmate **Steven Adler** on the record, which has been produced by Eric Valentine.



Foo Fighters have recorded the new tracks *Wheels* and *Word Forward* for inclusion on *Greatest Hits*, released on November 2.

GEORGE CHIN/RETNA PICTURES



Steve Hillage (left) and Daevid Allen: bananas?

WELCOME BACK

Gong

Oddball psychedelic proggers' core members mind-meld once more for the band's 40th-anniversary trip.

AMONG THE MOST determinedly individual and eccentric of all progressively inclined bands, Gong have a history that stretches back to 1967, takes in more than 20 members and as many albums. At times called space rock, psychedelic or just oddball, they were started by Australian-born guitarist/vocalist Daevid Allen, then a member of Soft Machine. The band have a complex, convoluted history which has seen such prog masters as Steve Hillage, Pip Pyle, and Tim Blake come and go.

This year the band are celebrating their 40th anniversary with an extensive touring schedule (including UK dates in November) and a new album, 2032. Significantly, this marks the return of guitarist Hillage, working with the band for the first time in 35 years. And he's very positive about the current situation.

You've spent recent years pursuing a very ambient musical direction with your System 7 project. Why go back to Gong now?

I don't like the idea of going back, as it were, we had a kind of 'coming together'. In 2006 there was a Gong Family Unconvention, as we called it, in Amsterdam. Everyone from Gong's past turned up and played. And it went really well. The next thing you know, we're talking about making an album.

How much is this a reunion with old pals, and how much a case of taking Gong forward?

Obviously there is a little of both. Right now the chemistry between Daevid, Gilli [Smyth], myself and Miquette Giraudy [keyboards] is fantastic. And we are the core of Gong. But I don't believe we'd be doing this if it was only a case of being

nostalgic. All of us feel that Gong is where we belong at the moment.

Why are you celebrating the band's 40th anniversary two years late?

You might say that the band started in 1967, and it officially did, but our first proper gig was in Belgium two years later. So, if you want to be strictly accurate, then we are 'celebrating' the 40th anniversary of that debut show.

Any plans to play the celebrated Radio Gnome Invisible trilogy of albums – *Flying Teapot*, *Angel's Egg* and *You – in full*? None whatsoever. I don't see the point. Currently, our set is drawn from a good balance between the past and the present.

Where will the new Gong album take the band musically?

It's a Gong album, and will be instantly recognisable as such to fans. However, I've produced and mixed it, and I have developed my own style over the years, and that'll be obvious when you hear it. I'd sum up the record as classic Gong for the 21st century.

Now you've picked up a guitar again, might you play some solo shows?

I can reveal that I'll be doing my own set supporting Gong on our UK tour.

Are you planning a long-term relationship with Gong?

Who can tell? Right now we're all getting along, and the four of us are committed to making Gong our priority for the rest of this year. **MD**

Gong tour the UK in November. Full details at www.planetgong.co.uk. Their new album 2032 is out now.

666

...and some other numbers that shape rock



Number of days it took The Beatles to record their debut album, *Please Please Me*

129

Number of days it took The Beatles to record *Sgt Pepper*.

4

Number of years it took to remaster The Beatles' 14 albums.

● RAW POWER

B&W Zeppelin

If you're looking for an iPod dock with a whole lotta style, feast your eyes on one of the most beautiful music gadgets ever made.

IN THE AGE of the iPod dock there's one system which rules them all; unashamedly aspirational with a sound that's bigger than it has any right to: the mighty B&W Zeppelin (£400, www.bwspeakers.co.uk).

Leading the field with regards to attractiveness, with curvaceous beauty and top-notch, heavyweight build quality, the 64cm-wide Zeppelin doesn't get bogged down trying to sell portability (no battery option) or wireless sound capabilities (none of those either), instead it relies purely on its fantastic, room-filling sound quality. And so it should. The speaker drivers spread as wide as possible inside the chassis to deliver as near a stereo sound as you'll get from one solid unit, while the bass driver is centre-mounted just behind your iPod.

On top of that, the lack of extras means the Zeppelin is outrageously simple to use. If your iPod is fifth-

generation or later you can access B&W's tone controls from the cradle, and basic functions (volume, forward, stop etc) are handled by the remote.

Our only criticisms – and that's if we're being very picky indeed – are that the bass could maybe have a little more oomph (we like our back teeth rattled here), and although the audio is superbly crisp, ironically the limitations of lower-quality MP3s become obvious when played at top volume.

Despite this, we're confident that one day, when we're living as just brains in jars, there will be a national museum of ancient technology where, alongside the iPod Touch, B&W Nautilus, Fender Stratocaster and BeoSound 5, the Zeppelin will be admired as one of the most beautiful music gadgets ever made.

Michael Brook, Editor, T3

REDFERNS



NAME THAT TUNER

Other top gadgets that shares their names with rock'n'roll greats.

The glorious iPod dock you see pictured here shares its name with one of the greatest rock bands of all time: Led Zeppelin. So it's in rather unique company, as not many other gadgets are lucky enough to share their name with a musical great.

Or so we thought. Some of our favourites include Fleetwood MacBook, Joystick Division, PS3 Slim Shady, Living In An Xbox, Basement Audio Jaxx, Radiohead and – we're sorry about this one – Epsomny And Cher... [Enough! – Ed.]



B&W Zeppelin:
no communication
breakdown here.

Will Rick be dancing on ice?

All is revealed in the latest issue of *Prog*, on sale now.

FORMER YES KEYBOARD PLAYER

Rick Wakeman reveals he has big plans for future live shows following his celebrated performance of *The Six Wives Of Henry VIII* at Hampton Court earlier this year.

"We've been offered London's O2 to do *Journey To The Centre Of The Earth*," Wakeman reveals in issue four of *Classic Rock Presents Prog*, which is on sale now. "It will be the world's biggest ice rink!"

Wakeman appears alongside cover stars Radiohead, Hawkwind and Frank Zappa in the new issue. There are also interviews with Genesis, Gong, King Crimson and Cardiacs. Plus: full details about how you can subscribe to the mag!

Classic Rock Presents Prog comes with a free CD featuring some of the best new prog music around – and a free patch. **JE**

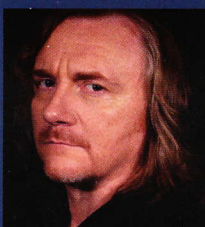


Prog No.4: on sale now.

NEWS

Kiss, Genesis, The Red Hot Chili Peppers and The Stooges are among the next nominees for induction to the Rock And Roll Hall Of Fame. The list will be reduced to five in January.

Van Halen manager Irving Azoff has revealed that the band are expected to tour again next year.



Luke Morley (pictured) has confirmed The Union as the name of his new band, in which the former Thunder guitarist will be joined by ex-Winterville guitarist/vocalist **Pete Shoulder**. So far the rest of the line-up remains undisclosed.



Chappo: hanging up his microphone. Possibly.

WELCOME BACK

Roger Chapman

Thanks to 'bent' and 'incompetent' managers, he's still belting out Family and Streetwalkers favourites.

THE FORMER FRONTMAN with Family and Streetwalkers can be a difficult and curmudgeonly old bugger. That's not us being uncharacteristically mean. That's him being characteristically honest.

We caught up with Chappo to talk retirement, hangovers and Micky Moody, and found him in an expansive mood. He was – whisper it – cheerful, even, laughing along heartily and infectiously. It might just have had something to do with the night before.

everything else. You get any group of men together, regardless of their age, and they're going to drink. We're terrible.

I can't see you as 'pipe and slippers'.

Well, that's just it. This is all I've ever done: seven Family albums, seven Streetwalkers albums, 24 solo albums. I won't be able to stop myself waking up in the middle of the night with a tune in my head.

Do you have to work to live?

Well, I'm comfortable. I live in a nice house. I've made millions but I've lost most of it – at least three quarters.

"I've made millions but I've lost most of it."

Sounds like you had a good one last night.

We had a charity gig at my local to raise funds for my local bowls club. What a night. We played everything.

[Former Family men] Jim Cregan and Rob

Townsend were there; it's the first time we've played together for 30-odd years. Maggie Bell... I think I'm still pissed.

We did the gig, and then someone dug out a 200-year-old bottle of whisky. We were passing it round and slugging it from the neck. It was gone 3am when I went to bed.

Apparently you're retiring soon.

Erm, that's the plan.

You don't sound sure.

I'm not. I know I can't do the tours any more. I got a throat infection on the last tour – first time in 40 years – and it wiped me out. The trouble with touring is not the playing, it's

How come?

Managers. They were either bent or incompetent. The fucking lot of 'em. Scumbags. I've still got some hanging round... Ah, well. I'm not the angry young man I used to be. They'll get their comeuppance, hargh, hargh, hargh...

John Lennon famously said that Family were the best band around.

He was right. There was something magical in that band. They got me from a building site in Leicester. I didn't even think I could sing. I've been lucky, very lucky. Forty years later I'm still doing it.

You've played with some well-known names in your career: Nicko McBrain, John Wetton, Micky Moody...

Ah, Micky Moody. What a bloke. Let me tell you, every hotel we stayed in, he used to get his black bin-liners out and start taping them to the windows – can't sleep if there's any light in the room. They used to think he was mad. Lovely fella, though. A great guitarist. And intelligent, too. Too intelligent for Coverdale. **LM**

Roger Chapman's Riff Burglars/Live At Munster Hall (with extra tracks) is out now on Beat Goes On Records.

CLICK! Man Needs A Maid NEIL YOUNG

"The weird thing is it's not about the strength of the vocal, but despite it. He's singing far too high."

CLICK! Sivad MILES DAVIS

"This is from Live Evil, which isn't a live album at all. Miles plays his trumpet through a wah-wah and it sounds like a guitar. It's extraordinary."

CLICK! Sunny Goodge Street DONOVAN

"He was quite into jazz as well. But whereas Miles was hip, Donovan was considered not. But this is really good music."

CLICK! Eleanor Rigby THE BEATLES

"My favourite song of all time. Revolver is my favourite Beatles album. I remember hearing this on the radio and you could almost smell the dust from Eleanor's home."

BANG! Love Is All Around WET WET WET

"Such a great version of an unashamed love song. I know Reg Presley from The Troggs really liked this version as well. For me this is a real guilty pleasure."

CLICK! Everybody I Love You CSN&Y

"It's from Déjà Vu, a very good album. The harmonies sound so great. Steve Still's voice when it goes husky and high is just great."

iPod Roulette

We grab **Steve Hackett's** iPod and hit Shuffle...

★ HIGH HOPES

Slaves To Gravity

Older and wiser, STG have absorbed new influences to ensure a dynamic comeback.

IT'S BEEN A tough time for Slaves To Gravity. Over the last year or so, the Londoners – vocalist/guitarist Tommy Gleeson, guitarist Mark Verny, bassist Toshi Ogawa and drummer Jason Thomopoulos – have had to watch as their distribution company Pinnacle went bust, in the process almost taking the young band's career with it.

"We had no money to go and tour," says Gleeson, "and it was such a frustrating time. In all honesty, we lost all the momentum that had been carefully built up since we formed in 2006."

Now though there's a new optimism. A deal with Spinefarm/Universal has just seen the single *Doll Size* released, with STG's 2008 debut album – *Scatter The Crow* – being hastily re-issued.

"It's a one-off deal, which means we can put both the single – the third from that aforementioned debut – and our first album back out. When Pinnacle went down we lost so many CDs. Now, we can breathe life into the single and album one last time."

Whether this partnership between band and label goes further remains to be seen. Certainly Gleeson is open to any, and all, possibilities as the band work on their second album.

Slaves To Gravity have been recording in Monmouth, working with top producer Bob Marlette, and he's taken everything they've worked towards so far to a whole new level.

"The first day he saw us rehearse, Bob stopped everything after 20 minutes and said, 'You're playing like pussies!' That was the beginning. He's been a real taskmaster, and has driven us beyond anything we've ever done before. It's been like boot camp in the studio. But that's what we needed."

"What he's achieved is defining our sound – considerably more than has ever been the case before. In the past, we've been guilty of being too obtuse. But we're now a lot more locked in as a unit."

As yet untitled – "We're just going through a joke title phase!" – the album probably won't be available until some time next year. But Gleeson is adamant that, above all else, people will be impressed by the quality of their new songs.

However, the band might also be working with a serial killer.

"We're convinced that our assistant engineer, Tom, is a mass murderer. He keeps disappearing mysteriously at night, in his car. Nobody knows where he goes, but when comes back, he's out of breath, and he locks his car away. Before we finish the album, we're gonna stalk him and find out what he does with the bodies!"

If they survive Tom's dark doings, STG aim to get back on tour as soon as possible.

"We can't wait to go on the road. This feels like a fresh band. We are ten times better than before, and we'll do all the hard work to get back the ground we've lost – and more!" **MD**

*Slaves To Gravity's new untitled album will be out in 2010. Their re-released debut *Scatter The Crow* is available now.*

FOR FANS OF...



"We're a big, brash, hairy rock band who deliver huge choruses and massive driving riffs," says Gleeson. "We still have our early influences from bands like Alice In Chains, Soundgarden and the Stone Temple Pilots. Now, we're adding in a whole range of infectious classic rock ingredients from the likes of The Who and even David Bowie!"

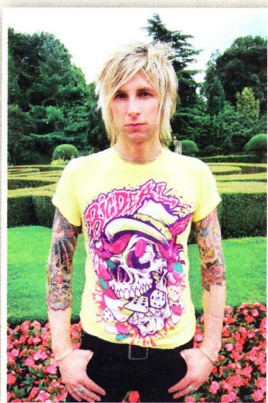


"We're convinced our engineer is a mass murderer."

Slaves To Gravity: using the power of classic rock to fuel their comeback.

Sharp Dressed Man

Rock 'n' Roll accessories



[1]



[2]



[3]

Big Deal T-shirt

£12, www.bigdealclothing.co.uk

[1] How Rockin' Vegas is this T-shirt? It's the newest addition to the up-and-coming art design brand Big Deal Clothing. All designs are screen-printed on American Apparel 100% cotton shirts. Fabulous quality and awesome artwork for a meagre price. Love it! Available from the official website.

Volcom belt

Price TBA, www.volcomeurope.com

[2] For all southern rock fans out there, this western-style belt with buffalo skull buckle from Volcom makes the perfect accessory for a great pair of denims and lumber boots. For the real yee-haw effect you could add a check shirt... although that may be a bit over-the-top.

SK8-Hi

£55, www.vans.co.uk

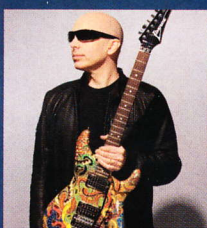
[3] Vans have teamed up with the mighty brand... sorry, band Kiss for their latest artist collaboration. Check out the rest of the range online or visit the signature store on Carnaby Street.

NEWS

Prompted by undisclosed 'new evidence', the mysterious death 40 years ago of former Rolling Stones guitarist **Brian Jones** is to be reviewed. In July 1969, a month after leaving the band, Jones's body was found at the bottom of a swimming pool in Hartfield, East Sussex. He was 27.

Lemmy recently joined **Metallica** on stage during the encore of a gig at the Sommet Center in Nashville, jamming on the Motörhead standards *Damage Case* and *Too Late Too Late*.

Passengers on a flight from LA to Miami had their journey interrupted when former Velvet Revolver and current Stone Temple Pilot singer **Scott Weiland** suffered a mild seizure. After an emergency landing in Dallas, Weiland, who has a history of the condition, was reported to be 'doing great'.



The lawsuit between **Joe Satriani** (pictured) and **Coldplay** has come to a secretive conclusion, with Coldplay mainman Chris Martin and company settling out of court but refusing to comment on allegations that their song *Viva La Vida* bears similarities to Satriani's *If I Could Fly*.

Guitarist **Robert Fripp** has recorded a new version of King Crimson's 1969 classic *21st Century Schizoid Man* with Tool frontman **Maynard James Keenan** and percussionist **Jeff Fayman**, to be released under the name The Human Experimente.

Storm Thorgeron on Classic Sleeves

In the last of the series, the legendary designer considers originality – in an original way...

"So, Dick, why is originality important?" asks Tom.

"I think that being original, in art and design and especially in album covers and book covers, is of prime importance," says Dick. "Firstly because the music on the record is often original, therefore to represent it best the cover should also be original. In contemporary rock, the music and lyrics are often concocted by the band playing them. Notwithstanding how influenced they are by others, the songs/material are still 'original'. Hence the cover should be."

"But," Tom interrupts, "if the cover is original but crap, if the cover is original but inappropriate, then the originality counts for little. It could be viewed as paramount that the design on the cover, while reflecting the music, needs first to be good – presumably the musicians in question think their music is

"I, of course, believe covers should be tailored or custom-made."

good – and, secondly, to be fitting; i.e. if the music is powerful, driving stuff then a fluffy kitten would be last thing on the agenda, unless contrariness is an even more pertinent ingredient. Good technique and deft execution may also be other aspects to highlight over and above originality."

"Well," said Dick, "surprisingly I don't wholly disagree. I think appropriateness and quality are things to which an album cover should aspire and..."

"You can't have everything," interjects Tom. "You, Dick, might want to be tall, good-looking, sensitive and intelligent, but you ain't."

"Or, as the eminent philosopher Michael Philip Jagger put it: you can't always get what you want," says Harry.

"Correctomundo," agrees Tom. "It's an issue of priority."

"Yes," affirms Dick. "And on the list of desirable attributes for an album cover, originality is first, appropriateness second and goodness third, because any band daft enough to have a bad cover gets only what they deserve."

"And we deserve a beer," says Tom. "Let's get out of here. This debate can be continued by any Tom Dick and Harry."

Custom-made verses art direction is

a debate that might well rage through many a corridor of graphic design, whether advertising or editorial, brochures or books, pamphlets or posters. (Good) art direction often supersedes (bad) originality.

In the tiny world of album covers, there have been notable individuals who have deployed found or archive images on album covers, often with elegant taste and witty invention – John Berg, Tony Lane, Paula Scher come to mind. And also notable record labels, particularly ECM, a jazz label from Germany whose entire oeuvre exhibits good taste but who are inclined to use library material, though elegantly. But

I have a nagging doubt or reservation. 'Found' images are less adventurous – since they already exist and are probably cheaper.

My issue with found imagery is that it was created for something

else, whether artistic expression or commercial ends, not for the music it now adorns. My other issue is that if there was no original work there would be no material to plunder later.

The Rolling Stones provide a good example, using both found material (*Some Girls*) and some original material (*Sticky Fingers*). I suspect the public do not care too much either way, though I suspect designers and fans do, and probably musicians though not necessarily. I, of course, believe covers should be tailored or custom-made, and unavoidably original.

I was once so incensed (or was it paranoid?) about this topic that it partly fuelled a cover we did for Led Zeppelin called *Presence*. The idea was designed to reflect their mythic power with a strange black object which appeared mysteriously in many walks of life and seemed central therefore to the lives of the people involved. At the same time, the object 'contaminated' various found images. More weirdly, the object was in fact not an object at all but an oddly shaped whole having no moulding or shadow. Zeppelin were so powerful they didn't even need to be there in the flesh, the memory would do. And still does.



(Above) Led Zeppelin's *Presence*. "The idea was designed to reflect their mythic power with a strange black object which appeared mysteriously in many walks of life and seemed central therefore to the lives of the people involved."

The Rolling Stones used both found material (*Some Girls*, left) and some original material (*Sticky Fingers*, right).



Did you know?
The Rolling Stones' *Sticky Fingers* album features the first usage of the now iconic 'tongue and lips' logo design by John Pasche.

PHOTO PASS

THE STORY BEHIND THE SHOT

Artist
John Entwistle, The Who

Location
Ealing, London, 1966

By **Colin Jones**

VIP **STAFF** **QUEST** **AFTER SHOW** **PHOTO**

“John’s mum ran a pub in Ealing, and this was taken in the front room upstairs,” Colin Jones recalls of his candid 1966 shot for the *Observer*. “He still lived with his mum when he was in London. In those days he was the good boy of the group. But he changed, and in the end he became the naughty one.

“None of my pictures are posed. That’s what they were doing when I went into the room. I just asked if they minded me taking a photo, and John wanted it – I think he was quite proud of his mum. They weren’t so much celebrities then, so you didn’t have managers telling you what to photograph and censor.

“John was always practising guitar – even though there was no sound system – and she was darning his socks, you know? In those days they didn’t have much money, cos they used to break up their gear so much – it cost a fortune. So yeah, they had to take care of their socks.

“None of my pictures are posed. That’s what they were doing.”

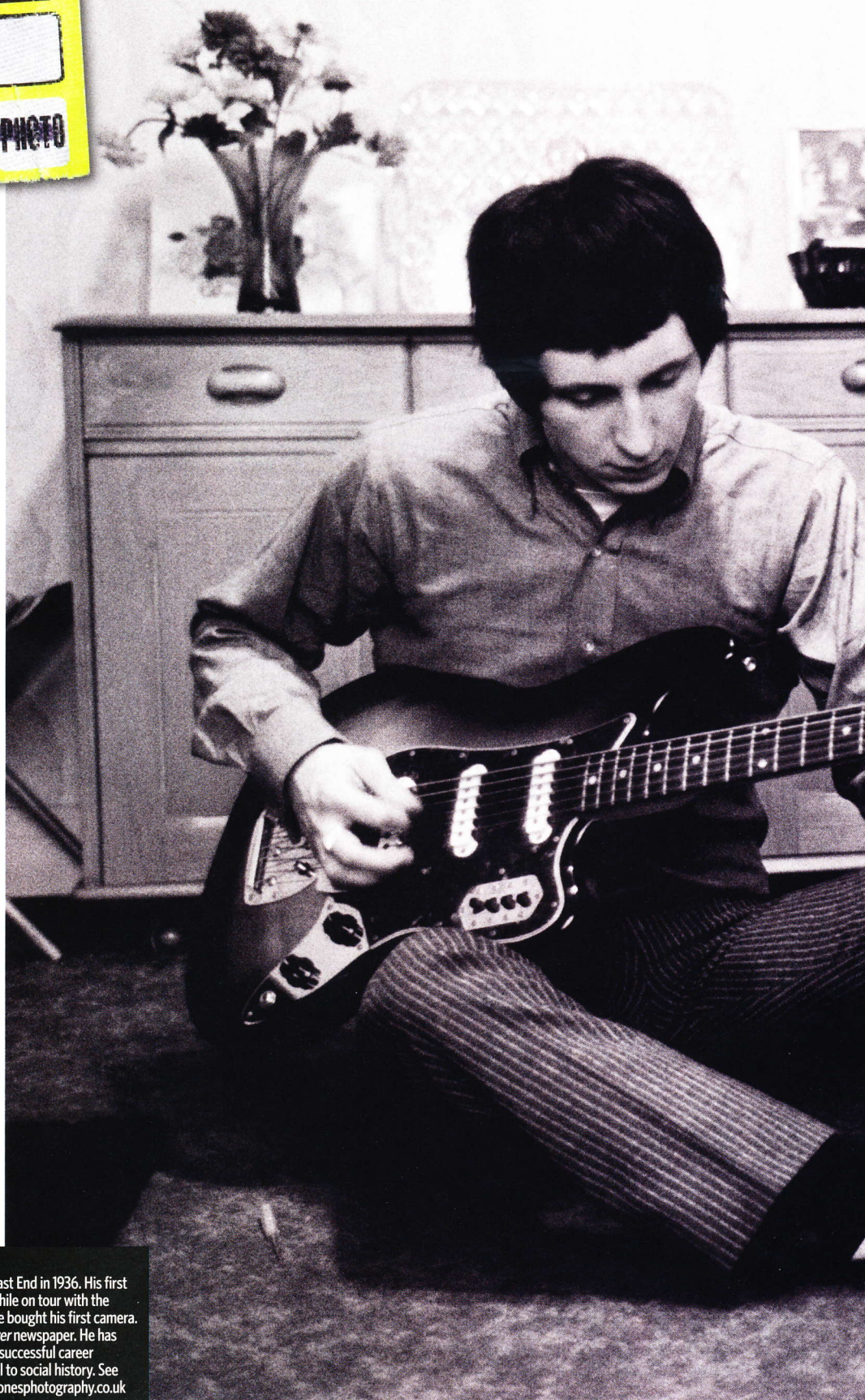
“His mum’s name was Queenie. She wasn’t aggressive, like a ‘theatre mum’, badgering her kids. She was a fan, and I think she approved of him being in a group, because he’d done music at college. I remember him saying that all he wanted to do was make enough money to buy a pub and run it with her. That was his ambition in life. He never did get it.”

The Who: In The Beginning – a photo exhibition of rare early shots – runs from Sept 24 to Nov 15 at London’s Proud Central Gallery. www.proud.co.uk



COLIN JONES

Colin Jones was born in London’s East End in 1936. His first creative outlet was dance. It was while on tour with the English Royal Ballet in Japan that he bought his first camera. Later, in 1962, he joined the *Observer* newspaper. He has since forged an eclectic and highly successful career shooting everything from rock’n’roll to social history. See more of Colin’s work at www.colinjonesphotography.co.uk



While John practises guitar, mum Queenie does his darning.



CLASSIC ROCK JUKEBOX

< **HEAVY ROTATION** >

WHAT WE'VE BEEN LISTENING TO THIS MONTH

01 Check My Brain

ALICE IN CHAINS See right.

02 Supersonic

PEARL JAM

A two-and-a-half minute blast of rawk'n'roll from the grunge survivors' new album. And, for once, Eddie Vedder sounds like he might even be having some fun.

03 I Want You (She's So Heavy)

THE BEATLES

If you ever needed a reason to get the *Abbey Road* album, this is it. And in its spanking-new remastered, 'Wow!-O-Phonic' format, this slow-burn, game-of-two-halves, brilliantly building Beatles classic sounds even smasher.

04 Slip Kid

ANVIL & FRANKY PEREZ

Newly resurrected Canadian metallers team up with the man much-rumoured to be Velvet Revolver's next singer for a riotous take on The Who.

05 Walk In My Shadow

FREE

Brilliantly fuzzy old John Peel session rediscovered on old reel to reel tapes and available on new compilation *Kats Karavan: The History Of John Peel On The Radio*.

06 Pussy

RAMMSTEIN See right.

07 Deal With The Devil

WINGER

Close your eyes, inhale their hairspray, is Kurt Cobain still alive?!

08 Steel. Beast. Defeated.

FU MANCHU See below right.

09 The Prettiest Star (stereo version)

DAVID BOWIE

This hymn to Marc Bolan, now rendered even more melancholic in this unheard *Space Oddity* extra guise, boasts everything but cold fire.

10 Nephilim

KATATONIA

Like Opeth, Paradise Lost and Porcupine Tree? You'll love this. From the Swedes' proggiest album to date, *Night Is The New Day*.

11 Light Of The Morning

BAND OF SKULLS

Groove-laden, Zep-informed, post-White Stripes swagger from the Southampton three-piece about to go global.

12 Think I Need It Too

ECHO & THE BUNNYMEN

From their equally swoonsome new album.

13 Midnight Train

BLACKWATER JAMES

Straight out of Nashville, a potent shot of all-guns-blazing, Buckcherry-flavoured, sleaze-assed rawk skulduggery.



A big wobbling monster of a tune that should be massive. The song you wished Velvet Revolver would write.



Dust off those firework-launching jackboots, everyone's favourite Teutonic industrial pyrotechnicians plan a winter assault in Feb.



Black hole heavy, as unswerving and relentless as a taxman with a grudge, the stoner Black Flag return in brain-melting form.

14 Only Human

URIAH HEPP

Hook-laden new song featured on *Celebration*, an album of re-recordings to commemorate the band's 40th anniversary.

15 Adventures Close To Home

THE RAINCOATS

The sound of the Velvets if they'd all been Moe Tucker. Still as baffling as it's intense and intriguing, and almost as prophetic as *Metal Box*.

16 Blood On My Hands

THE USED

The NWOME (New Wave Of Melodic Emo) starts here.

17 Heretics in Vietnam

WE WILL HAVE VICTORY

They were on our covermount CD, and we just can't get enough of their modern, take-no-prisoners, high-voltage rock'n'roll. Bet they're a riot live.

18 We Used To Think The Freeway Sounded Like A River

RICHMOND FONTAINE

The lilting title track from this Oregon-based alt-country band's beautifully structured, wonderfully atmospheric new album, this is the sort of stuff that takes you to the top of a hill on a warm, starry night, hands you a cold beer and says: "Hey, ain't life great?"

19 Electronic Plantation

JELLO BIAFRA & THE GUANTANAMO SCHOOL OF MEDICINE

Ex-DKs frontman returns with latest agit-prop socio-political supergroup venture (featuring Billy Gould on bass), this track is aimed at corporations and office-created injuries. In other words, a song about RSI.

20 Blind For All To See

SHRINEBUILDER

A supergroup comprising members of St Vitus, The Obsessed, The Melvins and Neurosis offer bulldozing, psychedelic-tinged doom-rock.

21 Metal Man

ELECTRIC EEL SHOCK

Communication Breakdown-goes-gonzo. Banzai!

22 The King Is Dead

NAZARETH

Discover a different side to the kings of jock rock on the new twofer reissue from *Salvo* of their first two albums.

23 House Of A Thousand Guitars

WILLIE NILE

Shout-along, stomp-along title track from the latest album from the Dylan-esque, NY singer-songwriter.

24 Lazy Bones

STONE GODS

Just popped up on our iPod. Ballad of this year and last.

25 Blabber'N'Smoke

FAST'N'BULBOUS

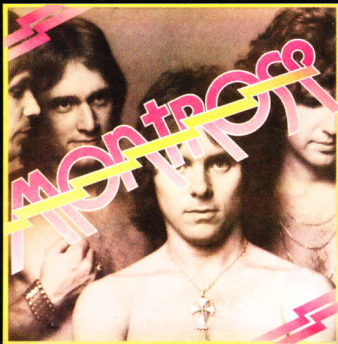
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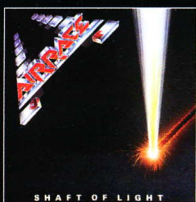


MONTROSE CANDY062

THE DEBUT MONTROSE
The greatest hard rock
both a sound and a swagger

album is universally regarded as one of the greatest, if not records of all time. Released in early 1974 it introduced that single-handedly dragged heavy rock from turgid proto-metal roots into a modern streamlined era. It was the sound of a mould being smashed to smithereens and the birth of a new epoch - a sound that Van Halen would eventually co-opt for their own earth shattering debut five years later. For guitarist Ronnie Montrose and frontman Sammy Hagar, this was indeed history in the making. Now, for the first time, the album has been fully remastered from original source tapes and packaged with a full colour 16 page booklet boasting previously unseen photographs, a 4,000 word essay detailing the making of this masterpiece and includes new interviews with key members.

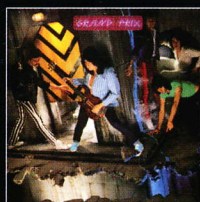
FROM THE MAKERS OF...



AIRRACE
'SHAFT OF LIGHT'



TEAZE
'ONE NIGHT STANDS'



GRAND PRIX
'GRAND PRIX'



TRIGGER
'TRIGGER'



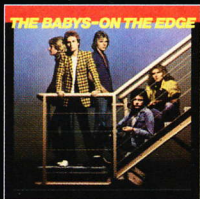
SAMMY HAGAR
'STREET MACHINE'



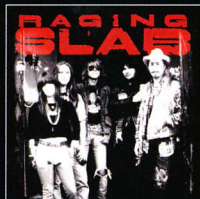
THE BABYS
'HEAD FIRST'



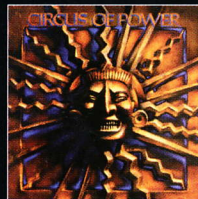
THE BABYS
'UNION JACKS'



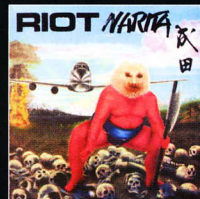
THE BABYS
'ON THE EDGE'



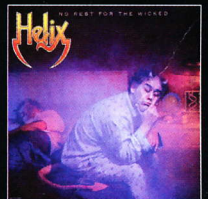
RAGING SLAB
'RAGING SLAB'



CIRCUS OF POWER
'CIRCUS OF POWER'



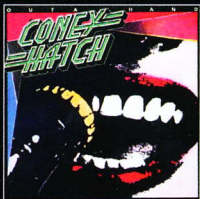
RIOT
'NARITA'



HELIX
'NO REST FOR THE WICKED'



ICON
'NIGHT OF THE CRIME'



CONEY HATCH
'OUTTA HAND'



LITA FORD
'LITA'



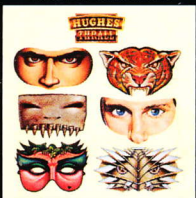
TED NUGENT
'DOUBLE LIVE GONZO'



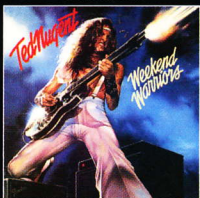
AUTOGRAPH
'LOUD AND CLEAR'



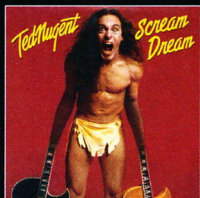
ARMORED SAINT
'MARCH OF THE SAINT'



HUGHES THRALL
'HUGHES / THRALL'



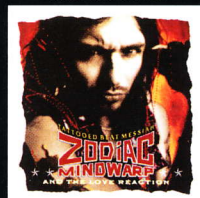
TED NUGENT
'WEEKEND WARRIORS'



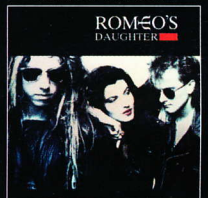
TED NUGENT
'SCREAM DREAM'



SEA HAGS
'SEA HAGS'



ZODIAC MINDWARP
'TATTOOED BEAT MESSIAH'



ROMEO'S DAUGHTER
'ROMEO'S DAUGHTER'



DOC HOLLIDAY
'DOC HOLLIDAY'



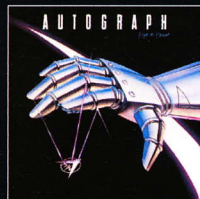
MOLLY HATCHET
'BEATIN' THE ODDS'



TOUCH
'TOUCH'



RICK SPRINGFIELD
'TAO'



AUTOGRAPH
'SIGN IN PLEASE'



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'KICKED & CLAWED'

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Deep Purple

Mary Long

To a backdrop of clashing egos with his band in crisis, Ian Gillan, mid-feud with Ritchie Blackmore, recalls *Mary Long* as their 'up yours' to knee-jerk hypocrisy.

Words: **Neil Jeffries**
Picture: **Ian Dickson**

If there's anything likely to upset Ian Gillan more than a self-styled moral crusader with a viewpoint diametrically opposed to his own, it's two of them. Back in 1972, with Deep Purple Mark II at the height of their fame and touring to promote *Machine Head*, that holier-than-thou duet were Mary Whitehouse and Lord Longford.

Committed Christian Whitehouse, in her assumed role as guardian of Britain's moral standards led the 'Clean Up TV' campaign, railing against anyone who dared swear the word 'bloody' on television. She was driven apoplectic, therefore, by the Alf Garnett character in Johnny Speight's seminal anti-racism sitcom *Till Death Do Us Part* (much loved by Gillan), as well as comedians Dave Allen and Benny Hill, and just about everything else that made the rest of us laugh.

Then, as Purple were about to commence sessions for what would become *Who Do We Think We Are*, news broke that former Labour minister and Knight of the Garter Lord Longford was campaigning for the release of Moors murderer Myra Hindley.

Nearly four decades later Gillan recalls: "Mary Whitehouse and Lord Longford were particularly high-profile figures at the time with very waggy-waggy finger attitudes. On reflection, it's a little bit unfair because the generation before – in the post-war period – were extremely generous to us. But it's just natural to rebel."

"*Mary Long* grew out of the whole idea of dealing with an imaginary person. It was about the standards of the older generation, the whole moral framework, intellectual vandalism – all of the things that exist throughout the generations."

"I had a lot of issues with the religion that I grew up with, but as I found out later, those issues exist in all religions, so Mary Whitehouse and Lord Longford became one person – fusing together – to represent the hypocrisy that I saw at the time."

"So there I was slinging names about and accusing them of all sorts of things – dastardly deeds and vile occurrences! The idea was that we are young, we are naked and therefore we are truthful. I never met a

20-year-old who didn't think they were immortal and lack an opinion on everything – it was that sort of time."

It was also a very unhappy time in the singer's life. His relationship with Purple's guitarist Ritchie Blackmore – who to this day he'll refer to only as "the banjo player" – had broken down. Bassist Roger Glover also recalls the period with sadness as Blackmore became increasingly remote from the band, completed by drummer Ian Paice and Jon Lord on keyboards.

"It had gotten to the point where Ritchie wasn't interested in doing anybody else's ideas. I remember in particular coming up with a chord sequence which I thought would be an interesting idea for a song. I'd written this out on a piece of paper – four or five chords or whatever, nothing much, and a certain rhythm. I said to Paicey: 'Start this rhythm, about this time.' Jon started playing. I started playing. But Ritchie just looked over my shoulder at this piece of paper and didn't put his fingers on the strings even once – so the jam quickly fizzled out."

"Instead, he started playing another riff. It may have been *Mary Long* or perhaps another one – something mid-tempo – as a lot of his riffs were starting to sound the same, nearly all variations in G..."

Part of the problem was pressure of work. The band flew to the States four times in the first six months of 1972, as well as playing dates all over Europe. Whatever the causes, things had become so bad that when Purple first found time to interrupt their almost non-stop touring schedule in July – for recording sessions in a rented villa near Rome – Blackmore refused to stay in the house with the others and often didn't come to the sessions at all.

Gillan: "I remember the joys of the local red wine, the underwater swimming championships in the pool and the eternal frustrations of trying to perform as a band while 20 per cent short in number..."

Those sessions produced just two songs in three weeks – "Pathetic!" admits Glover

– *Woman From Tokyo* and *Painted Horse*, the latter a song Blackmore soon decided he hated and barred from the album.

The band went back on the road, first visiting Japan in mid-August. The three shows, one in Tokyo and two in Osaka, were recorded and – ironically, given the strife – saw the band compile their *Made In Japan* live album, released in December '72.

Mary Long was recorded earlier during October using the Rolling Stones' Mobile Unit parked outside studios in Waldorf Nord, near Frankfurt. The band would rarely be together as a five-piece. Worse, Blackmore was hatching plans to recruit Paul Rodgers to replace Gillan and launch a trio called Baby Face, who had cut some demos with Phil Lynott and Ian Paice.

Glover recalls the ideas for *Mary Long* were staring them in the face: "We had English papers delivered at the studio so we

"Mary Whitehouse and Lord Longford were high-profile figures with very waggy-waggy finger attitudes."

kept up with the news and those were the two people that got up our noses. It seemed that it was all getting much too pro-censorship and pro-do-gooder."

Whitehouse's supposed sexless piety produced an extra spot of inspiration when the tabloids reported her pregnancy.

Glover: "Ian came up with a great line: 'We never really knew you'd had it in you' – ever the master of the double-entendre!"

So was the combination of the two names a ploy to avoid any charges of libel?

Gillan: "Christ no! I've always enjoyed impressionism in lyrics and resented other people plugging their political values and social attitudes in that way. That wasn't me."

"*Mary Long* was of its time, but is still relevant today – as our soon-to-be ex-government will find out..."

Deep Purple are on tour in November. See listings starting p.113 for dates.



FEEL MY PAIN

Ian Gillan broke his hand during the sessions that produced *Mary Long*: "I hit a sound baffle out of sheer exuberance when we came back from a meal. I must have caught it with an uppercut rather than a jab. I didn't get much done that night, but otherwise we just carried on. I remember flying back into Heathrow and some bloke in the car park calling me all sorts of names because I didn't offer to help give him a push – until I held my arm up and he apologised profusely. It gave me trouble for years, but I had one of those squeazy balls and eventually I got over it – but even now it sometimes aches in cold, damp weather."



Ian Gillan, never one to bear a grudge, forever refers to Blackmore as "the banjo player".

THE FACTS

RELEASE DATE

February 1973

HIGHEST

CHART

POSITION

UK No.4

US No.15

PERSONNEL

Ritchie

Blackmore

Guitar

Ian Gillan

Vocals

Roger Glover

Bass

Jon Lord

Keyboards

Ian Paice

Drums

PRODUCER

Deep Purple

LABEL

EMI/Purple

Brian Johnson

The AC/DC man on fast cars, stick-on moustaches and why the rest of his band won't let him retire.

Words: **Paul Elliott** Portrait: **Will Ireland**

It's a sunny Monday in July and *Classic Rock* has finally managed to pin down Brian Johnson in London. As soon as AC/DC released *Black Ice* last year, the affable singer has been spending nearly all his time on the rock'n'roll train traipsing all over the world. But he isn't here to talk about his all-conquering band today – although he can't help himself – no, he's here to chat about something entirely different. Brian, y'see, is about to publish his autobiography – a book that has given him the chance to wax lyrical not about music, but rather about the other love of his life...

Your new book *Rockers And Rollers* is subtitled 'An Automobile Autobiography'. Why?

Well, it's mostly about cars. And at the start it was very difficult to put that across. People are saying, 'So the book is about the band?', and I said, 'No, no...' I'm not one for autobiographies. I hate them, there's too many of them. Nobody gives a flying fart! But with cars... I'm just nuts on them. I have been since I was a kid, there's something wrong with us. My brother's the same. And what I found was, when somebody said, 'You know, Brian, remember when you were in 1974 and you were going out with that girl?' And I'm like, 'I cannae remember!' And they say, 'You had the Ford Granada?' 'Oh, I remember!' It's true. I suddenly thought of all the cars I had, and the book came from there. Every time I thought of the different things that happened, it was through the car I had and the fun I had.

When did you decide to write it?

It was just before I went off to do the *Black Ice* album. I was having lunch with Jimmy Nail and his manager Tarquin. I was telling stories and tales and Tarquin said [adopts posh voice], 'You should write it down!' But everybody says that!

How did you write the book?

I wrote it just by hand. Scrawled it down. I'm not a good typist. I just wrote the fucking thing and then scanned it and sent it off to these fellas [his publishers] as I was writing it. I wrote it no order, just how I remembered it. And to be honest, my memory's dreadful. A lot of it might not be exactly factual, but it's the way I remember it. In my mind, that's the way it came to us. It's just meant to be fun. There's nothing malicious. There's not a twat list or a shithead list. It's not a getting-back book.

Have the other guys in AC/DC seen it?

Well, I haven't even read it myself yet! But I said to the boys in the band, I said to Mal, Ang, Cliff, Phil, youse are all in this book. And I showed Cliff what I'd written about him...

About how Cliff is just as mad about cars as you are?

Aye, it's true! He was in Newcastle with me and he saw this classic sports car. He was just taken by this thing. The funny thing was, he said, 'I've gotta have it!' And I said, 'But you live in Hawaii! This is Newcastle!' But he was gone. Like I say in the book, he was like a man in the middle of a blowjob – that was the look on his face. I just could not get him away from it. So he bought it – and the fucking

thing broke down! But Cliff loves his cars. He's had a lot of them. Angus doesn't bother, it doesn't interest him. Malcolm loves his Jags. And Phil, he's just a complete nutter petrol-head, a fanatic. He bought all the super-cars in the 80s, and he still races in Australia in one of them big V8 Commodore things. I race a lot, too. It's my passion.

What's the worst car you've ever driven?

I had a Maxi, which was like a matchbox on steroids. The only reason you knew it was a car was cos it had a steering wheel. It was the most basic form of frickin' transport! But it could have been worse. My next-door neighbour had a Lada. What's the difference between a Lada and a sheep? It's not half as embarrassing getting out the back of a sheep!

What's the best car you've ever had?

A 1928 Bentley, the 4.5litre LeMans. The first time I saw it, everything went north on us, except me jaw, that went south. I just had to have it. That car, I think, is a masterpiece. But it's got nae windscreen, man! The goggles have to go on, the leather flying jacket, the hat's on backwards. All I need is a stick-on moustache!

You're obsessed, aren't you?

Oh, I'm dreadful! That Bentley was ludicrously expensive – I mean, just crackers. But I thought to myself, you're 61, and it's the old saying: you might as well spend it – if you don't, the kids will! And they will! So bollocks to them!

What does the future hold for AC/DC?

Well, we were talking about the end of the tour and I said, 'We're finishing in May and that's me done!' But Malcolm [Young, rhythm guitarist] said, 'What are you talkin' about? We're not gonna let you retire!' And now they're talking about next year. I'm going, 'What do you mean next year? We're finishing in May in Japan, I'll be tired!' And they said, 'Well, we've been offered some festivals...'

So there's no end in sight?

It's a tough one. It's not me – it's just my age. I try to keep myself fit, and I love it being in this band. But it's not just me – Cliff [Williams, bassist] is knocking on a bit more than the others. The other lads are in their early 50s. I'm the old dog in the regiment. It's a purely selfish thing. I don't want to look a prat if I try to push it too far. I don't want for people to see me on stage and say, 'Oh, poor old fucker – the band's carrying him!'

Well, nobody is saying that!

Aw, thanks, my son! You know, we've been out on the road since September [2008], but it never gets boring. They're just the best rock band, and just to listen to them every night, it gets me. Every time they kick in, you think, What the fuck! You're on again and you're thinking, 'This is ridiculous! I'm still grooving!' 🎸

Rockers And Rollers: An Automotive Autobiography is published by Michael Joseph and is out on October 15.

Brian Johnson:
shot exclusively
for *Classic Rock*,
London, July 2009.



**"I DON'T WANT PEOPLE
SEE ME ON STAGE AND SAY
'POOR OLD FUCKER - THE
BAND'S CARRYING HIM.'"**



Ever Meet Hendrix?

*He's buddies with Ringo Starr, Brian Wilson and Jack Black. Paul McCartney calls him for advice. Blues legend Freddie King pulled a gun on him and Miles Davis scared him to death. He's a TV star with a radio show – and a day job with Bruce Springsteen. He is **Steve Van Zandt** and he's in love with rock'n'roll.*

Words: **Max Bell** Portrait: **Rob Monk**

Though he's indelibly associated with the E Street Band there's far more to Steve Van Zandt – aka Miami Steve and Little Steven – than that famous bandana-clad association with his oldest friend Bruce Springsteen. This veteran of the Jersey Shore bar-band scene, a self-confessed R&B/punk/British Invasion nutter, has also hit paydirt with his solo work, including the acclaimed *Born Again Savage*, and a string of albums with The Disciples Of Soul. A man of conscience – he was the steering force behind the 1985 Artists United Against Apartheid, which resulted in the *Sun City* album – an all-star affair featuring The Boss, U2, the Rolling Stones, Bob Dylan, Run DMC and dozens more. In the 21st century he's turned his attentions to his own radio show – *Little Steven's Underground Garage* – and spin-off label Wicked Cool Records. Plus, he played Silvio Dante in *The Sopranos*, so he's mingled with the good, the bad, and the ugly ones in between. As he explains...

JIMI HENDRIX

I never met Jimi Hendrix, but I was lucky enough to see him play four times. The closest I've come to his company in a more intimate sense is that my wife Maureen went out with Mitch Mitchell for a while – as in she was his girlfriend – so that's a relationship twice removed. And I'd better not go into further personal details! Except to say, what a magnificent drummer Mitch was. As for those concerts – I saw Hendrix the first time in a little cafeteria at a college in New Jersey when he got back home after making his career in London, so thanks for that Britain. Then I saw him at the now defunct Singer Bowl in Corona Park, Flushing Meadows, Queens, NYC in 1968. I also saw him unveil the Band Of Gypsies, on New Year's night, with Buddy Miles and Billy Cox, which was kinda jazzy and loose, but great. That was 1969 which I believe was their debut show. Jimi was only around for a few years; it's amazing what his legacy became.

BRIAN WILSON

When I started the *Underground Garage* radio show as host and programme director in 2002, I consciously decided I didn't want to find guests and ask them to appear every week. We've had a few however and their contributions have always been spontaneous. I find them through mutual friends or just because they happen to be in town. Brian Wilson turned up via a mutual acquaintance and this guy told me it was the longest he'd ever spent with anyone since the 60s. Brian suffers badly from Attention Deficit Disorder, which I also

do. He has trouble concentrating, or relating to others for long, but he was totally coherent and together when he co-hosted a two-hour show with me. I figured he'd walk out at any time so I tried to get him off on odd things he'd done which don't get aired anymore. We played *Farmer's Daughter* and *Cherry, Cherry Coupe*, real weird Beach Boys oddities. And he loved every minute of it, although maybe not as much as I did! A real legend.

RINGO STARR

Name drop time! Ringo I've known off and on for many years. I knew him before he quit drinking and y'know he could be a touchy guy. Mood swinger. Then he cleaned up his act one day just like that and became the nicest guy in the world. He has a good memory for background details; he's kind of an unpublished Beatles historian in a way. He's come back on the show several times. Once we had a conversation about the early days of Rory Storm And The Hurricanes and how it was all about the cowboy thing in Liverpool, the C&W names, the Chet Atkins licks. He told me he was going to emigrate when that band were demoing because they didn't look close to a deal. He was desperately trying to go to the States. He wanted to live in Texas and become a cowboy. The trouble was he was dyslexic: because he was so sick as a kid he never went to school and therefore he couldn't fill out the official forms. That was the only reason why he didn't emigrate, which was funny. Talk about fucking destiny, or karma. I believe his next band did alright.

PAUL McCARTNEY

I had a conversation with him on his channel on Absolute Radio via satellite when he put out his new Fireman record. He'd got himself a channel for a month just to promote that. It was quite an honour for me because he wanted to have a couple of casual conversations with someone in the radio business and he chose me. I only knew him to say hello, we'd never talked face to face, but we spoke for an hour and he was amazing. The thing I realised was I had to get some distance. I couldn't come over like a starry-eyed 13-year-old kid with a bunch of Beatles records. I had to remove myself because I wouldn't have been able to speak. Luckily he spoke enough for us both and played some of the best rock'n'roll music I'd heard in years.

RAY DAVIES

We talked about everything. I love The Kinks – they are one of the big seven bands of the British Invasion. I said to him that I saw his singing style as unique. The more I went back to listen, the more ➡

Steve Van Zandt: "If
your hero turns out to
be an asshole what are
you gonna do?"



EVER MEET HENDRIX?

unusually conversational it sounded. So I said: 'It occurs to me you got your style... ahem... or it seems similar to, the vocal on *Louie Louie* by The Kingsmen. Specifically Jack Ely'. (Incidentally, The drummer's mother trademarked The Kingsmen name for her son's benefit just before the record was breaking. So they made the original or proper singer Jack Ely play the drums! Obviously he quit.) Anyhow, I said - 'Ray you sound similar!' and of course, The Kinks did *Louie Louie* in their early set. He said it might be that, but it was just as much the fact he was in a Latino/R&B group called the Dave Hunt Blues Band that did a lot of samba and calypso things with a Trinidadian singer. In fact, he sounds quite black to the American ear, as if he's singing a kind of patois. He also talked about his relationship with his brother, Dave. Ray had been with Hunt then when he left to form The Kinks. His brother had become a better guitarist than him, so he started slicing up his amp speakers with a razor blade.

JACK BLACK

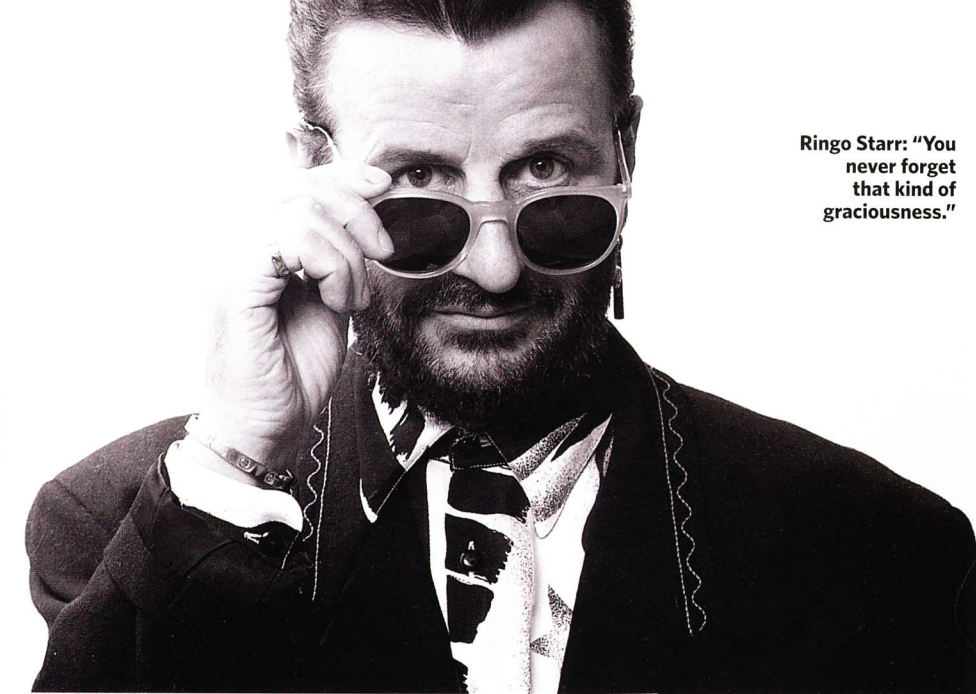
Jack Black was promoting *School Of Rock* which is quite a funny film - not his best though, he's a funny very guy. He wrote a theme song that went 'Let me take you down to the Underground Garage...' to the tune of *Strawberry Fields* which he improvised throughout my show. He was also my first co-host. He spun a few classics from The Ramones and The Who, plus a few of his own. It was a real honour because Tenacious D were a big influence on me growing up [Are you sure? - Ed].

FREDDIE KING

Now there's a case. Doing the *Sun City* album I met about 50 of my heroes, which did make me nervous. I avoided that for years because it worries me. If your hero turns out to be an asshole what are you gonna do? It affects you. I went to see the Rolling Stones at Convention Hall in Asbury Park with a few friends years ago and afterwards they wanted to go to the hotel to get their autographs. I didn't want to go to this smart Berkeley Ocean Front place but we tripped down the hallways like a bunch of kids. One of us noticed that Freddie King who had opened the show had his door ajar



Miles: "the scariest individual I've met".



Ringo Starr: "You never forget that kind of graciousness."

"Miles was extremely frightening. He's just not friendly. He makes Lou Reed look like a pussycat, Hari Krishna guy next door. Oh my God!"

so my friend pushed me inside and said: "Let's go in and meet him". Like a fool I asked, "Could we have your autograph?" He picks up a pillow off his bed, and underneath is a big fucking .45 which he grabs and gives me a fucking dirty look and tells me where to get off. To this day I don't play any Freddie King licks. I won't play his songs. See it does matter - heroes can let you down.

LOU REED

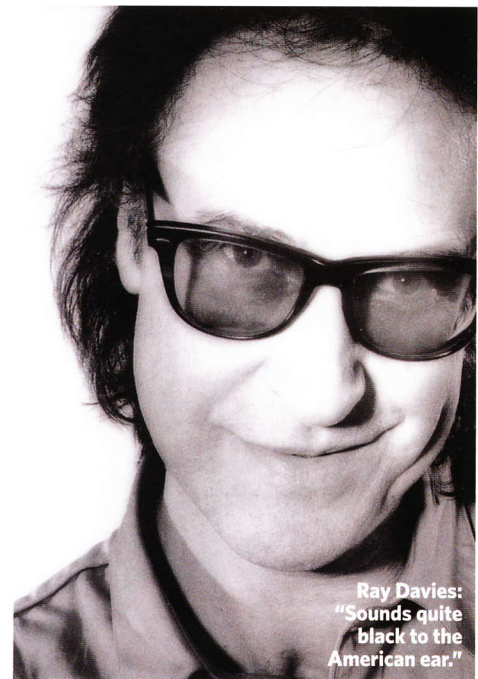
Lou is a character; he's a piece of work for sure. A New York City legend. He's hard to get next to, he's just an odd guy who doesn't seem to want to be close or friendly, so I don't want to hang out with him. He has his own space - you feel like you're building a rapport, then he turns on his heel. I guess he doesn't suffer fools gladly.

PETE TOWNSHEND AND KEITH RICHARDS

During the making of *Sun City*, Pete Townshend and Keith Richards were great allies. Pete couldn't have been more helpful. He took us to his studio at Eel Pie where he put the guitar on a couple of takes and off he went. Keith ended up cutting the Bono song *Silver And Gold* with Ronnie Wood, Steve Jordan and Peter Wolf from The J. Geils Band. I think Daryl Hannah and Daryl Hall are in there too. Plus Keith gave me my first ID for the radio show and Ringo gave me the second - this was even before it was on, so they didn't know whether it would be any good or successful. You never forget that kind of graciousness.

MILES DAVIS

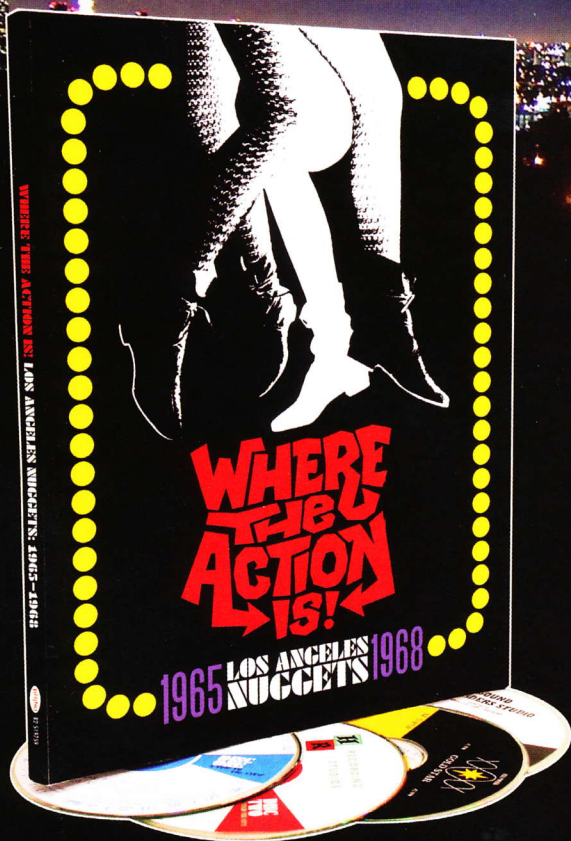
The scariest encounter of the *Sun City* project had to be Miles Davis. I wrote the intro for him to play and he is the scariest individual I've ever met - not that I've seen, that's definitely Howlin' Wolf - but Miles was extremely frightening. He's just not friendly. He makes Lou Reed look like a pussycat, Hari Krishna guy next door. Oh my God. The fact that he showed up at all was a real miracle. He



Ray Davies: "Sounds quite black to the American ear."

came in, sat down and I played him the *Silver And Gold* tape. He's sitting next to me and he turns to me, and he talks real low and slow, and right in my ear: "Hey man do you want me to fucking play or what?" So he does his take, and I asked him to re-do it with the mute on. I went and reassembled his old quintet with Herbie Hancock, Ron Carter on bass and Tony Williams on drums. Fact was he was into the concept. Once people knew about the repulsive and blatant nature of South Africa: which was "We are gonna have slavery and you can't do a fucking thing about it", then I guess Miles agreed with me. "Yeah you muthafucker, we'll see about that." Maybe that's all we had in common, but it was enough. ①

SVU's Wicked Cool Records are available in the UK through Cargo. For more on his radio show, visit: www.littlestevensundergroundgarage.com



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Important: Read this

Fed up of endless lists that claim to reveal 'The Greatest Albums Ever'? Us too. So this month we asked the experts (**prog** fiends, **southern rock** aficionados, **punk** rock warlords, **heavy metal** heroes and **grunge** gurus) to choose the REAL greatest albums in their fields. The result is some of the greatest rock music ever made – and you might not have heard any of it. Prepare for a voyage of discovery...

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(CR) #138-Stereo



Prog Psych

...Or The Great Lost Albums of British Rock, 1968-72. By label boss, Cathedral singer and late 60s/early 70s music aficionado **Lee Dorrian**.

The past few years have seen a rapid rise in interest in underground British rock music of the late 60s/early 70s. With the advent of blogs and file sharing, many of the most obscure archive recordings from that era have suddenly become instantly available for everyone to hear – albeit often by illicit means. Furthermore, due to considerable demand, prices for original vinyl copies of some of these albums have gone through the roof on auction sites such as eBay.

So why this sudden interest? Has rock music gone so far that it doesn't know where to go next and needs to look back? There is certainly a timeless aura of freedom within the grooves of a these records that, on reflection, suggests they were made in truly exciting times. Just imagine a modern heavy metal band forming and having the balls, let alone the notion, to call themselves Fuzzy Duck? They would, of course, be absolutely ridiculed. In that respect there's an element of envy from listeners and musicians today who weren't around to experience a time when this kind of off-the-wall freedom of expression was almost as commonplace as it was acceptable.

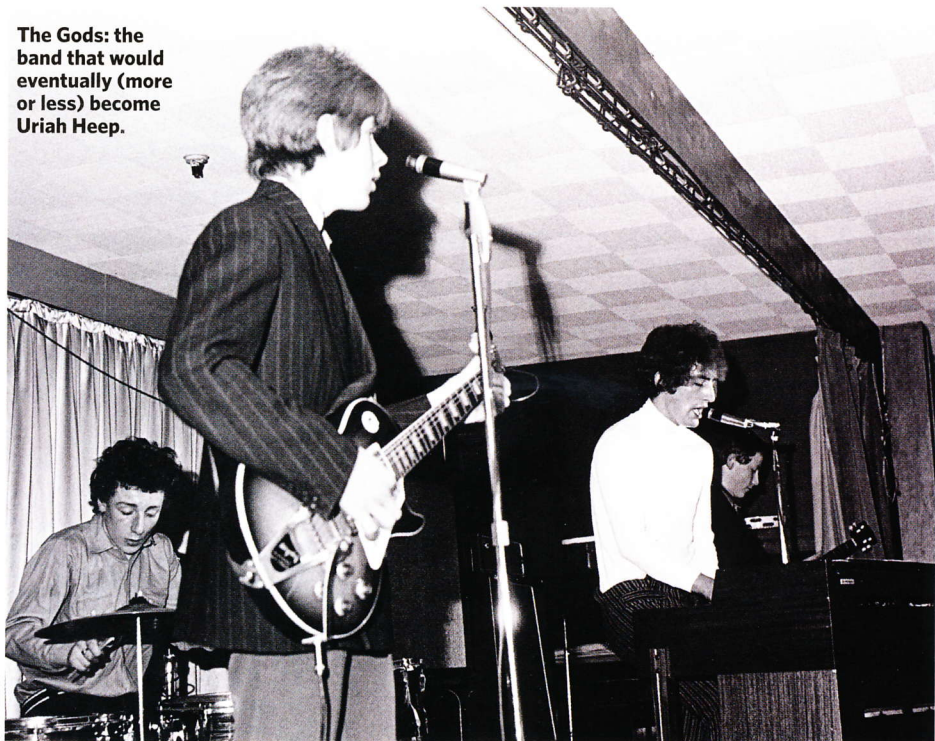
Things seem to have become increasingly rigid and processed over time, as musicians have learned, perfected, dissected and turned inside-out everything that was great about rock music in the first place, to the point where there is very little genuine originality, charm, soul or indeed humour left in it any more. With modern production techniques often almost completely removing the human aspect of the music, a lot of people are looking back on these generally 'free-er times' as a genuine source of inspiration.

It's largely down to the research of enthusiasts and record collectors over the years that the thread of knowledge relating to some of this amazing music has been kept alive. Several reissue labels such as Bam Caruso, Edsel, See For Miles, Decal, Tenth Planet and Acme have done a great job in unearthing some of these lost gems. Many other labels have gone on to follow suit in recent years.

It's interesting to note that a large number of the releases in question originally came out on major labels and their subsidiaries. It seems the majors were quite happy to sign experimental rock bands, yet at the same time didn't have a clue what to do with them. As a result, many promising new acts were simply abandoned by the label and had split up out of frustration even before their records were released.

Some of the truly artistic subsidiary labels that flew the flag for alternative rock music were Neon, Dawn, Vertigo/Nepenthe, Greenwich

The Gods: the band that would eventually (more or less) become Uriah Heep.



MICHAEL PUTLAND

'The recent discovery of a privately pressed prog album from Scottish band Captain Marryat has led to a copy recently selling for close to £3,000.'

Gramophone Company, Deram Nova, Harvest and Mushroom, all of whose output is very collectable these days. Smaller late-60s labels such as Morgan Blue Town, Evolution, Stable and Middle Earth only managed to survive for a short period of time, producing a mere handful of releases (of note to Motörhead fans is the Stable-released 1969 psychedelic album *Escalator* by Sam Gopal, featuring a young Lemmy on guitar and lead vocals).

With not enough truly independent labels at the time, a lot of bands resorted to financing and making their own records, more commonly known as private pressings. Generally (for tax purposes) only 99 copies of these were pressed, and sold at gigs or used for promotional purposes. Some have gone on to be the most sought after records in existence. For example, the recent rediscovery of a privately pressed prog album from lost Scottish band Captain Marryat has led to a copy recently selling for close to £3,000. Other notable releases of this type are albums from Bodkin, Dark, Complex and Oberon, to name but a few.

The period of music of most interest to a number of people is the 'grey area' which

occurred toward the tail-end of the 60s and continued into the beginning of the 70s. The term 'prog psych' has become synonymous with describing a multitude of bands from that era, mainly because they are neither overtly psychedelic nor full-blown progressive rock. For the purpose of this particular feature we're going to look at 20 albums released between those golden years of 1968 and 1972.

There are several areas and genres of music that records referred to as prog psych generally fall into: rock, folk, occasionally jazz and often a combination of all three. The main thing that ties these records together is that they are all considered to be underground records of the time. The purpose of this article is not necessarily to define, or even fully understand the term; that would take away an essential part of what makes its mystery and magic so alluring.

There are obviously more significant and better-known releases from this period that have had a greater influence on the history of music. The list of albums here is intended to be a selection of unique records that in many ways bridge the gap between what is considered psychedelic and progressive rock. ❶



CARAVAN

Caravan (Verve, 1968)

Although major commercial success always eluded them, there's no denying Caravan's significant influence on the roots of progressive rock. Along with Soft Machine they are the forefathers of what is often referred to as the Canterbury scene.

On this, their debut, there is a very strong psych presence in numbers such as *Cecil Rons* and the trippy *Grandma's Lawn*. Opener *Place Of My Own* is a majestic pop-psych precursor to prog.



THE GODS

Genesis (Columbia, 1968)

The band that would eventually (more or less) become Uriah Heep originally featured Mick Taylor and Greg Lake, prior to the recording of *Genesis*. Led by Ken Hensley's distinctive melodic vocal style and keyboard wizardry, songs range from the obvious Hammond-drenched groovy dancier of *Misleading Colours* to the floating Mellotron strings and moody, distorted Hammond stabs of *I Never Know*. Opener *Towards The Skies* is a great heavy psych rocker, while *You're My Life* and *Time And Eternity* are typically cool mod stompers.

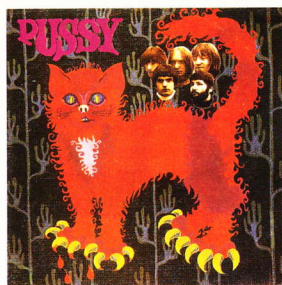


PRETTY THINGS

S.F. Sorrow (Columbia, 1968)

Perhaps the most obvious album in this list, it deserves a special mention. *S.F. Sorrow* is considered to be one of the first 'concept albums', despite being released almost two years after Nirvana's *Story Of Simon Simopath*, The Moody Blues' *Days Of Future Passed*, *Sgt. Pepper*, etc. This album really is

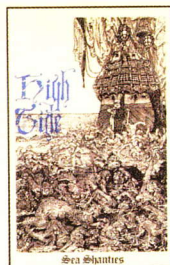
a glorious celebration of everything that was great about rock music at the tail end of the 60s. An absolute classic.



PUSSY

Pussy Plays (Morgan Blue Town, 1969)

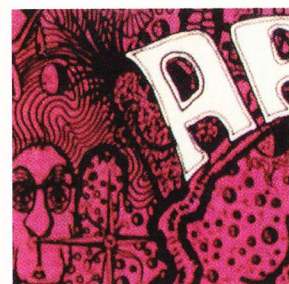
Pussy Plays contains everything that's cool about the period in question. From the humorously striking sleeve, through the varied and often off-the-wall music itself, it's an album that entertains from start to finish. *All Of My Life* is a dark reflection with an eerie spoken-word, distorted-fuzz chorus and great keyboard break. *Comets* is a wild theremin freak-out with mysterious sounding backwards voices, whilst *Open Ground* is a mind-journey all of its own.



HIGH TIDE

Sea Shanties (Liberty, 1969)

Opener *Futilist's Lament* is a visceral assault on the senses, brutally heavy and psychedelic. Vocalist/guitarist Tony Hill sounds like a satanic mix of Iron Butterfly's Doug Ingle and Jim Morrison on heavy hallucinogenics. Despite these comparisons the sound is very British and also recognisable due to the electric violinist and future Hawkwind space cadet Simon House. It's hard to imagine the kind of impact *Sea Shanties* had on audiences back then. It's still capable of blowing minds today.



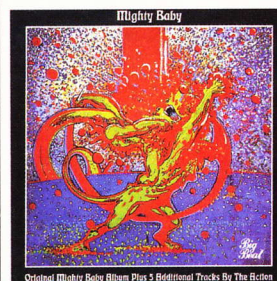
ARZACHEL

Arzachel (Evolution, 1969)

There is a strange, almost spectral aura to the production here; it sounds like it was recorded in a church. Featuring a young Steve Hillage on guitar and keyboard master

Dave Stewart, Arzachel were a continuation of Uriel and a precursor to proggers Egg.

Garden Of Earthly Delights is a classic opener, and that is followed by some dark moments on *Azathoth*. The almost trip-hop, chilled out vibes of *Queen St. Gang* are way ahead of their time. *Leg* is another surprise; based on the Cream-popularised Muddy Waters classic *Rollin' And Tumblin'*, it could be described as gothic blues.



MIGHTY BABY

Mighty Baby (Head, 1969)

Opener *Egyptian Tomb* is certainly one of the best-crafted, most memorable songs of the period. Once heard, its cosmic, jazzy grooves are difficult to forget.

There are a lot of free-flowing and Eastern vibes going on here, along with some very accomplished musicianship. Despite occasional touches of country (*I'm From The Country*), boogie (*Trials Of A City*) and Fairport-tinged folkrock (*I've Been Down So Long*), the psychedelic mastery of *House Without Windows* and *Same Way From The Sun* make this album a bona fide classic.

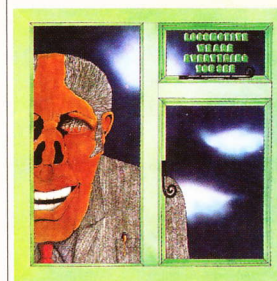


EAST OF EDEN

Mercator Projected (Deram, 1969)

Mixing a dirty blues guitar riff with violin and trippy vocal effects, opener *Northern Hemisphere* conjures up an Eastern rock sound not too dissimilar to *Mighty Baby*.

Isadora is the most memorable moment here, with a charming flute melody carrying the song, which also features a strange, almost reggae rhythm in the the mid-section. There are mellow moments too, with *Bathers* and *Waterways* contrasting with the harder-sounding tracks, while *In The Stable Of The Sphinx* takes on a more ambitious, jazz-rock approach.



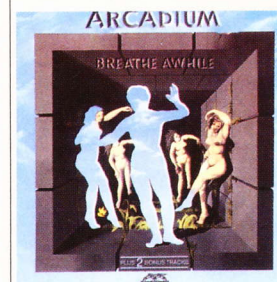
LOCOMOTIVE

We Are Everything You See

(Parlophone, 1969)

With liberal use of brass, strings and keyboards, and no electric guitar, this is an album that, in places, really works. Catchy and memorable melodies complement *You Must Be Joking* and album highlight *Mr. Armageddon*, the later released as a single and really should have charted.

It's possible that Locomotive confused people with their changes in musical direction after having a hit with a ska-pop tune. Their third single, *I'm Never Gonna Let You Go*, was average commercial white-soul fare, further squandering their chances of being taken seriously as a progressive rock band. A real shame.



ARCADIUM

Breathe A While (Middle Earth, 1969)

Released on the Middle Earth Club's house label, *Breathe A While* has an underground air they weren't bothered about being



Locomotive: catchy and memorable melodies.



MARILLION: LESS IS MORE
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Marillion shine new light onto some of their best songs. Full band studio recordings in an acoustic format. Contains one new song, "It's Not Your Fault" and bonus hidden track!



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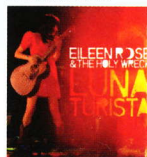
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ROBIN TROWER
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EILEEN ROSE & THE HOLY WRECK
LUNA TURISTA

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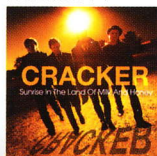
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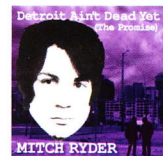
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MITCH RYDER
DETROIT AINT DEAD YET (The Promise)

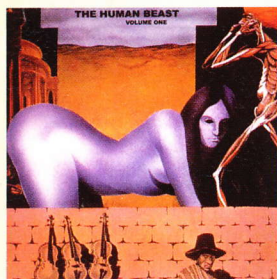
A true legend of the US rock scene bridging the gap between Motown and Iggy with his latest studio set

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commercial; a case backed up by 12-minute opener *I'm On My Way*. There are no really straight-up catchy songs on offer, and it's perhaps a little self-indulgent for some, but despite this *...Breathe* is definitely a strong example of garage psych evolving into prog rock. Although it's never really aggressive, there is a lumbering, ponderous sense of frustration and angst.



HUMAN BEAST

Volume One (Deram, 1970)

An often introspective album that drifts from heavy to surreal and various other places in-between. *Mystic Man* is a wah-wah odyssey featuring an other-worldly spoken mid-section over ritualistic percussion and backwards effects. *Brush With The Midnight Butterfly* has a seriously heavy Sabbath-type riff interspersed with free-form rhythms.

Human Beast was an interesting power trio who, despite being a tad ponderous at times, warrant investigation.

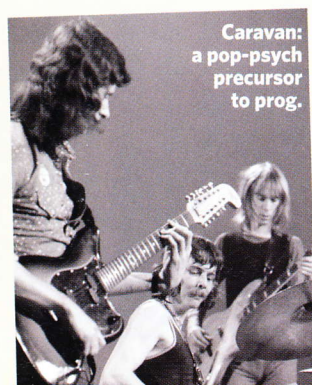


T2

It'll All Work Out In Boomland (Decca, 1970)

More than just another progressive album with psychedelic tendencies, *...Boomland* is a straight-up classic of British rock.

Everything about it (except maybe the sleeve) has a presence and mood that is enticing. Great lead vocals by drummer Peter Dunton and amazing lead guitar playing from young never-to-be guitar hero Keith Cross are mixed with heavy and softer passages layered with horns, piano and Mellotron. It's an epic work and absolutely essential listening.



FAIRFIELD PARLOUR

From Home To Home (Vertigo, 1970)

Sounding like a sophisticated version of 60s whimsical psych band Kaleidoscope. And that's exactly what they were. Another quintessentially English outfit made even more so by singer Peter Daltrey's often over-emphasised use of the letter 'S'. As poppy and melodic as Kaleidoscope but with a slightly more progressive edge, *From Home To Home* has a touch of Moody Blues about it, though not in a plagiarised way. There's a lot of Mellotron here, on an album overall more acoustic-sounding than its heavy prog contemporaries.



JULIAN'S TREATMENT

A Time Before This (Young Blood, 1970)

Other-worldly and enchanting, *A Time Before This* was written and composed by sci-fi author Julian Jay Savarin, and the gorgeous, bewitching vocals of Cathy Parden hold your attention from beginning to end of this fantastical journey.

The occult atmosphere on *The Black Tower* and the title track make for a darker, more gothic sound than comparable European contemporaries such as Earth & Fire or Circus 2000. There's some great keyboard work that never strays too far into classical stylings, and maintaining a groovy pop sensibility throughout.



CZAR

CZAR (Fontana, 1970)

An excellent album combining mod-ish pop-psych with early-Crimson-meets-Procol Harum prog sensibility. *Tread Softly On My Dreams* is the winner here with blazing Mellotron brass and stabbing riffs.

Taking more than a year to record, by default it encapsulates in one album the fast-moving trends that were happening at the time. The singalong pop of *Follow Me* had 'hit' written all over it, while *Beyond The Moon* has some weird slide guitar.

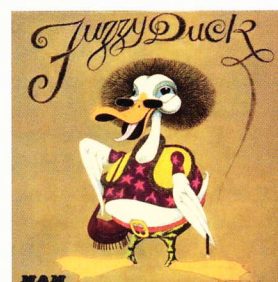


COMUS

First Utterance (Dawn, 1971)

A true gem of British underground music from the period, Comus were neither prog nor psych, but more dark folk.

Listening to *First Utterance* is like entering a different and strange world. The lyrics of Roger Wootton are very visual in a nightmarish, almost medieval way. Timeless anthems such as *Drip Drip*, *The Bite* and *Diana* only get better with age. Totally unique and excellent musicianship. This is surely the heaviest album ever recorded with acoustic guitars.



FUZZY DUCK

Fuzzy Duck (Mam, 1971)

Apparently only 500 copies of this were pressed, making it an extreme rarity. It's a shame it didn't receive a wider release, as it's up there musically with other keyboard-driven hard and heavy prog-rock luminaries of the time such as Uriah Heep, Atomic Rooster and even Deep Purple. With great songs such as the hooky *Just Look Around You*, the Beggars Opera/ELP-type keyboard carousel of *Mrs. Proust* and the offbeat prog of *Time Will Be Your Doctor*, there isn't a dull moment on the record.



TRACTOR

Tractor (Dandelion, 1972)

Starting with the dark grinding dirge of epic

All Ends Up and ending with the 10-minute fuzz-fest of *Make The Journey*, *Tractor* certainly has its share of frenzied psychedelic/punkish prog workouts. These ideas were further explored in particular on the great instrumental *Shubunkin* and *Hope In Favour*.

For a two-piece band they made one hell of a racket. Somewhat surprisingly the album also displays a lighter, folkier side with *The Watcher*, *Little Girl In Yellow* and *Everytime It Happens*; the latter two however, end up in distorted crescendos reminiscent of the superbly named fuzz-folk duo Fresh Maggots.

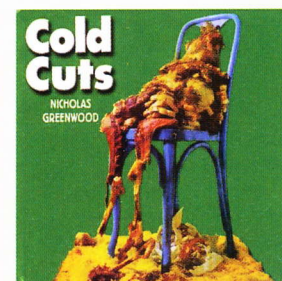


SECOND HAND

Death May Be Your Santa Claus (Mushroom, 1971)

And now, to coin a phrase, for something completely different.

Death May Be Your Santa Clause is almost as out-there as it gets in terms of British prog - if it can actually be described as that. It's like the result of a jam between Arthur Brown and Frank Zappa, recorded by Brian Eno in a British mental institution. With masterful musicianship and arrangements, this is an album that goes from moments of inventive genius to the absurd and daft while managing to remain very entertaining.



NICHOLAS GREENWOOD

Cold Cuts (Kingdom, 1972)

Former Crazy World Of Arthur Brown bassist Nicholas Greenwood released this album in the year before prog had started to move out of the underground and into stadiums and, to many, become more pompous, more commercial and less interesting. To others the golden era was just around the corner.

Cold Cuts is another great keyboard-driven example of what was going on beyond the mainstream. Opener *A Sea Of Holy Pleasure*, in three parts, is a monster of a tune, *Realisation And Death* closes the album with the woeful cries of: 'Bring out your dead.'

Essential 5

Cult 70s American rock albums for the connoisseur. By **Derek Oliver**



THE BOYZZ

Too Wild Too Tame (Epic, 1978)

A Chicago based biker-rock outfit who cultivated a mean but hardly lean look. They

looked like an entire motorcycle chapter out for a knife wielding rumble. Their sole album is not only crude and lewd but utterly riotous.

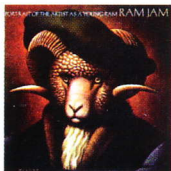


LEGS DIAMOND

A Diamond Is A Hard Rock (Mercury, 1977)

LA based Legs Diamond were one of the finest US hard rock bands of the 70s. This, their

second and best, album lays down bombastic riffs with flamboyant vocals from Rick Sanford. Aerosmith jamming with Deep Purple is a fitting comparison.



RAM JAM

A Portrait Of The Artist As A Young Ram (Epic, 1978)

With only one hit single *Black Betty*, Ram Jam led a solitary life not helped by the media's refusal to

recognise the brilliance of this, their second, album. It rocks hard, coming on like a cocaine-binging combination of Aerosmith, Ted Nugent and Starz.

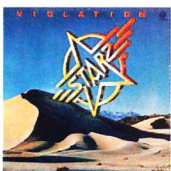


YESTERDAY & TODAY

Struck Down (London, 1978)

'AH BIN STRUCK DAHN,' screams lung-busting Y&T leader Dave Meniketti on the title track. As a road map to hard rock nirvana, this album

is near perfect, taking on board everything from bar room brawlers (*Nasty Sadie*) to towering Zeppelinesque multi-layered epics (*Dreams Of Egypt*) and all points in between. Nut crushing.



STARZ

Violation (Capitol, 1977)

Starz looked set to be one of the biggest and brightest bands of the 70s. Alas, despite delivering a brace of

classic albums, it was not to be. *Violation* is a riff-hungry guitar fest laced with insanely disturbing lyrics sung by one of the best vocalists of all time, Michael Lee Smith.



Y&T: the line-up that recorded *Struck Down* (l-r) Joey Alves, Dave Meniketti, Leonard Haze, and Phil Kennemore.

Y&T

Hard rock wasn't cool when Y&T started, yet **Dave Meniketti** and co. refused to cave in to disco's onslaught. WORDS: **DEREK OLIVER**

Before they shortened their name to Y&T, guitarist Dave Meniketti's combo were known as Yesterday & Today. The San Francisco band's second album, *Struck Down*, is acclaimed as a criminally underrated gem of prime-time 1970s American rock. Here, Meniketti recalls what the US rock scene was like back then.

Upon release, did Yesterday & Today's *Struck Down* make a splash in the San Francisco scene?

It made a minor splash for us in the Bay Area, but more of an impact outside, such as LA and overseas – it received a great and completely unexpected review in *Sounds* by Geoff Barton. We were already becoming very popular in our area so this record helped a bit, but because it was released half-heartedly by London Records, it didn't really have the impact that the A&M releases did later on in our career.

What other hard rock bands from San Francisco were your main competition?

We actually had very little hard rock competition in the mid to late 70s. The only other bands that even came close to hard rock back then that I remember were Sammy Hagar cranking up his solo stuff and Ronnie Montrose, who was doing his own solo career and also Gamma. We were really the only true hard rock band to emerge from the Bay Area at that time.

"Sammy Hagar would get up and jam with us at local gigs on many occasions."

You were swimming against the musical tide with the rise of disco and new wave, was it difficult to sustain your belief in hard rock?

Because we've been around for over 30 years we've swam against the tide of many musical trends. We were so young and determined at that time, there was nothing that would have discouraged us. We knew these other trends were popular, but we also knew that it didn't diminish the huge popularity in the world for hard rock music. New wave and disco each had their own fan base that didn't take away anything from the rockers of the world. If anything, I think it tended to strengthen the resolve of hard rock fans.

You've often been compared vocally with Sammy Hagar. Do you share that opinion?

Yes, I've heard the Sammy comparison on and off over the years, though mostly at the beginnings of my career. Since the years have gone on and I've become a dramatically better singer than the earlier days I don't think many folks would see as much similarity. Sammy was a friend back then, as well

as Neal Schon, Eddie Money, and others.

We all didn't so much hang out a lot socially but we all played gigs together regularly

back in the 70s. Neal and Sammy would get up and jam with us at local gigs on many occasions. ①

Y&T begin a UK tour on October 27, see p115.

GOTH ROCK
for the connoisseur.
By Scott Rowley

FLESH FOR LULU

Flesh For Lulu (Polydor, 1984)



FFL brought a warmer rock sound to goth. No doomy vocals or icy guitar sound – instead they covered the Stones' *Jigsaw Puzzle*, got black backing singers to give *Restless* some soul, and wrote one of the all-time goth anthems, *Subterraneans*.

LORDS OF THE NEW CHURCH

Lords Of The New Church (Illegal, 1982)



With more in common with Hanoi Rocks than, say, the Sex Gang Children, the Lords lashed goth imagery to their piratical pop rock. Stiv Bators was the Iggy to Damned guitarist Brian James' Ron Asheton and this debut still thrills.

ROSE OF AVALANCHE

First Avalanche (LIL, 1986)



Leeds' ROA built their rep on their 12" EPs – and this collects those early classics. With Phil Morris's faux US drawl, distortion and a drum machine, ROA gave us gloriously moody sleaze rock in thrall to the Velvet Underground.

BATFISH BOYS

The Gods Hate Kansas (Batfish Inc, 1985)



Ex-March Violet Simon Denbigh's next project was filled with humour, weirdness and bluesy riffage. *'Mom and pop are spicing up the liquor with those funny little mushrooms'* goes *Swamp Liquor*. The ensuing trip is like the Sisters covering Creedence.

Japanese Rock



Take a trip to the outer limits of sound with **Julian Cope** as your guide.

Julian Cope is up early. At the very un-rock'n'roll hour of 7am, in fact. *Classic Rock* catches him sweeping his floor. "Whenever I'm writing," he says, "the best way to become an author is to feel like one. When I was doing [book] *The Megalithic European*, I was getting up at a quarter to five every morning. I've spent the last ten years seeing so many of my so-called punk contemporaries becoming increasingly slack. It pushes me the other way and makes me want to do more."

Black Sheep, the last in a prolific run of albums, found Cope returning to a familiar theme: the outsider in modern Western culture. It was his most melodic work for some time, an acoustic shindig buffeted by orchestral percussion, harmonies and a bloody great Salvation Army drum. "I thought it would give it all a wonderful sense of ritual. There's nothing more heathen than the Christianity of the Salvation Army. They have 'Blood and Fire' on the drum. That's metal!"

The record was informed by Cope's second sortie into rock literature, the fabulously enlightening *Japrock sampler*. Or, as the byline puts it: 'How the post-war Japanese blew their minds on rock'n'roll'. A companion piece-of-sorts to his earlier *Krautrock sampler* – 1995's magisterial overview of the German rock innovators of the 60s and 70s – the musicians in *Japrock sampler* cover similar territory to Cope's artistic and stylistic oeuvre: leatherbound thrill-junkies, cosmic shamans, barbarians, seekers and diligent scholars.

It makes him the perfect person to guide us through the unheard classics of Japrock – and it also affected his approach to record-making. "It's like when you come back from abroad and you've got so used to having to reduce what you're saying to the sum of its most effective parts," Cope explains. "I've started finding the most incisive way to do something. And if you start writing with an intellectual overview, you've got to sugar it with melodies and beats that are simple. You want people to get it." 📌

Joe Yamanaka of Flower Travellin' Band performing in Tokyo in 2008.

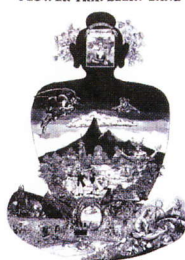


FAR EAST FAMILY BAND

Parallel World (Columbia/Mu Land, 1976)

COPE: If you're a fully gen'd-up Krautrock, you're probably best starting with *Parallel World*. It's produced by ex-Tangerine Dream/Ash Ra Tempel man Klaus Schultze and is an hour of full-on Cosmic Jokers' style space-rock. It doesn't suffer from any dodgy Gong-isms either. It's hard, it's sleek, it's motorik and it really does the business.

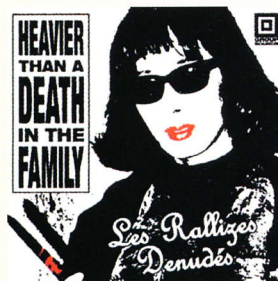
FLOWER TRAVELLIN' BAND



FLOWER TRAVELLIN' BAND

Satori (Atlantic, 1971)

COPE: *Satori* is number one in my list in the book. If you look at all the modern doom bands, all of them grew up listening to *Satori*. Flower Travellin' Band's *Made In Japan* (1972) is also very good for people into the later Love period, when Arthur Lee got heavy and started to investigate being black as opposed to being in denial of that. Since writing the book, I've recently heard from one of the guys from the Flower Travellin' Band, who was amazed by it. I can't even say if his response was particularly positive, because he was just amazed that there was even a need for a book like *Japrock sampler*.



LES RALLIZES DENUDÉS

Heavier Than A Death In The Family

(Ain't Group Sounds, 1995)

COPE: If your pleasure centre is forged by the Velvet's side of punk, then definitely *Heavier Than A Death In The Family* (recorded in 1973 and '77) is the one. In certain circles of Japanese rock, there's a mystical quality going on. Certainly with Speed, Glue & Shinki and also Les Rallizes Denudés. I think (songwriter/guitarist) Takeshi Mizutani was literally working out his own demons by standing in the eye of the storm. And stuff like 2003's *Blind Baby Has Its Mother's Eyes* is outrageous. That's some of the heaviest music I've ever heard. It's like Blue Cheer,

but we're talking 19-minute trudge. So it's doing what Blue Cheer were doing around the time of *Outside Inside*, but it's really punishing the fucking metaphor. Lots of distortion, almost to the point of late-period Kraut, where people like Die Krupps would get so heavy the drums and bass would disappear. You're literally on your knees.



ITSUTSU NO AKAI FUSEN

Flight 1 & 2 (URC, 1970-71)

COPE: The only folk albums I became obsessed with were *Flight 1 & 2*. I love 'em. They're very cosmic, probably the equivalent of some of Zappa's Straight label stuff, or (Cosmic Jokers' leader) Rolf-Ulrich Kaiser's Pilz records. It's very beautiful, very exquisite. But it's almost like taking the Velvet's third album and turning it into meditative stuff. It's got female vocals and is really beautiful. It's like Mo Tucker meets Steve Martin in *The Jerk*, where he sings that duet with Bernadette Peters called *Tonight You Belong To Me*. It's slightly ghostly and shadowy.



SPEED, GLUE & SHINKI

Eve (Atlantic, 1971)

COPE: Those European heavy bands were all trying to show they were as good as Cream, but Speed, Glue & Shinki were literally off their fucking heads. I think there's a real uniqueness to them – that climbing, disgusting, crab-like bass which is undermining everything the blues should do. I think there's gonna be a new generation over here that, once they get down with Speed, Glue & Shinki, are gonna be creating some of the most fantastic, un-blues blues you'll ever hear. It's similar to first-album Blue Cheer. The trouble with experimental music is that people who do it don't want to fail. When we did *Drain'd Boner*, the last Brain Donor album, in many ways it failed because it was so experimental. That's what was so powerful about this band: their wantonness, their greed for the shock and novelty of what they were doing. For me, the best rock'n'roll always has the right combination of novelty and tradition.

Because Joey Smith was the singer as well as the drummer, he had control of the rhythm and was literally making his point with the snare and bass drums. He'd be bringing it down until you'd just think: 'What the fuck is that?!'

Essential 5

Second-wave punk albums for the connoisseur. By John Robb

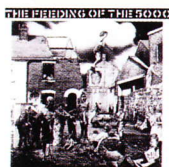


U.K. SUBS

Another Kind Of Blues (Gem, 1979)

The sound of post-Pistols Britain. Legendary frontman Charlie Harper's roots

back in the R&B of the 60s were fused with the high octane energy of punk rock, serving as a template for a whole generation of upcoming youthful bands.

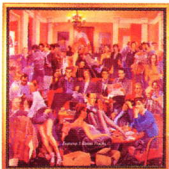


CRASS

The Feeding Of The 5000 (Small Wonder, 1978)

Punk's most dangerous band came complete with questions asked in Parliament and 24/7

police surveillance. A fiercely political band whose lyrics and amazing artwork rammed their pacifist, idealistic, anarchistic message home.

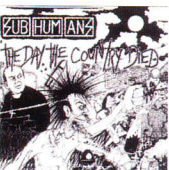


THE RUTS

The Crack (Virgin, 1979)

Set to dominate the UK punk scene in the 80s until the death of singer Malcolm Owen from a heroin overdose robbed

the punk generation's second wave of its alpha band. The band's fusion of dub and punk was perfectly showcased in great songs and tough, tight playing.



SUBHUMANS

The Day The Country Died (Spiderleg, 1983)

Influenced by the novel *Nineteen Eighty-Four* by George Orwell, on this album the Subhumans dealt in songs

of wired intensity with great choruses, tight clever structures and waspish dark humoured lyrics, played with a real musicality that has never dimmed to this day.



DISCHARGE

Hear Nothing See Nothing Say Nothing (Clay, 1982)

The fiercest music ever heard when it came out, Discharge's brutal assault is oddly

cleansing - their anger borne from the tough Stoke streets and the dark political climate of the time. A massive influence on modern metal and hardcore bands.



Dick Lucas and the Subhumans.

Subhumans

Dick Lucas may be "less paranoid and resentful" than he was, but it isn't stopping his punk spirit... WORDS: DOM LAWSON

Wiltshire anarcho-punk legends Subhumans raged against the Orwellian nightmare of Thatcher's Britain on classic albums like *The Day The Country Died* and *From The Cradle To The Grave*. Reuniting after a lengthy hiatus, they returned to top form on 2007's *Internal Riot* with their customary intelligence and anger proudly intact. Much to the delight of frontman Dick Lucas, there's still plenty to be pissed off about and the Subhumans spirit seems more vital than ever...

How does it feel to be regarded as a classic rock band? Wasn't punk meant to destroy all that?

I see where you're coming from. The whole cultural angle of punk rock was to smash up everything that had gone before which included hero worship and overpriced gigs and rock star behaviour. It was meant to bring it all back down to earth and it succeeded. Being in a list of classic albums is a bit strange, but it could be worse! We could be at the bottom.

The things you were singing about in 1982 seem to be relevant in 2009...

Being a natural pessimist, back then I would have said that things were going to get worse over time and they have! You know what they say, 'It's gonna get worse before it gets better'? Well the whole getting better thing never seems to

crop up! We've still got lots of wars going on, the government controls everything, TV's got worse with the whole celebrity culture thing on top of that. You've just got to look beyond the façade. Everything is very shallow. But hope springs eternal.

As you approach middle age, is it easier or harder to summon the anger required to make this kind of music convincing?

I'm not as angry in day-to-day terms now I'm in my forties. I'm less paranoid, I'm less resentful towards everything and everybody. I'm more reasoned and considered. Experience does that to you. But I can get on stage and sing any of those lyrics with the same conviction that I had when I wrote them. People say 'Where do you get the energy from?' and I just say that it recycles itself.

Your latest album *Internal Riot* has gone down a storm. Is it good to know that you haven't lost whatever it was that made Subhumans great?

A lot of bands reform and do something new and it's awful and no one likes it! I'm glad people think

"The whole cultural angle of punk rock was to smash up all that had gone before..."

it's good. If people would buy it instead of downloading it, that might help a bit, but we were glad to make that record. It

took a long time to get together. We reformed in 1998, but our drummer lives in Germany and our bassist lives in Spain, so practises are a once-a-year event. ☹

POWER METAL
for the connoisseur.
By Malcolm Dome

GRIM REAPER

See You In Hell (Ebony, 1984)

The debut album from the Driotwich quartet is, in many ways, the blueprint for much that happened on the power metal scene. Steve Grimmitt's soaring vocals and Nick Bowcott's cutting guitars inspired the likes of Pantera.

HELSTAR

Burning Star (Combat, 1984)

Helstar were often lumped in with the early thrashers. But listening to their debut, it's clear they were coming from another angle. The songs are anthemic, galloping. Even a Spartan production can't hide the value of the musicianship.

SAVATAGE

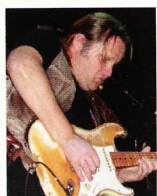
Streets - A Rock Opera (Atlantic, 1991)

A concept record that is perhaps the finest achievement from an often overlooked band. Savatage were inventive and eclectic, yet also had subtle depth, while Criss Oliva's guitar playing remains astonishing.

AXXIS

Back To The Kingdom (Massacre, 2000)

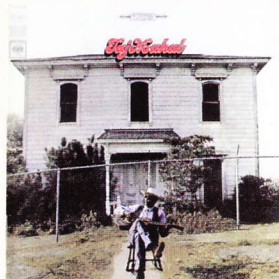
A powerhouse German band who've made a massive impact in Europe. Shadowman and Flashback from this, their seventh, album are typical - thunderous stuff backed up with a pop-rock tunefulness.



Blues Rock

Award-winning guitarist **Walter Trout** on those records that still give him the blues.

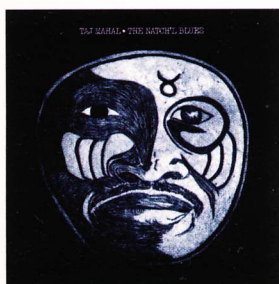
When it comes to blues rock, guitarist Walter Trout knows what he's talking about. With a career that spans over 20 years, he's played with everyone from John Mayall to Canned Heat to John Lee Hooker.



TAJ MAHAL

Taj Mahal (Columbia/Legacy, 1968)

TROUT: I was sat in the back of the bus with my iPod and my drummer asks what I'm listening to. So I told him - the bible of blues rock. He'd never heard of it, but he sat and listened, then took the headphones off and said 'holy shit'. Taj Mahal has had a long, legendary career, and he's made a lot of albums that have probably outsold this. But back in 1968, it was astounding.

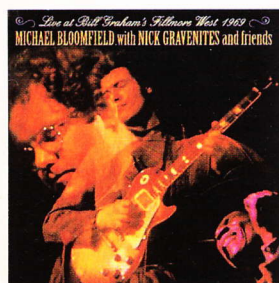


TAJ MAHAL

The Natch'l Blues

(Columbia/Legacy, 1968)

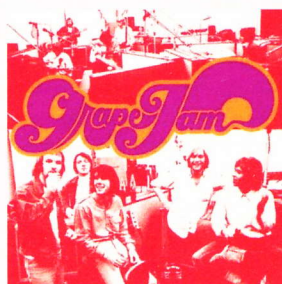
TROUT: Everything just came together on those first two albums. I remember in my high school, nobody knew about this record, and any kid that came to my house, it was the first thing I put on. It's not always about how many records you sell. In LA, you can go into any restaurant and your waiter will be someone who was in a band that sold a million records. What happened to Kajagoogoo, y'know?



MICHAEL BLOOMFIELD WITH NICK GRAVENITES

Live At Bill Graham's Fillmore West (Columbia, 1969)

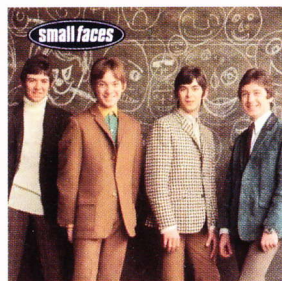
TROUT: Michael Bloomfield had a few good years where he played his ass off, then he kinda lost it a bit, I think due to drugs. This album is sloppy, the band is not very good, and you can tell they're kinda loaded and haven't rehearsed much, but his playing and tone are spectacular. He always said he tried to play sweet, and you will never, ever, hear a Les Paul sound sweeter. It's like butter on the ears.



MOBY GRAPE

Grape Jam (Columbia, 1968)

TROUT: If you bought the album *Wow*, this was part of the package. When they were recording *Wow*, they took a day where they just jammed. As a young guy trying to learn blues rock licks, I listened more to *Grape Jam* than *Wow*. It starts with a song called *Never*, which I think inspired Led Zeppelin's *Since I've Been Loving You*. The album's hard to find. You can get used copies on Amazon.



SMALL FACES

Small Faces (Deram, 1966)

TROUT: I'm selecting this for one cut - *You Need Loving*, which Led Zeppelin turned into *Whole Lotta Love*. The Small Faces credit it to Willie Dixon. They were a sloppy



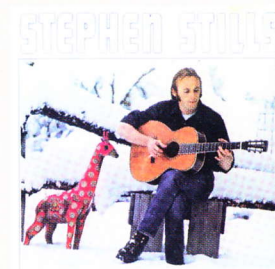
band but in a magnificent way, like the Stones. The slop is the beauty. Marriott was an incredible singer and when he left, they lost something. I think it's overlooked, but I'm not one to judge popular opinion.



PAUL BUTTERFIELD

In My Own Dream (Elektra, 1968)

TROUT: Paul Butterfield is well known over here, but nobody mentions that record - if anyone is gonna mention an album from that era, they'll mention *Better Days*. *In My Own Dream* is a forgotten album that needs to be listened to again. It's where he started to experiment with songs and got away from 12-bar blues, and on the title track he sings his ass off.



STEPHEN STILLS

Stephen Stills (Atlantic, 1970)

TROUT: Some critics will say I'm stretching it to call Stephen Stills a blues-rocker, but there are a couple of cuts here, like *Old Times Good Times* - which has an awesome blues lick and none other than Jimi Hendrix on guitar - and *Black Queen*, which is Stephen Stills doing a country-blues acoustic thing that's just amazing. A friend played it to me, but I don't know anyone else who has it. It's overlooked, probably because his work with Crosby, Stills & Nash was selling mega-millions.



FRANKIE MILLER

The Rock (Chrysalis, 1975)

TROUT: He does the original of *Ain't Got No Money*, which some people would say is rock'n'roll, but he sings it like a blues singer. I assume Frankie Miller was more popular in the United Kingdom, but if you say to someone over here, *Ain't Got No Money*, they'll go, oh, Bob Seger. No, fucking Bob Seger didn't write it and if you hear the guy who did sing it, you won't listen to Bob Seger's version again. It beats the shit outta Bob Seger!



Buddy Guy: astounding



BUDDY GUY AND JUNIOR WELLS

Buddy Guy and Junior Wells

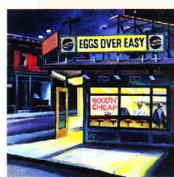
Play The Blues (Atlantic, 1972)

TROUT: I've never heard Buddy Guy sound better. There's a song called *A Man Of Many Words* where he just goes off for five minutes, playing this almost mentally ill solo, where he plays faster than Alvin Lee but also has these weird intervals and screeches and stuff. I always thought, Jimi Hendrix would've listened to this cut and thought, 'Holy shit - this is what I wish I could play like'. It's astounding. 🎸

Walter Trout's Unspoiled by Progress: 20 Years Of Hardcore Blues is out now.

Essential 5

Pub rock albums for the connoisseur. By Terry Staunton



EGGS OVER EASY

Good 'N' Cheap
(A&M, 1972)

Widely regarded as the band that gave birth to the pub-rock scene at Kentish Town's Tally Ho

pub in 1971, although expired visas saw them back in their native US for this Link Wray-produced debut. *Runnin' Down To Memphis* and *Pistol On A Shelf* found a counterfitted trail close to early Eagles, for whom they frequently opened.

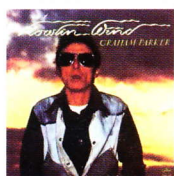


BRINSLEY SCHWARZ

The New Favourites Of...
(United Artists, 1974)

A last throw of the dice for arguably the scene's most enduring band,

signing off with a set that includes faux Merseybeat (*The Ugly Things*), blue-eyed soul (*Ever Since You're Gone*) and the first outing for Nick Lowe's classic-in-waiting (*What's So Funny 'Bout*) *Peace Love And Understanding*.

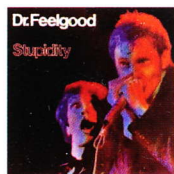


GRAHAM PARKER

Howlin' Wind (Vertigo, 1976)

This is Van Morrison's Celtic soul and The Band's Americana imagery transplanted to

smoky London pubs. Throw in some rockabilly (*Back To Schooldays*), a bit of folksy introspection (*Between You And Me*) and some biting social commentary (*Don't Ask Me Questions*) and you've got the full angry-young-man package.



DR. FEELGOOD

Stupidity

(United Artists, 1976)

Purists might prefer 1975's *Down By The Jetty*, but the Canvey Island band's live album

was the big surprise, topping the UK charts. It's a perfect encapsulation of their roughneck R&B sound, with Chuck Berry and Bo Diddley covers vying for space alongside frenetic Wilko Johnson originals *Back In The Night* and *Roxette*.



MICKEY JUPP

Juppanese (Stiff, 1978)

Mickey Jupp was a pub-scene fixture throughout the 1970s as frontman with the band Legend. Jupp's solo debut is an

album of two halves. Side one finds him backed by Rockpile and cutting a barrelhouse rug on *Makin' Friends* and *If Only Mother*, while the second side is slicker and more soulful.

Concept Albums



Porcupine Tree's **Steven Wilson** recommends some mind-blowing records that may have slipped under your radar.

I've always liked the idea of the album as a musical journey – a film or a novel in musical terms. A long-form piece can convey so many different emotions. If the songs are good enough to stand up alone, away from the concept, that's fine with me – but I don't consider it a prerequisite.

I have a history of working within this kind of medium, and although Porcupine Tree's latest album – *The Incident* – isn't a full-blown concept album in its own right and is more of a 55-minute song cycle, it still has a strong sense of narrative, a range of recurring themes, and aims to fit the whole universe into just under an hour of music, just like every good concept album should!

Over the years I've developed a love/hate relationship with some concept albums, I think it's difficult to be ambivalent about them – take an album like *Tommy*, which I once referred to as 'a very poor record' in an interview. I later completely revised my original opinion of it, and have since become a huge fan of Townshend and The Who. The reason? I probably just heard it at the wrong time in my life.

Personal taste is so subjective – to me the more obscure examples of the format are equally as valid as the better known, more commercially viable ones. So when *Classic Rock* requested my guide to the best concept albums of all time, I felt that enough had been said about *The Wall*, *Quadrophenia* and the usual suspects. Instead I've gone for 10 lesser-known but equally interesting releases. ①



Camel: "elegant musicians".



APHRODITE'S CHILD

666 (Vertigo, 1972)

666 was based on *The Bible's* Book Of Revelations – if you're going to pick a story to conceptualise, why not go with the most dramatic one of all time, eh? Like so many concept albums, it's so over-ambitious and pretentious that it risks falling flat on its face. But instead it's utterly brilliant, and in this instance *Aphrodite's Child* totally pull it off. Tent-wearing MOR superstar-to-be Demis Roussos was the bass player and singer, so it's got the most bizarre credentials. Still one of the all-time great double concept albums ever. Everyone should own a copy.



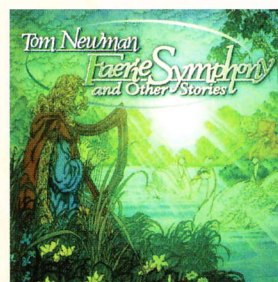
NEKTAR

Journey To The Centre Of The Eye
(Bellaphon, 1971)

This one is slightly odd in Nektar's discography, in that the later albums tend to be very progressive but this one seems to have more of a connection to psychedelia. It's space-rock, but fused with the great progressive ideals.

The concept, based on a guy who takes a journey into somebody's head, is quite ridiculous, of course. But it's a stunning record. There should be a lot more musicians reaching for ambitious goals they can't possibly hope to achieve, but sometimes do. I'm all for that.

[Nektar founding member Royce Albrighton is plotting an orchestral remake of the album – Ed.]

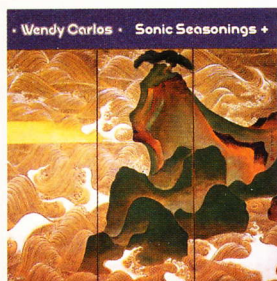


TOM NEWMAN

Faerie Symphony (Decca, 1977)

As part of Virgin Records' staff, Tom Newman worked on several of their acts including Gong and Henry Cow. After making a couple of light-hearted pop records while everyone was listening to weighty progressive rock, he showed

impeccable timing by releasing *Faerie Symphony* in 1977 just as punk rock was all the rage. Being a long suite of music, pastoral and quintessentially English, its fusion of folk, Gaelic, prog and rock music was cut from the same cloth as Mike Oldfield's records. It's a lovely instrumental record with a sense of 'otherness' about it that's hard to describe. It also features a guest guitar solo from an uncredited Oldfield himself. And as for the title, what could be more prog than that?

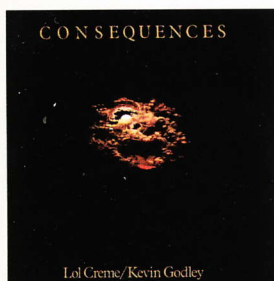


WENDY CARLOS

Sonic Seasonings (Columbia, 1972)

Originally known as Walter Carlos before he had a sex change, Wendy Carlos was an electronic musician who provided the soundtrack to Stanley Kubrick's classic movie *A Clockwork Orange* and was also responsible for *Switched-On Bach*, an album of electronic interpretations of Bach that became famous in the late 1960s.

In some respects, a musical representation of the seasons was an obvious thing to do (Vivaldi had already done it, of course), but he/she managed to capture the essence of each to perfection. I particularly admire *Summer*, which is 22 minutes' worth of hazy drones, overlaid with electronically created crickets, chirping birds and buzzing bees. I've always been a sucker for double albums with four side-long tracks, such as *Tales From Topographic Oceans* by Yes or Tangerine Dream's *Zeit*, and *Sonic Seasonings* is another ace example.



LOL CREME/KEVIN GODLEY

Consequences (Mercury, 1977)

This one is an absolute masterpiece, a triple album which foresees extreme weather conditions threatening to wipe out humanity, until a chap called Mr Blint comes along and writes a piano concerto which counteracts the forces of nature. It's all very tongue-in-cheek, and also includes a play written and voiced by the late, great comic genius Peter Cook.

At the time, Kevin Godley and Lol Creme

were experimenting with a guitar gadget called the Gizmo, which created orchestral-like effects. They actually left 10cc to make *Consequences*, which unfortunately got terrible reviews and bombed. I actually met Lol Creme recently, and he was incredibly happy when I told him that in my opinion *Consequences* is one of the greatest albums of all time. It's something I don't think he hears too often.

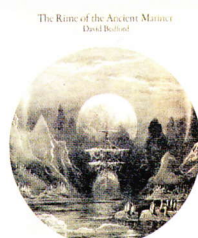


JON ANDERSON

Olias Of Sunhillow (Atlantic, 1976)

This one is none more ludicrous – and I love it. Jon Anderson has written some of the most impenetrable lyrics of all time, and he excels himself with *Olias Of Sunhillow*. All the other members of Yes were off making their own solo records, so he played almost everything himself. It's certainly not rock instrumentation in the conventional sense.

If you bought the album on vinyl, its cover is one of those follies that could only have existed in the 1970s – an extravagant-looking fold-out job, full of fantasy landscapes, alien creatures and weird-looking airships. I've no idea what the concept was about and I suspect Jon didn't either. It's utterly ridiculous, and all the better for it.



DAVID BEDFORD

The Rime Of The Ancient Mariner

(Virgin, 1975)

David Bedford was already a well-established classical composer when he met the then-17-year-old Mike Oldfield while they were both members of Kevin Ayers' band The Whole World, so the spotlight later fell on him as a consequence of the association with the, by then, superstar.

This album was based on Samuel Taylor Coleridge's poem, which has been plundered many times before and since by a variety of rock musicians. When I say this, I include myself, as my solo album *Insurgentes* contained a song called *No Twilight Within The Courts Of The Sun*, which is a line from that poem.

Narrated in the none-more-saintly tones of

Robert Powell, Bedford's interpretation is a ghostly, eerie piece which is based almost entirely on the organ, an instrument I have always loved. Mike Oldfield also plays some strange-sounding atonal guitar solos that accurately reflect Bedford's roots in avant-garde music. Weird and wonderful.

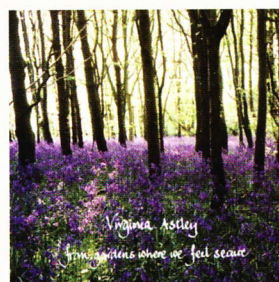


CAMEL

Nude (Decca, 1981)

This was a much more tasteful concept piece, released at a time when such things were out of vogue. Camel came to *Nude* off the back of a few poppier-sounding releases, but their return to the concept-album format brought out some of Andy Latimer's best guitar playing.

In stark contrast to the Jon Anderson album, the idea of a soldier, Second Lieutenant Hiroo Onoda, being stranded on an island such that he doesn't realise that the war has finished until many years later, is a believable and touching story. As an album, *Nude* reflected that. It's a very elegant piece of music.



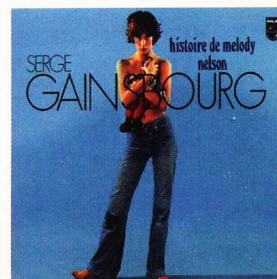
VIRGINIA ASTLEY

From Gardens Where We Feel Secure

(Rough Trade, 1983)

Some might know Virginia Astley as Pete Townshend's sister-in-law; she played on some of his albums.

Just like the Walter/Wendy Carlos album, *From Gardens Where We Feel Secure* was a very simple idea in that it represented the passing of a 24-hour day. The first side was called *Morning*, the second *Afternoon*, and the delicacy of its simply arranged vignettes almost reminds me of being back in the school music room, playing the piano with a friend jamming along on the flute. It has a very childlike, English quality, reminiscent of long, hot, lazy summer days. Timeless, beautiful music.



SERGE GAINSBOURG

Histoire De Melody Nelson

(Polydor, 1971)

If this album is anything to go by, Serge Gainsbourg certainly was a complete perv. It's sung entirely in French, so I had no idea about its concept until I looked it up on the internet. It seems to be about Serge driving around in his limousine and accidentally knocking a *Lolita*-styled teenage nymph off her bicycle, who he then proceeds to have an affair with, before she dies in an air crash.

We aren't told how old she is at the time, but clearly she's far too young to be doing that sort of thing with an old lech like him! But the album, which was recorded in England with an orchestra, choir and English musicians, including bassist Herbie Flowers, has a glorious orchestral sweep and is utterly sublime.

Porcupine Tree's latest album The Incident is available now on Roadrunner Records.

Jon Anderson (below):
his *Olias...* album is
"utterly ridiculous, and
all the better for it".



Essential 5

Power pop albums for the connoisseur. By KEN SHARP



RASPBERRIES

Side 3 (Capitol, 1973)

The fuck-you spirit and reckless abandon of mid-60s Who and Small Faces is gloriously echoed in the grooves of

the Raspberries' third album. Yet instead of falling prey to mere mimicry, they transcended such influences and created a slew of swaggering power pop classics.



THE KNACK

Get The Knack (Capitol, 1979)

Unfairly pegged as Beatle copyists, the worldwide success of The Knack's 1979 debut

helped resuscitate the neglected musical genre. Galvanised by the unbeatable one-two punch of mega hits, *My Sharona*, which sported power pop's greatest guitar solo courtesy of Bertie Averre plus a winning batch of Who/Kinks inspired ravers, it's a milestone in power pop history.



BIG STAR

#1 Record (Ardent, 1972)

A jagged synthesis of British Invasion and Memphis raunch, Big Star's debut offering sounds like The Byrds on a bad acid trip. In the

annals of power pop, the album, marking the sweet fruits of the Chris Bell/Alex Chilton songwriting partnership, is considered the Holy Grail of power pop.

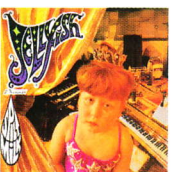


BADFINGER

Straight Up (Apple, 1972)

Featuring production by George Harrison along with fellow power pop icon, Todd Rundgren, *Straight Up* is the Mona

Lisa of power pop, a meticulously crafted, melodic-rock *tour-de-force*, marked by stellar songwriting, staggering vocals and instrumental virtuosity.



JELLYFISH

Spilt Milk (Charisma, 1993)

Wildly ambitious, *Spilt Milk* pressed the proverbial power pop envelope, its intricate arrangements and

technicolour production eschewing the pop formalism of touchstones The Beatles and The Who by diving headfirst into Beach Boys/Queen territory. But most crucially, a peek underneath the elaborate window-dressing lay a breathtaking foundation of some of power pop's most brilliantly realised songs penned by Messrs Andy Sturmer and Roger Manning.

Big Star just weren't made for these times. They barely sold any records, their co-founder, guitarist/vocalist Chris Bell is gone, tragically killed in a car accident more than 30 years ago and their erstwhile and

enigmatic co-leader Alex Chilton (formerly of 60s hitmakers The Box Tops) is often dismissive of the band. But somehow the legacy of Big Star grows larger every year. They may not be a household name, but over three decades later, the band are finally being afforded the respect they deserve.

Along with Badfinger and The Raspberries, Big Star spawned a movement known as 'Power Pop', a genre typified by wall-to-wall guitars crazy-glued to electrifying melodies, soaring harmonies and hooks galore. "Power pop is an apt description of the band, but I think emotionally there was a lot more depth there than a power pop band might apply," explains Big Star drummer Jody Stephens.

Their saga begins in the early 70s. "Chris Bell (guitar), Andy Hummel (bass) and I formed the nucleus of a band that took on several names – Ice Water, Rock City and Tommy Tutweiler & The Twisters," remembers Stephens. "In the early 70s Alex Chilton came from New York to see us at the VFW club. He liked what he saw and joined.

"There was a grocery store across the street from Ardent Records called Big Star. That name stuck. I'm sure there was some sort of pretentious angle behind the title of our first album."

Over the next few years with #1

Record, Radio City and Big Star Third/Sister Lovers (more a Chilton solo project) – the band burned brightly and then, just as quickly, flamed out on the Memphis music

scene. The problems started early. Despite their debut's inherent brilliance, public apathy and problems with distribution, torpedoed the album's chances and #1 Record fell far short of its title. Bitterly disappointed by the record's failure, Chris Bell abruptly left the band, leaving Chilton, Hummel and Stephens to limp on without him. Bell went on to record a stunning solo LP, *I Am The Cosmos*, which would find its release 14 years after his death, garnering enthusiastic praise.

Reduced to a trio, following a hiatus, Big Star were soon back in the studio working on a new album, one that was more spontaneous than #1 Record. Issued in 1974, *Radio City* is rough and ragged, merging darkness and light into a bewitching whole.

"The second album was a real soul-barer, emotionally and sparingly produced with songs like *O' My Soul*," explains Stephens. "A lot of those songs were recorded as a three-piece."

September Gurls was the album's *tour-de-force*, a picture-perfect jangly 12-string Byrds-like jewel that would inspire REM, Wilco, Jeff Buckley, The Posies and countless others. It was also covered by The Bangles on their 1986 album, *Different Light*.

Unfortunately, as with #1 Record, Big Star had the goods but it seems no one was buying as their music was gleefully out of step with the current trends.

"People who sounded like Led Zeppelin and Ten Years After – and all these fledgling heavy metal and blues kind of outfits – were what people wanted to hear," explains Chilton. "People thought our sound was anachronistic for the time."

Big Star were mothballed and existed only in name. Chilton entered the studio with bandmate

Jody Stephens and renowned producer Jim Dickinson (who'd worked with The Rolling Stones and would later produce The Replacements) for a series of chaotic, but memorable sessions. The result was *Big Star Third/Sister Lovers*, a dark song cycle of death, despair and disillusionment.

"When Andy was gone from the group and we were just kind of left to it ourselves, I started experimenting around trying to find myself," recalls Chilton. "I look back at the songs on *Big Star Third* and I don't remember much about writing them. The whole process was like free association. I was just spewing things out, just song after song."

Unable to secure a deal, the album was shelved for several years until a small indie released it in 1978 where it drew unanimous critical praise. However, like Big Star's prior releases, that critical praise failed to translate into notable sales. But over time, the music underground would embrace the album as a lost classic, further enhancing its cult status.

Much to the surprise of music pundits, Big Star reformed in 1993 with self-abashed acolytes, The Posies' Jon Auer and Ken Stringfellow, joining original members Chilton and Stephens. Since then, the band have performed infrequently, and issued a new studio album (*In Space*) in 2005. And while Big Star's musical output is relatively small, their influence is staggering and continues to resonate stronger and more powerfully than ever. No longer cult heroes, their appeal is broadening, judging by the first, second and third generation fans in attendance

"People wanted to hear stuff like Zeppelin. They thought we were anachronistic." – ALEX CHILTON

at their recent July 2009 show in London's Hyde Park. You can regularly hear elements of their sound echoed in the diverse musical tapestry of artists like REM, Jeff Buckley and Teenage Fanclub.

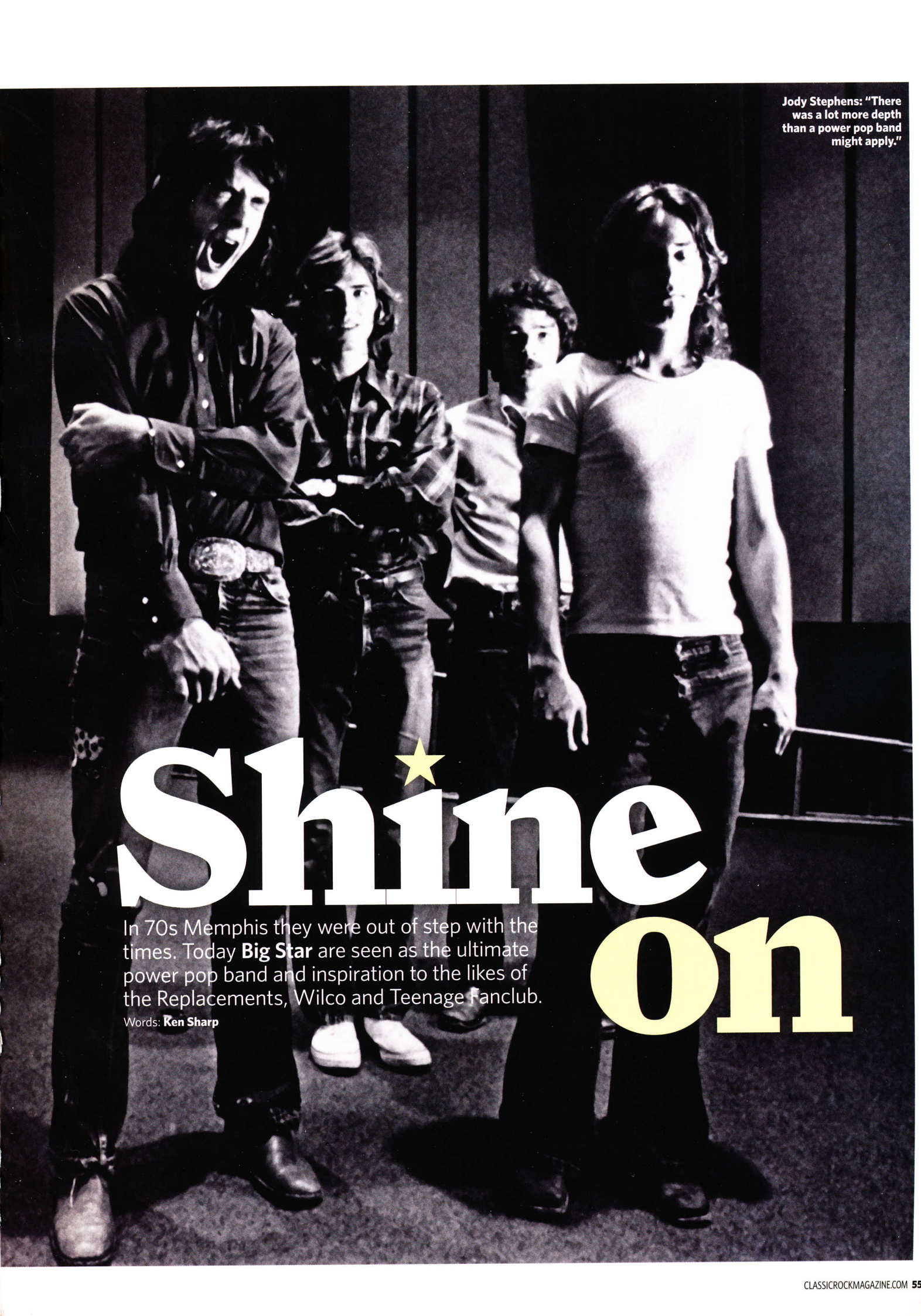
The Replacements' track *Alex Chilton* laid affectionate testament to the Big Star kingpin while in 2003, *Rolling Stone* magazine honoured the band by selecting all three Big Star albums as among the greatest 500 albums of all-time. Meanwhile, the band's gritty anthem *In The Street* was lovingly reheated and reconfigured by Cheap Trick where it was used as the theme song for the popular sitcom, *That 70s Show*. And the band even contributed a new song *Hot Thing* to their own tribute record, *Big Star Small World* featuring their musical offspring Wilco, Teenage Fanclub and The Afghan Whigs.

Keeping their legacy alive in 2009 is the newly released *Keep An Eye On The Sky* – a lavish four-CD box set, crammed with studio cuts, unreleased tracks, demos, alternate versions and live material.

"We got a lot of great reviews and I was really proud of them but for me, the bright side was the music," maintains Stephens.

But will success suit them? Alex Chilton has the final word: "I remember when my first record, *The Letter* hit number one on the charts and people came up to me and I was like, 'Aw, big deal!' I kind of felt the same way about the Big Star records. The most important thing has always been to make a great record. That's success to me. I find that I can make good records and have them fall flat, but over the years they will achieve some kind of success." ●

Keep An Eye On The Sky is out now via Rhino.



Jody Stephens: "There was a lot more depth than a power pop band might apply."

Shine★ on

In 70s Memphis they were out of step with the times. Today **Big Star** are seen as the ultimate power pop band and inspiration to the likes of the Replacements, Wilco and Teenage Fanclub.

Words: **Ken Sharp**



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Essential 5

Grunge albums for the connoisseur. By Greg Prato

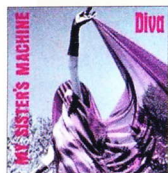


BRAD

Shame (Epic, 1993)

In 1992 Pearl Jam's Stone Gossard hooked up with a few pals and launched an on-again/off-again side project,

Brad. A year later, Brad's debut, *Shame*, was issued, comprised equally of piano ballads (*Buttercup*), booty shakers (20th Century) and groove rockers (*Raise Love*).

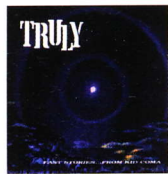


MY SISTER'S MACHINE

Diva (Caroline, 1992)

Fronted by ex-Alice In Chains' man Nick Pollock, MSM's debut, *Diva*, suggested the group

had studied their old friends' work. Tunes such as *I'm Sorry* could have fit snugly on *Facelift*, while *I Hate You*, sounds like a collision between AIC and GN'R.

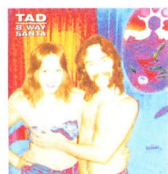


TRULY

Fast Stories From Kid Coma (Sub Pop, 1995)

Ever wonder what a collaboration between Nirvana and Radiohead would sound like? If so,

Truly's *Fast Stories From Kid Coma* comes close. With ex-members of Soundgarden and Screaming Trees, it contains Cobain-like vocals plus Radiohead's stargazing.

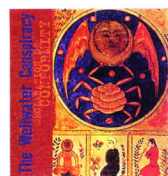


TAD

8-Way Santa (Sub Pop, 1991)

If you asked Seattle scenesters circa 1990 which band would probably soon break through to the masses, Tad would have been

mentioned a hell of a lot more often than Nirvana. Tad delivered on their early promise with 1991's *8-Way Santa*, which included such delicious sludge as *Jinx* and *Wired God*.



WELLWATER CONSPIRACY

Declaration Of Conformity (Third Gear, 1997)

Proto-punk/metal are often listed as the prime musical ingredients of

all our grunge heroes. But another was garage rock – exactly what this release offered which features Soundgarden's Ben Shepherd and Matt Cameron.



"Heavy dude, heavy music": Tad (Tad Doyle far right).

Tad

They toured with Nirvana and Alice In Chains, but a lawsuit hobbled their stab at the mainstream. WORDS: GREG PRATO

Looking back on the behemoth of a band (and man), Tad, Sub Pop Records co-founder Jonathan Poneman said, "I thought, if anything, Tad was probably going to be the easiest thing to get across – heavy dude/heavy music. Connect the dots."

Heavy dude/heavy music indeed – few rock bands have featured as imposing a figure as Seattle's Tad Doyle. Part of grunge's first wave, Tad failed to be regularly transmitted into people's living rooms via MTV (unlike many of their touring pals – Nirvana, Soundgarden, Alice In Chains, etc). The reason? According to unenlightened programmers at the aforementioned music television station, Tad's early video, *Wood Goblins*, was just "too ugly."

Formed in 1988, Tad were – for the most part – comprised of singer/growler Tad Doyle, guitarist Gary Thorstensen, bassist Kurt Danielson, and a *Spinal Tap*-like succession of drummers. Soon after, such oft-overlooked cult classics as 1989's *God's Balls* and 1990's *Salt Lick* followed. The Fluid's Garrett Shavlik recalls, "They played super-low – drop-D. [Tad's] like, 'I just want to get that note, where people shit their pants.'"

It was also at this time when Tad was let loose upon unsuspecting European audiences – playing alongside a pre-household-name Nirvana for the entire tour, and riding together in a broken-down van.

"I remember [Cobain] struggling with stomach problems at the time," recalls Tad Doyle. "We'd always make jokes, 'I'll hold the barf bucket for you, if you hold the barf bucket for me'. We actually ended up doing that for each other on many occasions. We'd both laugh our asses off when the other guy was blowing chunks out his nose and mouth."

It appeared as though all the pieces were in place for Tad to become a front-runner in the fast-rising grunge revolution as they readied their strongest album of their career, *8-Way Santa*. The only problem was the group decided to use a vintage photo they'd found at a garage sale – of a couple (see original sleeve, left) – without getting permission to use the shot. When the couple found out about the photo slip-up, lawsuits were soon a-flyin', resulting in the album being pulled from the shelves.

Tad continued but never truly regained the momentum that was building around the release of *8-Way Santa*. Just before the dawn of the 21st century, they were officially kaput. "[Breaking up]

seemed like the right thing to do," says Tad. "The last thing I wanted to be was one of those bands that overstayed their welcome. We

had a good jaunt, and it was fun as hell." ☹

"Kurt Cobain and I held the barf bucket for each other in the back of the van."

Greg Prato is the author of *Grunge Is Dead – The Oral History Of Seattle Rock Music*.

**INSTRUMENTAL
• ROCK**
for the connoisseur.
By Jason Sidwell

RACER X

Second Heat (Shrapnel, 1987)

Paul Gilbert's main USP in the 80s was his blinding speed. Racer X outplayed every other LA band and *Scarified* became the 'Bach And Roll' study piece for music school guitar teachers everywhere.

SHAWN LANE

Powers Of Ten (Warners, 1992)

Before YouTube, the late Memphis rocker's reputation was cemented with his debut, *Powers Of Ten*. With multi stylistic compositions and emotive über shred rock guitar, make it a hot eBay 'must buy'.

JEFF BECK

Who Else! (Sony, 1999)

Blow By Blow is timeless classic, but *Who Else!* fused JB's unique soloing to a palette that that ranged from angular drum and bass through to smokey blues and soft Celtic ballads.

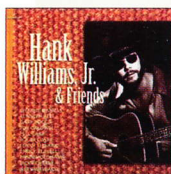
GUTHRIE GOVAN

Erotic Cakes (Cornford, 2006)

UK guitarist Guthrie Govan is nothing if not eclectic: *Erotic Cakes* nods at various rock/prog/fusion influences but, it's his speed-picking, rhythmic mastery and gorgeous slide-playing that showcases his style the best.

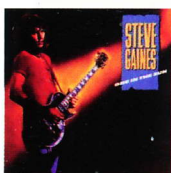
Essential 5

Southern rock albums for the connoisseur. By **Jerry Ewing**



HANK WILLIAMS JR.
Hank Williams Jr And Friends (MGM, 1975)

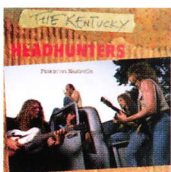
Son of the legendary Hank and father of Hank III, Williams Jr is the least well known of the family in the UK. This album was the start of a hugely successful career that has seen him the contemporary of Skynyrd and father figure to Kid Rock.



STEVE GAINES
One In The Sun (MCA, 1988)

The only recordings to feature the late Lynyrd Skynyrd guitarist to exist outside of Skynyrd's output. Much of *One In*

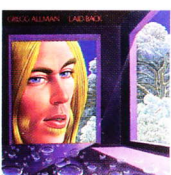
The Sun was recorded in 1974 (but not released until 1988), and his penchant for southern-flavoured lead guitar work that landed him the Skynyrd gig is writ large.



THE KENTUCKY HEADHUNTERS
Pickin' On Nashville (Mercury, 1989)

The Headhunters' roots lie back in 60s country rock. This, their debut,

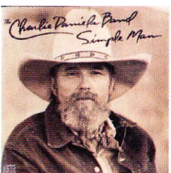
was a remixed demo released by Mercury that gave the band no fewer than four hit singles. It's closer to Lynyrd Skynyrd's guitar assault that their name might suggest.



GREGG ALLMAN
Laid Back (Capricorn, 1973)

Allman's debut solo album appeared the same year as The Allman Brothers' celebrated *Brothers & Sisters*. A tasty blend of southern

rock, moody soul and a touch of folk, the highlights are a cover of *Will The Circle Be Unbroken* and the best version of the Allmans' own *Midnight Rider* you will ever hear.



CHARLIE DANIELS BAND
Simple Man (Epic, 1990)

Simple Man was Charlie Daniels' last truly great album, featuring a stack of southern belters like

Oh Atlanta, *Saturday Night Down South* and the title track. Best of all was the low-key *Was It 26* and the blatant (*What This World Needs Is*) *A Few More Rednecks*.



Allman:
"We played long because the songs were long."

The Allman Brothers

They've been at the forefront of southern rock for four decades. Just don't tell **Gregg Allman** that. WORDS: JAAN UHELSZKI

Almost single-handedly The Allman Brothers revolutionised southern music, giving it an identity and lustre it had never had before. Not only was southern pride restored, but rock history was made on March 23, 1969 when Duane Allman called his younger brother, Gregg, and asked him to come home. Gregg had been living in Los Angeles waiting for a contract with Liberty Records to run out. The way he explains it, he was "just about to put the pistol to his head" when the phone rang. In 2009, the Allmans celebrate 40 years of existence (despite Duane's tragic death in a motorcycle accident in 1971).

What was particularly southern about The Allman Brothers – is it an important part of who you are?

Not a damn bit. I never, ever liked the term southern rock except for the fact that it made a new slot in the record shops and a new place to put our records. I did like that part about it.

I've always been intrigued by people from the south because you are different from the rest of America in some ways.

I've been intrigued by that, too. Why is there a difference? I guess it's because one camp was full of a certain kind of people who came from the old

country, another camp was full of Irish and another camp was Spaniards.

What do you think that you guys did that made The Allman Brothers unique? Besides the jazz bit and the two amazing guitar players and the two drummers...

I don't really know, you know. I can guess. I don't know if we had more stamina, or got around more, or played more freebies; we played a shitload of freebies. After we'd play someplace Saturday night – let's say we were in Philly, or Long Island, anywhere – if it was like spring or fall, on Sunday, the day we were off, we'd try to find the nearest park and find enough people. I mean, you start setting up the band, people just show up to help you, to help you find some electricity, you know? We always just managed. Every time.

Because you loved to play so much?

Yeah, and the people – hey, free music, shit yeah, we'll get you a long extension cord, and we'll plug it into that guy's house, he's not there. We played

longer than anybody. We didn't play long because the Dead played long. We played long because the songs were long.

"I never, ever liked the term southern rock. Not a damn bit."

And then you'd just go out to the stratosphere.

Oh yeah, and we still do. That's what makes it new and refreshing. ☺

GLAM ROCK
for connoisseurs.
By Geoff Barton

YOUNG PARISIAN

Young Parisian (Time Bomb, 2006)
If you enjoy second-tier UK glitter rock (Hello, Arrows, Kenny) you'll love Japan's Young Parisian. Named after an Adam & The Ants song (almost), this includes a fabulously flouncin' cover of Jobriath's *Rock Of Ages*.

D'MOLLS

D'Molls (Atlantic, 1988)
You don't need to listen to the music, just check out the band members' names: Desi Rexx, SS Priest, Lizzy Valentine and Billy Dior. D'Molls' debut has glam-themes in abundance, *Supersonic*, *777* and *A-C-T-I-O-N* being the best.

DIRTY PENNY

Take It Sleazy (Dirty Penny, 2007)
Here's another killer line-up: Tyno Vincent, Binge Daniels, Spanky Savage and Jonny Prynce! A sleaze-tastic smorgasbord of Crüe, Poison, GN'R and LA Guns, if Dirty Penny had been around in 1987 they'd be legends by now.

SILVERHEAD

Silverhead (Purple Records, 1972)
An effete fusion of Mott The Hoople and Slade, Silverhead had an eye-catching frontman in Michael Des Barres, and a host of superfine stompin' songs in *Ace Supreme*, *Rolling With My Baby* and *Sold Me Down The River*.

Hair Metal



Satchel, guitarist with Steel Panther, puckers up and picks his faves.

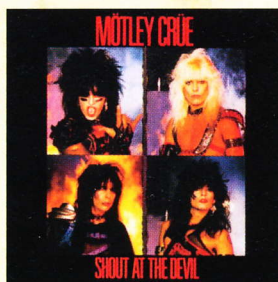
It's 10am in the London hotel room of Satchel, guitarist with nouveaux LA glam band Steel Panther. He is considering his choice of quintessential hair metal albums. Regrettably, he is naked while he does so.

"It's not easy, it really isn't," he says. "Not only because there is a lot of great hair metal, but what makes it even harder is that there are so many shitty albums out there, you know."

Satchel – whose real name is Russ Parrish – is a hair metal connoisseur of the highest order. He knows his stuff... and he knows how to strut it, too. Satchel tells us he has a doctorate in spandex elasticity, a degree in bandana-tying, and an A-level in lipstick application. Impressive stuff.

Steel Panther might parody the hair metal genre but they do so with a total sense of love and affection. Some people might describe them as a parody or a pisstake but, really, they're missing the point. You've gotta have a genuine connection with hair metal to get as near to the knuckle as Steel Panther do.

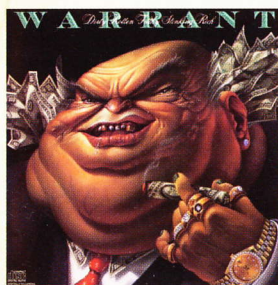
Satchel continues to mull over his album choices. "I don't know if I can put them in order, man," he considers, "but I can certainly give you some." ⑦



MÖTLEY CRÜE

Shout At The Devil (Elektra, 1983)

Without this album, a lot of the great hair metal bands wouldn't have come about. *Theatre Of Pain* was more of their glam look, but *Shout At The Devil* was such a great record. It was fuckin' sick. They set the bar. People looked at that and said: "Fuck, we gotta dress up cool, man." Later, they composed *Girls, Girls, Girls*. That will be played forever in strip clubs. That's why we wrote *Stripper Girls*. And *Asian Hooker*. Who wouldn't wanna dance to *Asian Hooker*? Every Asian dancer is gonna dance to that.

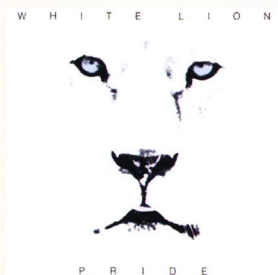


WARRANT

Dirty Rotten Filthy Stinking Rich

(Columbia, 1989)

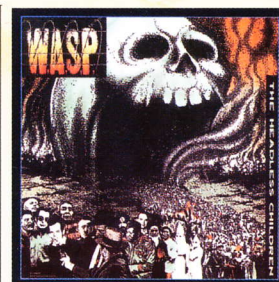
Jani Lane: not the best-looking guy in the world, but pulling in so much snatch because he wrote some good songs. Jani Lane always stole his hooks from the best bands. *Down Boys* was *Bye Bye Love*, right? If you're going to rip off a song, rip off *Bye Bye Love*. And *Heaven's* a classic. The guitar player was working at a gas station right before. But if you can do your make-up and your hair right, you can totally pull it off. There were a lot of bands that were pissed at Warrant. Pissed. But then there's a lot of bands that are pissed at us because we're not very talented. Fuck those guys.



WHITE LION

Pride (Atlantic, 1987)

This band never seemed to blow up like they should have. Mike Tramp is really sexy. I mean really, really sexy. Trust me, your girlfriend would definitely cheat on you with Mike Tramp. Even now that he's in his 50s. This album was done when he was at his sexiest. When he sang *When The Children Cry* – woah, did the chicks love that. It's all about showing them your sensitive side sometimes.



W.A.S.P.

The Headless Children (Capitol, 1989)

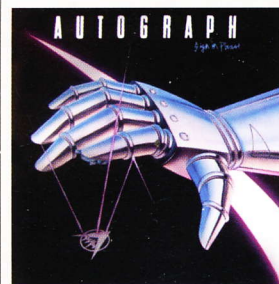
These guys never really stayed in my cassette player for that long, but what an album title! I would have loved to have been there when that album title was discussed over some quarter-pounders at McDonald's. I'll bet Blackie Lawless fucked some really ugly chicks, too. They'd just come out of their phase where they had chicks on racks and stuff like that. They wanted to be taken a little more seriously. (See also *Shock Rock*, p69.)



BRITNY FOX

Britny Fox (Columbia, 1988)

These guys had the best hair in the business at the time. Their debut is fucking awesome. Just shows you that if you look as bitchin' as these guys, you're gonna rock hard by default. You can't not rock looking this good. They made guys go: "Oh my God, I can really, really look like a chick". I look at Lexxi [Fosxx, Steel Panther bassist] sometimes when we're all banging girls backstage and often he's better looking than the girl I'm banging at the time. I think, "I wish Lexxi's face was on this chick. It would be even better." In Steel Panther, we realise what our roles are. Stix [drums] may not be as good looking as everybody else, but he gets more pussy than anybody if you add it up by weight. He lowers the bar.



AUTOGRAPH

Sign In Please (RCA, 1984)

Dude, when this came out in 1984 I thought this band were going to be like Def Leppard – huge. *Turn Up The Radio* is such a radical song and the chorus is mega slammin'. It's a testament to how good that song was – they were one of the uglier hair metal bands. I wouldn't fuck any of those guys even if I was gay.



Britny Fox: "made guys go, I can really, really look like a chick".



Alternative 80s

Wildhearts mainman **Ginger** has been recommending unsung classics on classicrockmagazine.com for the past few months. Here's his take on the 80s.



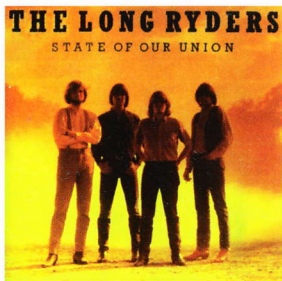
JASON AND THE SCORCHERS

Lost And Found (EMI America, 1985)

Nashville, early 80s, and country music has reached a nadir of mainstream ambivalence that ol' Hank and Mr Cash would have sneered at from spitting distance. Illinois native Jason Ringenberg would be the man to change the way that country music would be heard to this present day, influencing the alt.country movement in the 1990s and establishing a pounding drive and punk spirit to a genre of music that had long-since misplaced any concept of danger.

Produced by Fervor's Terry Manning, this whip-cracking, foot-stomping hootenanny opens up with the frantic *Last Time Around* before hurtling into one of rock'n'roll's top five most thrilling moments, the mean-spirited *White Lies*. Written by drummer Perry Baggs, this song lures the listener into some dank, beer-drenched barn dance where you can feel the crowd and smell the cowshit.

Jason And The Scorchers' name should be seen as an essential section in the evolution of rock'n'roll. They made it cool to be you. Yee, and indeed haw.



THE LONG RYDERS

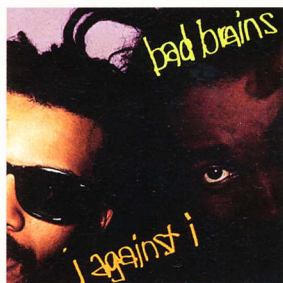
State Of Our Union (Island, 1985)

While the 80s continued to churn out derivative, soulless garbage to drones

lured in with promises of bright colours and funky hairdos, somewhere deep underground, incredible bands like LA's The Long Ryders spoke to music connoisseurs like Moses on the mount.

Mixing The Byrds' Rickenbacker jangle, the Flying Burrito Brothers' sense of melody and harmony, Gram Parsons's wayward spirit and The Clash's energy, Sid Griffin's alt.country precursors (by a full 10 years) spoke of family pride and backwoods tradition in a manner not yet delivered to a (largely unworthy) public.

The sheer quality of songwriting and purity of performance never gives pause for criticism throughout the duration of this awesome album.



BAD BRAINS

I Against I (SST, 1986)

Widely regarded as pioneers of the whole US hardcore movement, the four Rastafarians from Washington DC known as Bad Brains may well have been the most bad-ass group in this emerging scene but they were arguably the most culturally relevant band in America at the turn of the 80s.

Surprisingly - and refreshingly - reggae-free, *I Against I* is the sound of a band entirely at home with challenging norms. Slamming into devastating life with opening track *Intro*, Dr Know's Eddie Van Halen-level fretboard fireworks are given the rhythmic framework in which to excel, courtesy of Darryl Jenifer and Earl Hudson (bass and drums respectively), and the result is mesmerising. If you want to be impressed by musicianship you've come to the right place. If you merely want to lose your fucking mind then you need look no further than second track *I Against I*, as HR comes screaming and snarling into the

fray amid machine-gun rhythms and classic punk chord progressions.

Traditional arrangements, however, are given short shrift as songs speed up and slow down with supernatural grace. Bad Brains are their very own force of nature and nothing that they do needs explaining, so don't try to figure it out. This music is coming from somewhere else entirely. With complete disregard to traditional punk rock, this album contains more undiluted punk spirit than most sloganeering poseurs before it.



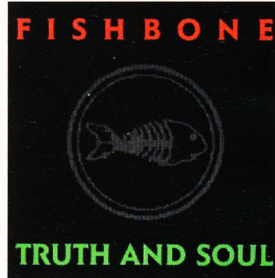
CONCRETE BLONDE

Concrete Blonde (IRS, 1986)

While this album originally grabbed my attention due to the welcome reuniting of original Sparks members, brothers James and Earle Mankey, it was the talents of singer-songwriter Johnette Napolitano that has it marked as a bona fide, no-nonsense, cast iron classic as far as I'm, or anyone else lucky enough to own this album, is concerned.

Marrying middle-of-the-road rhythms, and almost Ry Cooder-style dreamlike guitar passages, with punk spit and Napolitano's streetwise lyrics the album made for compulsive listening. No self-respecting music-loving punk in my circle was without a cassette copy of this awesome display of wasted talent that still stands up to close scrutiny to this day.

That very few people even know this album is, in equal parts, criminal and exciting. This could well be the Holy Grail you've always suspected your collection is missing. If melancholia, stirring vocal delivery, awesome guitar playing and sublime songwriting is your cup of chai then I simply cannot recommend this album highly enough.



FISHBONE

Truth And Soul (Columbia, 1988)

Fishbone were they were the greatest live band in LA, and then they made this, arguably the greatest album of the 80s. Their second full-length release covered funk, thrash metal, punk, pop, soul, psychedelia, rhythm & blues and balladry in such authentic style it has yet to be matched, by themselves or anyone else. And while slices of prime Suicidal Tendencies, Prince and Sly And The Family Stone can be picked out, it's the melodic, funky insanity that fills up 80 per cent of this trip into schizoid musical heaven. And why I'd state, with little reservation, that this is an album that is impossible to dislike.



SOUL ASYLUM

Hang Time (Columbia, 1988)

Inspired by Hüsker Dü, The Replacements and country music, Soul Asylum were around for seven drunken years before the recording of this, their shining moment. Bursting into action with *Down On Up To Me*, the opening track sees the band in quasi Led Zeppelin territory with a huge, spluttering riff tumbling into a harmony-laden chorus, a style cannily 'borrowed' by many a band in years to come - including The Wildhearts - and one that still packs a weighty roundhouse to this day. You owe it to yourself to own this one. 📌

**LOST
•GEMS**
for connoisseurs.
By Ginger

THE BABYS

Head First (Chrysalis, 1979)



For lovers of sugary pop with a side order of rock'n'roll guitars, music doesn't really come any sweeter than The Babys. This, their third album, is a confident and masterful set of perfectly crafted pop nuggets.

URGE OVERKILL

Saturation (Geffen, 1993)



A strange, exotic and often wonderful band, *Saturation* is the sound of the honeymoon period of the drug experience: the rush, the steely glare, the focus and the intent. One of the greatest pop/rock albums ever.

AND YOU WILL KNOW US BY THE TRAIL OF DEAD

So Divided (Interscope, 2006)



So Divided spreads its wings with a creativity to rival anything Ennio Morricone, George Martin and John Barry could muster in collaboration with, say, Jane's Addiction, U2 or Pink Floyd.

THE JAYHAWKS

Sound Of Lies (American, 1997)



Lovers of quality, melodic country-based pop songwriting with a rock twist: do yourself a big favour and pick up *Sound Of Lies* immediately. A collection of songs so haunting and beautiful is a rare and quite other-worldly pleasure.

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RISE TO REMAIN
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THE CASINO BRAWL

FIELDS OF THE

NEPHILIM

MY DYING BRIDE

KATATONIA

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Essential 5

Industrial rock albums for connoisseurs. By Jonathan Selzer



EINSTÜRZENDE NEUBAUTEN

Halber Mench

(Some Bizarre, 1985)

Berlin's Neubauten were arguably the most imaginative band to

emerge from the 80s industrial scene. *Halber Mench* was a turning point, developing their early punk noise into something structured yet devastating.



LAIBACH

Opus Dei (Mute, 1987)

Here, the uniformed, antler-bearing collective brought their martial pomp to the first of an ongoing selection of

covers, turning Opus's *Live Is Life* and Queen's *One Vision* into Wagnerian rallies that provided the genesis for both Marilyn Manson and Rammstein.

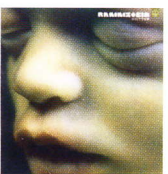


SKINNY PUPPY

Vivisectvi (Nettwerk, 1988)

Far from the hippies their commitment to animal rights and green causes might suggest, SP's dense, bewildering

sonic barrage brought the full horror of man's inhumanity to bear. This was *Puppy* at their most refined and incisive, and it hasn't dated yet.

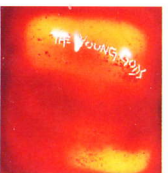


RAMMSTEIN

Mutter (Universal/Island, 2001)

Where Laibach made the link between stadium rock and fascist subjugation explicit, Rammstein – singing in their native German – took an even

more playful approach. Their third album took the theatrical ceremony of industrial rock to a new level, stripping off the brutal solemnity and providing an anthemic stomp.



THE YOUNG GODS

L'Eau Rouge

(Play It Again, Sam!, 1989)

Sampling classical music and heavy metal and stripping them down to their essence,

L'Eau Rouge forged a convulsive, elemental, often sublime assault on the heavens, driven by Franz Treichler's Jim-Morrison-strapped-to-a-rocket vocals.



Rammstein: "We tried to have more energy, more riffs."

Rammstein

German industrial rockers write their 'love' album. Cue songs about incest and pussy. **WORDS: DOM LAWSON**

The days when big rock bands would unleash a fresh new studio album every year are little more than a hazy memory, but even by today's standards, the four years that have passed since Rammstein last released an album – 2005's somewhat patchy *Rosenrot* – seem slightly excessive. Loyal followers will not be overly surprised to learn that it is the Germans' notoriously meticulous and methodical working methods that have kept them from us for so long. As drummer Christoph 'Doom' Schneider tells *Classic Rock*, everything from the conception of the music to the eye-popping grandeur of their live shows undergoes the most time-consuming of collective scrutiny.

"In Rammstein, nothing is easy!" he laughs. "We can't just jump in a bus and do club shows any more. In the beginning we could've done that, but these days everything seems complicated. Everybody needs to have their input and it takes a lot of time to please everybody."

A full two years in the making, the new Rammstein album, *Liebe Ist Für Alle Da*, has already been widely hailed as a welcome return to the tougher, more streamlined crunch 'n' boom approach of 2001's fan-favourite *Mutter*, but it has also been heralded as the band's most diverse and intriguing effort to date.

"For me, *Rosenrot* was not a real Rammstein

album," Schneider explains. "It came so quickly after *Reise Reise* [2004]. This album is a little harder, I think, and it's not so majestic. *Reise Reise* was mid-tempo and balanced and it felt so big with the orchestral parts, but on this record we have tried to have more energy, with more fast songs and more riffs. It sounds fresher, more colourful. We wanted to have less strings and bring those hard horn sounds in. If you haven't listened to Rammstein for a while, this will bring you back."

Although their inexorable rise to stadium-filling status would suggest that Rammstein are not quite the subversive and controversial force they seemed back in the mid-90s, there's nothing on the new album to suggest that they have lost their edge. In fact, *Liebe Ist Für Alle Da* is arguably their darkest record of all; a sign, perhaps, that the grim but wry Rammstein worldview has become ever more appropriate in a world gone mad.

"The world changes all the time," Schneider states. "But the things that we used to sing about are still going on. The same basic themes are still there, the extreme side of relationships, the

extreme side of love. On *Mein Teil* [from *Reise Reise*] we sang about Armin Meiwes, the cannibal guy in Germany, and on this

album there is a song about Josef Fritzl. It's very dramatic. The album title means 'Love is for all of us'. It sounds like a beautiful sentiment, but this is Rammstein, you know?"

"If you haven't listened to Rammstein for a while, this will bring you back."

JAZZ ROCK
for connoisseurs.
By Paul Henderson

MAHAVISHNU ORCHESTRA

The Inner Mounting Flame

(CBS, 1971)



A fierce, swirling, instrumental whirlwind that first sucked many non-jazzers into the then burgeoning jazz-rock vortex. No one else had sounded like this, no one else has.

BRUFORD

Feels Good To Me (Polydor, 1977)



Pulling together elements of jazz and rock beautifully, former Yes drummer Bill Bruford's band's debut is an underrated gem, with strong songwriting – yes, tunes! – balancing and sweetening the virtuosity.

BRAND X

Masques (Charisma, 1978)



Great example of a peculiarly British seam of jazz rock from the late 70s. Evocative as well as filled with top chops, if you find jazz rock a hard chew take a bit of this. (Don't worry, it's after Phil Collins had left the band.)

BRECKER BROTHERS

Heavy Metal Be-Bop

(Arista, 1978)



Jaw-dropping, brass-led musicianship funkled to the max, driven by simply outrageous drumming from Terry Bozzio. Mostly live, it will leave you breathless. Prepare to be blown away.

Essential 5

Melodic rock albums for the connoisseur. By Dave Ling

STRANGEWAYS



STRANGEWAYS

Native Sons (Bonaire, 1987)

Even though the Scottish group's singer, Terry Brock, hailed from Atlanta, Georgia, many reckon *Native Sons* to be

the best British-made melodic rock album ever crafted. From opener *Dance With Somebody* to *Face To Face*, there's not a substandard tune here.



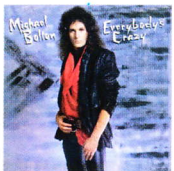
GIANT

Last Of The Runaways

(A&M, 1989)

Giant were Toto's natural successors. The quartet's debut is a mighty mix of classy,

1970s-influenced musicianship and ingenious composition, whether rocking out on *I'm A Believer* or inciting lighters to wave on *I'll See You In My Dreams*.



MICHAEL BOLTON

Everybody's Crazy

(Columbia, 1985)

Okay, the mullet-clad Bolton of the 90s and beyond was little more than a MOR showbiz

clown, but *Everybody's Crazy* saw him tapping alumni from Kiss, Rainbow, Kansas, Foreigner and Touch to back one of the greatest soft-rock voices of all time.

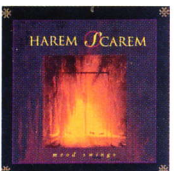


UNRULY CHILD

Unruly Child (Interscope, 1992)

Combining punchy guitars and stellar hook-lines, Unruly Child were fronted by ex-Signal/King Cobra singer Mark Free and produced by

Beau Hill (Ratt/Warrant/Winger). It seemed like they couldn't fail, that is until Interscope dropped them and Free realised that he was a woman trapped in a man's body.



HAREM SCAREM

Mood Swings

(WEA Canada, 1993)

Characterised by toughened-up, Def Leppard-esque melodies and virtuoso-

standard instrumental passages, and augmented by the versatile vocals of Harry Hess, Harem Scarem's second album is their masterwork.



Unruly Child (l to r): Jay Schellen, Mark Free, Larry Antonio and Bruce Gowdy.

ROBERT ELLIS/REPHOTO

Unruly Child

It all went wrong when their singer had a sex-change op and changed his name to Marcie. Or did it? WORDS: DAVE LING

On paper at least, Unruly Child had it all. Formed in the early 1990s by the ex-World Trade duo of guitarist Bruce Gowdy (also a former member of Stone Fury) and keyboard player Guy Allison, the Californians struck gold in vocalist Mark Free, whose own CV included spells with Signal and King Cobra.

Brought to Interscope Records by Beau Hill, the producer behind chartbusters from Ratt, Winger, Warrant and Europe, the band – completed by former Air Supply bassist Larry Antonino and erstwhile Hurricane drummer Jay Schellen – spurned approaches from other labels to commit to Interscope and Hill as producer.

It was a grave error of judgement. Following a dispute with Hill, Interscope released the band from its contract just two weeks after issuing a truly incredible self-titled debut album that deserved to have made them huge stars.

"We knew we'd made a great record," says Gowdy today, "but besides the headaches with Interscope, Nirvana were also about to change music as we knew it."

Although the group played only around a dozen local shows before the plug was pulled, the sheer quality of *Unruly Child* ensured at least cult classic status.

Perhaps ironically, another reason for the band's implosion was that Mark Free, the epitome

of a macho, chest-beating frontman, was experiencing gender issues that would eventually lead to a complete sex-change operation. After regrouping as Twelve Pound Sledge, Unruly Child faded away. Mark Free became Marcie Free and after a brief media hullabaloo did likewise.

Gowdy exhumed his original recordings of Unruly Child's debut as *The Basement Demos* in 2003 and has since revived the band with the help of current Foreigner singer Kelly Hansen, then Philip Bardowell. Copies of Unruly Child's debut materialise infrequently on eBay and are soon snapped up. But to all extents and purposes that should have been that. However, when *Classic Rock* contacts Gowdy to celebrate the genius of Unruly Child and discuss the reasons for its valiant failure, the guitarist has a surprise.

"The original Unruly Child is going to do a new record," he announces casually.

Would that be with Mark/Marcie, we wonder?

"Uh-huh. I'm hopeful that a deal is in place and we'll be done with recording in a month. There's even talk of playing some shows."

"Marcie has a thick skin, and don't Judas Priest now have a gay singer?"

At the risk of sounding indelicate, does Free sing like a man or a woman?

"Oh, just like Mark. She's

incredible. Direction-wise, it'll be just like the first record. If people want to talk then let them do so. Marcie has a thick skin, and don't Judas Priest now have a gay lead singer? Times have changed." 🗨

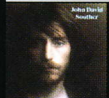
SOLO STARS

Singer-songwriters for connoisseurs. By Hugh Fielder

JD SOUTHER

John David Southern (Elektra, 1972)

Souther defined West Coast country rock on his debut, clicking his cowboy heels on *The Fast One*, observing relationship stuff on *Kite Woman* and pre-dating The Eagles' harmonies on *Some People Call It Music*.



LUCINDA WILLIAMS

Car Wheels On A Gravel Road (Mercury, 1998)

It took this album to nail Williams' nomadic identity. Her natural voice finally matches the disarming honesty of her songs that are too eclectic for country and too rootsy for rock.



BOBBY CHARLES

Bobby Charles (Bearsville, 1972)

With the Band and Dr John among his backing musicians, Charles' songs of rural America are exquisitely blended. *Small Town Talk* cuts an irresistible groove but the second side is best heard alone in the dark.



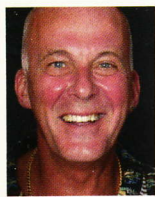
J J CALE

Naturally (Shelter, 1971)

Eric Clapton and Mark Knopfler have tried and failed to be as laid back. Cale's painstaking attention to detail and laconic voice are already ingrained on his debut featuring *Crazy Mama*, *Magnolia* and *After Midnight*.



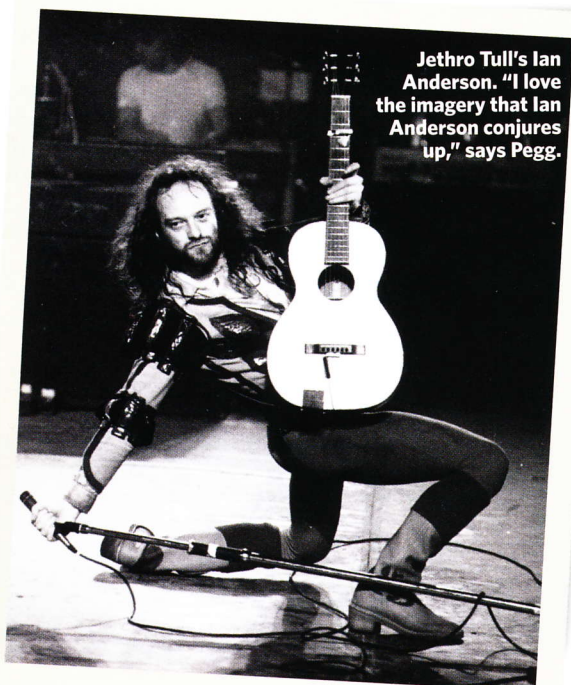
Folk Rock



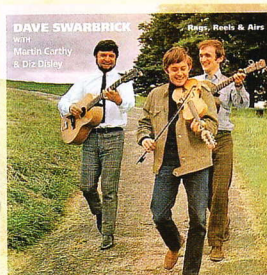
Fairport Convention's **Dave Pegg** on some of his folk-rock favourites.

Although Fairport are looked on as being a folk band, the reality is that the musical backgrounds of most of the guys in the band was rock. For me it was things like Bert Weedon and Hank Marvin. A lot of the bands I'd played with as a teenager would have been Brum-beat groups in the 60s. And then I got quite into the stuff that was coming over from America, the blues and R&B stuff. So a lot of the early bands that I was in were very much blues-based, inspired by the sounds coming across from America. And people like the Spencer Davis Group and Cream were becoming big at the time. I was in bands with people like Steve Gibbons and John Bonham, but eventually ended up in the Ian Campbell folk group with Dave Swarbrick. He left to join Fairport Convention, and thanks to him I was asked to join after Sandy Denny and Ashley Hutchings had left after *Liege And Lief* [1969].

The great thing about being in Fairport was that we were fusing traditional music with electronic music but, as I said, all with a rock music background. The other great thing about Fairport was that, apart from *Si Du Tois Partir* [a French cover of Bob Dylan's *If You Gotta Go, Go Now*], we never had a hit or a massive album, which has meant we've pretty much been left to our own devices without outside influences sticking their oar in. For a while, certainly around 1979, no one was interested in this music, but today, with people like Seth Lakeman attracting headlines, I think folk rock is very healthy. And of course we've just carried on with our own record label and Cropredy festival, and with Chris Leslie we have one of the finest writers we've ever worked with. We've had a good run at things. 🍷



Jethro Tull's Ian Anderson. "I love the imagery that Ian Anderson conjures up," says Pegg.

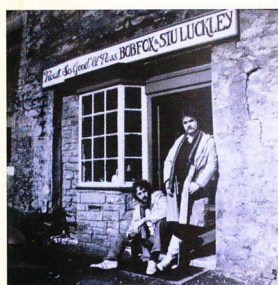


DAVE SWARBRICK WITH MARTIN CARTHY AND DIZ DISLEY

Rags, Reels & Airs (Polydor, 1967)

This is a hugely influential album from some of the most iconic, folk-inspired people I've had the pleasure to work with. Diz Disley came from a jazz background, and I remember seeing them play in someone's front room in Camden Town once.

The album is short, and all instrumental, but it remains one of the most awe-inspiring albums I remember hearing that helped interest me in traditional music.



BOB FOX AND STU LUCKLEY

Nowt So Good 'Il Pass (Rubbe, 1978)

These two still play together from time to time, especially around the North East of England. I can remember them opening for Fairport as well.

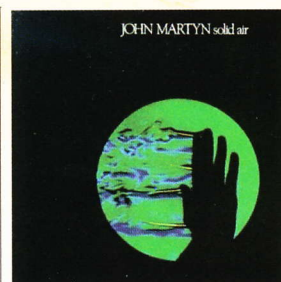
I think this album got re-released last year, actually. [Fox and Luckley reunited in 2008 to celebrate 30 years since *Nowt...*, and released *Thirty Years On* with the original album and a host of previously unrecorded material.] It's more folk with a hint of rock; they do a wonderful cover of *Reynard The Fox*. It's got some really strange time signatures on there. I think it won a *Melody Maker* award in 1978.



JETHRO TULL

Heavy Horses (Island, 1978)

I played in Jethro Tull for about 15 years, from about 1979, so I never actually played on this record, but it's without a doubt one of my favourite Tull albums, a truly wonderful record. I love the imagery that Ian Anderson conjures up in this and the other folk trilogy albums, but this, and its devotion to shire horses, nails it for me. We dipped into folkier sounds with *Broadsword And The Beast* [1982], but this is Tull at their best.

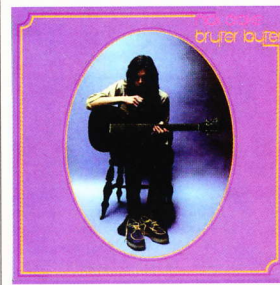


JOHN MARTYN

Solid Air (Island, 1973)

I haven't just picked this because I played on it, ha ha ha. In fact I think quite a few of Fairport played on this record: Swarbs [Dave Swarbrick], Simon Nicol, Richard Thompson and me.

There's a great sense of having fun listening to this album again. And a great crossover of musical styles. It was great fun to work with Danny Thompson [upright bass player] who I knew from his Pentangle days, and of course who worked with John for much of his career.



NICK DRAKE

Bryter Later (Island, 1970)

This is still one of my favourite albums. Myself and Fairport's Dave Mattacks play on a few of the tracks, and I think John Cale [former member of the Velvet Underground] also appears.

What really impresses me about *Bryter Later* is that producer Joe Boyd, who was hugely influential on folk rock music, gave everyone a sense of freedom. From engineer John Wood to arranger Robert Kirby, everyone seemed to work on this record with such a sense of freedom.



KATE & ANNA MCGARRIGLE

Kate & Anna McGarrigle (Hannibal, 1975)

This is another excellent example of the quality of Joe Boyd and John Wood [the producers] working so well together.

I always hear a fair bit of influence from Kate and Anna's fellow Canadians The Band, on this record, which, along with their second album, *Dancer With Bruised Knees* [1976], are the ultimate folk rock albums from the girls. In fact check out the French songs from the second album and it's almost like folk reggae.

Essential 5

Country rock albums for the connoisseur. By **Jerry Ewing**



DAVID ALLEN COE

Longhaired Redneck
(Columbia, 1976)

David Allen Coe took the rebellious outlaw approach to country rock. He toured with Grand

Funk in the 70s and sang with Dimebag Darrell, Vinnie Paul and Rex Brown in Rebel Meets Rebel. This is the highlight of a distinguished if overlooked career.

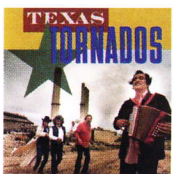


THE FLYING BURRITO BROTHERS

The Gilded Palace Of Sin
(A&M, 1969)

Combining the sound of The Byrds' *Sweetheart Of The Rodeo* with

touches of gospel, rock and soul, this underrated band's debut comes closest to representing Gram Parsons' idea of 'cosmic American music'.



TEXAS TORNADOS

Texas Tornados
(Reprise, 1990)

Widely regarded as the finest country rock/Tex Mex supergroup. A riotous swirl of Mexican

rhythms and country rock, the band's debut was a massive hit in the US. Typically, despite the ebullience of tunes like *Adios Mexico*, they mean little in the UK.



THE BLUE RIDGE RANGERS

The Blue Ridge Rangers
(Fantasy, 1973)

Fresh from the turmoil of Creedence Clearwater Revival, frontman John

Fogerty hid behind an assumed band name, an album sleeve depicting silhouettes of assumed band members and a wealth of country rock and traditional covers. Fantastic stuff.



WILLIE NELSON

Shotgun Willie (Atlantic, 1973)

True, Nelson is a country rock superstar, but few recall his tenure on Atlantic at the height of his outlaw phase. He

only recorded two albums for the label, the first of which remains one of his best. And despite great reviews, *Shotgun Willie* sold poorly. It shouldn't have.

John Fogerty:
just a good ol'
country boy.



John Fogerty

The Creedence man is rediscovering his country roots with a long-awaited Blue Ridge Rangers sequel. WORDS: **MARCEL ANDERS**

Within a year of Creedence Clearwater Revival disbanding in 1972, John Fogerty hit the solo trail, releasing an album of cover versions under the name The Blue Ridge Rangers. In an effort to distance himself from Creedence's impressive legacy, Fogerty may not have appeared on the album cover visually or in name, but his hands-on role saw him play every instrument and produce. The only giveaway as to who was behind this seemingly new act, among a selection of country rock covers and traditional tunes was Fogerty's unique vocals. Today, he has returned to the music that has so inspired him throughout his career for *The Blue Ridge Rangers Rides Again*.

So, why a sequel after 36 years?

Well, the idea at this time came from my wife Julie. I probably thought about it at least every month or so for the last almost 40 years. The Blue Ridge Rangers is a very personal and special area of my heart. And when I did this first one even, it was a labour of love, not really expecting it to be the major part of my professional life.

It was your first solo LP – were you were breaking free from CCR by using a secret identity?

Yeah. I didn't want to cash in on the name Creedence, you know? I really felt that I should take another step into another place.

You've used a full band this time.

Well, yes...

But you did the first one entirely by yourself?

On the first one I played all the instruments, and I tried to have a sense of humour. I did it because it was a necessity at the time. But for a long time, let's say, I've been a bit embarrassed about it. And I also knew that if I ever do another Blue Ridge Rangers album, I will get other people, real people to play. In fact I will find the best people I can to play. So I don't want people to think that in those days I thought *The Blue Ridge Rangers* was really, really good music. No. It sounds kinda like a guy who played all the instruments. And I made up my mind maybe within one day or two days after the first one came out, I said: 'Yes, if I'm ever gonna do this again, I'm gonna get real musicians'.

Have you tried the new songs live in a country bar yet?

I've played these songs before in country bars, yes. I've done that sort of thing many times over the

last 36 years, and have sung many of those songs in front of people drinking beer or whatever.

"I didn't want to cash in on the Creedence name with the Blue Ridge Rangers..."

You're spending a lot of time on the road...

We're touring a lot. I'm catching up. I didn't tour for 25 or more years. But I'm a musician. I was born to play and create songs and sing. 🎸

THRASH METAL
for connoisseurs.
By Alexander Milas

METALLICA

Master Of Puppets (MFN, 1986)



MASTER OF PUPPETS

Yes, there's Slayer's *Reign In Blood*, Megadeth's *Peace Sells...* and Anthrax's *Among The Living*, but, no record better exemplifies the frenetic pace or the stately elegance of aligned riffs better than this '86 landmark.

KREATOR

Pleasure To Kill (Noise, 1986)



PLEASURE TO KILL

Kreator's blitzkrieg shredding and necrophiliac lyrics weren't just the fiercest, scariest thing this side of a Panzer tank, their serrated riffs planted the seed for what would soon become known as death metal.

TESTAMENT

The Legacy (East West, 1987)



THE LEGACY

If there was any justice there'd be a Big Five of Thrash and these Bay Area hellions would be one of them. From the riffing pyrotechnics of *Over The Wall* to *First Strike Is Deadly*, this is a masterpiece of metal craftsmanship.

DEATH ANGEL

Act III (Geffen, 1990)



ACT III

Barely old enough to vote, these fresh-faced San Francisco natives proved that the second generation of thrash bands brought with it a technical precision and talent for tuneful songwriting.

Jam Bands



Warren Haynes's pick of those acts who have made improvisation their lifeblood.

Warren Haynes knows exactly what appeals about a jam session. "It's momentary composition,"

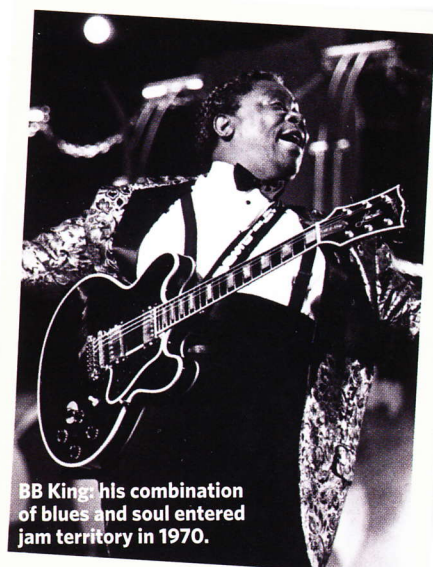
says the prolific Gov't Mule singer and guitarist, who also triples up as a member of the Allman Brothers Band and the Grateful Dead's post-Jerry Garcia incarnation, The Dead.

"You're composing on the spot. And for a solo instrumentalist, that's probably the most gratification you can get. When you're improvising, it's totally on the fly. There is no second chance."

Haynes should know. The man voted the 23rd greatest guitarist of all time by *Rolling Stone* magazine is a performer prone to cross-pollinating all kinds of everything, from blues to jazz, rock to country. And as for that old cliché of jam bands playing toked-up, heads-down variants of 12-bar boogie, Haynes says the purest examples are anything but. "I've always felt the jam scene should include more jazz, blues, reggae, bluegrass, whatever," he offers. "Anybody who makes improvisation their lifeblood should feel like that, because what makes it work is the open-mindedness."

Jam-centric live albums are legion, but their studio counterparts are an altogether rarer beast. Here, then, is Warren Haynes's choice spread of both. **i**

*Gov't Mule's new album **By A Thread** is released by **Provogue** on October 26.*



BB King: His combination of blues and soul entered jam territory in 1970.



JOHN COLTRANE

Blue Train (Blue Note, 1957)

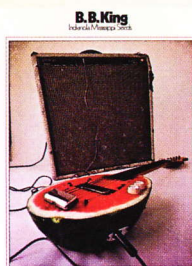
HAYNES: When I was growing up, it felt like somewhere between the blues and Coltrane's jazz records was the source of inspiration for rock'n'roll bands who would play long solos. I loved it when Coltrane pushed the boundaries but I particularly loved the records he made prior to that. *Blue Train* is my favourite of those. Some critics thought he was just trying too hard to create something strange, then he'd turn around and make a record that was absolutely beautiful.



SLY & THE FAMILY STONE

Stand! (Epic, 1969)

HAYNES: All the music I grew up listening to was soul music: Otis Redding, Wilson Pickett, Sam & Dave, James Brown. Eventually, when my eldest brother got *Stand!*, that started building a bridge to rock'n'roll for me. When I got a guitar in 1972, I would spend hours listening to records like this, trying to figure out what they were playing. I think that's a phase all guitar players go through.



BB KING

Indianola Mississippi Seeds (ABC, 1970)

HAYNES: When the blues guys I loved started making more contemporary records, ones that were combining modern soul music with blues, they kind of got into jam territory. Freddie King did it with

Burglar [1974] and Albert King did it with *Born Under A Bad Sign* [1967]. And BB did it on this album. All of a sudden there were wah-wah pedals and rock musicians accompanying blues players side by side, improvising.



THE ALLMAN BROTHERS BAND

At Fillmore East (Capricorn, 1971)

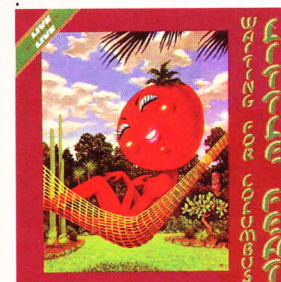
HAYNES: All the musicians I was hanging out with at the time were big fans of this album. One of us had an eight-track cassette of it and we'd play it over and over. It sounds incredible, even to this day. Sonically, it's so beautiful and fresh, with some of the greatest guitar sounds I've ever heard. And there's a great chemistry. It's a perfect indication of a band that can't be captured the same way in the studio as they can be live.



STEELY DAN

The Royal Scam (ABC, 1976)

HAYNES: I recently went to see Steely Dan perform *The Royal Scam* in Chicago, with Larry Carlton playing guitar. There was something about that record that really appealed to me. It had so many great guitar solos and the music was so complex compared to most rock'n'roll records we were listening to at that time. This was a record I studied a lot as well.



LITTLE FEAT

Waiting For Columbus (Warner Brothers, 1978)

HAYNES: It way surpasses any of their studio recordings. One of the odd things about this album is that the tempos are slower than they are on the studio records. They found their groove by slowing the music down, whereas it tends to be the opposite with most bands in live performance. Little Feat somehow figured out that doing that would make them groove harder. I think it's Lowell George's most amazing performance, but the entire band are on fire.



MEDESKI, MARTIN & WOOD

Notes From The Underground (Gramavision Records, 1992)

HAYNES: When I grew up, you'd hear Sly & The Family Stone on FM radio, then right after that there'd be The Byrds or Bob Dylan. The only things that made those acts similar were the intent and the open-mindedness. I kind of hark back to that in my own tastes. There are bands like Medeski, Martin & Wood that I love a lot. They get attention in the jam band scene and they are always interesting.



WIDESPREAD PANIC

Light Fuse, Get Away (Capricorn, 1998, Zomba, 2001)

HAYNES: We've been on tour this year with The Allman Brothers and Widespread Panic. Those two combined bring in a lot of people from the jam community. Widespread Panic are an example of a band who are somehow in the jam band category, but create their own thing. And that's important. Phish are back together too and are creating something similar. The Derek Trucks Band is another one. He's really exceptional at improvising, but isn't afraid of the song either. There needs to be a balance between songwriting and improvisation. One offsets the other.

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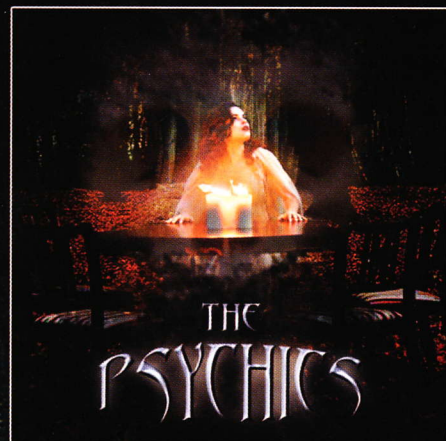
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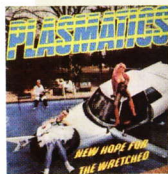
"...a very strong album that combines the great vocals of singer Steve with the excellent (sensational)
guitar work of brother Mark. Musically it is a very British Hard Rock affair..." *Strutter 'zine* 8.3/10

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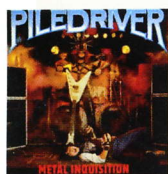


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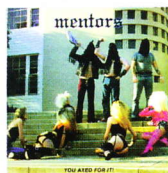
Essential 5

Shock rock albums for the connoisseur. By **Geoff Barton****THE PLASMATICS****New Hope For The Wretched** (Stiff, 1980)

Punk heathens led by wildwoman Wendy O. Williams (RIP) and guitarist Richie Stotts, the most intimidating man to ever wear a tutu. Elvis Costello's spectacles shattered into smithereens when this found an unlikely home on Stiff Records.

**PILEDRIIVER****Metal Inquisition** (Cobra, 1985)

Toronto tormentors Piledriver had songs with titles like *Sex With Satan*, *Sodomize The Dead* and *Alien Rape*. But a sense of humour always prevailed – and a SOH is an essential ingredient, 'cos no churches were ever burned in shock rock's name.

**THE MENTORS****You Axed For It!** (Metal Blade, 1985)

They called their music 'rape rock' to sum up their mix of punk, metal and sexist lyrics. Metal leader El Duce was killed in '97 by a train while walking the tracks drunk. Which brings to mind this album's closing track, *My Erection Is Over*. Because it was.

**W.A.S.P.****W.A.S.P.** (Capitol, 1984)

This can only be appreciated while gulping blood from a skull and winding the crank of a torture rack to maximum limb-detaching tension.

Because as band leader Blackie Lawless rightly says, *The Torture Never Stops*. Especially when you've been wearing a chainsaw codpiece for the best part of 25 years.

**LIZZY BORDEN****Menace To Society** (Metal Blade, 1986)

Lizzy Borden are often unfairly lumped in with the LA glam metal scene of the mid 80s;

in truth they owe more to Kiss than Keel. They remain active today, with a graphic stage show that makes Marilyn Manson look like a milkman.



Blackie: taking his cue from from Shakespeare.

W.A.S.P.

Mainman **Blackie Lawless** reprises his liver-chucking role one last time for *Classic Rock*. WORDS: **GEOFF BARTON**

WA.S.P. mainman Blackie Lawless gained notoriety in the 1980s for chucking raw meat at his suitably rabid audience, and for stage shows featuring semi-naked women on torture racks. W.A.S.P.'s new album, *Babylon*, is themed around biblical visions of the Four Horsemen Of The Apocalypse – because Blackie reckons "our so-called world leaders are on a mission to march people straight into hell".

W.A.S.P. are playing *Hard Rock Hell III* in December – as are *The New York Dolls*. You were a member of the Dolls for a couple of weeks back in 1975...

Not even that.

Do you think the Dolls will remember you if you bump into them?

After all these years I've only ever run into Sylvain Sylvain one time. That was not long after Arthur Kane and I went to California [to form The Killer Kane Band]. Once W.A.S.P. got going we would've been playing in different circles to the Dolls. Plus, I don't get out to see a lot of folks. All that stuff in the 80s really changed me a lot. The whole PMRC thing, all of that. I'm kind of a hermit when it comes to socialising. I wouldn't say I'm dysfunctional but I'm a bit on the reclusive side.

"I used to refer to W.A.S.P. as 'electric vaudeville'. We weren't doing anything new."

It's 25 years this month (October) since W.A.S.P.'s infamous appearance at London's Lyceum. I vividly remember a piece of liver whizzing past my ear at the show.

Well, you certainly had to be on your toes.

When W.A.S.P. started out you were greatly inspired by Alice Cooper and Kiss.
Oh yeah.

Which other bands do you think typify the shock-rock genre?

The Plasmatics. The Sex Pistols also wouldn't be a stretch.

How about Marilyn Manson or Slipknot?

They're both carrying on that grand old tradition of vaudeville, I guess. In fact, back in the old days I used to refer to W.A.S.P. as "electric vaudeville". But none of us were really doing anything new. We were taking elements of vaudeville, plus we were taking elements of Shakespeare. Look at some of the old Shakespearean performances

where you've got a guy spitting out a pig's liver on stage because he's supposedly had his tongue cut out. Ol' Willy, he wasn't

opposed to the idea of shock. **1**

'Babylon, the new album from W.A.S.P., is released on October 12.

**SLEAZE
• ROCK**
for the connoisseur.
By Slezegrinder

DOGS D'AMOUR
In The Dynamite Jet Saloon (China, 1988)

Perhaps the greatest ode to doomed romance and third-stage alcoholism ever recorded. A near perfect set of drinking songs by England's dandiest living wrecks.

ZODIAC MINDWARP & THE LOVE REACTION
High Priest Of Love (Food, 1986)

They may have been led by a smart-ass art school hipster, but even so The Love Reaction were dangerous, drug-stewed lunatics. This is a greasy bolt of inspired outlaw rock.

ROGUE MALE
First Visit (Music For Nations, 1985)

This brought sleaze to an alarming new level of ferocity. Despite an initial flurry of Rogue-mania, *First Visit's* politicised turbo-rock proved too out-there for the mid 80s, but it still sounds as raw and vital as ever.

LOVE/HATE
Blackout In The Red Room (Columbia, 1990)

A classic slab of swaggering, sleazy goth'n'roll. *Blackout...*'s breakout hit, *Rock Queen*, is as good as anything on *Appetite For Destruction*. The rest ain't bad either.



Golden Years

In rock's Golden Age at the start of the 70s, **Yes** created three remarkable albums that laid the foundations of a four-decade career and helped define a genre.

Words: **Jon Hotten** Photography: **Michael Putland/Retna**



The Summer of Love was over. The 60s were fizzling out, the hippie dream fading like a cheap T-shirt. If the new decade needed some symbolism, then 1970 had the deaths of Jimi

Hendrix and Janis Joplin within three weeks of one another. After Woodstock came Altamont. In a time that was all about the vibes – the new vibes were heavy, the new vibes were bad.

Yet between 1970 and 1972 came a golden age – perhaps the golden age – of rock music in Britain. Led Zeppelin recorded *Led Zeppelin III* and *IV*; Black Sabbath made *Black Sabbath*, *Paranoid*, *Master Of Reality* and *Vol 4*; Deep Purple cut *In Rock*, *Fireball* and *Machine Head*; The Rolling Stones released *Sticky Fingers* and *Let It Bleed*; Free recorded *Fire And Water*, *Highway* and *Free At Last*; Genesis made *Trespass*, *Nursery Cryme* and *Foxtrot*; Emerson Lake & Palmer recorded *ELP*, *Tarkus* and *Pictures At An Exhibition*; Jethro Tull managed *Benefit*, *Aqualung* and *Thick As A Brick*.

“Things moved at a different pace then,” says Yes’s Chris Squire, some 40 years on. “The ‘tour, album, tour, album’ thing was much shorter. In those days it was a tour of England, the States, a run down to Japan and Australia and you were ready to do another one. Now it takes forever.”

As the 1970s opened, Chris Squire and Yes, the band he’d formed with Jon Anderson in 1968, were on the brink of a tasty little run of their own. In that same golden period they recorded and released genre-defining albums *The Yes Album*, *Fragile* and *Close To The Edge*.

“We also managed to fit in a couple of line-up changes and couple of tours of America, too,” Squire chuckles. “All in all we were quite busy, I suppose.”

Squire had survived a psychedelic dalliance of his own, playing in a band called Mabel Greer’s Toyshop, where he first met Jon Anderson and guitarist Peter Banks. He’d also been in a flower-power outfit, The Syn, around

the same time that Anderson had sung on a couple of singles for Parlophone under the shameful pseudonym Hans Christian.

Yes were a less druggy, more serious proposition from the start. Squire, Anderson and Banks found a gifted drummer named Bill Bruford and keyboard player Tony Kaye and teased out a couple of formative albums called *Yes* and *Time And A Word*, made up of band originals and covers.

“When we were doing *Time And A Word*, Peter Banks was not very happy that Jon and I were very keen on using orchestration,” Squire recalls. “I suppose that caused a bit of a rift and that’s why... it was definitely a musical difference we had going. We parted ways.”

“I frequented the UFO club and I’d seen Steve Howe playing in a band called Tomorrow there and at whatever the Reading Festival was back then; the Richmond Festival, I think. I’d seen him play at the Speakeasy in a much smaller environment with his own band. He was ➤➤

definitely number one on my list. I thought he was a blazingly good guitar player. He did take a bit of persuading [to join Yes]."

Steve Howe had been on the edges of getting somewhere. Tomorrow had a minor hit with *My White Bicycle*, later covered by Nazareth, and he'd rejected approaches from The Nice and Jethro Tull while in his own band, Bodast.

"Even though I was only in my early 20s, I'd been through a few ups and downs and I'd just been in a group where most probably the musicians weren't as strong as me," Howe remembers. "I was looking for a group where we were all equal in terms of capabilities. There had to be something right about this group, because besides living on the breadline, my music wasn't getting a chance. It was very much about the internal chemistry. I believed that you had to have that to get things going. I felt that this was the time for me. I was getting noticed, and I wanted to do something that would pull this together."

Howe took a guitar and a few effects pedals down to Yes's rehearsal room in Barnes, West London, a small basement space in a house owned by their manager.

"I didn't know Yes," he admits. "I'd seen them written about but I didn't know what they were about. And although I can't underestimate how good it was to hear Jon sing or Chris play the bass, or Tony Kaye, who was very funky on the organ, it was Bill who made me realise: 'Hang on, this guy over there, how does he play that?' The group was one I thought I could be part of, because everyone shared a very broad appreciation of music."

Within weeks, Howe and the rest of Yes were out of London and 'getting it together in the country', living in an old farmhouse in Devon, home to Langley Studios. The idea was that they'd write an album's worth of material and get to know each other.

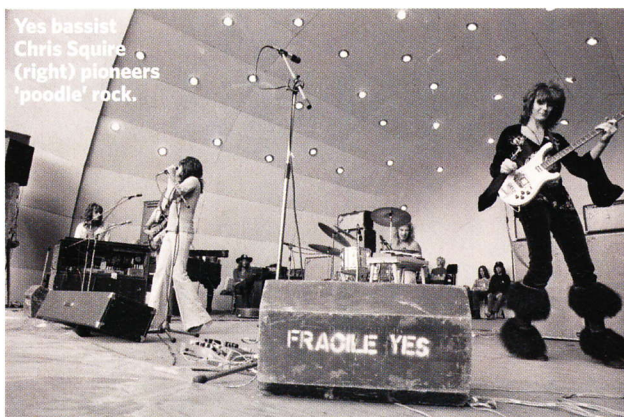
"We were pot-smoking hippies and Rick [Wakeman] was a pub guy. The angle twisted and we went off in a new direction." - Chris Squire

"I roomed with Bill and maybe that's why Bill and I are quite close, because we kind of had to share things and get along with each other," Howe says. "The concept was to be a reasonably organised professional musician. I don't think Yes had any other criteria. It was a bit like an orchestra: 'Here you are, you play this instrument.' One of the first things I played them was *The Clap*, and they said: 'Great. Put that on the album.' That got me really committed. I threw in everything I had. And I had quite a lot of instrumental sections. I had the middle of *Yours Is No Disgrace*, I had *Wurm*."

"I suppose we were all on a similar, pot-smoking wavelength," Squire considers. "That side of it was covered, really. We got on quite well. The arguments we had were over music, at that time."

Yet, as Squire hints, the character of the group was emerging.

"We didn't have the baggage of all that stuff we eventually accumulated over 10, 20, 30 years,"



Yes bassist Chris Squire (right) pioneers 'poodle' rock.

agrees Howe. "We weren't overly living in each other's pockets. We worked in Devon to create *The Yes Album*. Then we started doing gigs – and we couldn't wait to get away from each other at times. It's a fiery sort of creature. You need to go away and cool down. I don't think we anticipated any big problems in those first few years, because it was all about the music then."

The Devon sessions produced a blueprint for the future of Yes. Howe worked his guitar lines together with compositions by Squire and Anderson to form long, themed pieces. *The Yes Album* would feature three nine-minute songs: *Yours Is No Disgrace*, *Starship Trooper* and *Perpetual Change*.

There then followed what was an odd few months, when, as they prepared to record the new material, Yes also released *Time And A Word*, which had been completed with guitarist Peter Banks, before Howe joined, but nonetheless with Howe in the photo on the sleeve. It was a halfway house of a record, already superseded by the time it came out. *The Yes Album* followed just eight months later.



Yes: (clockwise from top) Chris Squire, Steve Howe, Jon Anderson, Rick Wakeman and Bill Bruford.



The *Yes Album* was a Top 30 hit in America, the band followed it out there, and the new life of Yes began.

"There was a sort of personal upheaval about the time I joined Yes and started to rise to success," says Steve Howe. "A relationship just

broke up, and it was a very painful one. It was partly because I did start a new life. It wasn't that I wanted to sacrifice it, but I'd always sensed that when you joined a band you pushed some of your life away to deal with it. The moment Yes really started to get big, there was a painful but necessary change in my life. Other people came into it and I started a fresh one. My wife Jan, who I'm happily still with, she started with me then and she saw it all happen."

"It was very exciting to go to Sunset Boulevard and play at the Whisky, stuff like that," Squire says. "I could feel the energy of what was going on too."

Within weeks of returning to the UK Yes were headed for the studio again. But the speed was beginning to open further divides in the band.

Squire: "I don't know exactly what it was, but there was a lack of communication between Steve and Tony Kaye. It looked like that for the band to move on we needed to change one or the other – and Steve was proving himself to be a very valuable part of the organisation. I'd spotted Rick Wakeman. I suppose you can say I head-hunted him. It wasn't easy, it took a lot of persuasion, but eventually he agreed."

Wakeman would become a force majeure, both for the music and for the band. His willingness to

"There is an odd story about that too, which is kind of a stroke of luck," says Squire. "When *The Yes Album* was released, they had this postal strike. Back in those days, Fred Bloggs who owned the local record shop used to mail in to the record retailer how many of this they'd sold, how many of that. On Monday they used to open the envelopes, and the chart would come out on Tuesday. When there was a postal strike there was no way of getting this information, so they decided to take the whole of the British charts from Richard Branson's new Virgin record store in Oxford Street. Our manager, Brian Lane, was straight down there, I'm assuming buying a whole load of records. So we went to No.4 in the Virgin store, therefore we were No.4 in the national charts. And when the postal strike was over, because we were No.4 in the charts, all the provincial stores ordered the record. I'm not saying it was dodgy, I'm just saying it was very fortunate there was a postal strike."



Howe: "Sometimes people would criticise Jon's lyrics – and they were mine."

served.' He went back to one car and so did I."

"We rolled with the times," Howe remembers: "I could see that Bill and I were good moderates early on. We liked to have fun too, but we were stable people. The 10 years of me nurturing and trying to do the right thing for Yes, and all the success we had, was hugely rewarding, but there seemed no end to it. We were pushed around a bit. We created a

scenario where we barely had time to live."

With a formula established, *Close To The Edge*, recorded between April and June 1972, was in the shops by September that year, little more than nine months after the release of *Fragile*.

"We weren't writing pop songs," says Steve Howe. "When we did *Roundabout*, that was big, but in Jon's and my mind we hadn't got to the biggest. When we started writing *Close To The Edge* we started talking bigger, bigger. A whole different mood. We started getting new age, really; we got kind of floaty and gloomy, and those bits make the other bits sound even more powerful."

The album featured just three songs: on vinyl the title track consumed side one, while *And You And I* slugged it out with *Siberian Khatru* on side two. Like *Fragile*, the album was esoteric in feel, cut through with Anderson's strange words and the band's rich, evocative prog rock.

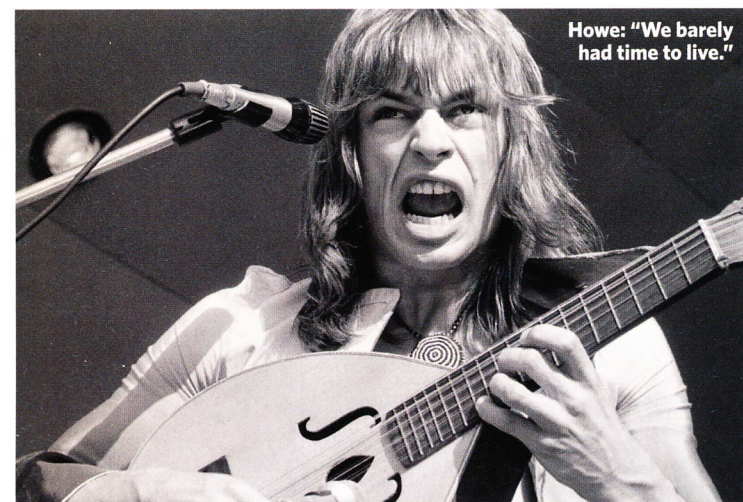
"Jon had a way of taking my simplistic lyrics like, 'Close to the edge/down by the river' – meaning the Thames – and making them sound like something else," Howe explains. "So sometimes people would criticise the lyrics and they were mine. He did write the majority of the lyrics, and he had a little bit of new age, new world concept all flowing together, a bit like the great artists. Dali was always throwing together obscure things, and Jon was throwing together the most obscure words. Sometimes perilously. But in a way, he didn't think so much of meaning but the way they would sound."

"The song *Close To The Edge* we did rehearse and play from beginning to end before we went into the studio," Squire remembers. "Although we'd record in sections, we knew where the end was going to be. We had a game-plan. And that was really the last time we were ever able to do that. By the time we got to *Tales From Topographic Oceans* [1973] we didn't have a sense of the ending, and that created another set of problems."

As Squire suggests, Yes's period of genuine excess was about to begin. A live triple album, *Yessongs*, preceded the perturbing and impenetrable *Tales From Topographic Oceans*.

"The private jets started in '74, I think," Howe says. "I was on the cover of *Melody Maker* about six times in the 70s, purely because I was the guitarist in Yes. Your life does become different then, and a lot of the arguments and so on were not about music any more. But the period up to *Close To The Edge*, times were different and we were part of a generation of groups who had albums as hits, rather than singles. If you look back at an album and it's 20 years old and still selling copies, then you're not doing much wrong." ●

Yes tour the UK in November. See Listings, p115, for details.



Howe: "We barely had time to live."

South Side Of The Sky and *Heart Of The Sunrise*. Deeply ambitious, strangely quirky, gloriously indulgent, the songs summed up what the new genre was about: fiercely committed musicianship and challenging music. Anderson's opaque lyrics and high, plaintive singing contrasted with the rasping toughness of the Squire/Bruford rhythm section and the virtuosos flourishes of Wakeman and Howe. It was a heady brew, of and for its time.

"We were learning and perfecting what we'd started doing on *Starship Trooper*," says Squire. "*Heart Of The Sunrise* almost fills out Yes's blueprint – doing pieces that were longer, the style of us having a song with movements. It has a very fast instrumental and a melody and some quirky instrumental parts, then the song again."

"I think we believed we were incredibly commercial as well," says Steve Howe. "I'm saying this slightly tongue in cheek, but we sort of thought, obviously the artistic endeavour and development was so good that it was going to be an enormous hit. And then it was!"

Yes returned to America as headliners, sold out Madison Square Garden and set themselves on a path that would lead them to the commutes on Concorde, the private jets, the garages full of cars.

"I had four cars," says Howe. "Trevor Horn said to me: 'They never work, do they? You never know which one's got petrol in, which one's been

embrace orchestration, his classical training and session man's speed acted like rocket fuel on Yes's music. His character added some torque, too.

"To put it blatantly, we were pretty much pot-smoking hippies and Rick was a pub guy," says Squire. "Some of the magic comes when you knit someone in who isn't like the last person. The angle twists and we go off in a new direction.

"We suddenly found that, because of the demand, we've got to get another album out and we've got to get it done in a couple of months. And in actual fact, from day one to the end of mixing we did *Fragile* in six weeks. We knew that we didn't have enough organised pieces to fill an album, so we went: 'Tell you what. Let's do our solo efforts and use them as links between the band tracks.'"

Fragile was Yes's first truly great record, a landmark of progressive rock. Short on time, long on inspiration, each band member spliced a short solo piece between three epic songs: *Roundabout*,



Wolfmother (l-r): Ian Peres, Dave Atkins, Andrew Stockdale, Aidan Nemeth.

AUSSIE

It's every ambitious rock band's dream to be all things to all music-loving people. And Wolfmother very nearly pulled off that impossible dream when they came, saw and conquered with their self-titled debut album back in 2005. Everyone from greying Led Zeppelin fans to the teenage indie hipster set to Metallica drummer Lars Ulrich enthusiastically embraced Andrew Stockdale and his thunderous reinvention of 70s hippie metal. And, for a while at least, it seemed that rock'n'roll had some new saviours to contend with.

"Well, yeah, it was kind of amazing to be able to go around the world, go to all these places and have all these people come to our shows," Stockdale drawls today. "It was all really unexpected, that the music was speaking to so many people. It was all new back then, so we just tried to do as much as we could. And it changed our lives. We came from doing inner-city shows in Sydney and Melbourne and playing to surfers out on the beach, so to be doing interviews and being on TV and doing all that kind of stuff was a little bizarre. It was a learning curve, that's for sure."

Laid back to the point of occasionally seeming to lose consciousness mid-conversation, Andrew Stockdale is every inch the Australian surfer bum rock star that your parents would have warned you about had you grown up in Brisbane. But beneath that benign exterior there must surely lurk the heart of a lion. Despite Wolfmother's seemingly unstoppable rise, all was not well, and during the spring of 2008 it was announced that the

band's original rhythm section Chris Ross and Myles Heskett were quitting to begin their own project, citing the inevitable 'musical and personal differences', leaving Stockdale all alone to take his band forward.

"I couldn't really see it from the angle of: 'Whoa, I'm Wolfmother now!'" he says. "I was just thinking about writing songs and building a studio at home and listening to records. It was about rediscovering the whole thing as I went. There was a lot of talk going on online and in newspapers and magazines, and I felt quite misrepresented in the story of what happened. We'd always had differences in the band, and when those guys left I guess it was a relief. I don't want to do interviews and go into detail about what happened, but I thought it was time to put some music back into the world and play some gigs and let that speak for itself."

The new Wolfmother line-up seems to have been put together with the same casual pragmatism that Stockdale is increasingly making his trademark. He first brought in drummer Dave Atkins, who worked at a local Brisbane café and offered his services when news of the band's split broke in the frontman's home town. Atkins was brought in to play drums on Stockdale's demos, during which time he nominated his friend Ian Peres as a potential new bassist and keyboard guru. The jigsaw was completed by the arrival of second guitarist Aidan Nemeth.

"Now we can have extra layers in the music," Stockdale says of his band's newly expanded incarnation. "Aidan gives us a bit more



RULES

Four years on from their planet-straddling debut, **Wolfmother** return bigger and louder than ever. Prepare to fall in love all over again.

Words: **Dom Lawson** Portrait: **Danny Clinch**

colour; there's a lot of fresh energy in the room when we rehearse. Dave has this primitive, powerful side that is a little bit more expressive than the way Miles played, so it was an interesting change in the sound of the drums. When Ian came in, he could play all the old Wolfmother songs straight away and he could jam. It all sounded great."

Recorded in Los Angeles during the spring of 2009 with renowned producer Alan Moulder, the second Wolfmother album provides a suitably raucous and groove-packed showcase for Stockdale's new band members. A bigger, bolder and more adventurous record than its predecessor, *Cosmic Egg* is every bit as inspired and unhinged as its brilliantly daft title suggests.

"It's an evolution, for sure," says Stockdale. "It's taken where the first record was and explored all the avenues. Some of it's darker and more ominous, some of it is more experimental. I think it's just a continuation of what was there, but also I've tried to remind myself to keep the simplified elements too because that's part of the charm of the band. It's been very important to be able to hear everybody play and to hear strings bend and to hear the nuance of the performance and the character and the expression of every instrument. On all the records I love, that's what I can relate to and that's the personality of the music. I don't want to compress it and fix everything up and make it too slick; I wanted to keep a lot of character in it."

While it's not entirely clear whether Andrew Stockdale views the world through a thick fog of ganja fumes or whether he is

simply one of those people whose inner kaleidoscope is permanently set to maximum head-fuck, *Cosmic Egg* is an album with at least one half of its brain bobbing in a sea of lysergic acid and laughing juice. The album's cover, which depicts a giant egg hovering over a lake, could scarcely make the record seem any more preposterously proggy if it came with a free cape and wizard's hat, but fortunately its creator's tongue is near enough to his cheek to allay any fears that he's been overdoing the astral catnip of late.

"I went to a yoga class earlier on in the year, and one of the things the lady said was: 'You are now in the Cosmic Egg,'" he laughs. "So that's how I discovered the name. I just walked out of there and went to the studio. We were working on a new song, and Alan asked me if I had a title for the song. I said *Cosmic Egg*, and everyone kind of laughed. When I told the label what I was doing, it seemed to be one of the more popular titles. It's that whole eggs and rebirth symbolism thing. It's a pretty powerful image that you find in a lot of art. I like it a lot. I'm glad there's a title and a concept there. It's so much better than using some pre-existing image and just sticking the logo on it, isn't it?"

Having snatched victory from the jaws of defeat, Wolfmother are back in business and poised to return to their rightful place as one of the loudest and coolest rock bands on the planet. **1**

Wolfmother's new album, Cosmic Egg (reviewed on page 87), is out now on Modular Records.



First published in
the NME, 22
December 1979

Rock's Backpages

Guy Stevens

**“There are only two Phil Spector
in the world and I am one of them!”**

Charles Shaar Murray's 1979 profile of Island Records' rock guru Guy Stevens, the man behind Spooky Tooth, Mott and, in that year, The Clash's London Calling.



CHARLES SHAAR MURRAY

Legendary music journo Murray has written for every music magazine under the sun and currently contributes a regular monthly column to *Classic Rock* sister magazine *Guitarist*. *Classic Rock* recommends his books *Shots From The Hip* (a collection of his music writing) and *Crosstown Traffic* (his study of the music of Jimi Hendrix).



RECOMMENDED BY MICK JONES

This article was personally recommended by former Clash guitarist Mick Jones two months ago when *CR* interviewed him for our '100 Greatest Guitarists' feature at his 'Rock N' Roll Library', his temporary collection of rock and pop-art artifacts off the Portobello Road in London. A giant copy of the article was stuck to the wall in the 'Joe Strummer Room' – the rehearsal room part of the exhibit. “You need to read it,” said Mick dragging us to the room – where we read it while a band rehearsed around us.

T

AKE A DEEP breath and you could recount the Guy Stevens story in one sentence.

Kingpin mod deejay at the Scene Club in '64, Our Man In London for Sue Records, the legendary soul label, first house producer for Island Records where he signed and produced Free and Spooky Tooth as well as inventing Mott The Hoople,

discoverer of The Clash after a long time in hibernation and now finally producer of their new album *London Calling*. The man who got Chuck Berry out of jail in 1964, the man who supplied The Who with the compilation tape that gave them most of their early pre-original material repertoire, the man who introduced Keith Reid to Procol Harum and generated *A Whiter Shade Of Pale* only to fail to get them signed up and then had to stand by and watch them sell 90,000,000 copies for someone else, the man who smashed up every piece of furniture in a recording studio to get the performance he wanted out of the group he was recording, the man who Mick Jones of The Clash still thinks is responsible for getting him fired from his first real band, the man who heard Phil Spector rant about how it was him, Phil Spector, who first discovered The Beatles, the man who...

Guy Stevens, with the rolling, popping, bulging eyes of a veteran form speedfreak, the boozier's lurch and slur, smashing through or falling over every obstacle between him and the perfect rock and roll record, the ultimate rock and roll record, the final rock and roll record, the next rock and roll record... be that obstacle, human or inanimate, himself or something else. Staggering, screaming, crying, flailing, laughing, Guy Stevens arouses pity, terror, admiration, revulsion, contempt.

In 1971 they wrote him off as a hopeless loser, a man too far gone into the depths of alcoholics' perdition to be of any use to himself or anyone else again.

And now, in the closing weeks of 1979, Guy Stevens is back in the charts. It is – as they say – a mighty long way down rock and roll. The inevitable corollary is that it's an even longer way back up again. Guy Stevens has been to hell and back.

“WHAT HAPPENED was I was living in a one-room no-water flat in Leicester Square and playing records down at the Scene Club. I had an R&B night every Monday and a lot of people like the Stones and Animals used to come down...”

Guy Stevens is ensconced in a taxi heading for a friend's flat, where our interview is scheduled to take place. He had arrived half an hour late and roaring drunk, his hand lacerated and bleeding following some sort of incident with a glass door. Apparently, the prospect of being interviewed – at once exhilarating and terrifying – had sent him down to the pub as soon as it opened. He is 15 years away in time, back when Guy Stevens had a direct line to R&B central.

“I got all my records mail-order. You sent 'em the money and got the records back within seven days from Stan's Records Store in Shreveport, Louisiana, right down deep in Tennessee...”

Wait a second, Guy. How can it be in Tennessee if it's in Louisiana? “Well, it's somewhere around there. It all started for me when I was 11 years old and the first record I ever heard was *Whole Lotta Shakin' Goin' On* by Jerry Lee Lewis and that was the end of my school career. What I did was to start this thing at school where every boy in the school had to pay me a shilling a week – that's 5p – to be a member of my rock and roll club, and I chose the records. We had *Peggy Sue*, *That'll Be The Day*, Larry Williams' *Bony Maronie*, all the hits of the time, Jerry Lee Lewis' *Great Balls Of Fire*... and I got expelled for it eventually.

“So I was expelled at 14, and I went to work for Lloyds, the insurance brokers. They thought I was kinda funny. By '63 I had

**“The Who stood like schoolboys
while I played records going
'Jesus Christ, wake up!'”**

all these records that I'd imported from Stan's Record Store in Shreveport, Louisiana, right? And Peter Meaden came round one night. He was the bloke who formed The Who, and he brought them round one day with their manager, Kit Lambert.

“And they were really weird. They just stood there. My wife, who I was then living with – we're separated now – made a cup of tea for each one of them and they still stood still. I played 'em *Rumble* by Link Wray and put it on a tape for them – because by then I'd built up this enormous collection and Steve Marriott and everybody used to come round to get material.

“So The Who were there with Kit Lambert, and he offered me a fiver to make a two-and-a-half-hour tape for them, because Townshend hadn't started writing and they had no material to play on stage. So I played 'em' all James Brown stuff, ‘Pleeeeeease Pleeeaaase Pleeease’... “Hair flying, right there in the cab, Stevens becomes James Brown. His mouth begins to emit gigantic, grinding guitar chords and odd flecks of spittle.

“So Townshend, Daltrey, Entwistle and Moon sat there for three hours drinking tea looking like little schoolboys and my poor wife was going, ‘Would you like another cup of tea’ and they're saying, ‘Uh... well... um... ah... dunno,’ and I'm playing the records going, ‘Jesus Christ! WAKE UP’. I was going through my cabinet where I had all my singles, I had every Motown single, every Stax...”

From deejaying, scenemaking and propagandising blues, soul and rock'n'roll, Stevens moved to operating Sue Records as part of the then fledgling Island label. From living off what he made from selling Scene Club tickets at Piccadilly Circus



PENNY SMITH

Joe Strummer and
Guy Stevens, 1979:
"Guy is off the wall
- to put it mildly."

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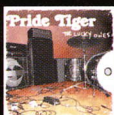
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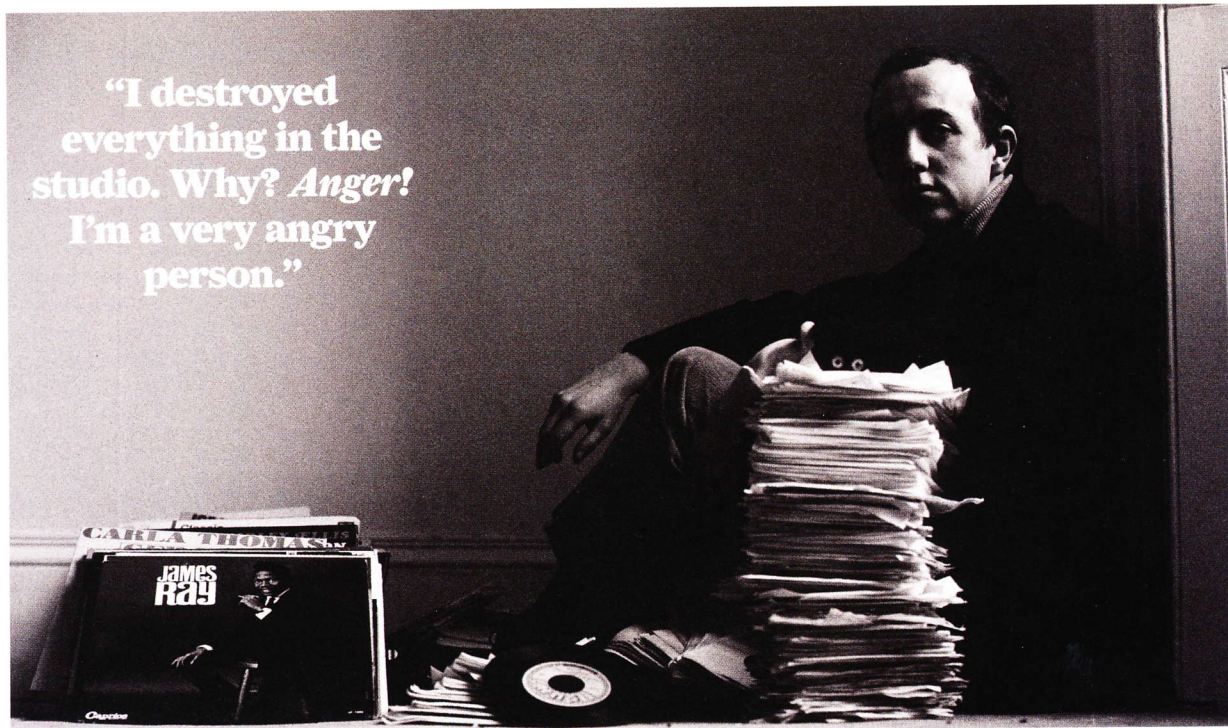
THE 'WHITER SHADE OF PALE' INCIDENT

In *Classic Rock* 110 writer Marcus Gray speculated that it was Stevens who came up with the phrase Keith Reid later used as the title of his massive-selling hit. According to Guy, Chris Blackwell didn't see the potential. "He had it on his desk for a week! What happened was this boy I knew called Keith Reid came into the office with these words he'd written. He worked in a solicitors' office for £4.50 a week, and he brought in these words which were vaguely Dylanish, and I told him the words were great and suggested that he got himself to a good songwriter." As Charles Shaar Murray pointed out, "Reid ended up with Gary Brooker and Procol Harum. Chris Blackwell turned the result down, and when it was finally issued elsewhere, it made number one in two weeks flat, became one of the biggest records of '67 and still sells astronomical quantities whenever it's reissued. Guy Stevens had a nervous breakdown..."



ANDY JOHNS

Brother of fellow producer Glyn Johns, Andy worked at Olympic Studios as an engineer during the late 60s/early 70s, working with artists like Led Zeppelin, Jethro Tull, Humble Pie and the Rolling Stones between '68-'73. He moved to the States in the mid-70s, most notably producing Television's 1977 classic *Marquee Moon*, the Hughes/Thrall album (1982) and, this year, Chickenfoot's debut.



"I destroyed everything in the studio. Why? Anger? I'm a very angry person."

Tube station, he graduated to a £15-a-week salary from Island. Going from that to production was only one band away.

"What happened was that these guys came down from Carlisle in a van in '65. They were called The V.I.P.'s, later to be known as Spooky Tooth, and they were all nutters, all complete maniacs, and they ambushed Island Records at the same time as I did. I was always at total war with Chris Blackwell (then – as now – Island's headman) and... I can't put him down in a nice way, really. He was always a millionaire dilettante: he had a million anyway so he didn't need to bother, but I never knew this. I had just started the Sue label, and I got Charlie & Inez Foxx, I got James Brown, I got a hell of a lot.

"I wanted everything good to be on Sue. I wanted Bob Dylan to be on Sue... It nearly bankrupted Island."

BY NOW we're established in a luxurious flat belonging to a friend of Guy's. We're drinking coffee and brandy, except that Kosmo Vinyl – acting as Guy's part-time minder on behalf of The Clash – is surreptitiously filching Guy's brandy glass every time it's refilled and drinking it himself. Guy doesn't appear to notice, since every so often he is allowed to take a sip.

We're in '67 now, discussing the first Traffic album *Dear Mr Fantasy*, the getting-it-together-in-a-cottage-in-the-country one with the ghost on the cover. "Steve Winwood asked me to come down, said 'I want you to produce Traffic and live with us'. So I went down there and it was a bit fairytale, a bit weird. They were smoking a hell of a lot, and each one would come out and say to me, 'Oh God, I can't go on with life' and all this. That was Jim Capaldi. Then Steve Winwood would come out with, 'I can't cope! It's all gone too far! It's all too much! We've had a hit single! Oh God!' And then Chris Wood started going, 'Oh God! I've had enough!'

"I said, 'Hang on, I've just heard this from three people! What is this? Have you all learned it off parrot fashion or what?' I was down there thinking 'Jesus Christ, they're all going mad!' And what they were all going mad over was Steve's girlfriend, but that's definitely another story..."

"But the worst thing that happened between me and Blackwell was the *Whiter Shade Of Pale* incident. The first thing I actually produced was with Spooky Tooth. It was called *In A Dream* and it built up. All my records build up. What I've done with the new Clash album is I've made 'em actually play a bit. I hope that's no offence to anyone... They haven't turned into

Andy Williams or anything.

"Spooky Tooth were incredibly heavy, both physically and because they were all taking about 500 blues a week. I loved them. I thought they were incredible and I took Blackwell along to see them. *Spooky Two* was the album. The mixing on that was incredible: that was my engineer **Andy Johns**. I don't know what happened to him. He's still alive, but he's in America.

"Andy – if you're listening – please come home." Stevens lurches closer to the cassette microphone and raises his voice. "You can work with anyone here at anytime, but" – confidentially now – "don't get messed up like you did before."

AND THEN came Mott The Hoople, and that story starts "in Wormwood Scrubs. I was doing eight months for possession of drugs and I read this book called *Mott The Hoople* by Willard Manus. I wrote to my wife and said, 'Keep the title secret'. She wrote back, 'Are you joking? Mott The Hoople? That's ridiculous!' Anyway, when I came out of prison Island re-employed me at £20 a week – I went up a fiver..."

Memories cascade out of Stevens, virtually unchecked. He is obviously pissed and ranting, but there is something eerie about his conversation: he appears more medium than raconteur. His voice undergoes startling changes; one moment almost precise, the next moment so alien that it seems as if he is maintaining his grip on the art of speech only by a conscious effort. He recalls Janis Joplin telling him at the Albert Hall that she was going to overdose within a year. "She was the kind of girl who would walk into a bar and just take over the whole bar. She'd walk up and... 'Awwwwwl raht. A-whooooo's gonna bah me a drank? A-whooooo's gonna bah me 'nother drank? Whooo's gonna bah me 'nother double drank?'

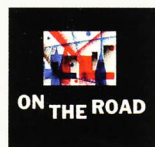
"Janis Joplin I loved. I loved her music and since her death I've felt funny and tortured about it. If I'd tried... when I get really sad I cry at home and play that second track off *I Got Dem Ol' Kozmic Blues Again Mama*."

He also remembers a pre-Yardbirds Eric Clapton, dragged up to Guy's den and finding Freddie King albums blaring out at him while Guy banged a hammer on the floor and screamed "Play, Eric! Play!" while the young fellow tried to hide in a corner.

He moves on to chaotic Mott The Hoople sessions where studios were reduced to rubble. "I never hit a microphone. Everything else I destroyed. Why? ANGER! I'm just a very angry person. When a group's been sitting there for two weeks ➡

THE CLASH

Producing *London Calling* wasn't Guy Stevens' first experience with The Clash. As he told Charles Shaar Murray: "I found 'em in '76. I produced demos of the first album. This character called Bernie Rhodes [Clash manager] who owned a garage in Camden Town and happened to live opposite where they rehearsed... I was living near there at the time and I wandered in. They were doing *White Riot*... And I just thought 'Right! RIOT! RIGHT! RIOT! Let's goooooohh!' "And then Bernard got very tricky."



JACK KEROUAC

The actual quote from *On The Road* (1957): "...The only people who interest me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing but burn, burn, burn like fabulous yellow roman candles exploding like spiders across the stars..."

"WE'LL USE HIM AGAIN..."

The Clash never did use Guy Stevens again, self-producing their next (triple) album, *Sandinista!* before Stevens died on 29 August 1981, at the age of 38 years old, having overdosed on the prescription drugs he was taking to reduce his alcohol dependency. He was producing a comeback album for 60s pop star Twinkle at the time. (See Campbell Devine's Mott book *All The Young Dudes* for the fullest account of Guy's life and influence.) *London Calling* was named 'Greatest Album of the 1980s' by *Rolling Stone* - even though it came out in 1979.



Stevens: "Making records should be an **EVENT**, not just another session."



without getting anything done, you've got to...

"The only thing I'd like to say [about Mott] is that I think David Bowie scored most of the credit rather than me. I'd chosen the name, found the band - I'd auditioned over 70 bands in a year. I knew they had to be right, have the right attitude. Then I saw these blokes lugging an organ up the stairs, and they were really lugging this fucking great organ up the stairs. It was enormous, a Hammond C3 the size of a piano, and I thought, 'I don't care what they sound like. They've done it. They got the organ up the stairs'.

"What happened was that I made five great albums for Island with Mott and luckily David Bowie picked up on them. That was great, I was really pleased. He saved their lives. Bowie had based most of his rock thing on Mott, all his rock artistry and all his rock vision. I think if he'd been Ian Hunter, he'd have loved it.

"The real trouble with Ian, though, is that he takes himself so seriously. He takes himself much too seriously."

Today, Guy Stevens says, "I never really recovered from Mott The Hoople." Ask him about the period between *Brain Capers* (his last Mott album) and *London Calling* and his reply is simply, "You're asking about a very mixed-up period of my life.

"I WELL REMEMBER searching through all the pubs in Oxford Street looking for him," Joe Strummer recalls. "I found a row of blokes sitting slumped over the bar staring in their beer. I looked down this row and I spotted him because of his woolly hat. I went up to him and tapped him on the shoulder, he looked round and it was like son-finding-father in one of those corny films. He looked up at me and said, 'Have a drink'."

"He had a few rucks during the sessions," Mick Jones chips in. "He had one with Mister Oberstein (Maurice Oberstein, big boss man at CBS) where he lay in front of Mister Oberstein's Rolls-Royce. He had fights with Bill (Price, engineer)... Why'd he have a fight with you?" he calls over to roadie Baker Glare.

"He threw something of mine across the room," says Baker.

"We highly recommend him to anybody who wants to make a record," announces Strummer.

"There was this big pile of chairs," reminisces Jones, "all stacked up on top of each other like at school and he rushed out

during a take and grabbed for the top chair and they all started to come over, so he pushed them back, then went for the top one, pulled it down and smaaaaassshh! Then he says, 'I'm Guy Stevens and this is what I do... especially when I'm thinking about my mother' and then he starts behaving... eccentrically."

During the sessions, Guy would periodically phone Ian Hunter in the States for pep talks. Guy was telling Hunter that he couldn't go on, and Hunter would tell him to stop pissing about and get on with it. He would hang off the hallway phone for hours while *The Clash* worked in the studio.

The Clash received considerable opposition from CBS when they proposed using Stevens. "They hate his guts!" says Strummer. "They said they wouldn't use him again until he was bankable. **We'll use him again**, and we're going to get all of CBS' acts to use him. We're gonna make him their house producer.

"People tend to be afraid of him because he's off the wall, to put it mildly. And they should be. There's a little bit of an act in there, but it's not entirely an act. It puts a lot of people off. They just think, 'Christ, get this man home'."

[He even applied] time-honoured Guy Stevens production techniques. "He invented some new ones for us," says Joe. "Like pouring beer into the piano to make it sound better..."

Jones: "Like blowing the desk up. Like hitting the guitarist with a ladder. All these I could take, but not pouring beer into the piano. I nearly killed him..."

IT HAS BEEN ten days since the first interview session with Guy Stevens. Then he had been blind drunk and bleeding. Now, he turns up punctual and sober. The shilling-sized flakes of dandruff in his hair have been washed away. He is wearing new sneakers. Suddenly, he's a hero. He is in ecstasy.

"I was tremendously unpopular at CBS until this record went in the charts. Now it's 'Hel-lo, Guy!' They've all cooled out!"

Throughout his entire involvement with rock and roll, right from that first Jerry Lee Lewis flash more than 20 years ago, Guy Stevens has been lurching and screaming after one thing,

"He blew the desk up. He hit me with a ladder. I could take that, but not the beer in the piano."

one great blinding, deafening rock and roll epiphany.

"Well, the best way of explaining that would be... there's a quote from *Jack Kerouac's On The Road*, something like 'All my life I've been chasing after people who are mad, mad to talk, mad to play...' And I suppose that applies to rock'n'roll. I was 11 when I heard *Whole Lotta Shakin'* and I was never the same again. That intensity of feeling, I've seen performances by Jerry Lee Lewis that were just unbelievable. It was when he was at his most unpopular, 200 people in a 2,000-seater, and he played his heart out, and that's always stayed with me,

"That electricity, that manic intensity. Making a record is an event. Big letters: AN EVENT. It's not just 'another session': I hate people with that attitude. It may be hard for CBS to accept a concept like this, but I could quite well die while making a record. It's that important. That's why I could produce anybody."

Right now, Guy Stevens is out of the dumper with a vengeance. The plan now is to get rid of the booze problem and take advantage of his redeemed credibility to make a lot more records. "I can't afford to take out a small ad in the classifieds, so... you couldn't print my phone number so that people can get hold of me, could you? It's 699-4999. Ask for Guy.

"Record production a speciality." ☛

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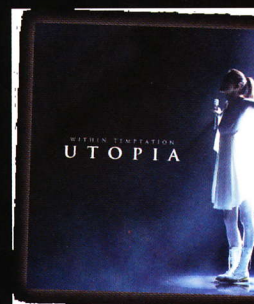


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2 CHILDREN OF BODOM

Talk Dirty To Me

You'd never guess that Children Of Bodom would cover Poison. But they have, and damn well too! Taken from *Skeletons In The Closet* on Spinefarm.
www.cobhc.com



3 NASTY IDOLS

Method To My Madness

The best song from the Lords Of The New Church's 1984 album gets a right going over by the Nasty Idols. Taken from *Boys Town* on Metal Heaven.
www.nastyidols.com



4 FAST 'N' BULBOUS

Blabber 'N' Smoke

A Beefheart classic transformed into a great instrumental, (arranged by Joe Fiedler and Gary Lucas). Taken from *Waxed Oop* on Cuneiform Records.
www.garylucas.com



5 ACE FREHLEY

Fox On The Run

Former Kiss fruitcake delivers a stratospheric cover of the Sweet classic (originally from 1974). Taken from *Anomaly* on Season Of Mist.
www.acefrehley.com



6 MR BIG

Baba O'Riley (Live)

Mr Big's take on The Who proved a crowd pleaser on their recent tour. Little wonder if this version is anything to go by. From *Return To Budokan* on Frontiers.
www.mrbigsite.com



7 PIG IRÖN

White Line Fever

A previously unreleased track, recorded during the sessions for their first album. Here, Pig Irön put Motörhead's 1977 belter through its paces.
www.pigironmc.com



8 STEPHEN PEARCY

Round & Round

Ratt singer Stephen Percy teams up with The Donnas to cover, er, a Ratt classic. Taken from *Under My Skin* on Evangeline Records.
www.stephen-pearcy.com



9 SONS OF MERRICK

Big Fat Mama

A fresh take on Status Quo's 1972 song by the London bruisers. Taken from *Tight Nerves & Suavity* on Sounds Of Caligula.
www.myspace.com/sonsofmerrick

BONUS TRACKS

10 MEDIEVAL KNieVEL
FIRST KISS (THAT LEAVES THE BRUISE)
Ex-Substitutes man is back with a wicked new band. Great song. Great name.
www.medievalknievel.net

11 SOULSHAKE

TAKE IT OFF
Relentlessly catchy sleaze pop rock. One listen and it won't leave your head. Trust us.
www.myspace.com/soulshakeny

12 EUREKA MACHINES

THE STORY OF MY LIFE
Sharp-dressed British power pop. Check them out when they support Electric 6 in December.
www.eurekamachines.com

13 THIRD BULLET

SOMETHING SINISTER
They're British, they rock, and their album *Revelations* is available at their MySpace.
www.myspace.com/thirdbullet

14 WIRED DESIRE

TROUBLE REIGNS
CR's Glaswegian top tips are back with new material. C'mon boys, finish the album!
www.wired Desire.co.uk

15 MAGIC SHIP

LOVETEL MOTEL
West London winners of a CR Battle Of The Bands. Nice one, fellas...
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P 88
Rammstein

Achtung! The Teutonic pyromaniacs are back with a new album. Is *Liebe* all you need?



CLASSIC ROCK RATINGS

■■■■■■■■■■	A CLASSIC
■■■■■■■■■	EXCELLENT
■■■■■■■■	VERY GOOD
■■■■■■■	GOOD
■■■■■■	ABOVE AVERAGE
■■■■■	AVERAGE
■■■■	BELOW PAR
■■■	A DISAPPOINTMENT
■■	POOR
■	VERY POOR

THE
HARD STUFF
The Ultimate
ROCK REVIEWS
Section

16 PAGES

100% ROCK

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EDITED BY IAN FORTNAM

ian.fortnam@futurenet.co.uk

THE HARD STUFF ALBUMS

Andrew Stockdale:
about to "shred a
solo", perhaps?

Hard Facts

★ Wolfmother were formed in Sydney in 2000. *Cosmic Egg* is the long-awaited follow-up to 2006 debut, *Wolfmother*, which sold over 1.4 million worldwide. The new album was originally intended as a double.

★ Andrew Stockdale says that the LP title comes from a yoga pose he tried: "I thought, yeah, that's it. It's like the foetal pose."

★ As part of his new Record Club venture, in which like-minded musicians record a classic album in one day, Beck and friends have covered *Songs Of Leonard Cohen*. Among the contributors are Devendra Banhart, MGMT and Stockdale.

★ Stockdale also recently cut a song with Slash for the guitarist's forthcoming album.



Rammstein:
complex and
humane.

Rammstein

Liebe Ist Für Alle Da UNIVERSAL

Subversive Germans bring the love on their most efficient album to date.



'Love is there for everyone' is the literal translation of the title of Rammstein's sixth album, but then it doesn't always do to take Rammstein literally. They have made a career out of playing with conventions of genre. They are a subversive force; they've toyed with images of homoeroticism and masochism; they have written about cannibalism, pyromania, intersex conditions and incest; the singer of these songs Till Lindemann spent seven years raising a daughter as a single parent. Thus their notions of love and its facets should not be taken at face value.

There is complexity and humanity to what they do. Their music is sad and gothic and their use of language remarkable. They appreciate the layers of meaning it can bring. They write almost entirely in German, and more importantly than that, in an East German dialect that was, until the fall of the Wall in 1989, separate and distinct from the German of the West. It is not always easily translatable – the title of an early hit *Du Hast* can mean 'You Have' or 'You Hate' depending on the pronunciation, and the song plays with this idea in the context of the wedding ceremony.

Also, to the English ear it has a

different surface texture; it works as pure sound, with meaning suggesting itself from Lindemann's phrasing. It's no coincidence that *Liebe Ist Für Alle Da*'s least successful moment is *Pussy*, the one song sung in English. It's clumsy rather than clever.

That aside, Rammstein are triumphant. They work up a fearsome head of steam on the opener *Rammlied* [Ramm song], an intensity that they repeat when it suits the dynamics of the record. *Haifisch* [Shark], a song named B***** after a neologism constructed by Lindemann, and several others are heroically excessive slabs of heavy metal, and they are made even more brutal by the few moments of skilfully placed light and shade.

The first of those comes in – of all things – a traditional hunting song, *Waidmann's Heil*, offered a strange grandeur by the baying horns that swell behind the riff, and the superlative closer *Roter Sand* [Red Sand], a panoramic soundscape that wouldn't be out of place in a Tarantino movie.

Liebe Ist Für Alle Da is the most complete album Rammstein have made, their mad and mighty vision almost perfectly fulfilled.

Jon Hotten

Bad Lieutenant

Never Cry Another Tear

TRIPLE ECHO

Hit-and-miss guitar pop from ex-New Order frontman.



It seems like New Order really are no more, what with Peter

Hook forming Freebass and the estranged Bernard Sumner now fronting this trio with the band's most recent guitarist Phil Cunningham and Marion's Jake Evans. Bad Lieutenant sound like an amalgam of Sumner's past projects: namely Republic-era New Order and the twinkly guitar-pop of mid '90s Electronic. At least half of it is pretty good, especially sprightly first single *Sink Or Swim* and the glistening *Poisonous Intent*. The rest, despite cameos from Blur's Alex James and New Order drummer Stephen Morris, sounds merely pleasant, like a capable retreat of mid-tempo glories. Or at least a pale approximation of others. *Summer Days On Holiday* begins like The Stone Roses, then sags like Mansun. Sumner's voice, never the most expressive instrument it must be said, shares equal billing here with Evans, whose own pipes are often so close to those of Doves' Jimi Goodwin that you end up re-checking the credits.

Rob Hughes

Mr. Big

Back To Budokan FRONTIERS

Live recording from their 2009 reunion tour.



As Mr. Big bassist Billy Sheehan recently admitted, he and singer Eric Martin aren't best buddies. But they make sweet music together. This double-live set, recorded in Tokyo in June 2009, is 'live' in the truest sense. No need for overdubbing when a band has a great singer and two virtuosos in Sheehan and guitarist Paul Gilbert, although the pair's solo spots do labour the point. All the classic Mr. Big songs are here, from breakneck rocker *Addicted To That Rush* to acoustic singalong *To Be With You*. And three new studio tracks (including a cover of Argent's *Hold Your Head Up*) suggest a bright future, egos permitting, of course.

Paul Elliott

Jack Bruce & Robin Trower

Seven Moons Live RUF

Synthetic cream.



A follow-on live collection from last year's *Seven Moons* album, the phrase

'does exactly what it says on the tin' could have been invented to describe this late-generation power trio (the trio, in this case, completed by veteran rocksmith drummer Gary Husband). Dripping authenticity, as a leading light in Cream, Bruce helped virtually invent the power-trio concept, while Trower is still known in certain circles as 'the white Hendrix'. It should be stressed, however, that this is no mere stroking of musical egos but a serious musical endeavour by master craftsmen. Bruce, of course, has always played his bass more like a jazz musician, shadowing the rhythm, adding textures to it. But now even Trower, best known previously as the gurning soloist who didn't know when to stop, demonstrates admirable taste and even – gasp – restraint.

Including material from their original early-80s collaboration BLT, and inevitably pepped up by two obvious Cream covers – *Sunshine Of Your Love* and *White Room* – if they had thrown in a version of *Bridges Of Sighs* too this would be almost the perfect blues-rock night out. Or, in this case, in.

Mick Wall

W.A.S.P.

Babylon DEMOLITION

Blackie's beasts thunder on.



Still steering the good ship W.A.S.P. with his customary zeal and

fortitude, Blackie Lawless hasn't released an album that has truly shaken the world awake since *The Crimson Idol* in 1992, and yet his band have never lost their allure and much of their recent work has been criminally overlooked. *Babylon* probably won't change that state of affairs too much, but it's easily the best WASP album since *Dying For The World* and, as blazing opener *Crazy* and a ferocious cover of Deep Purple's *Burn* make plain, one of their most intense since that demented debut terrified God-fearing twits in America 25 years ago. It is the combination of Lawless' astonishing voice and his beloved wall of

marauding power chords that make songs like *Thunder Red* and *Godless Run* so powerful and invigorating, while the Maiden-esque galloping on the fire 'n' brimstone frenzy of *Babylon's Burning* adds another dimension to proceedings, not to mention lashings of unexpected brute force and belligerence. Of course, nothing here quite matches the catchiness of *I Wanna Be Somebody* or the sharp invention of *The Headless Children*, but that old W.A.S.P. magic is very much in evidence and these songs will sound incredible in the bloody flesh.



Dom Lawson

Lynch Mob

Smoke And Mirrors FRONTIERS

So close but yet so far...



Realigning former Dokken guitarist George Lynch with Oni Logan, the

vocalist on the group's first – and so far definitive – release, *Wicked Sensation, Smoke And Mirrors* is the album that fans of Lynch Mob have awaited for almost two decades.

And it certainly begins as though distinctly conscious of making up for lost time, Logan's voice demonstrating fruitiness and power on the muscular title cut, Lynch combining easy fluency with an understated melodic sensibility.

It's around the mid-stages that an Achilles heel of flagrant inconsistency causes the album to stumble. For instance, while *Let The Music Be The Master* has a strong, heady King's X-style vibe, a mere three songs later the haphazard *Madly Backwards* sounds as though it was made up in the studio over a few beers.

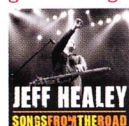


Dave Ling

Jeff Healey

Songs From The Road RUF

Live showcase of the late, great blues guitarist.



Compiled by Jeff Healey's bassist/engineer Alec Fraser, with the support of his widow Cristie Healey, this is a joint CD/DVD showcasing live material by Jeff's blues band. The eight-song DVD was filmed at the 2006 Notodden festival in Norway, the 11-song CD mixes this gig with material from 2007 gigs in London and his own Roadhouse club in Toronto.

Together they form a beautiful epitaph to the man as both a musician and an interpreter of other people's songs. The CD's *See The Light* is the only self-penned number here, but on all the others his style is so unique he makes them sound like his own – in just the way Jimi could.

So from Willie Dixon's *Hoochie Coochie Man* (on which he's

joined by Randy Bachman) to John Hiatt's *Angel Eyes*, from Neil Young's *Like A Hurricane* (from the DVD) to Graham Nash's *Teach Your Children*, this is pure Healey gold.



Neil Jeffries

Senser

How To Do Battle IMPRINT MUSIC

Let freedom ring with a shotgun blast.



From the opening pinched-harmonic breakneck riff

of *Resistance Now* – of which Slipknot would be proud – it is clear that this is a leaner, more aggressive *Senser* than the one that first dropped a wake-up bomb on the heavily sedated early 90s crusty scene. The band's watermarks are all present and correct: vocalist Heitham Al-Sayed spitting an invective-peppered rap fury against Kerstin Haigh's haunting and unsettling counterpoint, backed by an irresistible mash-up of metal, trip hop, and Prodigy-esque live beats. 2.3 *Clear* harks back to the glory days of *Age Of Panic*, sequencers, eastern drone and gunshot riffs to the fore, while *Lights Out* ups the tempo considerably, paying homage to Slayer and SOAD along the way. The targets of their righteous ire – globalisation, rendition, apathy, neo-liberalism

– are more relevant than ever, and in the absence of Rage Against The Machine or other politicians, this is a vital cry of dissent in a corporate world.



Tim Batcup

Ancestors

Of Sound Mind TEE PEE

Elegiac, organ-steeped psych.



'Life is much more beautiful/ When it means nothing at all,' sigh LA's

Ancestors on *Bounty Of Age*, and over the course of eight odysseys ranging from the atmospheric opener to the billowing, Hammond-drenched wake of *The Trial*, this LA quintet sound as though they're divesting themselves of all worldly cares and passing into a state of sublime grace. This is psych rock at the edge of the world. Where the two lengthy tracks of last year's debut, *Neptune With Fire*, sounded as though they were undergoing a baptism, dipping into lustrous guitar licks and returning more energised on the other side, *Of Sound Mind* is a far more solemn yet scintillatingly far-flung affair. *Mother Animal* starts off in Electric Wizard territory before sailing off into glacial, heavy-hearted jams, while even the fired up doom of closer *The Ambrose Law* ends on a funereal note, as all band's sophistication

disperses slowly into an afterglow of haunting, heart-stopping majesty.



Jonathan Selzer

Paramore

Brand New Eyes FUELED BY RAMEN

A real eye-opener.



With the addition of *Brand New Eyes* Hayley Williams has

now got three Paramore albums to her name. Not bad, considering the singer isn't 21 until December. To give you a measure of the precocious Tennessee pop-punks' popularity, they've just announced a huge UK arena tour, culminating at Wembley.

In keeping with such ambition there's a newfound maturity here; plus an extra spiky edge because the songs document the band's near break-up at the start of 2008. Press darlin' Williams was at loggerheads with her bandmates and that's laid bare on *Playing God*: 'Next time you point a finger I might have to break it, break it off.' Fans will be surprised by the lack of throwaway fluff... and be even more surprised by sparse ballad *Misguided Ghosts*. Sooner or later they're going to have face the fact that their shock-haired heroine is all grown up now.



Geoff Barton

ROUND-UP: SLEAZE



Baby Woodrose: starring Lorenzo Woodrose (right).

Baby Woodrose

Baby Woodrose

Bad Afro



It is easy to forget, given the all-consuming wall-of-fuzz they produce, that Denmark's space-

psyche-glam-jive cosmic warriors Baby Woodrose are, in essence, just one dude – mustachioed charmer Lorenzo Woodrose. Much like Baby Woodrose's first album, 2007's still-epic *Blows Your Mind*, Lorenzo played nearly everything on this one himself, spending a good deal of the first six months of 2009 in Studie 73. The fact that it sounds like every current and ex-member of Monster Magnet jamming with the Sonics and at least one Stooge is a testament to just how fully realized this fucker's vision is. Every Baby Woodrose album has its own vibe, and this one – number six – is less acid-battered than 2007's hypnotic *Chasing Rainbows*. It's full of warm 60s garage-pop gems like *Emily And Mikita*, but for the LSD-licking bikernauts among us, there's still plenty of bell-bottom thunder on deck – dig the with-it groove of *No Mas* and the Planet Caravan-esque pill-popper *Secret Of The Twisted Flower*. And then hoist the freak flags high.



Angus Khan

Black Leather Soul

Nickel and Dime



LA post-glam kingpins Angus Khan bring their Altamont Speedway riot-rock to the masses with this beefy slab of knife-



Sex Slaves

Wasted Angel

Loch Ness



It bewilders me that Sex Slaves aren't as least as big as Jesus by now. They've got the looks, the hits, the pockets full of drugs, shameful sexual histories, shady pasts, and the NYC born-and-bred pedigree. What more could you want, half-naked lesbian angels? They've got those too, right on the cover of this near-perfect collection of sugary sleaze-rock.



By Sleazegrinder

Boozed

One Mile

Chorus of One



Third full-length album from these skirt-chasing Germans, and it's a scorcher. If you're just tuning in to the story, Boozed are sorta like Turbonegro without the sailor hats and homo-erotic hijinks. They play blazing, AC/DC-meets-The Hellacopters action rock and they write songs about girls in tight pants. And that's all you really need to know.



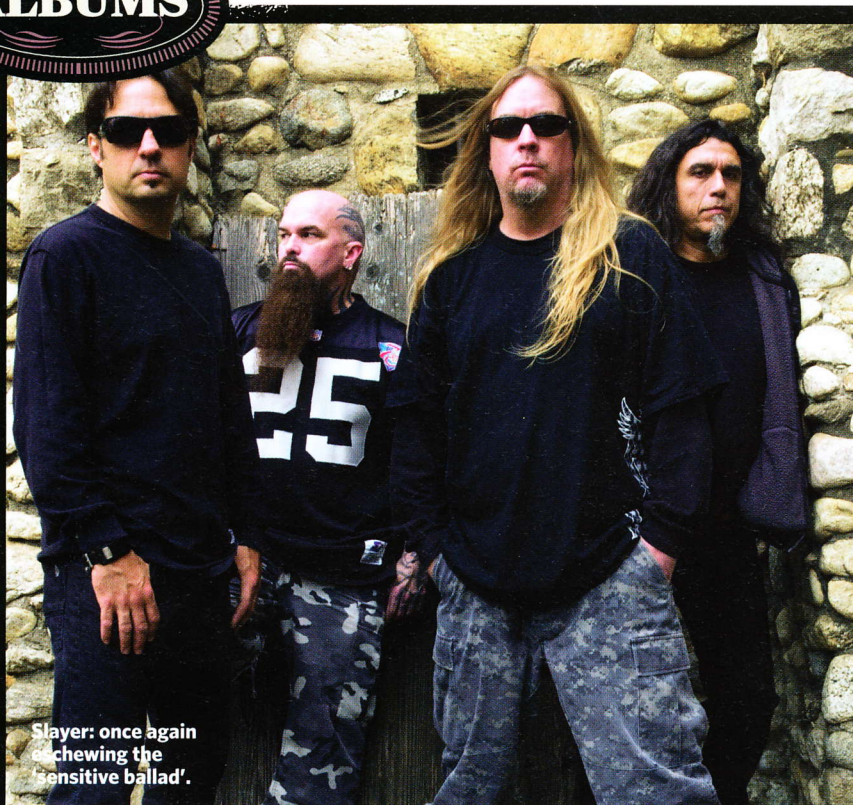
Lucifer Star Machine

Street Value Zero



Initially LSM flirted with glam-punk, but those days are over, man. With *Street Value Zero*, they have stripped their sound down to a paint-peeling, triple-speed, bottles-smashing-on-skulls street-punk fury. That's not to say that they are no longer hedonistic sleazebags – witness the Crue-esque *Pussy Champagne*.



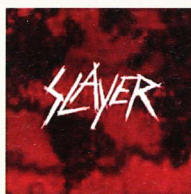


Slayer: once again
chewing the
sensitive ballad'.

Slayer

World Painted Blood SONY

It's safe to say that you won't find this particular hue in the Dulux colour chart.



Slayer's near-militant adherence to an evolutionary stasis has been a noisily compelling one over the years. The band's near-three decade run has been marked by a stoic inflexibility verging on the pathological. More to the point, it's hard to find any outspoken critics of such a cast iron *modus operandi*; Slayer-bashing is simply not done.

You can see why in part. Sounding like it was recorded in a studio where the amps were set to *FUCK YOU* rather than 11 and armed with a dual attack mode of heavy and heaviest, Slayer's 10th studio album offers a remarkable clarity of vision and strength of identity in an age of unprecedented musical choice and erratic consumer loyalty.

Sure enough, *World Painted Blood* opens to a portentous growl of feedback and demonic, backwards-masked chants before unleashing a long-familiar bullet-rain of monster-velocity metal intensity. But whether you regard this as a display of remarkable consistency or simple songwriting laziness, it's difficult not to be bowled over, not just at how hard Slayer sound for a quartet pushing a collective age of 200 but how *much harder* they sound than bands with half those years.

Certainly, there's a reassuring weight

and bloodied brutality to a sound that should have long withered with age. Titles like *Hate World Wide*, *American* and *Public Display Of Dismemberment* showcase a familiar, lyrical glee at man's continued inhumanity to man but they're supported – consumed might be a better term – by an unbending sonic convoy of six-string slaughter and punishing velocity.

So the appropriately named *Snuff* – with its hellcry of 'Torture! Misery! Endless suff-er-ing!' – revels in a storm of knocked-senseless beat demolition and the kind of riff sadism that would have all but the most Dragonforce-seasoned of *Guitar Hero* fingers wincing, while *Psychopathy Red* does the same but with added ear violence.

The one time they change the pace is with *Beauty Through Order* – a slowed-down growler of quite magnificent guitar discordance that threatens the merest shadow of a tune and – momentarily – suggests a compositional talent that extends beyond their chosen warp-speed nailgun remit. Then you can wonder about such parallel musical opportunities all you like since, while Slayer can still make a noise, they'll fucking make one. End of.

★★★★★

Catherine Yates

Aviv Geffen

Aviv Geffen MARS

Israeli megastar overdoes the fairy dust.



Already a superstar in his native Israel, regularly outselling

Coldplay, U2 and other big guns, for this his first English language album Aviv Geffen has enlisted producer Trevor Horn among others with a view to adding some of the edge of his influences – Thom Yorke and, er, The Edge. One can't help feeling Trent Reznor might have been a wiser choice. A succession of forgettable and trite pop-lite conceits certainly aspire to the musical and emotional range of Roger Waters and the Irish giants but come off more like A-Ha covering Boyzone in front of a stony-faced Simon Cowell.

Crushingly over-produced and overwrought throughout, any lingering high-spots have been polished out of existence and lost in translation. Avoid.

★★★★

Tim Batcup

Reverend Horton Heat

Laughin' & Cryin' With The Reverend Horton Heat

YEP-ROCK

Get the fin-tailed Cadillac out of the garage and go for a ride.



The problem with the neo-western swing/rockabilly music of the Reverend

Horton Heat is that it can never quite match the insane magnificence of their song titles. Would that they could actually do titles like *Please Don't Take The Baby To The Liquor Store*, *Oh God! Doesn't Work In Vegas* and *Aw, The Humanity* the justice they deserve. Close enough, though, close enough.

Their 11th studio album doesn't buck that winning formula of caffeine and nicotine-scented retro punk Texabilly, made to be played in big pink cars with massive aerodynamic fins and leopardskin print seats, two dead drunk strippers in the back and bull-horns on the front fender with the wind blowing through the grease in your Mac Curtis-like quiff.

High points are *Death Metal Guys* and *There's A Little Bit Of Everything In Texas*. Low points? No, the Reverend don't allow none.

★★★★★

Tommy Udo

Winger

Karma FRONTIERS

Kip goes all retro on our asses.



Winger's 2006 reunion disc, IV, was not universally embraced by

the fans. Consequently, bassist, vocalist, chief songwriter and namesake Kip Winger appears to have shelved the edgier, more challenging side of his oeuvre for the solo arena, revisiting the hook-laden hard rock that made the first two albums by Winger (the band) so memorable and commercially successful, though not without referencing 1993's progressively-minded *Pull* album along the way.

Lyrical and musically, *Karma* is dragged back into hair metal's heyday era by *Deal With The Devil*, a 24-carat, party-all-night screamer of an opening track. Now 48 years old, Kip no longer scales all the high notes but seems to have grown into his voice. Despite minor blips like *Come A Little Closer*, Whitesnake's Reb Beach cranks out the riffs to *Stone Cold Killer*, *Feeding Frenzy* and *Pull Me Under* with such hunger and panache, it's just like grunge never happened.

★★★★★

Dave Ling

Electric Eel Shock

Sugoi Indeed RODEOSTAR RECORDS

Insanely happy Jap bar rock.



It's impossible to see Electric Eel Shock play live and not leave beaming

from ear to ear. Displaying all the angst of a lottery-winning Tellytubby, they've been transferring their infectious *joie de vivre* on to crowds since 1997, which explains why fans dug deep to fund this.

They haven't been short-changed. *Sugoi* translates as 'amazing', and that puppydog enthusiasm wags throughout, firing off at an *Ace Of Spades* gallop with solo-powered opener *Metal Man* which glories in the gorgeously silly line: 'Sticks and stones may break my bones but you can't hurt me, I'm made of metal!' With an AC/DC approach to beer-flinging thrills they offer nothing in the way of invention, but it would take a joyless soul to turn their noses up at a record this in love with rock'n'roll for the sake of itself.

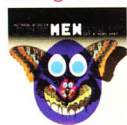
★★★★★

Emma Johnston

Mew

No More Stories... SONY

Indie explorers go back through the looking glass.



Apparently Mew wanted a short title for their fifth album but

couldn't find anything with succinct enough 'redemptive' qualities and so settled for *No More Stories...*, or, to give it its full iPod shuffle-melting title: *No More Stories Are Told Today I'm Sorry They Washed Away No More Stories The World Is Grey I'm Tired Let's Wash Away*. Possibly only Fiona Apple and Soulwax have released albums with more text on the spine [*Not to mention Tyrannosaurus Rex - Ed.*] but in truth, words might not be the best medium to sum up the sounds created by this Danish outfit anyway.

Mew might have recently slimmed down to a three piece but as the disembodied jangle of *New Terrain* opens the door on a disembodied, psychotropic dreamland, their music remains as expansive and imaginative as ever.

Far more uplifting than 2005's fear-wracked *And The Glass Handed Kites*, you could visit *No More Stories...*'s intricately plotted other-world a hundred times and still make it home a different way each time.



Catherine Yates

Shrinebuilder

Shrinebuilder NEUROT

A doom-laden, sludge-ridden spectacular.



With a line-up that reads like a who's who of queesting, visceral doom/

sludge - Neurosis's Scott Kelly, Om's Al Cisneros, Scott 'Wino' Weinrich of Hidden Hand/St Vitus/The Obsessed fame and Melvins' Dale Crover - Shrinebuilder were never going to be a typical supergroup rummage through collective record collections.

A drawn-out, sumptuous pilgrimage, this first outing of what's promised to be an ongoing project certainly sounds like the work of kindred spirits, yet allows each member's voice to shine through as each track undergoes a series of graceful segues that build up into a mesmerising whole. Wino's singed voice and guitar tones kick off *Solar Benediction*, weave themselves around Scott Kelly's jagged rasp amid heaving grooves that relapse into the kind of lambent, tentatively probing drift Isis have made their stock in trade.

Best of all is *Blind For All To See*, where their combined talents are sifted into a sublime, smouldering guitar trail, gently scouring the heavens above.



Jonathan Selzer

Hell City Glamours

Hell City Glamours POWERAGE

Sleaze-tastic party rock from the Aussie upstarts.



Four EPs and years of hard-touring culminating in appearances

alongside the likes of Alice Cooper, Paul Stanley, and Aussie cohorts Airbourne - not to mention the almighty Rose Tattoo - have meant this bandana-swathed trio have built a fearsome reputation in their home country that, sadly, has yet to win them a following here. Which is a shame because, unwieldy name aside, these Möttley Crüe-loving rockers' debut LP - out November 2 on *Classic Rock's* very own Powerage label - has all the caterwauling riffage and crotch-hefting bravado that can only signify thrilling live shows and the stench of beer sick. No, there are no reinvented wheels here, but - from the mid-tempo stomp of *One Night Only* to the shuffle-footed punk-rock boogie of *Josephine* and the soaring, radio-jamming choruses of *No Love* - this is anthemic, chorus-driven pub rock that owes as much to Thin Lizzy and flawless musicianship as it does an ability to shit riffs on cue, and they can't hit these shores soon enough.



Alexander Milas

Ace Frehley

Anomaly SEASON OF MIST

Ace of space.



Kiss may have had a variety of guitarists through the years but to

many fans Ace Frehley, who left the band for the final time in 2002, will always reign supreme.

Anomaly is full of the Spaceman's signature charms: guitar playing that teeters on the brink of disintegration; gobby Bronx attitude; shout-it-out-loud vocals; songwriting skills that veer between brilliant and blundering. If Kiss's new album, *Sonic Boom*, is a slickly realised summation of the band's heritage, then *Anomaly* is the exact opposite: it's Ace at his most idiosyncratic, vulnerable, prankish, calamitous and, yes, cataclysmic.

It kicks off in fierce fashion with a pair of timeless Frehley anthems, *Foxy & Free* and *Outer Space* (you get the feeling that when he sings 'It's like I told you, I came from outer space' he really does believe it). Then everything grinds to a spectacular halt with *Pain In The Neck*, a total clunker. But hell, we wouldn't have it any other way. A jaunty cover of Sweet's *Fox On The Run* gets things back on track before we run slap-bang into *Genghis Khan*, an insane six-minute stumblethon that's sounds like something The Beatles would've

come up with if they'd hailed from Ulan Bator rather than Liverpool. *Too Many Faces* references Frehley's facepainted past; closing track *Fractured Quantum* reminds you that Ace always finishes his albums with a song called *Fractured...* something or other.

Says it all, really.



Geoff Barton

Vanity Blvd

Rock'N'Roll Overdose GAIN

Vain glorious.



On the face of it Vanity Blvd are just another band who'd love

to swap Sweden for the Sunset Strip. But their influences go beyond the usual hair-metal suspects. Instead, imagine Möttley Crüe with Sandi Saraya or Karen Lawrence on vocals. Just wait until you hear power ballad *Come Dance With Me*: it's like 1994 - the band, not the year - all over again.

Singer Cindi Savage can switch between a smoulder and a snarl, while guitarist Traci Trexx, full of sassy licks and scarifying riffs, is clearly a glam-rock guru of some distinction. Remember the first time you heard Poison's *Look What The Cat Dragged In*? The songs on *Rock'N'Roll Overdose* are equally as memorable. No word of a lie.



Geoff Barton

ROUND-UP: PROG



CloverSeeds: Gallic grandiosity.

CloverSeeds

Innocence

M & O Office



We're major fans of Oceansize here at the prog column. We love the way their songs begin sparsely, often

with a single repetitive keyboard note, and then build up to an almighty orchestrated crescendo. In the absence of any new stuff from Oceansize (their last album was 2007's *Frames*) we've always got CloverSeeds. The French band operate on a similarly epic scale to the Mancunians; they're brooding, moody, grandiose and entirely compelling.

CloverSeeds have been widely acclaimed in the Gallic press, who have also compared them to Tool, Porcupine Tree and Anathema. And it comes as no surprise to see that *Innocence* was mixed by Chris Sheldon, who has worked with Oceansize as well as the Foo Fighters and Roger Waters in the past.

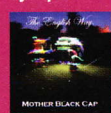
Album opener *Bunkers And Cathedral* is histrionic but always teeters on the right side of overwrought. It sets the scene for 10 more tracks of high drama and emotion-charged intensity. You'll either find this totally draining or magnificently rewarding.



Mother Black Cap

The English Way

Cyclops



Unusually for a prog band, Norfolk's Mother Black Cap claim not to be pretentious. "Now excuse me, I have to fill

up the S-Type for the drive down to Cowes week," quips frontman Iain Jackson. In fact this is a beautifully reflective, blissfully English prog album, very much a product of the band's home county. We're off to Breydon immediately to watch the sun rise.



Darwin's Radio

Template For A Generation

www.darwinsradio.co.uk



Darwin's Radio describe themselves as 'a modern progressive rock band with great harmonies, strong melodies and just

a touch of jazz'. Couldn't have put it better ourselves. The follow-up to 2006's *Eyes Of The World*, there are just three giant-sized tracks here. Imagine a mesmerising mix of Marillion, It Bites and Colosseum, and you won't be too far off the mark.

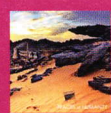


By Geoff Barton

Andrea Baroni

Traces Of Humanity

www.andrea.baroni.name/music



Italian keyboard whiz Andrea Baroni calls himself worryingly, 'a multimedia IT musician'. The Vangelis-

like *Traces Of Humanity* tells of an imaginary journey through the wasteland of a devastated Earth. Despite the above description there's a warmth and generosity to Baroni's playing, and Valentina Iacopini's vocals are sublime.



Roswell Six

Terra Incognita: Beyond The Horizon

ProgRock



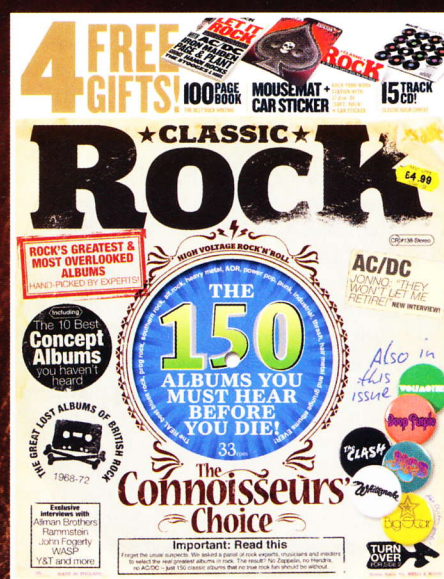
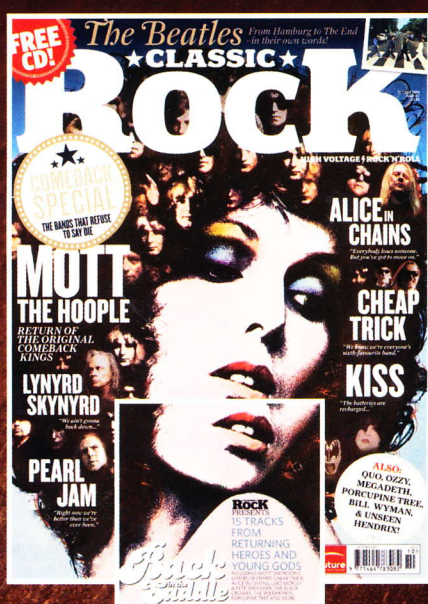
This is a joint project of ProgRock and fantasy writer Kevin J. Anderson; an audio complement to

Anderson's book *Terra Incognita: The Edge Of The World*. A tale of sailing ships, sea monsters and (splutter) 'a love that will reach to the end of the world', it's swashbuckling stuff with a star cast including Lana Lane and James LaBrie.



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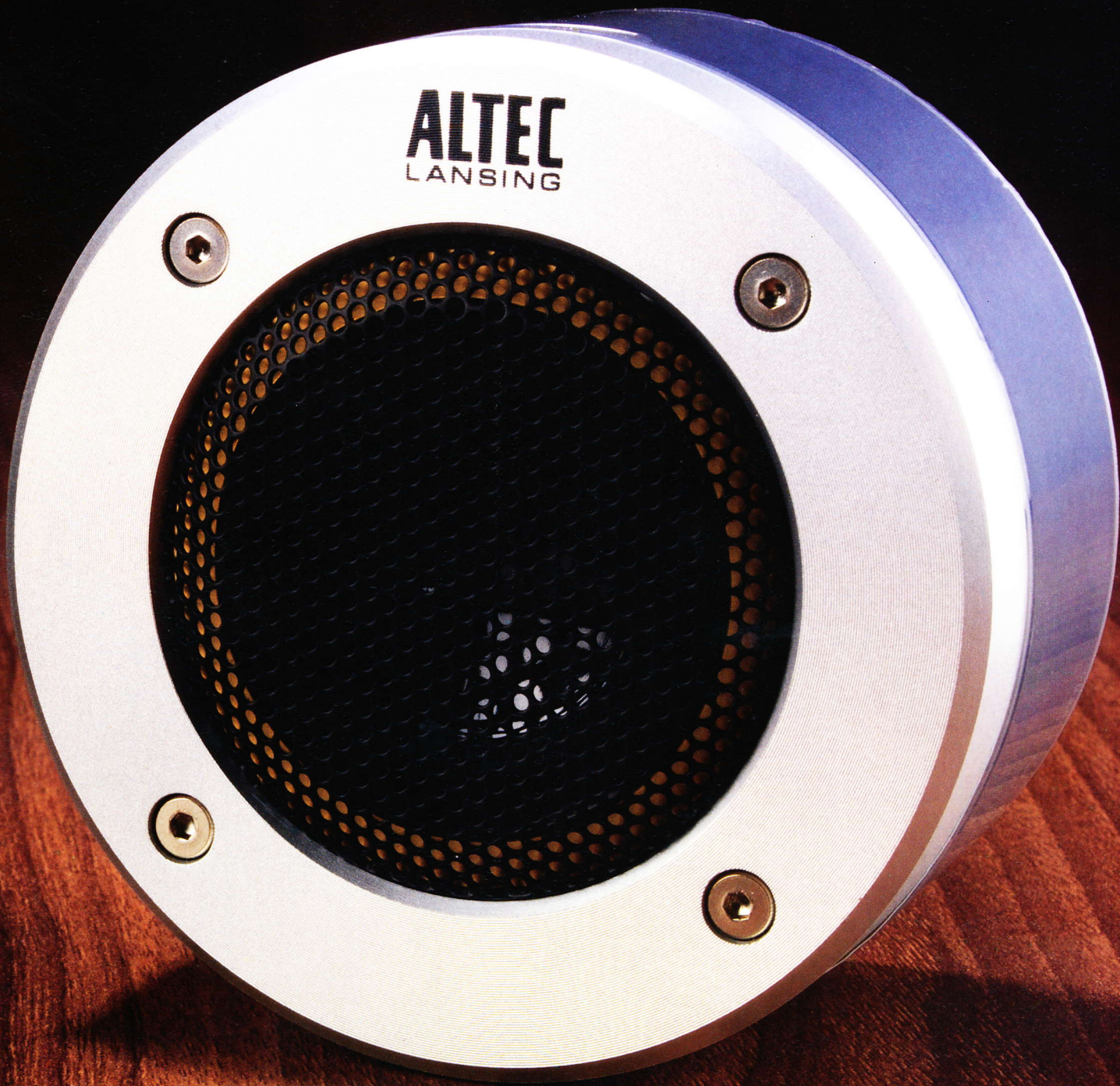
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THE HARD STUFF REISSUES

King Crimson: blew the doors off musical convention.



Hard Facts

★ King Crimson's re-releases come in multiple formats. In *Court Of The Crimson King* gets the royal treatment, with a standard remastered CD release with additional mixes of *The Court Of The Crimson King*, a bonus 'wind session' that produced the unique intro to *21st Century Schizoid Man*.

The DVD-A release includes a 5.1 surround mix and a previously unheard album of alternate takes from the original studio recordings. It also includes the original album mix, a 2004 remaster, and footage from Crimson's 1969 Hyde Park appearance with original audio.

★ A five-CD box set includes all of the above, a 24-page book with expanded sleeve notes and three extra CDs including a de-clicked vinyl transfer of the original pressing, a bootleg from the Hyde Park performance and a 1969 appearance at the Fillmore East, and radio edits.

★ *Lizard* gets a CD remaster and a 5.1 DVD-A version which includes the original album mix. *Red* gets a similar remaster, includes trio versions of *Red*, *Fallen Angel* and *Providence*. The DVD-A includes the above with a 5.1 surround mix, and a video of an appearance on France's ORTF in 1974.

King Crimson

Reissues PANEGYRIC RECORDINGS

Definitive, multi-format re-releases from the prog overlords, overseen by spiritual heir Steven Wilson of Porcupine Tree.

For their ability to summon musical enchantment and conjure worlds, King Crimson will forever be noted as the very foundation upon which prog rock's kaleidoscopic carnival of sounds has been built. So it's fitting that – a staggering 40 years after their rocket-starting Hyde Park performance supporting The Rolling Stones in front of over half-a-million people, and their subsequent studio debut – they should get such royal reissue treatment, and at the very capable curatorial hands of prog deity and Porcupine Tree mainman Steven Wilson no less. If the spiritual, modern-day heir to those stately sounds has done anything, it's to pour an unabashed love over these sure-footed first steps into the abyss of musical possibility that prog represents, and it begins with 1969's *In The Court Of The*



served as a stunning statement of intent, then *Lizard* proclaimed the gleeful unsteadiness of Fripp's guiding hand, and marvellously so. From the whimsical ballad *Lady Of The Dancing Water* to the mellotron-flecked crescendo of *Bolero* –

a playful take on Ravel's symphonic original that betrays a knowing acknowledgement of *Sketches Of Spain's* monumental influence – this remains mind-bending, unclassifiable creative stuff. More than a seminal release, *Lizard* when placed in its context is emblematic of its time – an exploratory, musically multi-cultural milestone on a journey that by 1974 and the release of King Crimson's seventh studio album, *Red*, would see the advent of Yes, Genesis, and a plethora of similarly inventive bands plumbing outer reaches of space, as well

as a cyclonic King Crimson on the cusp of dissolution. Starting with the title track's storming bass-heavy groove, *Red* reflected the growing political

'Lizard remains mind-bending, unclassifiable stuff.'

Crimson King which – and this can't be overstated – blew the doors off musical convention and cemented these quintessentially British innovators' place in rock history for all time. From the elephantine wail of opener *21st Century Schizoid Man* to the delicate, seemingly improvised meanderings of *I Talk To The Wind* that appear to take form from a smoky ether, the band that so recklessly threw folk, rock, pop and jazz into a cauldron have never sounded more polished. But then this is about more than the ability to luxuriate in a painstakingly reconstructed 5.1 remix of a classic album that made Hendrix sound like the missionary position, or the joyful revelation that comes with hearing never-before-heard instrumental, alternative album takes sans vocals. It's about a band getting credit where it's due and their output being given the respect and reverential attention it deserves.

It makes sense then that the next entry in this pot-pourri of re-releases skips over the already familiar predictability of 1970's *In The Wake Of Poseidon* straight to that same year's jazz-oriented, funk-grooved and terminally experimental *Lizard* album. This record saw the band line-up reconstituted following an epic Californian tour and a decidedly Miles Davis-influenced hodgepodge of classical and jazz influences brought to their logical, near-chaotic end. If *In The Court...*

anxiety of the mid-70s in the same way *In The Court...* blossomed from a woefully innocent and inevitably doomed optimism. Accompanied by never-before-heard trio versions of *Red* and *Fallen Angel* this is a walk down a lightless corridor and an unhappy and ferocious counterbalance to the frolics of King Crimson's beginnings. Dark, brooding and laden with heavily distorted sections and a decidedly melancholic vibe, it all culminates in the forlorn and anguished lyrics of *Starless*, an understated hymn that soon morphs into a furiously-paced jam exemplifying prog's inevitable crossover into the wilderness of jazz and its mutant step-son, fusion. As a bookend to this era in King Crimson's history, this final, 12-minute epic is also the last one that King Crimson would record before disbanding into a contorted series of solo projects, re-formations and splinter groups that would serve to distort the colossal influence of these releases.

That postscript aside, this is a celebratory, definitive series of re-releases that will be indispensable to completists, fetishists and the uninitiated alike.

■■■■■■■■■■ In The Court...
■■■■■■■■■■ Lizard
■■■■■■■■■■ Red

Alexander Milas

UFO

Headstone EMI

Their 'lost' live album.



1983 saw a changing of the guard in British rock. Young guns Def

Leppard and Iron Maiden were on the rise as their antecedents Thin Lizzy and UFO were breaking up. UFO's passing was marked with the anthology, *Headstone*. Only this isn't it. Rather, it's part of it.

The original *Headstone* featured classic studio material, five live tracks recorded at the Hammersmith Odeon on UFO's 'farewell' tour in '83 plus, bizarrely, a few songs by associated acts (MSG, Scorpions). The new *Headstone* is simply a one-disc live album, with six extra tracks (from Oxford and Birmingham) added to the five from Hammersmith. It's not the best UFO live album: that, of course, is 1979's *Strangers In The Night*. But it's great stuff nonetheless. Still punching their weight, UFO bowed out in style. And then, of course, reformed two years later.

■■■■■■■■■■

Paul Elliott

Funeral For A Friend

Your History Is Mine - 2002-2009 ATLANTIC

Career-spanning collection from Welsh hardcore troopers.



When Funeral For A Friend first emerged from the valleys with the

Between Order And Model EP, they quickly settled into their role in reinterpreting the raw emotional bloodletting and ragged musical bluster of American post hardcore. This best-of spans their earliest, hungriest days through to their transformation into slick, stadium-prepared rockers.

While there is more to this collection than a simple intro into their world – with four previously unreleased tracks wrapping things up with a positive look forward – it best serves those who came in around the polished, grand and sweeping singles *Into Oblivion* (*Reunion*) and *Walk Away*. In delving into the feral growls and raw aggression of early track *This Year's Most Open Heartbreak*, or angst of live favourite *Juneau*, it displays the rough edges that were naturally sanded away over time. The result is much like

looking through a family photo album, which is always a pleasant if untaxing way to while away an hour.

■■■■■■■■■■

Emma Johnston

The Feelies

The Good Earth DOMINO

A lost transmission from the 80s nerd rock underground.



In tandem with R.E.M. in the US college rock scene of the early 80s, New

Jersey's The Feelies made intelligent pop music for check shirt-wearing nerds. Both bands' vocals were opaque, pitched at a mumbly level where what was being sung always seemed more mysterious and strange than it really was, mingling shyly with chiming guitars and jittery rhythms. Whereas Michael Stipe & Co discovered choruses and went on to become the biggest band in the world, The Feelies drifted aimlessly with six year gaps between albums.

Several decades on their second album still sounds distant and introverted but on tracks like the wonderful *Let Go* their influence on American art rock from Weezer to Wilco is easy to see.

Music to wear glasses to.

■■■■■■■■■■

Johnny Dee

Jorma Kaukonen

Relix Collection RETROWORLD

Airplane man's solo blues.



The blues that enticed Jorma Kaukonen from Jefferson

Airplane to Hot Tuna gets stripped to its roots on this solo two-CD retrospective from the 80s onwards.

After a wacky version of his signature tune, *Embryonic Journey*, on harmonium or suchlike, the first CD takes the acoustic, mainly live route as Kaukonen perfects his rich, resonant guitar sound on dextrous instrumentals like *Mann's Fate* and puts his characteristic slant on *Walking Blues* and *Rock Me Baby*.

He plugs in for the second CD, spending more time playing with the tone control than the volume knob. But tracks from his Christmas album provide some unexpected levity, especially the wry *Christmas Rule* and the 11-minute *Holiday Marmalade* festive jam.

■■■■■■■■■■

Hugh Fielder

CD Extras

★ The nine tracks on Disc 2 contain five demo versions of key moments like *Dr Feelgood* and *Kickstart My Heart* plus one, *Get It Free* that never made it to the original album. Usually demos tell you little but the opposite is true here. While Bob Rock's pristine production was paramount to the finished album's success, these rough versions demonstrate that the meat was already on the plate with the song writing. The final four tracks are all live from '89 and, though sounding slightly touched-up, no less exciting for that, especially *Girls, Girls, Girls* and the third version of the still stonking title track.

Gary Numan

The Pleasure Principle:
30th Anniversary Edition

BEGGARS BANQUET

Electronic landmark expanded.



Gary Numan had a better 1979 than most. He scored a number one single (*Are "Friends" Electric?*) and album (*Replicas*) as Tubeway Army only to repeat the feat as a solo artist. Sure the electric guitars had been stripped away but this was still essentially post punk, gothic rock played on booming Moog synthesizers set to Nuremberg rally settings. And this album is perfect, with the killer single, *Cars*, augmented by the alienated groove of *Metal*, the haunting *Conversation* and the cyber stomp of *Films*. The release is bulked up by an album's worth of demos for the die hards and a bunch of remastered b-sides plus 16-page book for everyone else. One of these b-sides *Asylum* was rumoured (in *Classic Rock's* Junior School) to be so scary it could give you a heart attack. So be careful.

★★★★★

John Doran

Various Artists

Refugees: A Charisma
Anthology 1969-1978 VIRGIN

Label selling Englishness by the pound.

Founded in 1969 by former sports writer Tony Stratton-Smith, then manager of The Nice, The Bonzo Dog Band and Van der Graaf Generator, Charisma was one of the first

and most important UK progressive independent labels. There was also something about Charisma that was very English, from the Tenniel illustration from *Alice's Adventures In Wonderland* used as the label's corporate logo to signings like Genesis, Monty Python, Vivian Stanshall and even Sir John Betjeman, who recorded an album called *Betjeman's Britain* for the label in 1977. This three disc set barely scratches the surface of what it was that made the idiosyncratic label such an amazing talent magnet, but makes great efforts to cover the almost-forgotten genius of artists like Clifford T. Ward, Alan Hull's phenomenal solo work and the nearly-famous String Driven Thing as well as some less obvious tracks by Genesis, Hawkwind and VDGG.

★★★★★

Tommy Udo

Hot Tuna

Relix Collection RETROWORLD

Blues from an Airplane.

Formed initially as a splinter project by Jefferson Airplane guitarist Jorma Kaukonen and bassist Jack Casady, Hot Tuna emerged as a second tier American west coast band in their own right, first playing acoustic folk blues and later as a heavy electric combo. This release repackages two live Tuna albums originally released in the 90s but recorded in 1971. The first album features the band's early acoustic set; it's firmly in Grateful Dead territory, an antidote to the Airplane's more acid-inspired sound. The second is a slightly more ragged electric set recorded on home territory at the Fillmore West. Kaukonen's guitar work is incendiary, though these sets stick mainly to covers as opposed to the excellent original songs he would write on later albums like 1974's *The Phosphorescent Rat*.

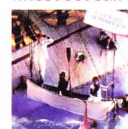
★★★★★

Tommy Udo

Captain Sensible

Reissues CHERRY RED

All aboard! The good Captain's finest set sail again.



The common perception that Captain Sensible's solo career

amounted to a few novelty singles and little else may explain why The Damned guitarist's first two albums have remained unavailable for so long. These amply-stocked reissues do plenty to disavow such tripe.



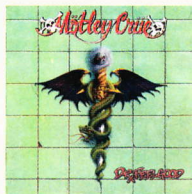
Tommy: 'Well, I needed somewhere to keep my sticks.'

Mötley Crüe

Dr. Feelgood Deluxe Edition

SEVEN MUSIC/MÖTLEY RECORDS/UNIVERSAL

Crüe's fifth album kick-started hearts and careers. But does it still sound sticky-sweet?



Every legendary band has that one album even the haters have to grudgingly admit was cool.

Metallica's *'Black'*; Zeppelin's untitled fourth. For Mötley Crüe that album was, and remains, *Dr. Feelgood*. Not because it contains a *Stairway To Heaven* or *Sad But True* (though in the strutting, drug-hungry title track it does contain a solid-gold 80s classic) but because of what it still stands for. That is to say, Mötley Crüe, true-life rock outlaws, at their unabashed best. Or if you prefer, worst.

Bastard sons of MTV, famous for their groupies and drugs, their fist-fights and celebrity marriages, their make-up and near-death ODs and, eventually of course, that book – *Dr. Feelgood* was the first time Mötley Crüe actually became well-known for music. Until then their unthinking mash-up of glam and metal had made them a hoot onstage but a disappointment on record, reliant on covers for hit singles and bad-ass videos for their reputation. If they could only write songs like they rode motorcycles, they could have been Guns N' Fuckin' Roses long before anyone had heard of Axl or Slash, dude.

The big change for *Dr. Feelgood* was that it was the first Crüe album done straight – and the fact they talked Bob Rock in to producing it. A renowned

perfectionist who would later send Lars Ulrich to drum school and reignite the careers of The Cult, Aerosmith and anyone else who benefitted from his golden touch along the way, Rock made the four newly sober Crüe members record their parts separately to stop them fighting and enough times over to make them really quite good. The result: their first and only No.1 album in America and, though pushed close by last year's shock return with the weighty *Saints Of Los Angeles*, the best Mötley Crüe have ever released.

Recurring song themes include sex (*Slice Of Your Pie*, *Sticky Sweet*, *She Goes Down*, *Rattlesnake Shake*); drugs (*Dr. Feelgood*, *Kickstart My Heart*) and one or two other things they really needn't have bothered themselves about (*Time For Change* being a case in point – you don't want to hear the Crüe whining about the meaning of life, right?) And of course there is the obligatory 80s power-ballad in *Without You*. Lighters aloft, dude!

With its nine extra tracks – four of them never before released – this 20th anniversary edition kicks ass, motherfucker. In Crüe-speak, there can be no greater recommendation.

★★★★★

Mick Wall

If you turn a blind eye to *Happy Talk* and dismal cod-rap atrocity *Wot*, 1982's *Women And Captains First* is a simply superb pop record laden with enormous hooks and endearing daftness. It might lack the grubby charisma of The Damned's best work, but on *A Nice Cup Of Tea*, *Martha The Mouth* and the epic *Croydon*, it couldn't be more charming.

Boasting Sensible's best single, *Glad It's All Over*, a tentative first version of *Thanks For The Night* (later given the full Damned treatment) and the Julian Cope-esque *It's Hard To Believe I'm Not*, follow-up *The Power Of Love* is nearly as good.

★★★★★ **Women...**
★★★★★ **The**
Power Of Love
Dom Lawson

Slipknot

Slipknot: 10th Anniversary Edition

ROADRUNNER

Scary, genre-busting debut. For those of us who still think of Slipknot as new (or at least nu) it's slightly disconcerting to find that their debut album is already a decade old. They've even been through a couple of mask changes too, a sure sign of the march of Father Time.

Slipknot didn't seem built to endure, yet their clever synthesis of a slasher movie aesthetic with some grindingly heavy metal was perfectly timed. Both genres were ripe for a comeback, and Slipknot embodied them.

This very nice repackaging goes a long way to explaining how they did it. The original 15 songs remain impressively anti-social ('*Don't belong, don't exist, don't give a shit*' they wail in *Surfacing*) and they are augmented by a further 10 bonus tracks, live footage and an intriguing little film by M. Shawn Crahan on the record's origins.

★★★★★

Jon Hotten

Big Star

Reissues FANTASY/UNIVERSAL

The best band you've never heard in your life?



Following a stint as a producer's puppet in The Box Tops, the name of Alex

Chilton's next band was no empty display of hubris. In any sensible universe, *#1 Record*'s combination of British Invasion pop, Byrds harmonies, Memphis sass, indelible, dense tunes and tales of teenage confusion and

rebellion would be welded to the wavebands. In ours it sank without trace, victim of poor distribution and band tensions.

Follow-up *Radio City* corrupts the debut's purity with encroaching decadence and disorder. Melodies unravel with new-found complexity, diseased psychedelia chewing at their frayed edges, insecurity and foreboding clouding the party atmosphere. Amidst all this, *September Gurls*, once covered by The Bangles, remains the band's most familiar three minutes.

A solitary bonus track apiece hardly compensates for the fact that, after 20 years as a snug twofer, these terrific albums are now sold separately.

★★★★★ **#1 Record**
★★★★★ **Radio...**

Jonathan Lewis

Colosseum

Morituri Te Salutant

SANCTUARY

British prog/blues/jazz-rock pioneers revisited. To make a significant impact during a career that spanned a mere three years, Colosseum needed to make one hell of an earth-shaking racket.

Fortunately, theirs was a strain of progressive rock that prized

volume and vigour above all else, and although four discs of the stuff might try the patience of the average Genesis fan, those of us who cherish the primal thump of Black Sabbath every bit as much as the lighter brush strokes of prog's leading lights will find plenty here to stir the blood. It is, however, in Colosseum's subtler moments that their true greatness shines brightest: the throbbing melodrama of *Time Lament*, which sounds like Atomic Rooster meets *West Side Story*, being a prime example. Elsewhere, on a frankly deranged version of Ravel's *Bolero* and several other unhinged vignettes, the magnificently mad playing of guitarist Dave 'Clem' Clempson and saxophonist Dick Heckstall-Smith is let off the leash and Colosseum sound like the kind of prog that the punks warned you about. Marvellous.

★★★★★

Dom Lawson

Thunderclap Newman

Hollywood Dream ESOTERIC

RECORDINGS

Pete Townshend-produced lost classic by short lived 'one-hit wonders'.



It's easy to see why Pete Townshend was inspired to put Speedy Keen

together with Jimmy McCulloch and pianist Andy Newman to form Thunderclap Newman. Together they combined The Who's belligerence, community rallying spirit and Townshend's beloved barrel house piano blues in a wholly original - unique, even - fashion.

Produced between The Who tours in Pete's home studio, and featuring Townshend on bass, by the time Thunderclap Newman's one and only album was released the group's career was almost over. Though overshadowed by the epochal debut single *Something In The Air* that preceded it, from the gorgeous wanderlust of smashed glass-sampling *Look Around* through a great cover of Dylan's *Open The Door, Homer* and the mind melting *Accidents* (cruelly edited as a second single) the album is a handsome testimony to both Townshend's belief and the inspirational song writing of Keen who died from a heart attack in 2002.

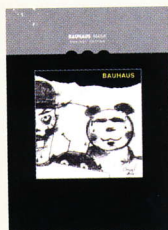
★★★★★

Gavin Martin

Bauhaus

In The Flat Field / Mask 4AD

First two dark, moody albums from a band whose sound inspired a whole new genre.



Although they were often credited as the Godfathers of goth, Bauhaus were, as their moniker - taken from the German minimalist art movement - suggested, far removed from the flouncy decadence the genre soon became equated with. Appearing in the aftermath of punk as disenchantment was giving way to the disjointed, if still ascetic experimentalism of PiL and Siouxsie And The Banshees, the Northampton four-piece forged their own path through the wreckage, fusing their art school backgrounds with a stark, suburban consciousness that dreamed of possibilities beyond their confines, allowing untold dimensions to unfold from their spindly, stricken sound. For a debut album, 1980's *In The Flat Field* is remarkably self-possessed, a distillation of influences down to a potent, curtains-drawn universe of Bauhaus's own. In striking frontman Peter Murphy, you can hear Ziggy-era Bowie re-imagined in monochrome and Iggy Pop's feral charisma transplanted from free-roaming vagabond to incarcerated,

haunted soul. Built around skeletal yet lithe grooves and spooked guitar atmospheres, from the scraped strings of opener *Double Dare* - like wire coils being tightened against grim, percussive cadences - to the metronomic harmonics punctuating *The Spy In The Cab*, ... *Field* contains a series of wide-eyed, mystique-steeped missives drawing out fierce visions from the most Spartan of environments. Without losing any of their austere aura, Bauhaus managed to sound more expansive, less withdrawn on the 1981 follow-up *Mask*, still seemingly broadcast from a fantastic place of exile, but more emboldened. David J's bass takes on a funkier tone while maintaining its detached air, the clockwork grooves are bathed in rounder atmospheres and in the irrepressible groove of *Kick In The Eye*, there is a newfound accessibility that would see them

Bauhaus: taking you on a trip to the dark side.



break into the Top 30. Elegantly packaged in card cases and vinyl-recreating wallets, along with extensively researched booklets and extra CDs of bonus tracks and live performances, this is as well-stocked a trip to the dark side as you're likely to take.

★★★★★ **In The Flat Field**
★★★★★ **Mask**

Jonathan Selzer

**CD
Extras**

★ The 15 tracks on CD2 comprise a hotchpotch of previously unreleased demos (*Space Oddity*; *An Occasional Dream*); various A and B-sides (*Wild Eyed Boy From Freecloud*; *Memory Of A Free Festival*); BBC sessions (Brian Matthew interviewed anyone and everyone back then); some 'stereo' versions of things you didn't know weren't in stereo, like the original *The Prettiest Star*; and a handful of outtakes like the self-consciously silly, 42-second *Don't Sit Down*, omitted from the 1972 reissue and (rightfully) left off ever since. There's even the Italian-language version of the title track. Jam-packed then, but still a trawl; repeated listening not guaranteed.

Ted Nugent

Reissues ARMOURY

All guns blazing? Not with empty bullet chambers.

Six Nugent albums from the least interesting period of Ted's career, now re-released as mid-price items. Frankly if you're looking to build a Loudman collection from the ground up this isn't the place to start.

Not that albums like 1982's *Nugent* or 1988's *If You Can't Lick 'Em... Lick 'Em* aren't worth a listen – they are, if only for occasional typically forthright moments like *Bound And Gagged* from the former or curios like the Bon Jovi-penned *That's The Story Of Love* from the latter. But if it's full-bore, all-guns-blazing, red-meat-eating Nuge you're looking for – and let's face it, what other kind could you possibly be interested in – you really need to forget the likes of *Penetrator* (1984), *Little Miss Dangerous* (1986) and *Spirit Of The Wild* (1995) and go further back into his catalogue for genuine first-time-around earthquakers like *Cat Scratch Fever*, *Scream Dream* – or, ideally, the terrific *Ted Nugent* album, released way back in 1976.

That said, the 2001 live effort, *Full Bluntal Nugity*, still stands pretty tall, live in your face being where Ted lives, as it were. As for the rest, it's worth remembering that it was during this nondescript run that Nugent himself threw in the towel and formed Damn Yankees, the group that restored him to the US Top 40 – a place none of

these workmanlike constructions was ever able to, um, penetrate.

■■■■■■■■■■■ **Nugent**
■■■■■■■■■■■ **Pene'tor**
■■■■■■■■■■■ **Lick 'Em**
■■■■■■■■■■■ **Little Miss**
■■■■■■■■■■■ **Spirit**
■■■■■■■■■■■ **Nugity**

Mick Wall

The Fall

Hex Enduction Hour

SANCTUARY

Blistering fourth album repackaged with extras.

The Fall incarnation that featured the fearsome assault of

a two-drum artillery led by crack sticksman Karl Burns, future radio DJ Mark Riley's wry pop nous and Mark E Smith's vocal and lyrical assaults primed like a lethal home-made exocet has been a long-time fan favourite.

HEH was a frightening peak – the band's intense but brilliantly splintered attack matched by some of Smith's most withering, controversial and hilarious assaults and observations. The backwaters of British society fuel *Jawbone And The Air Rifle*, pop culture is blown to bits in *The Classical* and *Hip Priest* still stands as an essential slice of MES self-mythology. Add the pre-internet chatroom world of *I'm Into CB*, outstanding Peel live sessions and the reasons for The Fall's pre-eminent place in 80s Britrock become blindingly clear.

■■■■■■■■■■■

Gavin Martin

Vardis

Reissues KRESCENDO

The fast and the furious.

Fronted by Johnny Winter lookalike, guitarist Steve Zodiac, Wakefield power trio Vardis behaved like they were hooked up to the national grid. If their NWOBHM peers Saxon were *Still Fit To Boogie* then Vardis were *super-fit*, replete with rock-hard abs and a pedal-to-the-metal attitude. No wonder they called their first album *100mph*.

Sporting a 'Guaranteed No Overdubs' sticker and recorded totally live (warts, boils, cysts, blisters and all) their 1980 debut overflows with blind frenzy and witless mayhem. Follow-up *The World's Insane* finds Vardis slightly dulled in the studio but is rescued by a deranged version of Hawkwind's *Silver Machine*.

■■■■■■■■■■■ **100mph**
■■■■■■■■■■■ **Insane**

Geoff Barton

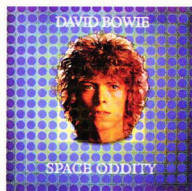


DB waits for the protein pills to take effect.

David Bowie

Space Oddity 40th Anniversary Edition EMI

Oddity by name, oddity by nature. Here's Bowie before he really made the grade.



Pleased as one is to receive this 40th anniversary edition of David Bowie's first 'proper' album, *Space Oddity*, there's something wearying about being made to realise that you and it are now so old; something demeaning in the assumption that you might be interested in an extras disc made up of period BBC sessions, so-so demos, alternative mixes and an Italian-language version of the title track.

Clearly, these things mean more to the vendors than they ever could to their customers; the dread phrase 'marketing strategy' hovering into view with all the charm of a not-so-camouflaged tank. None of which, it must be stressed, should be allowed to detract from the value of the thing this anniversary is meant to 'celebrate': the 10 tracks of varying quality that comprised the original '69 vinyl edition of *Space Oddity*.

Originally it was called *David Bowie: Man Of Words Man Of Music* – its title later amended in the white heat of his post-Ziggy fame – but oddity it was, capturing Bowie mid-transition between the long-haired hippy minstrel who still looked up to Marc Bolan and the androgynous space-invader who would warn the world of its impending doom just three years later.

It's all there in the still wonderfully

evocative title song, perceived as a novelty hit at the time, now recognised as the first touchstone Bowie classic: the wash of 12-string guitars sharpened by the futuristic zing of a stylophone (it's 1969, remember?); the Kubrik-inspired lyrics about an astronaut floating in his 'tin can' a vivid metaphor for the alienation of modern man (or something equally, you know, heavy).

Elsewhere it's a toss-up between the two personae: joss-stick-burning troubadour on the so-fragile-they-might-break *An Occasional Dream* and *Letter To Hermione*; space-booted oracle on the trudging, robotic *Cygnets Committee*. Street-corner folk on *God Knows I'm Good*; watcher of the sky on *Memory Of A Free Festival*. And while Dylan joins the Stones for *Unwashed And Somewhat Slightly Dazed*, surely that's Peter Sarstedt looking over his shoulder on *Janine*.

Mainly there's just the simple charm of it. Like Bowie's next album but one, *Hunky Dory*, there's a reason this stuff has endured so much better than the heavily stylised if more commercially successful likes of *Ziggy* and *Diamond Dogs*: time has rendered such grand musical poses awkward. But simple musical truth will live forever.

■■■■■■■■■■■

Mick Wall

Vinyl round-up

Black plastic with bolt-on goodies. This is what we want.

Rock fans of a certain age favour vinyl: most insist that the surprisingly tenacious analogue format's intrinsic warmth of tone offers an infinitely superior listening experience by comparison to its 'soulless' digital competitors.

But the reason for Generation Rock's dogged loyalty to hissing, crackling platters over pristine and flawless HD fidelity is more to do with their hearts than their ears. Ongoing research by Jonathan Berger, Professor of Music at Stanford University, demonstrates that with every passing year, his students prefer the sound of MP3 over every other (inarguably superior) format.

In short, we crave the sound that we're most familiar with; the sound we've grown up with and, ultimately, the sound most romantically associated with our flaming youth.

Ergo the disposable income-rich, 40-plus demographic is an easy touch for vinyl vendors everywhere. But to sustain this newly-buoyant, nostalgia-based market and successfully sell it on down through the generations to the digital downloading, MP3-favouring, ear-bud heads, record companies must offer extra value.

It should be a cinch, after all, the 12-inch vinyl format positively drips with potential for an imaginative marketing department: for artwork; aesthetically pleasing coloured vinyl; inner sleeves; inserts; sleeve-notes; lyric sheets; posters, in short all of those things that serious record collectors have always craved.

Some of the latest crop of vinyl reissues (currently fighting a plucky rear-guard action in a browser near you by clawing back valuable shelf-space from the declining CD), could try harder.

Megadeth's *Rust In Peace* (Combat/EMI), **Guns N' Roses'** *Appetite For*

Destruction (Geffen) and **Queensrÿche's** *Operation: Mindcrime* (Capitol) offer only authenticity: black vinyl, single sleeve, lyric-printed inner. It'll do, but **Nirvana's** *Nevermind* (Sub Pop/Geffen) courts the Pod people by adding a download code to sweeten the deal, by which the purchaser can get gratis digital versions online.

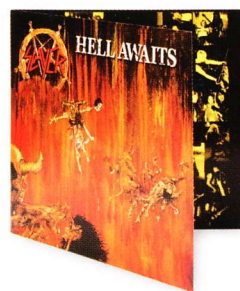
Roxy Music's first two albums (Virgin) accentuate their stylish look in gatefold form with free posters, *Kiss Alive!* (Casablanca) ups the ante a notch further with a replica booklet, while **Cream's** iconic double *Wheels Of Fire* (Polydor) lets itself down with flimsy paper inner sleeves which, in our review copy, came pre-torn.

Slayer's *Hell Awaits*, *Live Undead* and *Show No Mercy* (Back On Black/Metal Blade) match gatefolds with coloured vinyl (red, purple and grey respectively), but stumble with black paper inners. Vast tracts of **Killing Joke's** catalogue (Let Them Eat Vinyl/Cooking Vinyl) are available with additional extra tracks as weighty, coloured vinyl doubles and given extra-wide grooves to add even more bottom end punch. It's hard to know what more you could want from the bells and whistle vinyl format... That is, until you see what those crafty guys over at Plastichead have done with **Motörhead's** recorded legacy.

Overkill, *Ace Of Spades*, *Iron Fist* and *Orgasmatron* are truly things of beauty: multi-coloured, fold-out triple sets with extra tracks and extensive Malcolm Dome sleeve notes to boot. Their eponymous debut and *Bomber* have transformed into doubles with the *Beer Drinkers And Hell Raisers* EP and Toronto '82 live tracks as extras respectively, and as if that's not enough, to make your life complete there are two double vinyl volumes of *BBC Live & In Sessions*.

Lemmy at 'em!

Ian Fortnam



THE HARD STUFF DVDs

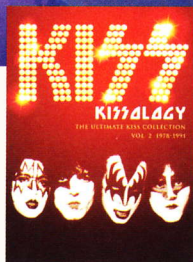


Kiss: never less than entertaining.

KISS

Kissology Vol. 2 1978-1991 EAGLE VISION

Six hours of The Hottest Band In The World going through mid-life crisis.



The first volume of *Kissology*, released earlier this year, was a dream package for Kiss disciples. Spanning just four years (1974-1977) and charting the band's progress from cult circus act to arena-filling superheroes, it was nothing short of a victory parade.

In stark contrast, *Vol. 2* is a trickier proposition, its 13-year time-frame covering eras in which Kiss faced some of the toughest challenges of their career: the loss of original members Ace Frehley (guitar) and Peter Criss (drums); their decline in America at the turn of the 80s; most radical of all, their unmasking in 1983. It is a compelling saga wherein Kiss fight to survive in changing times. There is success and there is abject failure. The key to their survival: reinvention and sheer tenacity.

Kissology Vol. 2 comprises three discs with more than six hours of footage including live shows, TV appearances, documentaries and, yes, the full-length feature film *Kiss In Attack Of The Phantoms*, a farcical, *Scooby Doo*-style spook mystery released to general hilarity in 1979 and now revered as a kitsch classic. In addition there are two bonus discs: the first from 1979's *Dynasty* tour, in which the original band play songs from their solo albums, the

second from 1988's *Crazy Nights* tour.

Highlights? There's the legendary 1979 TV interview with American chat-show host Tom Snyder, in which a cackling, drunk Ace Frehley turns comedian, much to Gene Simmons's chagrin; a 1980 gig from Sydney, featuring songs from the criminally underrated *Unmasked* album; a 1982 TV performance of three songs from the brilliant but commercially suicidal concept album (*Music From*) *The Elder*; a 1983 show from Rio's Maracana stadium, with 200,000 fans going nuts and drummer Eric Carr positioned atop a smoking tank turret; and from late '83, in Lisbon, there's their first ever show without make-up, of which Simmons comments: "I was bewildered!"

By 1987, frontman Paul Stanley was dressing like Mr Motivator but, hey, that was the 80s. And however hard times might have been for the band, especially around 1981, Paul was never anything less than a great rock'n'roll star, Kiss never anything but entertaining.

If *Kissology Vol. 1* celebrated the ascent of The Hottest Band In The World, *Vol. 2* proves just how much hard work went into keeping Kiss alive. Reaching the top is tough, staying there is even tougher.

★★★★★

Paul Elliott

Little Feat

Skin It Back EAGLE VISION

Essential Lowell George era
Live At Rockpalast '77 show.
Recorded days before their classic live album *Waiting For Columbus* and two years before the band's split and Lowell George's tragically early death, this record captures Little Feat's bubbling funk gumbo in its prime.

For the first ever live transmission of the classic German TV concert show *Rockpalast*, the band were accompanied by Roger McGuinn and Rory Gallagher. Both are no pushovers, but there's no doubt who the guvnors were.

The wonder of it all is Lowell George. Overweight, wasted and smoking like a trooper he may be but, whether ceding vocal leads to Messrs Barrere or Payne while firing off scintillating lead and slide guitar, or thrashing a drumstick across his Fender and roaring the lead on *Dixie Chicken*, signature tune *Fat Man In The Bath Tub* and deathless classic *Willin'*, he is the most slippery, mischievous but compelling frontman of his era. Particularly enticing for Lowell lovers is the six-track bonus of previously unreleased rehearsal footage for the show. The seer of swamp rock in all his ornery glory.

★★★★★

Gavin Martin

Renaissance

Song Of Scheherazade - Renaissance Live

CHERRY RED FILMS

Flouncy folking prog.

An acquired taste, even in their 70s heyday, Renaissance wedded two of the least mainstream forms of music - progressive and folk rock - and somehow made it work. Granted, vocalist Annie Haslam's deep-river voice and flowing gowns helped, but not even their against-all-odds 1978 hit single *Northern Lights* could save Renaissance from a life of abject unfashionability.

This first official DVD contains highlights of two live shows in the US, from 1976 and '79. The black-and-white footage is poor - particularly so for the 1976 show - but the sound is glorious, and the fashions deliciously indefensible (balloon-sleeved frock coats for the former, skinny, post-punk ties for the latter). But if you're partial to folk-prog, this will take you back to the (very) old days in fitting style.

★★★★★

Mick Wall

Jethro Tull

Live At Madison Square Garden 1978 EMI

Good, clean, nostalgic fun.

Eccentric as ever, an excitable Ian Anderson chats to the camera as he walks on stage in front of 20,000 people. This is the night that Tull broadcast live to the UK from New York - a first for music. Anderson's son may be a little embarrassed now to learn from the DVD that it was way past his bedtime back in Blighty as the band launched into *Thick As A Brick*, determined to make the most of their time in the spotlight.

It's tempting to look back on progressive rock as something remarkably serious, even dull, but Jethro Tull were great showmen and entertainers, led by the ringmaster Anderson. He is extraordinarily energetic, leaping and pirouetting around the stage, licking his lips, staring wildly, swaying on one leg as he plays a flute solo of *God Rest Ye Merry Gentlemen* in the middle of *No Lullaby*, and addressing the US audience with a plummy Englishness and theatrical humour.

Tull were also a band of varied influences, bringing depth and colour to a set in which the leaping rhythms and startling images of *Aqualung* can sit happily alongside a folksy, melodic *Songs From The Wood*.

★★★★★

Carol Clerk

The Black Crowes

Warpaint Live EAGLE VISION

Exceptional live performance.

Chris Robinson announces that the band's last album, *Warpaint*, "was new so very long ago".

Certainly The Black Crowes have grown intimately into the material, filling it out, fully inhabiting the boisterous, sub-Stones rough-and-tumble of *Goodbye Daughters Of The Revolution*, the romping *God's Got It*, the dense, intense blues of *Walk Believer Walk*, and the country-styled balladeering of *Oh Josephine* and *Locust Street*.

At the same time, the band play these songs (in the order of the album) as though they had just fallen passionately in love with the newness of them. Guitars sizzle, soar and slide, Adam MacDougall bounces madly over the keyboard and Chris Robinson dad-dances and



sings superbly as the band deliver *Warpaint* the way it deserves to be heard. Highlight is *Movin' On Down The Line*, an outrageous mix of shimmering and droning psychedelia and southern boogie.

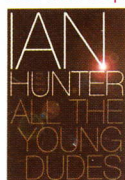


Carol Clerk

Ian Hunter & The Rant Band

All The Young Dudes SECRET

Not The Hoople.



With *The Truth, The Whole Truth, Nuthin' But The Truth* now deleted, this is the repackaged

whole-show film of Hunter and co's London Astoria gig from 2004. Touring on the back of his 2001 masterpiece *Rant*, and with his usual deft selections from his solo and Mott The Hoople back catalogues, the 21-song set-list is a blast.

He opens with *Rest In Peace* (then a 30-year-old B-side), plays most of his hits, and isn't afraid to include relative obscurities such as *The Journey* (from Mott's 1971 flop *Brain Capers*), or unreleased songs *Twisted Steel* and *Rollerball*.

His band includes two guitarists – former Mott sidekick Mick Ralphs and his latest foil Andy York, and when he encores

with *All The Way From Memphis* he's joined by Joe Elliott and Brian May. And yet...

And yet there was something odd about this show that hasn't been rescued by the film. The atmosphere was happy but restrained – and between songs evaporated. His ill-advised cover of *A Nightingale Sang In Berkeley Square* typifies it. A classic song, but flatly delivered.

Not 'Unter's greatest night.

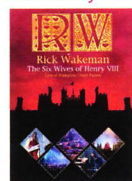


Neil Jeffries

Rick Wakeman

The Six Wives of Henry VIII – Live At Hampton Court Palace EAGLE

Caped prog legend realises his schoolboy fantasy.



Thirty-six years ago, keyboard virtuoso Rick Wakeman was refused permission to stage his 1973

concept album at Hampton Court Palace ("The idea of having a rock concert there was tantamount to treason," he mutters in a bonus interview). So it's understandable that he reacts to their belated U-turn like a kid in a sweetshop, throwing a cast of thousands at this concert, taking the stage in red velvet robes that make him resemble a gone-to-seed Santa,

even roping in under-rehearsed thespian Brian Blessed to deliver a shouty history of each wife between numbers. "And I thought *King Arthur On Ice* was mental," he muses backstage.

This being Wakeman, the performance is a technical triumph, with each piece, breathtaking in its complexity, nailed with surgical precision and lent ambience by the context. As you'd expect from prog's favourite son, it's also pompous, ludicrously overcooked, and suffers from a lack of visual stimulus, with our hero stuck in a paddock of synths and the musos evidently chosen for their chops, not their cheekbones.

It's clear that Wakeman has huge enthusiasm for all this, and at times it's infectious, but, like any vanity project, it will always mean more to him than to us.



Henry Yates

Joe Bonamassa

Live From The Royal Albert Hall PROVOGUE

Joe's big night.

Even irregular *Classic Rock* readers know of Joe Bonamassa's rapid rise from young pretender to guitar hero, culminating in last May's Royal Albert Hall show. And here's the evidence: Bonamassa seizing the moment and delivering under

pressure, from portentous instrumental opener *Django* to the final flurry of notes on *Asking Around For You*.

Bolstered by a two-drummer set-up that adds a gratifying oomph, Bonamassa plays with pleasure and panache, displaying his influences with similar pride. But there's no sign of a rock-star strut, although he has no qualms about playing to the gallery whenever it suits him.

The venue's notorious sonic rumbles that threatened parts of the original show have been ironed out in the mix, and highlights include the deep and dreamy *Sloe Gin*, the awesome build-up of ZZ Top's *Just Got Paid* and trading licks with Eric Clapton on *Further On Up The Road*.

This is positively your last chance to jump aboard the bandwagon before Bonamassa gets so big that we have to start slugging him off.



Hugh Fielder

Blue Cheer

Rocks Europe RAINMAN

Three cheers for the Cheer.



The legend of Blue Cheer runs deep and wide. The trio are credited by some as the true creators of

heavy metal. Whatever the reality on that score, they have rarely ventured across here from their San Francisco base.

So you might think that, over 40 years after they started, a trip to Europe in 2008 would be no more than a geriatrics' convention. But you'd be wrong. The trio – still featuring bassist/vocalist Dickie Peterson and drummer Paul Whaley from their glory years at the end of the 60s – are spellbinding.

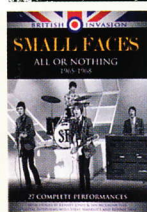
This performance from Germany showcases the Blue Cheer's energy, power and consistency as they run through a set peppered with classic moments. *Parchment Farm*, *Summertime Blues* and *Doctor Please* are highlights, and the band are captured brilliantly – a fired-up, biker-style band who still have the magic.

Comparatively new guitarist Andrew 'Duck' McDonald (he's been there a mere 20 years) is a more than adequate replacement for original man Leigh Stephens as the band blow away the ravages of age in an atmosphere of petrolhead riffs and psychedelic twists.

The extras here – including Peterson's often hazy recollections from the past – are adequate, but the strength of the main dish is all that matters.



Malcolm Dome



Small Faces

All Or Nothing 1965-1968 VOYAGE DIGITAL MEDIA

A story of classic hits, managerial rip-offs and one of the great British 60s bands in all their glory.

Few bands portray the brash exuberance of the British beat scene in the 60s better than the Small Faces. They blazed a colourful musical trail as they made the transition from mod soul boys to psychedelic rockers with a slew of exhilarating singles, and for a while looked like overtaking the mighty Who.

Unlike The Who there's no legend to get in the way of the Small Faces' ripping yarn. They may have been pop stars in Britain but, as Ian McLagan ruefully points out, in America they were just a minor one-hit wonder, thanks to *Itchycoo Park*. McLagan is a perceptive raconteur, as is Kenney Jones (behind every hit there's a quip), and 80s interviews with Ronnie Lane and dearly departed frontman Steve Marriott make it a team effort.

Manager-wise, the Small Faces suffered a double whammy, being ripped off first by Don Arden and then by Rolling Stones

manager Andrew Loog Oldham. But there are no grudges. Arden gave them accounts in Carnaby Street, Oldham gave them the freedom of the recording studio. At the time it was all they wanted.

Musically, McLagan reckons it all peaked with *Tin Soldier*. Which, ironically, is just about the only weak visual in the show – a bog-standard Swedish TV clip, when there are several better, including a couple with the redoubtable PP Arnold on backing vocals.

That blip aside, this DVD is a grand parade of clips ranging from the band playing live at the Marquee in '65 to the *Happiness Stan* shenanigans from their *Ogden's Nut Gone Flake* album (complete with oddball Professor Stanley Unwin) on BBC2's *Colour Me Pop* in 1968, along with studio footage, street scenes, and an Australian TV reporter trying to wind up Marriott as he gets off an aeroplane. There's no great drama about the break-up of



Small Faces: for a while they looked like overtaking The Who.

the band, mainly because, as McLagan says, the culprit, Marriott, is not here to defend himself. But you get the picture.



Hugh Fielder

Davis Coverdale:
"Here's a knob
allusion for ya!"



KEVIN NIXON/FUTURE NETWORK

David Coverdale

From selling shoes in Saltburn, the master of innuendo his risen to become one of Britain's best-loved blues-rock singers.

There are two David Coverdales. The most famous is the frontman with Whitesnake. Lesser-known, but far more impressive, is The Voice – that's what's left once the glossy videos and sexual innuendo are stripped away. For underlying Coverdale's stardom is a talent that – with a bit less lyrical focus on the trouser area – might have made him a national treasure. He was only ever having fun, but it did prevent his reputation spreading into the mainstream in the way that, say, respect for Paul Rodgers (his early hero) and Robert Plant has done.

Coverdale was born September 22, 1951 in Saltburn-by-the-Sea. In 1973, almost unbelievably in retrospect, he was hired by Deep Purple to replace Ian Gillan. He'd spent six years in semi-pro covers bands and got the gig on the strength of a demo tape and one nervous rehearsal.

Coverdale grew up fast in Purple and made three studio albums with them before they split in 1976. After that he released a couple of low-key solo albums, the first called *White Snake* which (contracted) gave its name to his fledgling band.

Whitesnake's line-up changed often, but the presence of guitarists Micky Moody and Bernie Marsden, plus former Purple

men keyboardist Jon Lord and drummer Ian Paice (later replaced by Cozy Powell) meant Whitesnake always sold tickets. Their albums, though, were slower to shift, especially in the US.

In 1984, with the early good-time blues-rock formula going stale, a US-only remix of their *Slide It In* album sold two million. Three years later Coverdale returned with a more metal sound, a 'hair-metal' image, an entirely new line-up and a bunch of slick videos. The 1987 album gave him hit singles and a mega profile. But short-lived liaisons with guitarists Steve Vai (for the follow-up) and Jimmy Page (as Coverdale-Page) couldn't sustain the momentum.

In the 90s Coverdale put a toe in the comeback water with a new Whitesnake, while a solo album, *Into The Light* (2000), reminded fans of his roots. Last year saw Whitesnake re-emerge with *Good To Be Bad*. However, just weeks ago the band were forced to cancel a tour due to DC's throat problems, prompting fears that we might not hear his trademark: "Here's a song for ya!" from a stage again.

Neil Jeffries

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Essential Classics



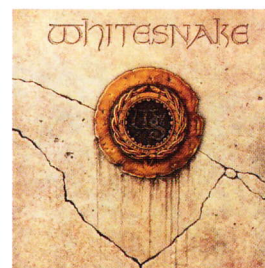
Deep Purple

Burn PURPLE, 1974

The album that catapulted him from nowhere to being an international star is still a hard-rock and Coverdale classic.

On *Burn* his young voice copes easily with full-on blitzkrieg (the title track), and Purple detours into slow blues (*Mistreated*), soul (*Might Just Take Your Life*) and funk (*Sail Away*). Although Glenn Hughes sings on the album too, Cov's voice is the undoubtedly star of the show.

An amazing feat, considering the pressure on him: he was a nobody joining a band of seasoned pros, knowing that the reputation of one of the world's biggest bands rested on his performance. Coverdale delivered in spades.



Whitesnake

1987 EMI, 1987

Written mostly by Coverdale and guitarist John Sykes, this is Whitesnake at their heaviest, but knocked into radio-friendly shape by hotshot US producers Mike Stone and Keith Olsen.

It sold eight million copies, thanks to an entirely different touring line-up, and videos for the Zep-like *Still Of The Night*, *Here I Go Again* (a Bernie Marsden co-write from five years earlier) and top-drawer power ballad *Is This Love*. Coverdale is equally strong on *Looking For Love*, *Crying In The Rain* (another redone 'Snake oldie) and *Don't Turn Away*, proving that while he can rock with the best of them he's at his best doing the moody stuff.

Superior Reputation cementing



Deep Purple Come Taste The Band

PURPLE, 1976

With the mercurial Tommy Bolin now as lead guitarist, all bets were off as to what Deep Purple might sound like. The answer was: like never before, and much better than on the previous year's *Stormbringer*.

Coverdale doesn't sing every lead, but even when he alternates (with Bolin, on *Dealer*), or shares (with Glenn Hughes, as on *Drifter*) he's in great form. On *Lady Luck* he's in funk-rock heaven and having fun. But it's the two songs that book-end the album – the riotous *Comin' Home* and the brooding *You Keep On Movin'* – that show him to best effect. An overlooked gem.



David Coverdale Northwinds

PURPLE, 1978

His second solo record after Purple folded is a remarkably mature album that can still send shivers down the spine 30 years after it was recorded. Coverdale's singing on the slow-burning title track, the touchingly sparse *Time & Again* (just The Voice and electric piano) or *Only My Soul* (a poignant lament that builds to a gut-wrenching finale) has rarely been bettered. He'll rock you, too: *Keep On Giving Me Love*, *Queen Of Hearts* and *Breakdown*, a stomping boogie.

All in all, *Northwinds* is the antithesis of Whitesnake's super-slick 1987, but it's a fine demonstration of the breadth of Coverdale's talents.



Whitesnake Ready An' Willing

UNITED ARTISTS, 1980

On this, their third studio album Whitesnake's good-time, Brit-style rockin' blues peaked – and hit paydirt with *Fool For Your Loving*, their first Top 20 hit in the UK. That opener segues nicely into *Sweet Talker* then *Ready An' Willing* itself.

It was clear that Coverdale was on top of his game. Witness his singing on *Carry Your Load* and the (slightly overcooked) new version of his solo song *Blindman*. After that it's filler-free to the finish, with the epic *Ain't Gonna Cry No More*, a slow blues interlude with *Love Man*, the honky-tonk *Black And Blue* and *She's A Woman*.



Whitesnake Live... In The Heart Of The City

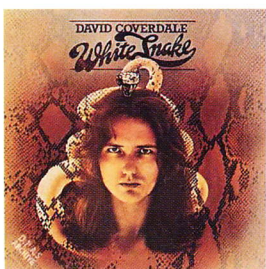
UNITED ARTISTS, 1980

Although born in the North East, the band's spiritual home was always in Hammersmith backed by its 'Whitesnake choir' straining against the seat-backs of the Odeon (as was).

The passion of an audience always inspired Coverdale to sing better, and this unusual hybrid live album (half 1978, half 1980) has both sides of that equation at their strongest.

The CD remaster adds the poignant blues of *Ain't No Love In The Heart Of The City* to the likes of *Come On, Trouble*, *Lie Down*, *Mistreated* and *Take Me With You*, all of which captures Whitesnake in their pomp.

Good Worth exploring



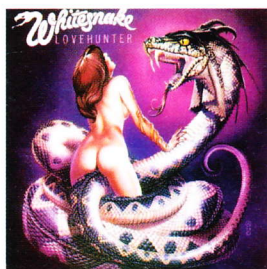
David Coverdale White Snake

PURPLE, 1977

With a lazy, bar-room style, a bit of brass and ace backing singers, this is David Coverdale as few have heard him.

Micky Moody plays slide guitar and Roger Glover produces, but songs such as *Lady*, *Goldies Place* and *Sunny Days* are unlike anything he'd done before. *Blindman* (reworked on *Ready An' Willing*) perhaps has shades of *Mistreated*, but *Celebration* has a Caribbean feel.

Had *Hole In The Sky* (a ballad built on Tim Hinkley's piano) provided Coverdale with a hit, he might well have sailed off into Frankie Miller/Joe Cocker territory without a second thought about asking anyone to lie down or let him slide it in.



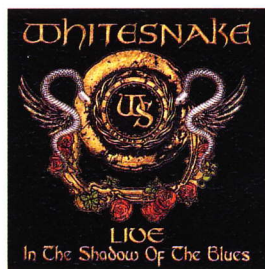
Whitesnake Lovehunter

UNITED ARTISTS, 1979

The band's second full-length studio album became infamous for its cover painting depicting a naked woman astride a snake, but it begins with Coverdale in romantic, not sexist, mood on *Long Way From Home*. His singing is similarly heartfelt on Leon Russell's *Help Me Thro' The Day* – another blues recorded as the NWOBHM raged.

Whitesnake could play bar-room (*You 'N' Me*) or fast (*Mean Business*), but Coverdale's heart was in rocked-up blues, and the album is best known for the big-hitting title track and *Walking In The Shadow Of The Blues*.

It's also home to *We Wish You Well*, the track played over the PA after each gig ever since.



Whitesnake Live... In The Shadow Of The Blues

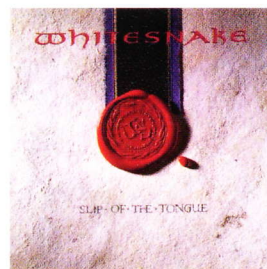
SPV, 2006

An ideal companion to its similarly monikered predecessor (above), this record shows how, almost 30 years later, there was plenty of life in The Voice yet.

Although Coverdale has always been at his best on stage, it's amazing to hear him singing the likes of *Still Of The Night* or the neat *Burn/Stormbringer* segue with an aplomb close to his prime, even at the age of 55.

He's well supported by Tim Drury on backing vocals, and in a league of his own on a revamped *Slide It In* or the passion-soaked *The Deeper The Love*. And as he cajoles the crowd through *Ready An' Willing* the years melt away. All this and four studio cuts too.

Avoid



Whitesnake Slip Of The Tongue

EMI, 1989

In retrospect, the much-maligned Coverdale-Page album of 1993 towers above this – on which Steve Vai played all the guitar parts because Adrian Vandenberg was injured.

It sold four million copies (but that was only half as many as predecessor 1987), and too many songs sound overwrought. Vai is hugely talented, but quite unsuited to the subtleties of Whitesnake. His signature tricks are fine on the crowd pleasers, but quickly wear thin, and Coverdale doesn't need such support anywhere near as much as David Lee Roth did. Coverdale is great on *Now You're Gone* and *The Deeper The Love*, but overall the album has dated badly.

Essential Playlist

Burn

Burn

Mistreated

Burn

Soldier Of Fortune

Stormbringer

You Keep On Movin'

Come Taste The Band

Blindman

White Snake

Only My Soul

Northwinds

Lie Down (A Modern Love Song)

Trouble

Walking In The Shadow Of The Blues

Lovehunter

Fool For Your Loving

Ready An' Willing

Ain't No Love In The Heart Of The City

Live... In The Heart Of The City

Don't Break My Heart Again

Come An' Get It

Crying In The Rain

Saints & Sinners

Still Of The Night

1987

Here I Go Again '87

1987

The Deeper The Love

Slip Of The Tongue

Slide It In

Live... In The Shadow Of The Blues



★ CLASSIC ★
Rock
ROLL OF HONOUR
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★ **THE ROLL OF HONOUR** ★
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NOVEMBER 4
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EUROPE

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Playing their most exclusive gig for UK fans in more than a decade, the 12-million-selling group will mix hits from their back catalogue with brand new material.



GINGER BAKER

NOVEMBER 4
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A unique evening in which rock and jazz legend drummer Ginger Baker and his 'special guests' celebrate his amazing career.



PAUL RODGERS

NOVEMBER 6
HAMMERSMITH APOLLO,
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Don't miss the former Free, Bad Company, Firm and Queen singer – *the voice of rock.*

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137 RULES!

I have every single Classic Rock magazine and I have to state that, without a doubt, volume 137 was the best ever!

Look at the features: Lynyrd Skynyrd, Pearl Jam, Alice In Chains, Cheap Trick, Kiss and The Beatles (finally!). The most wonderful thing about this issue, however, is that each of these featured bands (apart from The Beatles, obviously) has an excellent new album out, with work that sounds like it will be up among their best output ever. Add to this a new Porcupine Tree album (and a Galactic Cowboys Texan reunion) and the question is this: will 2009 become one of the greatest years for rock ever? At the very least, this September-October period could be the best two-month period ever.

Now, three quick moans:

1) Where was Lyndsey Buckingham in the Top 100 Guitarists?
2) Why do Lynyrd Skynyrd and their ilk have to have their politics dismissed as “dodgy” – some of us think that liberals like Springsteen are dodgy too, yet where is the criticism of him? (In summary: keep political opinions out of articles). 3) My wife, a Grimbarian, was unhappy at the dissing of Grimsby as a potential tour date (in the Kiss article).

In order to keep her happy, please can you use Stoke-on-Trent as the UK-place-it's-okay-to-bash. Believe me, it's a lot worse than Grimsby!

Michael Baldwin, Lincoln

Hang on, Michael: Stoke-on-Trent, the former home town of Slash, you mean? Are you crazy? Let's pick on someone else. Doncaster, they'll do.

CHEAP SHOT

Nice piece on the mighty Cheap Trick, guys [issue 137], but I think you might have overplayed the ‘Who would have predicted that?’ angle regarding *The Latest* (“Just when it looked like their career was behind them” etc). Just to remind you, their previous release, *Rockford*, was one of your albums of the year for 2006. Hardly constitutes a surprise return to form after all those decades in the wilderness, does it? Still, well



Last issue: with so many convincing comebacks will 2009 be one of the greatest years in rock?

The Beatles: “mop-top toss-pots” who don't rock, says Ally Brown.



done for featuring this bafflingly underrated band.

Mike Whiteway, via email

GET COVERED

Firstly, as always, great mag. The combination of the mag, free CD each month and the Revo DAB radio I got as a subscription gift form an oasis of rock in a household of insipid crap. On the subject of the monthly CDs: the artwork on them is great and, like a lot of people, I put my CD on my iPod straight away. Any chance you could include a soft copy of the cover art on the CD itself? Beats scanning the cover in each month to keep iTunes all neat and tidy.

OCD? Yeah, maybe a little.

Rich Harris, via email

If you've got OCD, Rich, you're not the only one: we've had a few requests for our CD art for iTunes. Go to the website this month to download it.

NOT SO FAB FOUR

Much as I enjoy receiving my *Classic Rock* every month, I must take issue with something in issue 137. I really love rock music: Iron Maiden, Metallica, AC/DC, Kiss, Gotthard, Breed 77 plus hundreds more are welcome to drop through my letter box in your usually ace mag any time. But The Beatles?! Come on. The mop-top toss-pots are never, have never and will never be rock. Think on this for a second: the mag is called *Classic Rock*, so surely the bands in the mag should be rock bands we now devote the title of being ‘classic’ to?

Maybe I'm just being grumpy because I never saw any of Iron Maiden's three guitarists in the 100 Greatest issue. Or maybe it's because I genuinely love listening to music that is shunned by the majority of civilisation because they don't

understand long hair, ripped denims, leather jackets and that smell of beer, piss and sweat at the end of a gig that is loved by so many of your readers. No, it's because pages of your mag that could have been dedicated to an actual rock band were instead given to the most over-hyped, overrated and under-talented

pop band in history.

I thought rock mags couldn't slip any lower after one of your competitors said Green Day's *American Idiot* was the best album of the 21st century this far, but I was wrong. Heids oot yer arses and start rockin' again.

Ally Brown, Glasgow

You're not exactly alone on this Ally (see the hilarious text message from ‘The Entire Readership’, right), but I should point out that the last time The Beatles featured in our magazine it was in an article entitled ‘100 Reasons Why The Beatles Suck’. Which then prompted a record amount of outraged complaints. Almost as many, in fact, as we got from Dio fans this month...

IN THE NAME OF THE WEE MAN

Has Geoff Barton always been stark staring bonkers, has he just gone stark staring bonkers or is he being deliberately controversial? Don't get me wrong *Down To Earth* (the Graham Bonnett album) is a fine album. I don't have any of the Joe Lynn Turner period albums but I have a “best of” with a number of them on and again, they're good rock'n'pop songs. I also have the Purple album *Slaves And Masters* with Joe Lynn Turner on and unlike (seemingly) most Purple fans, I really like it. So, yes, I agree, let's re-assess the Bonnett and Joe Lynn Turner period of Rainbow BUT don't make the mistake of deciding that, because later Rainbow is better than we let ourselves believe, the Dio Rainbow must be awful – it's patently not, and on all four Dio-period studio albums there are some great tracks – personally my favourite is still the first album.

Yes, I agree, we all got bored of Dio singing about rainbows and dragons (in my case it was around about *Sacred Heart* and I gave up completely after buying *Dream Evil*) and I accept that he's probably done little of note since (*Dehumanizer* by Sabbath is, in my opinion, worse than the Tony ‘the cat’ Martin albums) but we can't assess his whole career by his inability to evolve or by the lack of quality in his later work. If we were to start judging everything that was ever great by the artists later works then Led Zeppelin would be simply average, Deep Purple merely OK.

Anyway, break out Mr. Barton's straight jacket and don't let him write any more reviews of anything until he stops

★ Star Letter

WELL, I GUESS you feel obliged to constantly use foul language. After all, it is a 'rock' mag, and all of us love to see the F-word in regular use.

Actually, we *don't* all like reading that word, but what really offends is your assumption that none of us mind – assuming we are all at that base level, when actually most of us like the *music* rather than a lot of the crap that goes with *some* bands.

I teach guitar and sax privately. Parents sit in my lounge waiting. I always have *Classic Rock* on the table to help 'spread the word'. Isn't that what you want us to do? I do my best, and I get the kids at school (10-11) year olds seriously into classic rock.

However, when the mag is getting fuller of the F-word, and worse, I cannot promote it any longer. Isn't that shame? You *should* think so.

It's so easy NOT to offend, by: 1) using the **** if some idiot can't find a better word, and 2) not using such words in your own comments, headlines etc. Will my request make a difference? Well, it's up to you to surprise me.

David Walters, Cambridgeshire

I actually swapped some emails with David on this matter. Being a foul-mouthed yob myself, it has never been something that troubled me much. But I promised David I'd keep an eye on it – and subbing this issue has been an eye-opener as a result. The effing and blinding is *ridiculous* – and not just the stuff directed at Geoff Barton on these pages. If I starred out the swear words in the Lemmy/Matt Sorum interview, for instance, it'd look like a f***ing Chr**tmas tree. Is it time the world of rock washed its mouth out with soap? – SR

Every month, the Star Letter wins a CR T-shirt from classicrockmerch.com

gibbering – otherwise he might try and have us believing that The Human League were metal visionaries.

Bill Green, via email

...I know Geoff Barton is advancing in years and perhaps cannot hear as well as he did when a sprightly rock scribe with *Sounds*, but his description of Ronnie Dio's tenure in Rainbow was, to be frank, tosh!

I know that the other singers that were in Ritchie's backing band were good in their own right, but, really! Ronnie's style is unique, and the range of songs he has done with that band, such as *Temple Of The King*, through to *Long Live Rock And Roll*, show light and shade, heaviness and deftness. To compare greatness with the likes of Graham Bonnet is a load of marbles really (older readers, gedditt?), and also the best rock and roll shape thrower Joe Dim Turner is bilge in its starkness. Deafrey ought to know better, and perhaps he'd better get Silverwing to boot him in his lug 'ole with their stack heals to release all the wax that is surely blocking his hearing.

Dio is one of the finest singers ever to grace rock and roll and to label his vast history of songs almost as a one-trick pony effort is scandalous. Come on Geoff, lighten up before they give you a pass to the retirement home for rock writers

Craig Storey, Newbury

“Dio is one of the finest singers in rock – to call him a one-trick pony is scandalous.”

Sadly Mr Barton was unable to reply to these criticisms as he is currently on holiday. With Salman Rushdie.

AND LAY OFF BONO AN' ALL!

Having just read Terry Staunton's pathetic attempt of a review of U2 at Wembley recently, I feel I have to ask: Why does *Classic Rock* bother reviewing anything U2 do? It has become quite apparent after reading many a small review of one of the biggest acts in the world that *Classic Rock* don't like U2.

I have subscribed to *Classic Rock* for the last eight years because I like reading reviews across the board of older bands like AC/DC, Saxon, Rush, Journey and Maiden, along with newer bands like Muse, Manics, Wolfmother, Foo Fighters, Dream Theater etc etc. But I am also a fan of U2, and saw them at both Wembley and Cardiff – both were outstanding and worthy of a far, far better review than that given. Mr Staunton clearly didn't want to

be at the concert.

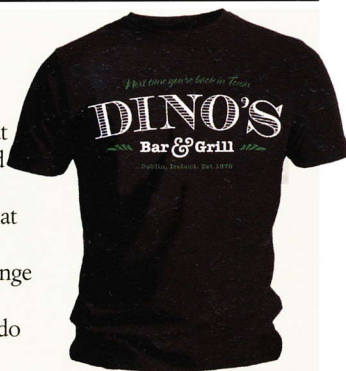
I wonder why CR bothered at all to even write a review.

I am left wondering whether *Classic Rock* is worth subscribing to any longer...

Kevin Angell, via email

You know the score,

Kevin: The views expressed in *Classic Rock* are the views of the authors and do not necessarily reflect the views of *Classic Rock* itself. We can't agree on *anything*.



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THE FUCKIN BEATLES? YOU INDIE WANKERS. THE ENTIRE READERSHIP

GONNA CUT OUT THE PICTURE OF IGGY POP FROM ISSUE 137 AND USE AS A MASK FOR HALLOWEEN! JOHN MERRICK

HAVE DEFINITELY NOT BEEN SECRETLY KISSING ON THE LIPS THE PICTURE OF IGGY POP. WILL WAIT PATIENTLY FOR MY HUSBAND TO COME TO BED! ZOE X

IS THAT FUCKIN GEOFF BARTON ON MAGIC MUSHROOMS? JOE LYNN TURNER ERA RAINBOW BETTER THAT DIO ERA? FUCKOFF, BARNEY

JUST READ BARTON'S REVIEW OF RAINBOW'S ANTHOLOGY. GEOFF YOU ARE A FANNY. COLIN MCMATH.

RAINBOW, DIO, STODGE, BARTON TALKS BOLLOCKS AND THEN SOME! BRIGHTY, BRISTOL

GEOFF, I'LL HAVE YOU KNOW MY MISSUS IS OF '76 VINTAGE, AND, LIKE RAINBOW RISING, SHE'S IN PERFECT WORKING ORDER! J. WESTON

WHY HAS THE NEW EUROPE CD GOT A PAIR OF DISSECTED TESTICLES ON THE COVER? MARK TAYLOR W12

I THOUGHT THE NEW KISS ALBUM WAS GOOD. THEN I HEARD ALICE IN CHAINS. GAME OVER. IMMENSE

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Think you know your rock – not to mention your roll? See how many of these questions you can answer, and how many album sleeves you can identify from the details pictured. And there's a T-shirt to be won.



1. Aerosmith guitarist Joe Perry appeared on stage at this year's MTV Music Awards in New York with pop tartlet Katy Perry. But which rock classic did they, frankly, ruin together?

2. Which 80s hair-metal outfit were recently featured in an ad for anti-virus computer software doing battle with a flick-knife-wielding dead chicken?

3. Musician and horror/sci-fi movie director Rob Zombie is to remake which cult classic in 2010?

4. What was the name of the band featuring Def Leppard frontman Joe Elliott and

members of the Quireboys that supported the re-formed Mott The Hoople in London in October?

5. Which legendary producer has been working on the comeback album for the re-formed Stone Temple Pilots?

6. What bizarre thing happened to former Judas Priest singer Tim 'Ripper' Owens while he was on stage in Stockholm with his band Hail!?

7. Which Christian rockers recently celebrated their 25th anniversary with a US tour that started in Boston?

8. Who said he'll never play drums again after revealing "I've had to stop. My vertebrae has been crushing my spinal cord because of the position I drum in"?

9. What was the title of the power ballad with which English rock singer John Waite and his band Bad English had a US No.1 single in 1989.

10. Which shock-rock jock and metal singer recently helped raise \$60,000 for a charity called Bikers For Babies that helps mothers to have full-term pregnancies?

11. Which five-piece band supported The Rolling Stones

at their concert in London's Hyde Park in 1969?

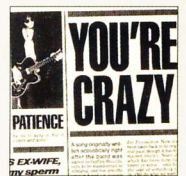
12. Which legendary drummer has played on albums by both PiL and Masters Of Reality?

13. With which lyricist did Jack Bruce co-write many of Cream's best-known songs, including *I Feel Free* and *White Room*?

14. The city of Los Angeles honoured a world-famous rock singer by naming a day in his honour on September 10, 2009. Who is he?

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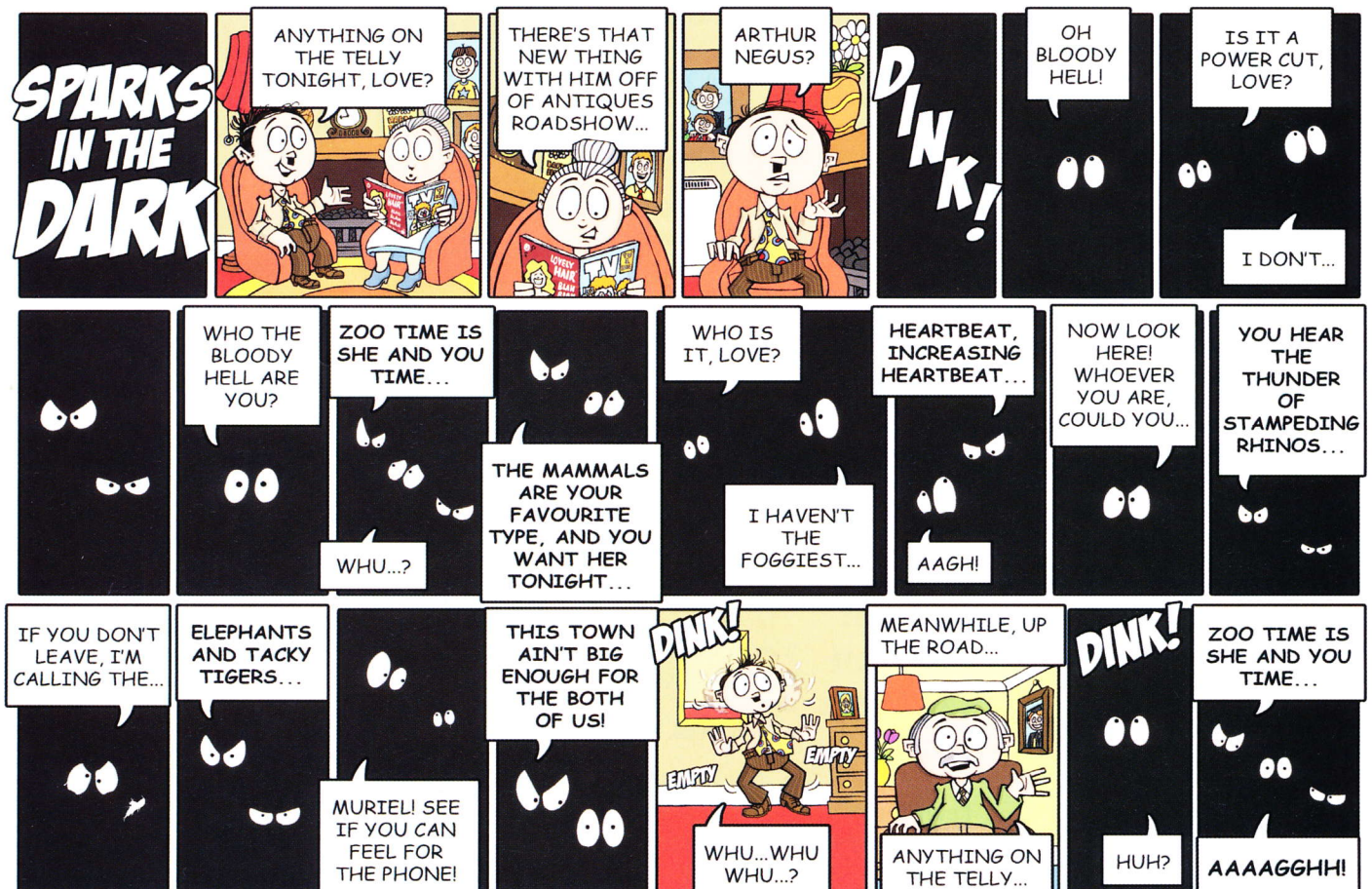
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Answers on page 109

Flock Of Numbskulls

By BP Perry

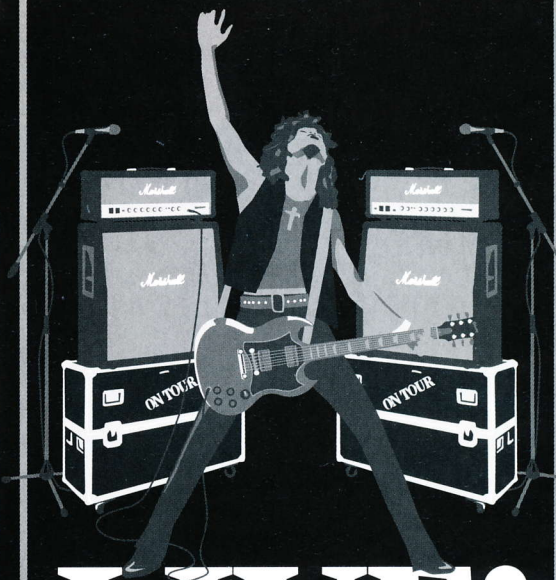


Quiz answers from page 108: 1. Queen's 'We Will Rock You'; 2. Dokken; 3. The Blob; 4. Joe Elliott's Down & Out; 5. Don Was; 6. An overexcited fan bit him on the leg; 7. Stryper; 8. Phil Collins; 9. When I See You Smile; 10. Dee Snider; 11. King Crimson; 12. Ginger Baker; 13. Pete Brown; 14. Ozzy Osbourne.

Album sleeves: A) Animal Magnetism (Scorpions); B) Garbage (Garbage); C) Delicate Sound Of Thunder (Pink Floyd); D) Lions (Black Crowes); E) Brighter Than A Thousand Suns (Killing Joke); F) Slip Of The Tongue (Whitesnake); G) Throwing Copper (Live); H) Seconds Out (Genesis).



CHRISTIE GOODWIN



LIVE!

THE HIGH-VOLTAGE
WHAT'S ON GUIDE

EDITED BY IAN FORTNAM (REVIEWS) AND DAVE LING (TOURS)

P **117**

Bloodstock

Did Girlschool (pictured)
Saxon, Europe and the rest
deliver in Derbyshire

P **110** INTERVIEWS

P **113** TOUR DATES

P **117** LIVE REVIEWS



LIVE!

Uriah Heep:
spot the drummer.



|||||||
"Playing the
Garage, we
want to
impress a
few people
who might
not have seen
us before."

Uriah Heep

In their 40th anniversary year, the veteran rockers play a one-off *Classic Rock* show.

As well as celebrating the band's 40th anniversary year in 2009, this month Uriah Heep play a special one-off date at London's Garage to usher in Classic Rock's Roll Of Honour. Bassist Trevor Bolder sets the scene.

The upcoming show at the Garage will be the band's most intimate since the days in the 1990s when, to call a spade a spade, Heep underwent a bit of a slump.

That's right. But small places, big places, we've played 'em all. If the sound's good and the crowd's up for it, we don't mind. A concert is a concert, y'know? But this one will be special because it's for *Classic Rock*, and we want to go out there and impress a few people who might not have seen us before.

How did Heep pull out of that nosedive?
Mostly because we never gave up. You go in and

out of fashion but we've always wanted to play. Had that not been the case, we might have thrown in the towel. But we love being on the road. We're a working band.

Heep have just re-recorded 12 vintage songs for a 40th anniversary collection titled *Celebration*. How were they selected?

They chose themselves, really. The likes of *Sunrise*, *Gypsy* and *Look At Yourself* are songs we still play today, we just went in and re-did them. Russell [Gilbrook, who joined in 2007] is a bit of an animal [on the drums], so they sound livelier than ever.

What can you tell us about the album's two brand new tunes: *Only Human* and *Corridors Of Madness*?

Mick [Box, guitar] and Phil [Lanzon, keyboards] wrote those. *Only Human* has a bit of an 80s vibe

to me, but they're hard to describe. You'll have to hear them yourself.

Will you be playing both at the Garage?

Neither has been played live yet, but I should think they'll be ready in time.

In view of the acclaim that Heep's 2008 album *Wake The Sleeper* received, are there plans for a new studio album in 2010?

We were amazed by the response to *Wake The Sleeper*, so plans to make another are already under way. **DL**

Uriah Heep play London Garage on November 4.

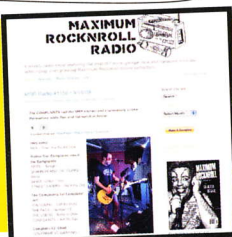


HAIL THE HEEP

★ Heep have released 21 studio albums in the band's 40-year career.
★ The group's first new album in a decade 2008's *Wake The Sleeper*, was performed in its entirety on tour.
★ It was nominated in the Album Of The Year section of the 2008 Classic Rock Awards.

Listen!

This month's unmissable
radio shows & webcasts



OBSCURE PUNK

<http://radio.maximumrocknroll.com>
Weekly radio show featuring the best DIY punk, garage rock and hardcore.



PROG RADIO

www.progradio.net/stations.htm
"The source for Progressive Rock Radio on the web," they reckon. And they could be right.



Romeo's Daughter:
new EP on the way.

Romeo's Daughter

Melodic rockers re-form to play Firefest.

Best known for having a debut album (*Romeo's Daughter*) that was produced in part by the legendary 'Mutt' Lange, Romeo's Daughter are back together again for the first time since the mid-90s to perform at this year's melodic rock all-day, Firefest. Frontwoman Leigh Matty explains why.

What's behind the idea of Romeo's Daughter reuniting now, 16 years after the second album, *Delectable*?

I went to see FM at Firefest [in 2008] and thoroughly enjoyed the day. When the organisers asked us to do Firefest this year it felt like the right time. If [getting back together] wasn't happening now, it probably never would.

Try as they might, it seems the 'taste police' can't kill melodic hard rock.

No, it's still alive and well. I was amazed by the response that FM got at Firefest, people still genuinely love it as a form of music. The feedback we've been getting has taken us all by complete surprise.

Besides yourself, who is in this latest version of the band?

It's the original line-up: Craig Joiner [guitar], Tony Mitman [keyboards], Andy Wells [drums], and Ed Poole on bass. Rehearsals have been going incredibly well. We've slotted back into the groove like we were never away.

Isn't there a long-lost RD third album?

It's funny you should say that. Craig and I have lots of songs that we never did anything with. We're going to record a few of them for an EP, along with a new one that's just been written.

And if all goes well with your appearance at Firefest, might the band continue?

We're playing it by ear. If people like the EP and the gigs, there could be another album. There's a very good chance we'll do more gigs next year. **DL**

Firefest takes place at Nottingham Rock City on October 24.



Gun: winding up their tour at Hard Rock Hell on December 4.

Gun

Taking on the world - well, 19 dates - in November and December.

Guitarist Jools Gizzi sets the scene as reunited Scottish rockers Gun, now fronted by former Little Angels singer Toby Jepson, commence a 19-date British tour that winds up at the Classic Rock co-sponsored Hard Rock Hell in Prestatyn on December 4.

Did you enjoy the Classic Rock-sponsored tour on which you played all of your *Taking On The World* album?

Oh, man, I was so sick. I thought I'd come down with meningitis. But the gigs were really good. What made it harder still was that we didn't even play songs like *Girls In Love* and *The Feeling Within* from that album first time around, so it was difficult. But it definitely made me feel nostalgic.

Is the plan still to release an EP for the tour?

Yeah. We're recording four or maybe five tracks. One of them is called *Let Your Hair Down*. We've

been playing it live and it's gone down a storm.

Gun now have a different singer, but are these new songs radically different in style from the 'old' Gun?

They're a bit ballsier, maybe. But they still sound like Gun. It still has all the guitars and stuff, all the melodies. It's fresh and vibrant, very much how we think the band should sound in 2009.

Obviously it's important to be seen to be forging ahead.

Aye. When it comes to building the fan-base back up it's a case of so far,

so good. After putting Gun back together and the feedback on YouTube started coming back, we realised that a lot of people had missed this band.

How's new drummer Gordon McNeil fitting in?

Great. He's a hell of a drummer and a really nice guy. And a big Gun fan.

What progress has been made with a new full-length album?

We've all got families, so time together is precious. But that's something we'll do early next year.

Any other bands in particular you're looking forward to checking out at Hard Rock Hell? Yeah, we're on the same day as Ratt. Monster Magnet used to be labelmates of ours [on A&M]. And Terrorvision have some great songs. I can't wait. **DL**

Gun's tour begins at Belfast Limelight in Belfast on November 8.

"We realised that a lot of people had missed this band."

Click!

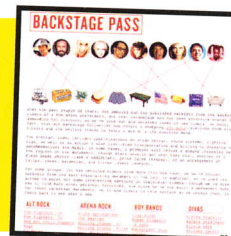
Quality online destinations to visit this month



MAKE YOUR OWN KISS COSTUME

<http://tinyurl.com/olr5e2>

Look like Gene or Paul for Halloween. Beware copyright infringement!



RIDER REDUX

<http://tinyurl.com/3pee>

Exhaustive list of ridiculous rock star contractual tour demands.



LIVE!



Ash: call them if you know a UK town beginning with 'X'.

Ash

Gigs in village town halls; releasing 26 singles in 12 months. Gimmicks?

Long-running alternative rockers Ash are about to undertake one of the most unusual tours ever: playing in 26 different towns in alphabetical order from Aldershot to Zennor. Bassist Mark Hamilton thinks it's a great idea.

No less than 26 new Ash singles are being released in alphabetical order, bi-weekly, over the next 12 months.

The first, *True Love 1980*, is out on October 12. It's an electro-rock song that won't float everyone's boat, but over the course of the 26 there will be plenty for the fans that like the heavier end of Ash's music.

It's a gimmick, isn't it?

I suppose so. But they will come in a nice box, and a subscription package means all 26 singles can be bought for around £12, which is cheaper than a regular double CD.

Exactly whose idea was the alphabetical tour?

I think it came from our manager. With promoting the singles in mind, we wanted to stress there are 26 weeks in a year [we make it 52 – Ed]. Then someone realised there are 26 letters of the alphabet, and a light bulb went on. It's definitely a bit of a novelty.

Your gig at the Gipsy Hill Tavern will probably be the biggest concert ever staged in Upper Norwood.

Oh, really? I didn't even know Upper Norwood existed until I saw the itinerary. But we can definitely show the place a good time.

But listing the show under 'U',

"We're playing a village with a population of 260 people."

when it is in London, is a cheat. Couldn't you have played in Uttroxteter or Uckfield instead?

There are few places that begin with 'U', but I didn't book the tour. You should take that up with our agent. I guess they were just being creative.

Likewise, there's a show in 'eXmouth'. C'mon.

There's no place that really does start with 'X'.

Have Ash played Exmouth before? No. That's what swung the decision.

Are we all invited to the end of tour party in Zennor, Cornwall – if we can all fit it?

I believe the gig is in a tiny village hall. The population of the town is about 260 people. They're talking about putting up a marquee to get in as many as possible. We'll probably end up playing in the middle of the road. DL

The tour begins at the West End Centre in Aldershot on October 19.



Gotthard: a trio of UK dates in November.

Gotthard

Taking a leaf out of pop poppet Pink's book.

In the UK it's been a case of slow but steady progress for Swiss melodic hard rockers Gotthard, whose current album, *Need To Believe*, is the ninth in a career of almost 20 years. Meet their singer, Steve Lee.

Need To Believe is cheerier than Gotthard's previous album, 2007's slightly dark Domino Effect.

It's a lot more positive, yeah. Rock'n'roll should be about the joy of playing live and having a good time. We need happy faces in front of the stage.

Apparently Rich Chycki, who has collaborated with artists as diverse as Aerosmith, Rush, Mick Jagger and Pink, called and asked to produce the album.

Yeah, Rich has worked with people in a lot of different genres. We liked that. We could have done the album on our own, but Rich brought us a special touch.

Why is classic hard rock making such an emphatic comeback?

It's all about quality. A lot of young people are discovering the music of their fathers. They are tired of all the jumping up and down and posing you see on MTV.

With accumulated worldwide sales of two million albums, how do you view Gotthard's progress in the UK?

Our biggest problem was that, after supporting Magnum [in 1992] we never had the chance to come back. But, believe me, we have the fire to work hard and be a success in the UK.

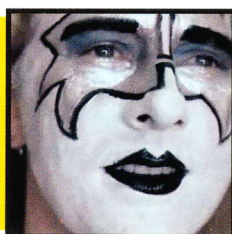
With just three dates – Dudley, London and Manchester – this time around, will there be a more extensive visit later?

I don't have the dates yet, but next year there will be a second leg of the tour. We will definitely be coming back. It would be good to try and get onto some festivals. DL

Dates begin at Dudley on November 2.

Watch!

This month's unmissable TV, film and web stuff



ALICE IN KISS

<http://bit.ly/16l94>

Great – and surprisingly funny – short film from Alice In Chains as they discuss the new album... in Kiss make-up.



MY BEAT CLUB

www.mybeatclub.com

Choice classic rock vids, in several categories, from the German equivalent of *Top Of The Pops*. Some even in colour! Whooh!

Tour Dates

What's coming your way...

'A'		
Oxford	Academy	Nov 28
Birmingham	Academy 2	Nov 29
Newcastle	Academy 2	Dec 1
Glasgow	King Tut's Wah Wah Hut	Dec 2
Leeds	Cockpit	Dec 3
Manchester	Academy 3	Dec 5
Portsmouth	Wedgewood Rooms	Dec 7
London	Islington Academy	Dec 9

ALICE IN CHAINS		
Glasgow	Barrowland	Nov 12
Birmingham	Academy	Nov 13
Manchester	Academy	Nov 14
London	Kentish Town Forum	Nov 16/17
Nottingham	Rock City	Dec 6
London	Brixton Academy	Dec 7

AMON AMARTH, ENTOMBED AND EVILE		
Cardiff	Solus	Oct 22
Belfast	Spring & Airbrake	Oct 23
Dublin	Academy	Oct 24
Nottingham	Rock City	Oct 26
Norwich	Waterfront	Oct 27
Wolverhampton	Wulfrun Hall	Oct 28
Newcastle	Northumbria University	Oct 29
Glasgow	Garage	Oct 30
Manchester	Academy 2	Oct 31
London	Camden Koko	Nov 1

BIGELF		
Nottingham	Rescue Rooms	Oct 15
London	Camden Barfly	Oct 16

BLACK STONE CHERRY, DUFF McKAGAN'S LOADED AND THE PARLOR MOB		
Portsmouth	Guildhall	Oct 14
London	Hammersmith Apollo	Oct 15
Leeds	Academy	Oct 16
Glasgow	Academy	Oct 17
Newcastle	Academy	Oct 19
Manchester	Apollo	Oct 20
Bristol	Academy	Oct 21
Norwich	UEA	Oct 23

OLI BROWN		
Bristol	The Tunnel	Oct 15
Worthing	Assembly Halls	Oct 16
Oxford	Bullingdon Arms	Oct 19
Bilston	Robin 2	Oct 21
Swindon	Riffs Bar	Oct 22
Darlington	Arts Centre	Oct 23
Ashington	Fell Em Doon Club	Oct 24
Scarborough	Blues Club	Oct 27
Sheffield	Boardwalk	Oct 28
Morecambe	The Dome	Oct 29

OLI BROWN, JOANNE SHAW TAYLOR AND JAY TAMKIN		
London	Camden Jazz Café	Dec 16

JACK BRUCE & FRIENDS		
London	Camden Jazz Café	Nov 4

ROGER CHAPMAN		
London	Camden Jazz Café	Dec 15
Leicester	Y Theatre	Dec 18/19

Recommended		
CLUTCH		
Norwich	Waterfront	Nov 1
Manchester	Academy 2	Nov 2
London	Camden Koko	Nov 3
Glasgow	Garage	Nov 5
Birmingham	Academy 2	Nov 6
Colchester	Arts Centre	Nov 7

ALICE COOPER AND MAN RAZE		
Manchester	Apollo	Nov 24
Glasgow	Clyde Auditorium	Nov 25

Newcastle	City Hall	Nov 27
Sheffield	City Hall	Nov 28
Swindon	Oasis Leisure Centre	Nov 29
Wolverhampton	Civic Hall	Dec 1
Plymouth	Pavilions	Dec 2
Nottingham	Royal Concert Hall	Dec 4
Brighton	Centre	Dec 5
London	Hammersmith Apollo	Dec 6

HUGH CORNWELL		
Newcastle	Academy	Nov 13
Glasgow	ABC	Nov 14
London	Islington Academy	Nov 20
Oxford	Academy	Nov 21
Manchester	Academy	Nov 27
Birmingham	Academy	Nov 28

THE CULT		
London	Shepherd's Bush Empire	Oct 18

CURVED AIR		
Ipswich	Regent Theatre	Oct 15
Tunbridge	Wells Assembly Halls	Oct 17
Wavendon	The Stables	Oct 20
Cardiff	The Globe	Oct 21
Leamington Spa	Assembly Halls	Oct 23
Bilston	Robin 2	Oct 24

DEEP PURPLE		
Manchester	Apollo	Nov 10
Glasgow	SECC	Nov 11
Birmingham	NEC	Nov 13
London	Hammersmith Apollo	Nov 14/15

DEVILDRIVER		
London	Highbury Garage	Oct 16/17
Leeds	Rio's	Oct 18
Glasgow	Garage	Oct 20
Manchester	University	Oct 21
Wolverhampton	Wulfrun Hall	Oct 23

DINOSAUR JR.		
Cambridge	Junction	Oct 20
Brighton	Concorde 2	Oct 21
Sheffield	Leadmill	Sep 3
Bristol	Anson Rooms	Sep 5
London	Camden Koko	Sep 25

DIO		
Glasgow	Academy	Nov 21
Sheffield	Academy	Nov 22
London	Kentish Town Forum	Nov 24
Birmingham	Academy	Nov 25
Manchester	Academy	Nov 27
Lincoln	Engine Shed	Nov 28
Bristol	Academy	Nov 29

D'MOLLS		
London	Camden Underworld	Nov 5
Dudley	JBis	Nov 8

DRAGONFORCE		
Folkestone	Leas Cliff Hall	Nov 19
Reading	Hexagon	Nov 20
Southend	Cliffs Pavilion	Nov 21
Southampton	Guildhall	Nov 23
Truro	Hall For Cornwall	Nov 24
Bristol	Anson Rooms	Nov 25
Wolverhampton	Wulfrun Hall	Nov 26
Preston	53 Degrees	Nov 28
Bradford	St George's Hall	Nov 29
Sheffield	Academy	Nov 30
Hanley	Victoria Hall	Dec 1
Glasgow	Barrowland	Dec 3
Inverness	Ironworks	Dec 4
Dundee	Fat Sam's	Dec 5
Middlesbrough	Empire	Dec 7
Cambridge	Corn Exchange	Dec 8
Lincoln	Engine Shed	Dec 10
Manchester	Academy	Dec 11
Liverpool	Academy	Dec 12

FRANCIS DUNNERY'S NEW IT BITES		
Wrexham	Central Station	Oct 22
Whitehaven	Civic Hall	Oct 24

BIGELF



Californian proggers with a "bonkers musical palette" (Classic Rock) conjure up their bizarre magic this month.

Nottingham Rescue Rooms Oct 15 London Camden Barfly Oct 16

Glasgow	King Tut's Wah Wah Hut	Oct 26
Kendall	Brewery Arts Centre	Oct 27
Manchester	Band On The Wall	Oct 29/30
Bilston	Robin 2	Oct 31
London	Shepherd's Bush Bush Hall	Nov 1
South Shields	Custom House	Nov 2
Bristol	Fleece & Firkin	Nov 4
Nottingham	Rock City	Nov 5
Oswestry	The Walls	Nov 6

EAGLES OF DEATH METAL		
Liverpool	Academy	Oct 29

STEVE EARLE		
Croydon	Fairfield Hall	Oct 31
Gateshead	The Sage	Nov 2
Leeds	Grand Theatre	Nov 3
London	Barbican Centre	Nov 4
Birmingham	Town Hall	Nov 5
King's Lynn	Corn Exchange	Nov 7
Glasgow	Royal Concert Hall	Dec 6
Perth	Concert Hall	Dec 7
Aberdeen	Music Hall	Dec 8
Inverness	Ironworks	Dec 10

THE ENID		
Bilston	Robin 2	Oct 15
Southampton	The Brook	Oct 24
Chesham	Elgiva Theatre	Oct 31

Recommended		
EUROPE AND DIAMOND HEAD		
London	Highbury Garage	Nov 1
Leeds	Academy	Feb 18
Birmingham	Academy	Feb 19
London	Shepherd's Bush Empire	Feb 20
Oxford	Academy	Feb 22
Bournemouth	Academy	Feb 23
Bristol	Academy	Feb 24
Manchester	Academy	Feb 26
Newcastle	Academy	Feb 27
Glasgow	ABC	Feb 28

SAXON, FIELDS OF THE NEPHILIM, ANVIL AND MORE		
Hellfire Festival	Birmingham NEC	Nov 6-8

FIVE FINGER DEATH PUNCH AND SHADOWS FALL		
Wolverhampton	Civic Hall	Nov 24
Glasgow	Garage	Nov 25
Manchester	University	Nov 26
London	Camden Electric Ballroom	Nov 27
Oxford	Academy	Nov 29
Norwich	Waterfront	Nov 30

FLEETWOOD MAC		
Glasgow	SECC	Oct 22
Dublin	O2 Arena	Oct 24
Manchester	MEN Arena	Oct 27
London	Wembley Arena	Oct 30/31
Sheffield	Arena	Nov 2
Birmingham	NIA	Nov 3

FM, WHITE SISTER, CROWN OF THORNS AND MORE		
Firefest	Nottingham Rock City	Oct 23/24

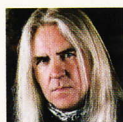
THE FLAMING LIPS		
London	Troxy	Nov 10
Portsmouth	Guildhall	Nov 13
Glasgow	Academy	Nov 15
Manchester	Academy	Nov 16
Birmingham	Academy	Nov 17

FOCUS, MARTIN TURNER'S WISHBONE ASH, ACOUSTIC STRAWBS		
Truro	Hall For Cornwall	Oct 15
Tunbridge Wells	Assembly Hall	Oct 16
Grimbsy	Auditorium	Oct 17
Warrington	Parr Hall	Oct 18
Preston	Guildhall	Oct 19
Leicester	Athena	Oct 20
Lowestoft	Marina Theatre	Oct 21
Cheltenham	Town Hall	Oct 22
Worthing	Assembly Hall	Oct 23
Newark	Palace Theatre	Oct 24
Southport	Theatre	Oct 25
High Wycombe	Swan Theatre	Oct 26
Telford	Oakengates	Oct 27
Newcastle	Journal Tyne	Oct 28
Aberystwyth	Arts Centre	Oct 29
Folkestone	Leas Cliff Hall	Oct 30
Bournemouth	Pavilion Theatre	Oct 31
St Albans	Arena	Nov 1
Ipswich	Regent Theatre	Nov 2
Epsom	Playhouse	Nov 3
Morecambe	Dome	Nov 4
Bilston	Robin 2	Nov 5
Salisbury	Arts Centre	Nov 6
Stevenage	Arts & Leisure Centre	Nov 7
Buxton	Opera House	Nov 8

GALLOWS		
Northampton	Roadmender	Nov 26
Coventry	Kasbah	Nov 27
Liverpool	Academy 2	Nov 28
Aberdeen	Moshulu	Nov 29
Dundee	Fat Sam's	Nov 30
Middlesbrough	Empire	Dec 2
York	The Duchess	Dec 3
Stoke-on-Trent	Sugarmill	Dec 4
Derby	Rockhouse	Dec 5
Newport	TJS	Dec 7
Exeter	Lemon Grove	Dec 8
Falmouth	Pavilion	Dec 9
Bournemouth	Old Fire Station	Dec 10

For the latest tour dates and ticket info, visit classicrockmagazine.com

SAXON They've had their ups, they've had their downs, but the enduring Brit metalheads are currently enjoying something of a renaissance that is making their shows a joy.



ALICE IN CHAINS If the grunge legends' staggeringly good show in London a few weeks ago was anything to go by, you won't want to miss a hot date with Alice in November/December.



STEEL PANTHER Rock'n'roll was never meant to be taken too seriously, 80s glam metal even less so. Paying tribute to - and lampooning - the latter, these metal cats are a hoot.





LIVE!

Kingston	The Peel	Dec 12
Colchester	Arts Centre	Dec 13
Cambridge	Junction	Dec 14

GONG AND STEVE HILLAGE BAND

Bristol	Academy	Nov 19
Exeter	Lemon Tree	Nov 20
Manchester	Academy 2	Nov 21
Edinburgh	Picturehouse	Nov 22
Sheffield	Leadmill	Nov 23
Leamington	Spa Assembly	Nov 25
Cambridge	Corn Exchange	Nov 26
London	Kentish Town Forum	Nov 27
Oxford	Regal Theatre	Nov 28
Brighton	Corn Exchange	Nov 29

GOTTHARD

Dudley	JBs	Nov 2
London	Highbury Garage	Nov 3
Manchester	Academy 3	Nov 4

Recommended

GOV'T MULE

London	Kentish Town Forum	Nov 21
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GREEN DAY

Glasgow	SECC	Oct 19
London	O2 Arena	Oct 23/24
Sheffield	Arena	Oct 26
Birmingham	LG Arena	Oct 27/28
Manchester	MEN Arena	Oct 30/31
London	Wembley Arena	Nov 1

GUN

Belfast	Limelight	Nov 8
Newcastle	Academy 2	Nov 12
Manchester	Academy 3	Nov 13
Nottingham	Rock City	Nov 14
Sheffield	Corporation	Nov 15
Leeds	Rio's	Nov 17
Leamington Spa	Assembly Hall	Nov 18
Cambridge	Junction	Nov 19
Gloucester	Guildhall	Nov 21
Wrexham	Central Station	Nov 22
Bristol	Academy 2	Nov 23
Southampton	The Brook	Nov 24
London	Islington Academy	Nov 26
Milton Keynes	Woughton Centre	Nov 27
Brighton	Concorde 2	Nov 28
Swansea	Sin City	Nov 29
Carlisle	Brickyard	Dec 1
Glasgow	ABC	Dec 2
Prestatyn	Hard Rock Hell	Dec 4

STEVE HACKETT

Falmouth	Princess Pavilion	Nov 11
Exeter	Phoenix	Nov 12
London	Shepherd's Bush Empire	Nov 14
Norwich	UEA	Nov 15
Wavendon	The Stables	Nov 16
Buxton	Opera House	Nov 17
Bilston	Robin 2	Nov 18
Glasgow	The Ferry	Nov 19
Birkenhead	Pacific Road Arts Centre	Nov 20
Salford	The Lowry	Nov 21
Holmfirth	Picturedrome	Nov 22
Leamington Spa	Assembly Hall	Dec 1

THE HAUNTED

Glasgow	Cathouse	Oct 29
Swansea	Vice	Oct 30
Leeds	Rio's	Oct 31
Manchester	Academy	Nov 1
Birmingham	Academy	Nov 2
Reading	Sub 89	Nov 3
London	King's Cross Scala	Nov 4

HAWKWIND AND ARTHUR BROWN

Southampton	The Brook	Dec 9
Cambridge	Junction	Dec 10
Manchester	Academy	Dec 11
Sheffield	The Plug	Dec 12
London	Shepherd's Bush Empire	Dec 13
Bristol	Academy	Dec 14
Falmouth	Pavilion	Dec 16
Wolverhampton	Wulfrun Hall	Dec 17
Glasgow	ABC	Dec 18

HUGH CORNWELL



Former hits-era Stranglers vocalist/guitarist/songwriter goes it alone in November.

Newcastle	Academy	Nov 13	Oxford	Academy	Nov 21
Glasgow	ABC	Nov 14	Manchester	Academy	Nov 27
London	Islington Academy	Nov 20	Birmingham	Academy	Nov 28

Newcastle	Academy	Dec 19
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HAWKLORDS, QUINTESSANCE AND MORE

London	229 Club	Nov 29
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HOUSE OF LORDS

Liverpool	The Cavern	Nov 1
Dudley	JB's	Nov 4
Grimsby	Yardbirds	Nov 5
Sheffield	Corporation	Nov 6
London	Rock Of Ages Festival	Nov 22
Barnstaple	Underground	Nov 24

HYDROGYN

Camberley	Agincourt	Nov 20
London	Rock Of Ages Festival	Nov 21
Bristol	Fleece & Firkin	Dec 3
Bradford	Gasworks	Dec 4
Prestatyn	Hard Rock Hell	Dec 5

ICED EARTH, DEVILDRIVER, SKINDRED AND MORE

Hammerfest	Prestatyn	Mar 11-13
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IQ

Bilston	Robin 2	Oct 17
London	Islington Academy	Dec 12

JIMI JAMISON, DARE, LILLIAN AXE AND MORE

Rockfest	Dudley JB's	Nov 21
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JEFFERSON STARSHIP AND QUICKSILVER MESSENGER SERVICE

London	Camden Electric Ballroom	Nov 18
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KAMELOT

London	Camden Koko	Mar 28
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KILLSWITCH ENGAGE AND IN FLAMES

Glasgow	Academy	Nov 27
Bristol	Academy	Nov 28
Newcastle	Academy	Nov 30
Birmingham	Academy	Dec 1
Manchester	Apollo	Dec 2
London	Brixton Academy	Dec 3

RICHIE KOTZEN

Bradford	Gasworks	Oct 15
Manchester	Academy	Oct 16
Newcastle	Trillians	Oct 18
Glasgow	Classic Grand	Oct 19
Edinburgh	The Caves	Oct 20

JOHN LEES' BARCLAY JAMES HARVEST

Perth	Concert Hall	Oct 23
Glasgow	Oran Mor	Oct 24

Holmfirth	Picturedrome	Oct 25
Cheltenham	Town Hall	Oct 27
Wavendon	The Stables	Oct 28
Colchester	Arts Centre	Oct 29
London	Bloomsbury Theatre	Oct 30
Portsmouth	New Theatre Royal	Oct 31
Canterbury	Gulbenkian Theatre	Nov 1
Norwich	Waterfront	Nov 3

JULIETTE LEWIS

Glasgow	Garage	Oct 21
Manchester	Academy 2	Oct 22
London	Shepherd's Bush Empire	Oct 23
Bristol	Lazarette Festival	Oct 24
Portsmouth	Wedgwood Rooms	Oct 25

AYNSLEY LISTER

Glasgow	Ivory Blacks	Oct 29
Aberdeen	Lemon Tree	Oct 30
Edinburgh	The Caves	Nov 1
Swindon	12 Bar	Nov 5
Derby	Flowerpot	Nov 6
Poulton Le Fylde	Community Hall	Nov 7
Chester	Telfords Warehouse	Nov 10
Cardiff	The Globe	Nov 11
Chislehurst	Beaverwood Club	Nov 12
Sutton	Boom Boom Club	Nov 13
Mansfield	Town Mill	Nov 20
Leamington Spa	Assembly Rooms	Nov 21
Oxford	Blues Club	Nov 23
Bristol	The Thunderbolt	Nov 24
Wavendon	The Stables	Nov 25
Southampton	The Brook	Nov 26
Blakeney	Harbour Room	Nov 28
London	Camden Dingwalls	Nov 29
Manchester	Academy	Dec 3
Aldershot	West End Centre	Dec 4
Falmouth	Princess Pavilion	Dec 5
Sheffield	The Plug	Dec 11
York	Duchess	Dec 12
Leicester	The Musician	Dec 13

LIVING COLOUR

London	Highbury Garage	Dec 6
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LOSTPROPHETS

Sheffield	Arena	Oct 20
London	Kentish Town Forum	Oct 22
Liverpool	University	Oct 23

MACHINE HEAD, HATEBREED AND MORE

Plymouth	Pavilions	Feb 16
London	Brixton Academy	Feb 18
Birmingham	Academy	Feb 21
Glasgow	Academy	Feb 23
Manchester	Apollo	Feb 26

MAGNUM

Newcastle	Academy	Oct 25
Glasgow	Garage	Oct 26
Manchester	Academy	Oct 28
Liverpool	Academy	Oct 29
Holmfirth	Picturedrome	Oct 30
Wolverhampton	Wulfrun Hall	Oct 31
Pontypridd	Municipal Arts Centre	Nov 1
Southampton	The Brook	Nov 2
Nottingham	Rock City	Nov 4
Bristol	Academy	Nov 5
London	Islington Academy	Nov 6
Leamington	Spa Assembly Rooms	Nov 7
Norwich	Waterfront	Nov 8

MARILYN MANSON

London	Brixton Academy	Dec 9/10
Birmingham	Academy	Dec 13
Manchester	Academy	Dec 14
Glasgow	Academy	Dec 15
Nottingham	Trent FM Arena	Dec 17

MUSE

Sheffield	Arena	Nov 4
Liverpool	Echo Arena	Nov 5
Dublin	Depot	Nov 6
Glasgow	SECC	Nov 9
Birmingham	NIA	Nov 10
London	O2 Arena	Nov 12/13

MY BLOODY VALENTINE, SONIC YOUTH AND MORE

Minehead	Nightmare Before Christmas	Dec 4-6
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NAZARETH

Skegness	Butlins	Jan 31
Bradford	Gasworks	Feb 1
Galashiels	Volunteer Halls	Feb 2
Bilston	Robin 2	Feb 4
Letchworth	Plinston Hall	Feb 5
Crewe	M Club	Feb 6
Barnsley	Birtwell Venue	Feb 7
Liverpool	Academy	Feb 9
Leicester	The Musician	Feb 11
Leamington Spa	Assembly Hall	Feb 12
Brighton	Concorde 2	Feb 13
London	Highbury Garage	Feb 15
Bristol	The Tunnels	Feb 16
Whitehaven	Civic Theatre	Feb 18
Glasgow	Academy	Feb 19
Newcastle	Academy	Feb 20
Glenrothes	Roths Hall	Feb 21

NEBULA

London	Camden Underworld	Oct 14
Nottingham	Old Angel	Oct 15
Swansea	Sin City	Oct 16

Recommended

NEW YORK DOLLS

London	Kentish Town Forum	Dec 4
Prestatyn	Hard Rock Hell	Dec 5
Leamington	Spa Assembly Hall	Dec 8
Liverpool	Academy	Dec 9
Edinburgh	Picture House	Dec 10

NICKELBACK

Liverpool	Arena	Jan 17
London	Wembley Arena	Jan 19

OCEAN COLOUR SCENE

London	Shepherd's Bush Empire	Nov 13
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ORANGE GOBLIN

Newport	TJ's	Oct 17
Brighton	Concorde 2	Nov 14
Manchester	Roadhouse	Nov 28
London	King's Cross Scala	Dec 19

PAPA ROACH, MADINA LAKE AND HEAVEN'S BASEMENT

Sheffield	Academy	Oct 14
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PARADISE LOST

Glasgow	King Tut's Wah Wah Hut	Oct 30
Newcastle	Academy	Nov 1
Manchester	Academy	Nov 2
London	Islington Academy	Nov 3
Sheffield	Academy	Nov 4
Wolverhampton	Wulfrun Hall	Nov 5



PORCUPINE TREE

Wolverhampton	Wulfrun Hall	Dec 6
Newcastle	Academy	Dec 8
Manchester	Academy	Dec 10
Glasgow	ABC	Dec 11

PRAYING MANTIS, LAUREN HARRIS AND MORE

Rock Of Ages Fest	Swansea Barco 2	Nov 20-22
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PUBLIC IMAGE LTD

Birmingham	Academy	Dec 15
Leeds	Academy	Dec 16
Glasgow	Academy	Dec 18
Manchester	Academy	Dec 19
London	Brixton Academy	Dec 21/22

QUEENSRÿCHE, NEW YORK DOLLS, W.A.S.P. AND MORE

Hard Rock Hell	Prestatyn	Dec 4/5
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THE QUIREBOYS AND WOLFSBANE

Crewe	Limelight	Dec 3
Bristol	Academy	Dec 10
London	Kentish Town Forum	Dec 11
Dudley	JB's	Dec 12
Liverpool	Academy	Dec 17
Glasgow	Cathouse	Dec 18
Sheffield	Academy	Dec 19
Newcastle	Academy	Dec 20

Recommended**RAMMSTEIN**

Manchester	MEN Arena	Feb 2
Birmingham	LG Arena	Feb 3
London	Wembley Arena	Feb 4

RATT

London	Islington Academy	Dec 1
Wolverhampton	Wulfrun Hall	Dec 3
Prestatyn	Hard Rock Hell Festival	Dec 4

THE REASONING

Cardiff	The Globe	Nov 21
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DAN REED

London	Highbury Union Chapel	Nov 5
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RIVERSIDE AND THE PINEAPPLE THIEF

London	Islington Academy	Nov 15
Bilston	Robin 2	Nov 16

PAUL RODGERS

London	Hammersmith Apollo	Nov 6
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SAXON, ANVIL AND SUIDAKRA

Whitehaven	Civic Hall	Nov 4
Middlesbrough	Empire	Nov 5
Edinburgh	Picturehouse	Nov 6
Birmingham NEC	Hellfire Festival	Nov 7
London	Camden Koko	Nov 8
Nottingham	Rock City	Nov 9
Leeds	Academy	Nov 10

SENSER

Cardiff	The Globe	Oct 14
Southampton	Talking Heads	Oct 16

Manchester	Roadhouse	Oct 17
Camberley	Agincourt	Oct 23
Huddersfield	Bar 1:22	Oct 24

JOANNE SHAW TAYLOR

Sutton	Boom Boom Club	Nov 15
Cardiff	The Globe	Nov 18
Exeter	Topsham Globe Hotel	Nov 19
Southend-on-Sea	Riga Bar	Nov 20
Leamington Spa	Assembly Hall	Nov 21
Scarborough	Blues Club	Nov 24
Bilston	Robin 2	Nov 25
Chislehurst	Beaverwood Club	Nov 26
London	Camden Jazz Café	Dec 16

SHINEDOWN

Manchester	Academy 2	Nov 4
Nottingham	Rock City	Nov 5
Glasgow	Academy	Nov 7
Sheffield	Leadmill	Nov 9
Wolverhampton	Wulfrun Hall	Nov 10
London	Kentish Town Forum	Nov 11

SIMPLE MINDS

Newcastle	Metro Radio Arena	Nov 30
Birmingham	LG Arena	Dec 2
Manchester	MEN Arena	Dec 3
Sheffield	Arena	Dec 5
Cardiff	CIA Arena	Dec 6
London	Wembley Arena	Dec 7
Glasgow	SECC	Dec 11

SKIN AND TOBY JEPSON

Leamington Spa	Assembly Hall	Dec 6
London	Islington Academy	Dec 7
Norwich	Waterfront	Dec 8
Bristol	Thekla	Dec 10
Manchester	Academy	Dec 11
Nottingham	Rock City	Dec 12

SKINDRED AND DEAD BY APRIL

Falmouth	Pavillions	Oct 15
Exeter	Phoenix	Oct 16
Southampton	University	Oct 17
Brighton	Concorde 2	Oct 19
London	Camden Electric Ballroom	Oct 20

SKUNK ANANSIE

Leeds	Academy	Nov 21
Glasgow	Academy	Nov 22
Manchester	University	Nov 24
Wolverhampton	Civic Hall	Nov 25
London	Brixton Academy	Nov 26

Recommended**SLAYER**

Nottingham	Rock City	Nov 18
Birmingham	Academy	Nov 19
Manchester	Academy	Nov 20
Glasgow	Barrowland	Nov 22
Leeds	Academy	Nov 23
London	Kentish Town Forum	Nov 25/26

SOIL

Wrexham	Central Station	Nov 3
Manchester	Academy 2	Nov 4
Nottingham	Rock City	Nov 5
Glasgow	Garage	Nov 7

Newcastle	Academy 2	Nov 8
Sheffield	Leadmill	Nov 9
Wolverhampton	Wulfrun Hall	Nov 10
London	Kentish Town Forum	Nov 11

STEEL PANTHER

Nottingham	Rock City	Oct 29
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STRATOVARIUS

London	Highbury Garage	Jan 10
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STRAY

London	Walthamstow Royal Standard	Oct 17
Northampton	Malt Shovel Festival	Nov 8
Colwyn Bay	Football Club	Nov 14
Southend-on-Sea	Riga Bar	Nov 28
Leighton Buzzard	Wheatheaf	Dec 4
Frome	Cheese & Grain	Dec 5

SUNN O)))

Glasgow	Stereo	Dec 6
Gateshead	The Sage	Dec 7
Manchester	Islington Mill	Dec 8
Bristol	Trinity Church	Dec 9
Birmingham	Asylum	Dec 10
Minehead	ATP Festival	Dec 12
London	Camden Koko	Dec 14

BEN TAYLOR

Liverpool	Academy 2	Oct 14
Aberdeen	Lemon Tree	Oct 16
Edinburgh	Cabaret Voltaire	Oct 17
Newcastle	The Cluny	Oct 18
Cambridge	Junction	Oct 19
Brighton	Komedia	Oct 21
Leicester	The Musician	Oct 22

TERRORVISION

Watford	Coliseum	Oct 24
Leamington Spa	Assembly Hall	Dec 3
London	Islington Academy	Dec 10
Cambridge	Junction	Dec 12
Sheffield	Academy	Dec 13

THERAPY? AND RICKY WARWICK

Swansea	Sin City	Oct 14
Bristol	Thekla	Oct 15
Newport	TJ's	Oct 16
Brighton	Concorde 2	Oct 18
London	Highbury Garage	Oct 19/20
Wolverhampton	Wulfrun Hall	Oct 21
Portsmouth	Wedgewood Rooms	Oct 22
Leeds	Metropolitan University	Oct 24
Liverpool	Academy 3	Oct 25
Manchester	Academy 3	Oct 26
Glasgow	King Tut's Wah Wah Hut	Oct 27/28
Nottingham	Rescue Rooms	Oct 29

THRESHOLD

London	Highbury Garage	Nov 8
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THE TRAGICALLY HIP

London	Kentish Town Forum	Nov 30
Manchester	Academy 3	Dec 2
Glasgow	The Garage	Dec 3
Dublin	The Village	Dec 4

THE TROGGS, SPENCER DAVIS, THE ANIMALS AND MORE

London	Shepherd's Bush Empire	Nov 29
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TROUBLE

London	Camden Underworld	Oct 14
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TARJA TURUNEN AND POWER QUEST

London	Islington Academy	Oct 19
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URIAH HEEP

London	Highbury Garage	Nov 4
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VAIN AND NEW GENERATION SUPERSTARS

Dudley	JBs	Nov 24
Newcastle	Trillians	Nov 25
Grimby	Yardbirds	Nov 26
Swansea	Vice	Nov 28
Sheffield	Corporation	Nov 29
London	Camden Underworld	Nov 30
Nottingham	Junktion 7	Dec 1

VIKING SKULL

Glasgow	Cathouse	Oct 26
Forres	The Loft	Oct 27
Aberdeen	Tunnels	Oct 28
Dundee	Hustlers	Oct 29
Bradford	Gasworks	Oct 30
Bolton	Soundhouse	Oct 31
Wrexham	Central Station	Nov 2
Reading	Plug 'N' Play	Nov 3
Cardiff	Barfly	Nov 4
London	Manette Street Borderline	Nov 6
Sheffield	Corporation	Nov 7
Hellfire Festival	Birmingham NEC	Nov 8
Bournemouth	Champions	Nov 9

W.A.S.P.

Dudley	JBs	Nov 27
Nottingham	Rock City	Nov 28
Manchester	Academy 2	Nov 29
Leeds	Academy	Nov 30
Norwich	Waterfront	Dec 1
London	Shepherd's Bush Empire	Dec 2
Swansea	Vice Rock Club	Dec 3
Dublin	Button factory	Dec 4
Hard Rock Hell	Prestatyn	Dec 5
Glasgow	Garage	Dec 6

WILCO

Leeds	Academy	Nov 3
London	Kentish Town Forum	Nov 4

Y&T AND RON KEEL

Manchester	Academy	Oct 27
Glasgow	ABC	Oct 29
Newcastle	Academy	Oct 30
Nottingham	Rock City	Oct 31
Dudley	JB's	Nov 1
Oxford	Academy	Nov 3
Cardiff	The Globe	Nov 5
Southampton	The Brook	Nov 6
London	Islington Academy	Nov 7

YES

Birmingham	Symphony Hall	Nov 16
London	Hammersmith Apollo	Nov 17
Edinburgh	Usher Hall	Nov 19
Newcastle	City Hall	Nov 20
Manchester	Apollo	Nov 22
Bristol	Colston Hall	Nov 23
Belfast	Waterfront	Nov 25
Dublin	Olympia	Nov 26

ZZ TOP AND STEEL PANTHER

Wolverhampton	Civic Hall	Oct 27
London	Wembley Arena	Oct 28

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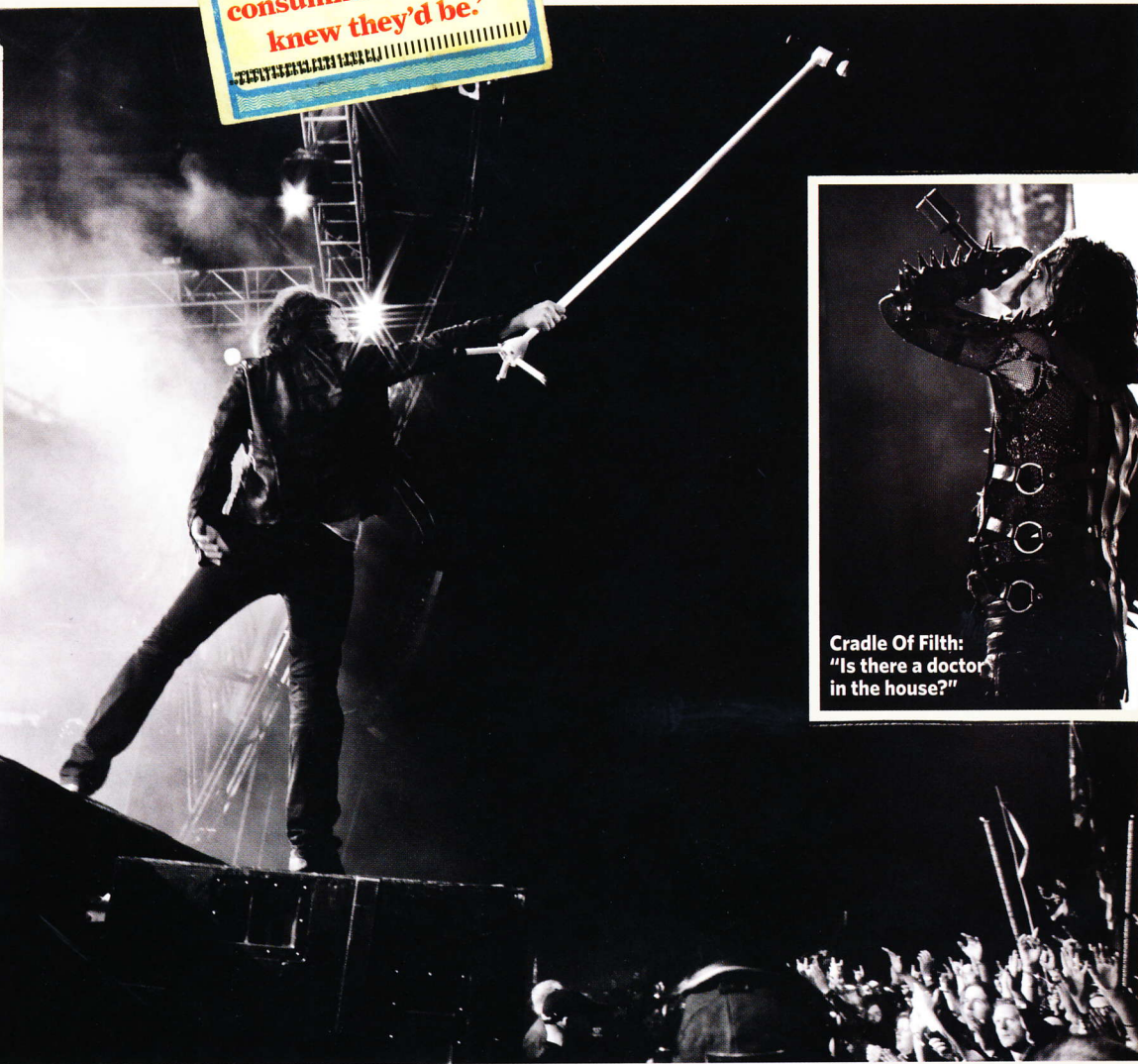
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1528
B
'Europe are the consummate pros we knew they'd be.'



Europe (frontman Joey Tempest, inset): closing Bloodstock on a high.

Cradle Of Filth:
"Is there a doctor
in the house?"

Bloodstock

Catton Hall, Derbyshire

One of the UK's lesser-known festivals comes of age.

★ Now in its ninth year altogether and fifth as an outdoor event, Bloodstock has finally asserted itself as a true force to be reckoned with on the international festival calendar. The past three years have seen remarkable growth, attendance swelling annually to reach an impressive 10,000. Download or Sonisphere it ain't, but that's just the way they want it. Ask almost anyone who's attended Bloodstock – it's the relaxed, friendly atmosphere which sets it apart from the rest. Which is an asset far too valuable to squander by chasing exponential growth, corporate backing or flavour-of-the-week bands. This event will undoubtedly grow, but strictly on its own terms.

It could have been perturbing for openers and valiant NWOBHM survivors **Blitzkrieg** that some fresh-faced fans think that their eponymous anthem is actually a Metallica song, but the band remain blissfully unaware. The old school and the new wave of thrash butt heads as German veterans **Sodom** try gamely but fail to keep up with US upstarts **Municipal Waste**, who look a good deal more content with their lot than **Saxon** frontman Biff Byford. The veteran Yorkshire band put on the same stellar show as always, but Biff sounds like he's in a huff about playing before death metal duo **Arch Enemy** and **Carcass**.

No one told the rest of the band though, and a crowd-pleasing display sees Saxon reinforcing their amazing comeback.

Day two sees Swedish true metal titans **Wolf** tearing up the stage with their Maiden-meets-Priest homage, and fellow countrymen and doom metal legends **Candlemass** doling out their more-Sabbath-than-Sabbath dirges in the ironic glare of scorching sunshine.

Following a vicious aural assault by German thrashers **Kreator**, the evening's entertainment is dominated by the bizarre juxtaposition of a sublime set from power-metal kings **Blind Guardian** and a controversial headline show from **Cradle Of Filth**. While the former glide through their pomp and fantasy with masterful ease, Cradle's bad-tempered performance ends prematurely when a missile the size of a cricket ball hospitalises guitarist Paul Allender. The culprit is never caught, but couldn't he have, erm, just not watched the show?

Day three gets off to a cracking start with **Sabaton**'s slick Euro-metal, and three-chord singalongs from the revitalised **Girlschool**. A truly stunning display from Liverpool's **Anathema** highlights their evolution from



Girlschool: fest-friendly singalongs.

doom/death metal underground metal to the blazing brilliance of their contemporary atmospheric rock.

Generating over 100 pages of comment on the festival forum – most of it negative – festival closers **Europe** are the most talked about booking in Bloodstock history, and it's no surprise that the dressing room atmosphere is unbearably tense. When they finally hit the stage, however, the moaning internet trolls suddenly seem like a fringe minority.

Knocking out a slew of good-time tunes old and new – *Scream Of Anger*, *Seven Doors Hotel* and a fist-pumping *Rock The Night* – Europe are the consummate pros we knew they'd be. *The Final Countdown* – sublime, ridiculous, inevitable – is massive, and the only way to end a truly spectacular redemption.

Greg Moffitt



LIVE!

Muse

Teignmouth The Den

A victorious homecoming for new prog's messiahs.

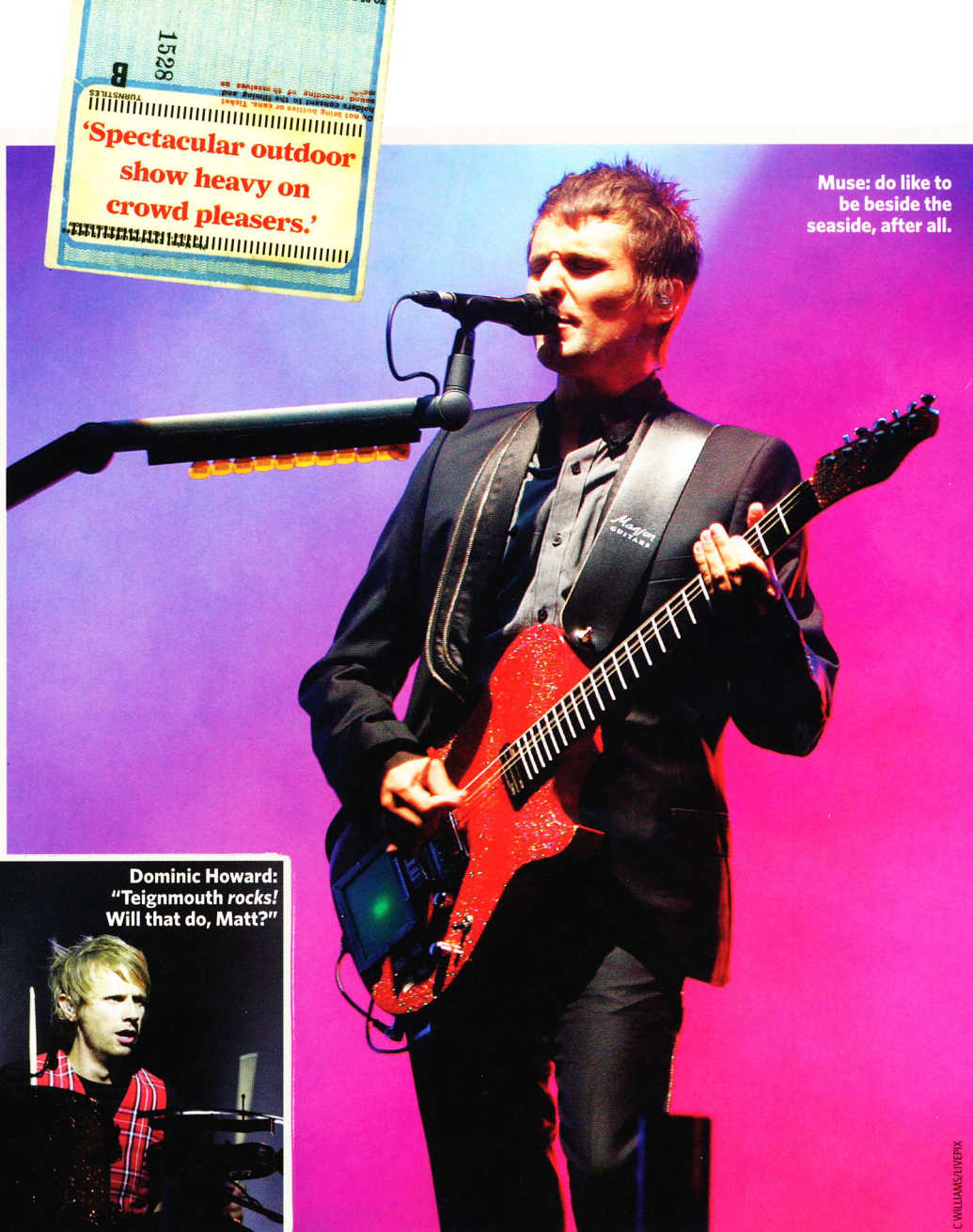
★ In 1999, Muse famously described their home town in Devon as "a living hell". The mayor of Teignmouth was subsequently photographed dumping a copy of the band's debut album, *Showbiz*, in a bin.

Ten years on, all is forgiven. Now established as one of the world's biggest and best rock bands, Muse return to the small seaside resort to launch their new album, *Resistance*, with two spectacular outdoor shows. Staged in a grassed square adjacent to the seafront, the event is billed as A Seaside Rendezvous – a knowing reference to Muse's spiritual forebears, Queen.

As expected, their set is heavy on crowd-pleasers, including *Time Is Running Out*, *Starlight*, *Supermassive Black Hole* and *Plug In Baby*. They also play a few from the new album, including the *Dr. Who*-inspired *Uprising*, the 80s pop-referencing *Undisclosed Desires* and the *Kashmir*-sized *United States Of Eurasia*. They even dig out an old obscurity, *Cave*, from *Showbiz*, and play a snippet of AC/DC's *Back In Black* for laughs. They finish in heroic style with the most over-the-top song of their career, the galloping *Knights Of Cydonia*.

Frontman Matt Bellamy leaves it to drummer Dominic Howard to say the obligatory pleasantries about Teignmouth, but when the pair laughingly reminisce about a long-defunct roller disco it's clear they still have fond memories of the place. As for the mayor... well, who's laughing now?

Paul Elliott



Muse: do like to be beside the seaside, after all.

Dominic Howard:
"Teignmouth rocks!
Will that do, Matt?"

Mr. Big / Skin

London O2 Shepherd's Bush Empire

Like Britpop never happened.

★ It's hard to believe that it's 16 years since Mr. Big last trod a UK stage, harder still that they're here at all, given some of the things said of one another.

Preceding a full-blown Skin reunion tour of their own, Skin vocalist Neville MacDonald and guitarist Myke Gray, accompanied by keyboard player Colin McLeod, warm up with six acoustic numbers, spirited renditions of *Look But Don't Touch* and *Tower Of Strength* revealing MacDonald's enviable set of pipes.

Mr. Big two-hour set commences with *Daddy, Brother, Lover, Little Boy (The Electric Drill Song)*, with guitarist Paul Gilbert and bassist Billy Sheehan wielding the household power tools celebrated in its title. However, following up with *Take Cover* causes some of the night's euphoria to subside. In a set diluted by extended displays from Gilbert, Sheehan and drummer Pat Torpey, and interrupted by the occasional bemusing selection – Argent's *Hold Your Head Up?* – Green Tinted Sixties Mind, *Alive And Kickin'*, *Just Take My Heart*, *Take A Walk*, *Addicted To That Rush*, The Who's *Baba O'Riley* and Talas/David Lee Roth favourite *Shyboy* are highlights of a thoroughly enjoyable yet distinctly roller-coaster-like performance.

Dave Ling

The Lemonheads

Manchester Academy 2

Never mind the length...

★ The Lemonheads certainly kick up a ferocious racket tonight. *Up With Linda* is a somewhat downbeat opener, but a hammer through *Down About It* launches a string of their early-90s classics that reinforce what a peerless alt-rock hit-making machine mainman Evan Dando was at his commercial peak. Only the phone booth reference in the lyrics dates a shimmering *My Drug Buddy*, and *Style* is freshly spiked with shards of Hüsker Dü hardcore and Sabbath sludge. Tearing through more than 20 songs in little more than an hour, the Lemonheads barely pause for breath. A *Big Gay Heart* without its pedal-steel accompaniment suggests Dando might finally have worked through his Gram Parsons obsession. That is until he unplugs for a solo set.

It's immediately apparent how much more intimate and personal his singing becomes when not battling the band's glorious squall. Couch potato anthem *The Outdoor Type* is greeted with a mass singalong, but *Ride With Me*, still perhaps Dando's greatest songwriting achievement, takes the prize. An encore of a brilliant *Rudderless* caps a show that compensates for its brevity with crowd-pleasing commitment.

Jonathan Lewis

Gwyn Ashton's Two-Man Blues Army

London Lewisham The Anchor

Proof that blues isn't always old and dusty.

★ Delivered from within the entrenched conservatism of the blues Gwyn Ashton's proclamation: "I'm aiming a little beyond the [usual], even to a garage-style alternative market" was always going to ruffle some feathers.

With an audacious new album called *Two-Man Blues Army*, guitarist Ashton has been true to his word. Accompanied only by a 20-year-old drummer, the Australian-born UK resident compensates for a bass player deficit with superb technique and an array of swampy, edgy and high-octane, riff-based tunes – think Rory Gallagher jamming with the White Stripes.

If you're imagining a failed 40-something blueser pretending he's down with the kids, then you couldn't be more wrong. Self-written tracks like *Break and Cross Road Blues* are worth the admission price alone, and he also tears apart *Hey Joe*, *Purple Haze* and *I Just Wanna Make Love To You*.

Two-Man Blues Army deserve bigger stages and audiences. This show is so entertaining that it's tough to imagine any fan of the blues, or of wider taste, not being bowled over by its immediacy and power.

Dave Ling



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Smokehead whisky

Smokehead is an exciting new brand of classic single malt Scotch whisky – but with a kick that's all its own. It's a favourite in the CR office and the boss benevolently rations us out a thimbleful each (which we share around the whole team) every Christmas Eve when we get our annual hour's holiday. At just £29.99 per 70cl (big) bottle, you too can drink and be merry.

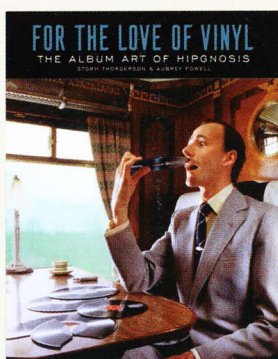


Play & Display flip frame

We all know that good ol' 12" vinyl record sleeves were an accepted form of artwork of the 20th century (so much so that this issue's cover was based on the medium). And we all have our favourite sleeves so now you can turn any (or all) sleeve(s) of your choice into instant artwork with one of these Art Vinyl Play & Display flip frames. The simple, one-finger touch means you can change the sleeve in the frame without having to remove the frame from the wall. £39 each.



Storm Thorgerson book



Classic Rock contributor Storm Thorgerson, a long-time sleeve designer for the likes of Pink Floyd, Muse et al, is a legend in his own lunchtime. This desirably lavish coffee-table book feature some of Storm's most illustrious and famous work. Get your copy of *For The Love Of Vinyl*, featuring the work of Storm's Hipnosis studio with Aubrey Powell, for just £35.

Rockabye Baby drums

None of us are getting any younger and neither are the kids. So if you happen to be a parent or a grandparent and you're tired of the usual high street cutesy-poo wear for the new ankle-biter in your life – and you're hoping they'll turn out to be the next Bonham, Baker or even Moon – then this could be your offspring's clothing of choice. From new clothing company Rockabye Baby – whose products are all 100 per cent fairly traded cotton – the top is available in



both long and short sleeves. Top and trousers outfit available in sizes 0-3 months, 3-6 months, 6-9 months and 9-12 months for £21.99.

Hendrix silkscreen

Measuring 14" (35cm), these beautiful hand-pulled silk screen prints on canvas (£55) or paper (£40) are a gig ticket replica of a Jimi Hendrix concert during his renowned 1967 psychedelic tour. Brighten up your office or home with some classic rock memorabilia art.



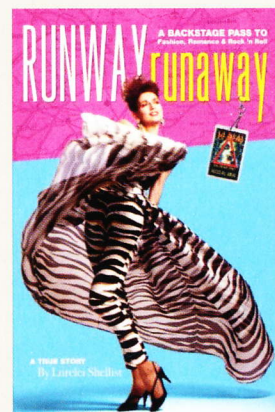
BrewDog selection box

BrewDog are a quality brewery based up in the wilds of far-flung Scotland who produce ale and beer to a very high traditional standard but with a modern twist. Here's your chance to sample their best-sellers: a 12-bottle selection box with four bottles each of Punk IPA (6%), 77 Lager (4.9%), and Trashy Blonde (4.1%) for the refreshing price of £12 per box.



Runway Runaway book

We were so impressed by *Runway Runaway* by Lorelei Shellist that we ran an extract from it in *Classic Rock* issue 129 earlier this year. But if you want to read the full story of Def Lep guitarist Steve Clark's girlfriend who ran away from a modelling career to follow Def Leppard around the world, now's your chance for £12.



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FRI	20	READING HEXAGON	0118 960 6060
SAT	21	SOUTHEAST CLIFFS PAVILION	01702 351 135
MON	23	SOUTHAMPTON GUILDHALL	023 8063 2601
TUE	24	TRURO HALL FOR CORNWALL	01822 262 466
WED	25	BRISTOL ANSON ROOMS	0844 576 5483
THU	26	WOLVERHAMPTON WULFRUN HALL	0870 320 7000
SAT	28	PRESTON 53 DEGREES	01772 893 000
SUN	29	BRADFORD ST GEORGES HALL	01274 432 000
MON	30	SHEFFIELD O2 ACADEMY	0844 477 2000

DECEMBER

TUE	1	HANLEY VICTORIA HALL	0870 080 6649
THU	3	GLASGOW BARROWLANDS	08444 999 990
FRI	4	DUNDEE FAT SAM'S LIVE	08444 999 990
SAT	5	INVERNESS IRONWORKS	08444 999 990
MON	7	MIDDLESBROUGH EMPIRE	0871 220 0260
TUE	8	CAMBRIDGE CORN EXCHANGE	01223 357 851
THU	10	LINCOLN ENGINE SHED	0871 4244 555
FRI	11	MANCHESTER ACADEMY	0161 832 1111
SAT	12	LIVERPOOL O2 ACADEMY	0844 477 2000

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THE DAMNED & Girlschool

NOVEMBER

11	PLYMOUTH PAVILIONS	0845 146 1460
12	BRISTOL COLSTON HALL	0117 922 3686
13	NEWPORT CENTRE	01633 656 757
15	SWINDON OASIS	01793 445 401
16	NOTTINGHAM ROYAL CENTRE	0115 989 5555
17	NEWCASTLE CITY HALL	0191 261 2606
19	GLASGOW O2 ACADEMY	08444 999 990
20	LEEDS O2 ACADEMY	0844 477 2000
21	MANCHESTER APOLLO	08444 777 677
23	CAMBRIDGE CORN EXCHANGE	01223 357 851
24	SOUTHEAST CLIFF PAVILIONS	01702 351 135
25	PORTSMOUTH GUILDHALL	023 9282 4355
27	BOURNEMOUTH SOLENT	0844 576 3000
28	LONDON HMV HAMMERSMITH APOLLO	08448 44 47 48
29	WOLVERHAMPTON CIVIC HALL	0870 320 7000

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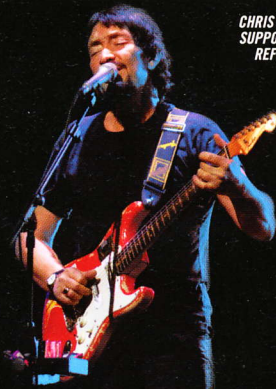
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STILL SO FAR TO GO 2010

Special Guest **PAUL CASEY**

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SUPPORTS
REFUGE



MARCH

9	BIRMINGHAM SYMPHONY HALL	0121 780 3333
10	EXTRA DATE ADDED DUE TO PHENOMENAL DEMAND BIRMINGHAM SYMPHONY HALL	0121 780 3333
11	LIVERPOOL PHILHARMONIC HALL	0151 709 3789
13	BRIGHTON CENTRE	0844 847 1515
14	LONDON HMV HAMMERSMITH APOLLO	0844 844 4748
15	NOTTINGHAM ROYAL CONCERT HALL	0115 989 5555
17	NEWCASTLE CITY HALL	0191 261 2606
18	EXTRA DATE ADDED DUE TO PHENOMENAL DEMAND NEWCASTLE CITY HALL	0191 261 2606
19	HARROGATE INTERNATIONAL CENTRE	0845 130 8840
21	OXFORD NEW THEATRE	0844 847 1585
22	PORTSMOUTH GUILDHALL	0239 282 4355
24	PLYMOUTH PAVILION	0845 146 1460
25	BRISTOL COLSTON HALL	0117 922 3686
26	CARDIFF ST DAVIDS HALL	0292 087 8444
28	MANCHESTER APOLLO	0844 477 7677
29	SHEFFIELD CITY HALL	0114 278 9789
31	ABERDEEN MUSIC HALL	0122 464 1122

APRIL

1	EDINBURGH FESTIVAL THEATRE	0131 529 6000
2	GLASGOW CLYDE AUDITORIUM	0870 040 4000

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PICTURES
exposed!

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REAMONN (November dates only)

NOVEMBER					
10/11	Bristol Colston Hall	0117 922 3686	5	Birmingham LG Arena*	0844 338 8000
13/14	Llandudno Venue Cymru	SOLD OUT	6	Sheffield Arena*	0114 256 5656
15	Hanley Victoria Hall	SOLD OUT	8/9	Manchester Apollo	0844 847 1799
17/18	Croydon Fairfield Hall	SOLD OUT	11	Brighton Centre*	0844 847 1515
20/21	Basingstoke Anvil	SOLD OUT	12	London Wembley Arena*	0844 815 0815
23/24	Ipswich Regent	0147 343 3100	13	Glasgow SECC Hall 4*	0844 395 4000
25	Cambridge Corn Exchange	0122 335 7851	15	Aberdeen Arena*	0844 477 9000
27/28	Oxford New Theatre	0844 847 1585	16	Newcastle City Hall	0191 261 2606
30	Halifax Victoria Hall	0142 235 1158	17	Blackpool Opera House	0844 856 1111
DECEMBER					
1/2	Harrogate Int Centre	0845 130 8840	20	Nottingham Trent FM Arena*	0844 412 4624
4	Cardiff Arena*	0292 022 4488	21	Bournemouth BIC*	0844 576 3000

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NOVEMBER

21 **GLASGOW**
 O2 ACADEMY
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22 **SHEFFIELD**
 O2 ACADEMY
 0844 477 2000

24 **LONDON**
 HMV FORUM
 0844 576 5483

25 **BIRMINGHAM**
 O2 ACADEMY
 0844 477 2000

27 **MANCHESTER**
 ACADEMY
 0161 832 1111

28 **LINCOLN**
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 0871 424 4555

29 **BRISTOL**
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SLAYER

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Thursday 19 November
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 0844 477 2000

Friday 20 November
MANCHESTER ACADEMY
 0161 832 1111

Sunday 22 November
GLASGOW BARROWLAND
 0871 230 7131

Monday 23 November
LEEDS O₂ ACADEMY
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Wednesday 25 & Thursday 26 November
LONDON THE FORUM
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KILIMANJARO LIVE BY ARRANGEMENT WITH K2 AGENCY PRESENTS

ALICE IN CHAINS

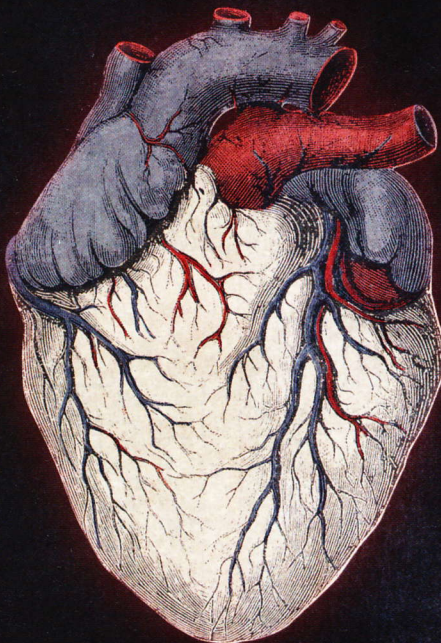
TRIPLE G MUSIC

THURSDAY 12 NOVEMBER
GLASGOW BARROWLAND
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FRIDAY 13 NOVEMBER
BIRMINGHAM O₂ ACADEMY
 0844 477 2000

SATURDAY 14 NOVEMBER
MANCHESTER ACADEMY
 0161 832 1111

MON 16 & TUE 17 NOVEMBER
LONDON HMV FORUM
 0844 847 2405



EXTRA SHOWS ADDED DUE TO
 UNPRECEDENTED DEMAND

SUNDAY
 06 DECEMBER
NOTTINGHAM ROCK CITY
 0871 310 0000

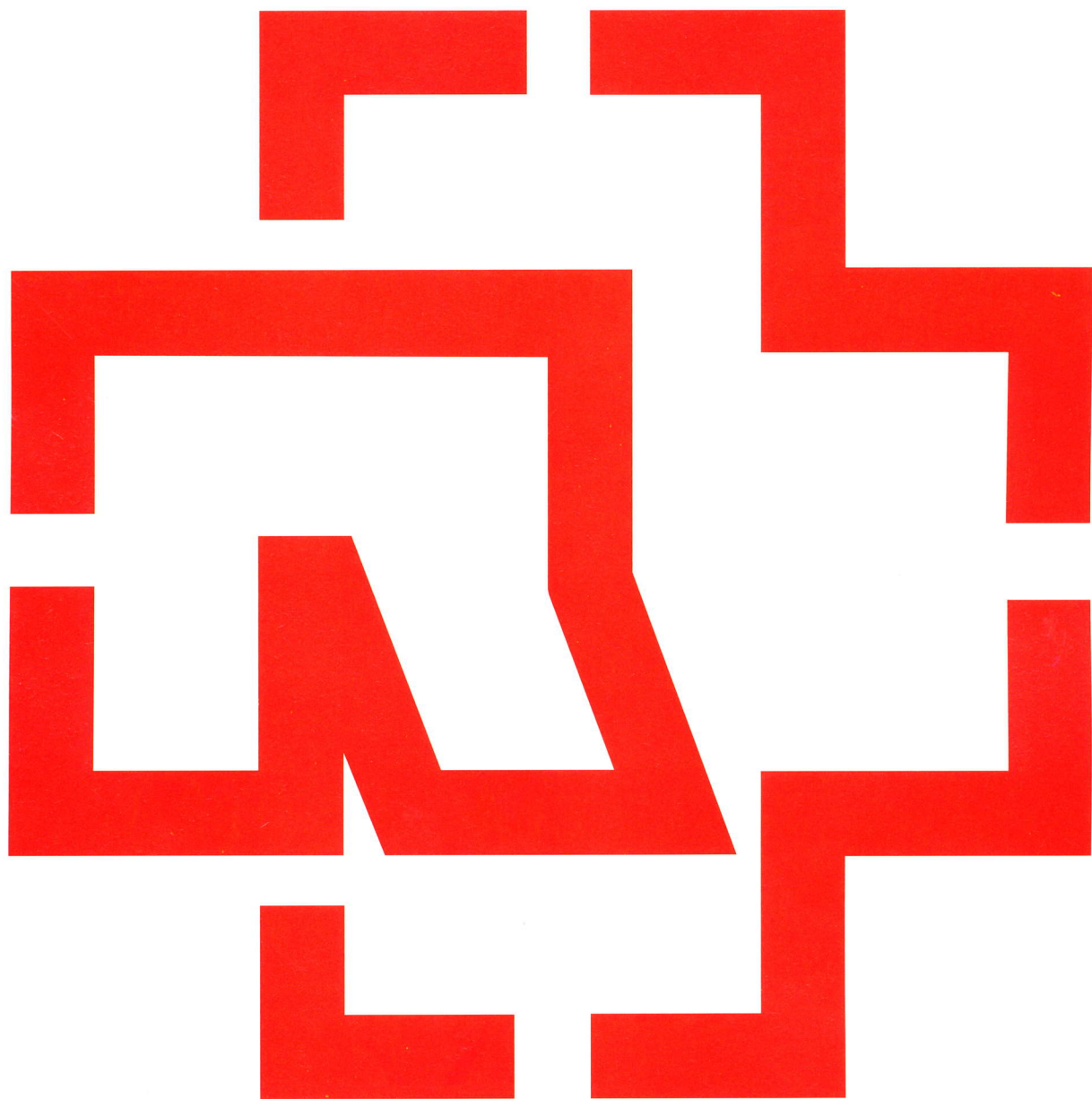
MONDAY
 07 DECEMBER
LONDON O₂ BRIXTON ACADEMY
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FRI 13	MANCHESTER ACADEMY43^	0161 832 1111
SAT 14	NOTTINGHAM ROCK CITY^	0871 3100 000
SUN 15	SHEFFIELD CORPORATION^	0114 276 0262
TUE 17	LEEDS RIOS^	0844 414 2182
WED 18	LEAMINGTON SPA ASSEMBLY^	01926 523 001
THU 19	CAMBRIDGE JUNCTION^	01223 511 511
SAT 21	GLOUCESTER GUILDHALL^	01452 503 050
SUN 22	WREXHAM CENTRAL STATION*	0870 444 5556
MON 23	BRISTOL O2 ACADEMY42*	0844 477 2000
TUE 24	SOUTHAMPTON BROOK*	02380 555 366
THU 26	LONDON ISLINGTON O2 ACADEMY4^*	0844 477 2000
FRI 27	MILTON KEYNES PITZ CLUB*	01908 660 392
SAT 28	BRIGHTON CONCORDE 2*	01273 673 311
SUN 29	SWANSEA SIN CITY*	WWW.TICKETWALES.CO.UK

DECEMBER

TUE 01	CARLISLE BRICKYARD*	08700 600 100
WED 02	GLASGOW O2 ABC^*	0844 847 2363
FRI 04	PRESTATYN HARD ROCK HELL*	08700 110 034

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November 2009 Tour

- 02 CARDIFF THE GLOBE
029 2023 0130
- 04 WOLVERHAMPTON THE ROBIN
01902 401 211
- 06 DURHAM GALA THEATRE
0191 332 4041
- 07 GLASGOW THE FERRY
01698 360 085
- 11 LEAMINGTON SPA ASSEMBLY HALLS
01926 523 001
- 13 HOLMFIRTH PICTUREDROME
0871 230 1101
- 14 YORK OPERA HOUSE
0871 230 1101
- 16 LINCOLN DRILL HALL
01552 873 894
- 17 FROME CHEESE & GRAIN
01373 455 420
- 19 BUXTON OPERA HOUSE
0871 230 1101
- 20 LONDON O2 SHEPHERD'S BUSH EMPIRE
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Plus
Guests

SWEETHEAD & TELEGRAPHS & LITTLE FISH

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(All dates)

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BOURNEMOUTH O2 ACADEMY
0844 477 200001/11/09
EDINBURGH PICTURE HOUSE
0871 230 7131 / www.seetickets.com28/11/09
DUDLEY JB'S
www.seetickets.com29/11/09
MIDDLESBROUGH EMPIRE
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NEW DATE ADDED
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TUE 01 DEC NORWICH WATERFRONT 01603 508 050
 WED 02 DEC LONDON O2 SHEPHERD'S BUSH EMPIRE 0844 477 2000
 THU 03 DEC SWANSEA THE VICE 0870 264 3333
 FRI 04 DEC DUBLIN BUTTON FACTORY 353 1 670 9202
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 02 NOV - MANCHESTER ACADEMY 3 - 0161 832 1111
 03 NOV - LONDON ISLINGTON O2 ACADEMY - 0844 477 2000
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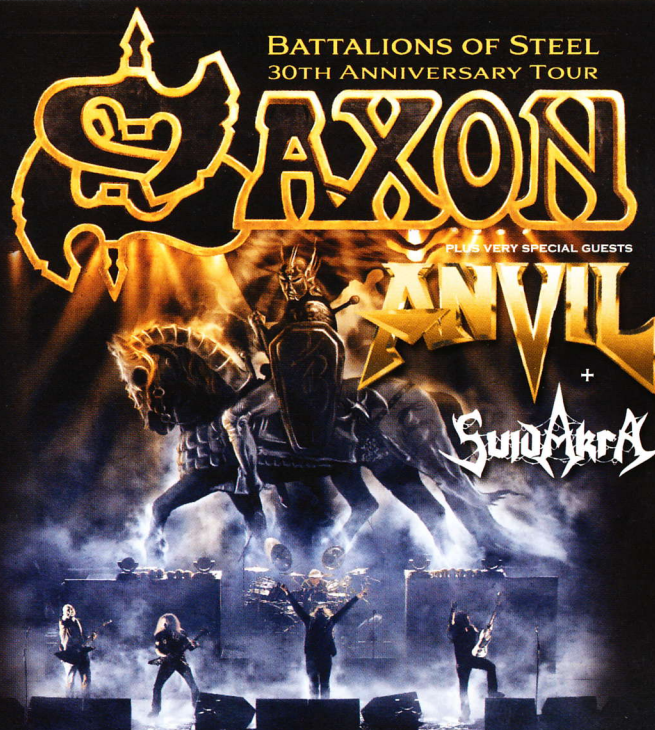
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 FRIDAY 06 EDINBURGH PICTUREHOUSE 0844 847 1740
 SATURDAY 07 BIRMINGHAM HELLFEST 0871 230 5595
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 Mon 22 OXFORD O2 ACADEMY 0844 477 2000
 Tue 23 BOURNEMOUTH O2 ACADEMY 0844 477 2000
 Wed 24 BRISTOL O2 ACADEMY 0844 477 2000
 Fri 26 MANCHESTER ACADEMY 2 0161 832 1111
 Sat 27 NEWCASTLE O2 ACADEMY 0844 477 2000
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Manchester Academy 3

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Friday 26th March
Dudley JB's

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Saturday 27th March
Belfast Spring & Airbrake

003531 456 9569

Sunday 28th March
Glasgow Cathouse

0871 230 7131

Tuesday 30th March
Newcastle O2 Academy2

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Wednesday 31st March
Leeds Rio's

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Friday 2nd April
Sheffield Corporation

0114 276 0262

Saturday 3rd April
Nottingham Rock City

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0844 477 2000

MONDAY 14 DECEMBER
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TUESDAY 15 DECEMBER
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EXTRA DATE ADDED		
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06 Sheffield City Hall
09 Leamington Spa Royal
10 Bedford Corn Exchange
11 Basildon Towngate Theatre
12 Colchester Charter Hall
19 Orenburg, Russia
21 Chelyabinsk, Russia
24 Novosibirsk, Russia
25 Barnaul, Russia
27 Debrecen, Hungary
28 Budapest, Hungary
30 Rhyl Pavillion Theatre

08 Gravesend Woodville Halls
09 Grays Civic Hall
30 Blackburn King Georges
31 Salisbury City Hall

NOVEMBER

07 Dundee Whitehall Theatre
18 Leicester Athena Theatre
19 Torquay Princess Theatre
20 Berlin, Germany
21 Southsea Kings Theatre
22 Hove Town Hall
27 St Petersburg, Russia
28 Margate Winter Gardens

OCTOBER

01 Telford Oakengate Theatre
02 Cheltenham Town Hall
07 Loughborough Town Hall

DECEMBER

04 Colne Municipal
05 Hull City Hall
12 Worthington Assembly Hall

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Thur 5 Nov
wookey.co.uk

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01903 206 206
Fri 6 Nov
worthingtheatres.co.uk

BARKING, The Broadway Theatre
02085 075 607
Sat 7 Nov
thebroadwaybarking.com

CAMBERLEY, The Camberley Theatre
01276 707 600
Mon 9 Nov
camberleytheatre.biz

REDHILL, The Harlequin Theatre
01737 276 500
Tue 10 Nov
harlequintheatre.co.uk

SOUTHEND, Palace Theatre
01702 351 135
Wed 11/Thur 12 Nov
thecliffspavilion.co.uk

IPSWICH, The Regent Theatre
01473 433 100
Fri 13 Nov
ipswichregent.com

MARGATE, The Winter Gardens
01843 292 795
Sat 14 Nov
margatewintergardens.co.uk

GRAVESEND, The Woodville Halls
01474 337 774
Sun 15 Nov
woodvillehalls.com

STAFFORD, The Gatehouse Theatre
01785 254 653
Mon 16 Nov
staffordgatehousetheatre.co.uk

BLACKBURN, King George's Hall
08448 471 664
Tues 17 Nov
kinggeorgeshall.com

DERBY, Assembly Rooms
01332 255 800
Wed 18 Nov
derbylive.co.uk

NEWCASTLE, Journal Tyne Theatre
08444 939 999
Thur 19 Nov
thejournaltynetheatre.co.uk

BRADFORD, St George's Hall
01274 432000
Fri 20 Nov
bradford-theatres.co.uk

WHITBY, The Pavilion Theatre
01947 820 625
Sat 21 Nov

MIDDLESBOROUGH, Town Hall
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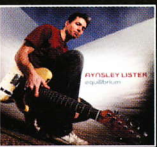
October

29 Ivory Blacks • Glasgow	26 The Brook • Southampton
30 Lemon Tree • Aberdeen	28 Harbour Room • Blakeney
	29 Dingwalls • London

November

1 The Caves • Edinburgh	3 Manchester • Academy
5 12 bar • Swindon	4 West End Centre • Aldershot
6 Flowerpot • Derby	5 Princess Pavillion • Falmouth
7 Community Hall • Poulton Le Fylde	11 The Plug • Sheffield
10 Telfords • Chester	12 Duchess • York
11 The Globe • Cardiff	13 Musician • Leicester
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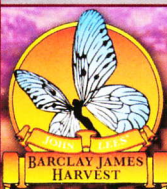
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Mostly Autumn

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Thu 03 Dec - Exeter Phoenix 01392 667080
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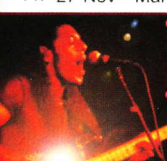


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Friday 13th November

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Friday 20th November

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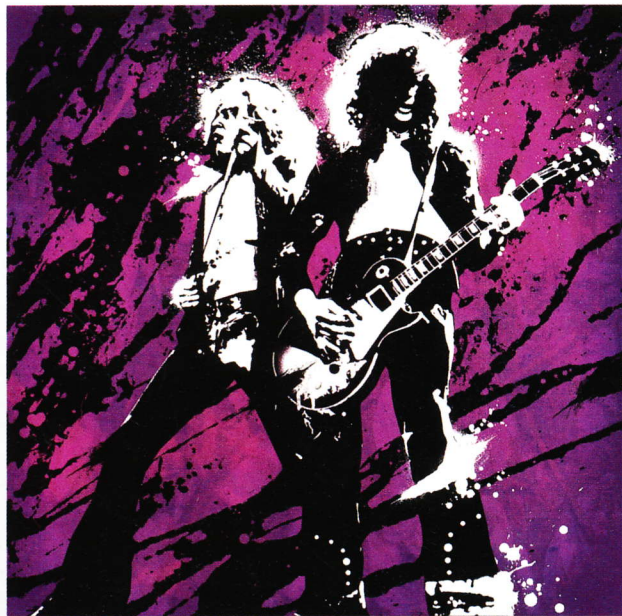
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Dispatches

Mick Wall's war stories

First Contact

...In which our intrepid scribe makes a royal arse of himself with **Thunder** and is somewhat put in his place by a marauding and half-naked **Bill Ward**, erstwhile drummer for **Black Sabbath**.

So there I was sitting squinting at *Star Trek: Voyager*, as you do sometimes at 3am, when the concept of First Contact reared its pointy-eared head. You know, that pesky rule the star-crew have about not interfering with emerging civilisations, lest they should tamper unduly with the time-line, or corrupt their culture with, you know, stuff they shouldn't. And I thought: I wish there had been a similar set of regulations about First Contact in the days when I was out there exploring strange new worlds. It might have saved everybody a great deal of unnecessary grief.

For example, surely there should have been a cast-iron rule about not disrupting a new band's gig, not least when it's the first time the journalist has ever seen them play? Like when I journeyed to see Thunder perform an early show, in Dublin, in 1989. I had thrown my critics' hat into the ring on their behalf on the basis of an absolutely brilliant demo-cassette I had been sent some months before. Now they were about to release their debut fully-fledged album and I was off to write what would be their first major feature in a national magazine.

All went well before the gig – at a pub in the centre of town populated by a seething mass of about, oh, 50 people. We had downed a few Guinnesses, obviously. But as the band were not druggies we had topped them off not with the usual round of air-thickening joints but several large glasses of finest Irish single-malt whiskies instead. Or rather, I had. For some reason, the band seemed reluctant to get absolutely shitfaced before the show. Well, they would surely learn. Indeed, I saw it as an important part of my duty to point them in the right direction.

All continued to go well throughout the set, a relatively brief hour-long affair, the nine or so original songs they had come up with for their debut album, *Backstreet Symphony*, augmented by a number of rabble-rousing covers, such as *Gimme Some Lovin'*. In a similar spirit, when the equally tanked-up audience – led by, erm, me jumping up at the mike and urging them all to do likewise – called the band back for a thoroughly well-deserved encore, they immediately romped into *Brown Sugar* by the Stones.

Which is where things began to take a distinct turn for the worse, certainly from everybody else's point of view, if not mine. Caught by surprise by a song I had grown up singing in front of the bedroom mirror, and still standing by a handy mike stand, I decided the best thing to do was join in with Thunder singer Danny Bowes. The fact that I didn't know the words mattered not a jot. Whatever I lacked in terms of cohesion on the verses I more than made up for by how loudly I could bellow out the words "BROWN SUGAR!" on the chorus.

Now at this point most bands would surely have signalled for some side-stage co-worker to come

and relieve me of the microphone and bundle me into the wings. This being Thunder, though, a band soon to become famous for their sense of humour and general bonhomie, they simply laughed and carried on. Even when I ensured that *Brown Sugar* would be positively the last number of the night by collapsing backwards into the drums at the song's end, sending them scattering in all directions. I was so drunk, like a beetle trapped on its back, I couldn't get back on my feet and had to be dragged up again by guitarist Luke Morley and drummer 'Arry James. Not that I was bothered at the time. In fact, I'm sure it was several years before I even got round to saying sorry.

By the same token, surely there should have been some sort of unbreakable code of conduct that strictly forbade older, well-established artists from unduly freaking-out much younger and wider-eyed journos, causing them to shit themselves. Like when I met Black Sabbath drummer Bill Ward for the first time. It was at the super-plush George Cinque hotel in Paris, in 1980, just as the band were

completing the *Heaven And Hell* album.

I had been in Paris the whole weekend, getting to know the others. But Bill had remained an elusive figure. As he would be the first to tell you now, Bill was then in the full throes of his various drink and drug addictions. All I was told, though, was that he "had a cold", and was bed-ridden. Perhaps we could talk "later". I had merely nodded, not realising how much later. Finally, at about 2am, the night before I was due to go home, the phone rang and I was summoned to Bill's suite.

As I arrived, the hotel plumber was leaving. "Bill's been sick," explained tour manager Paul Clarke. So sick, he added, Bill had managed to clog up every bathroom sink and toilet in the hotel suite with his vomit. "Oh," I said, like it was the most natural thing in the world.

Then I was introduced to Bill, standing there in his dressing gown swaying unsteadily from side to side, sweat pouring down his face into his long black beard. "I want to play you the new album," he said. "There's no vocals on it yet but you'll get the drift."

I got the drift all right – every time Bill's gown flapped open to reveal his tackle. I sat there listening to *Neon Knights* blaring out of the speakers – sans vocals – as Bill yelled at me.

"Listen to that cunt! Just fucking listen!" I could do little else.

Finally, the tape came to its conclusion and Bill yelled at me: "What do you think of that then, you little prick?"

I said I thought it was good; very, very good indeed, and could I go now please?

"Go on then," said Bill, grinning like a wolf. "Fuck off!"

Like I say, surely there should have been some rules in place about this sort of thing...

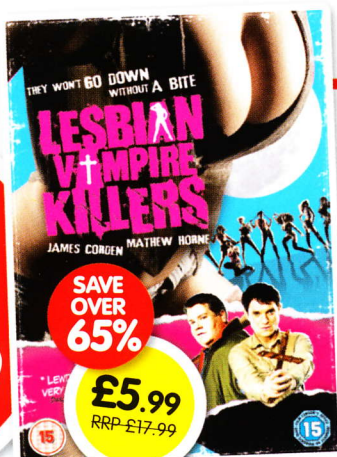
"I got the drift alright – every time Bill's gown opened to reveal his tackle."



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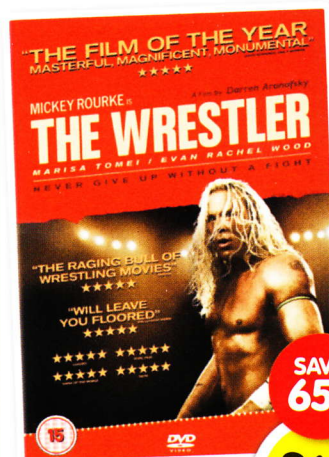
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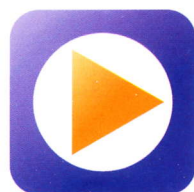


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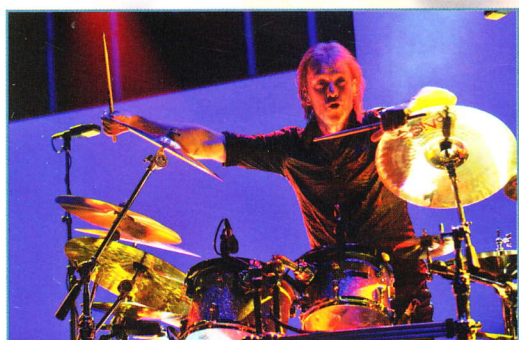
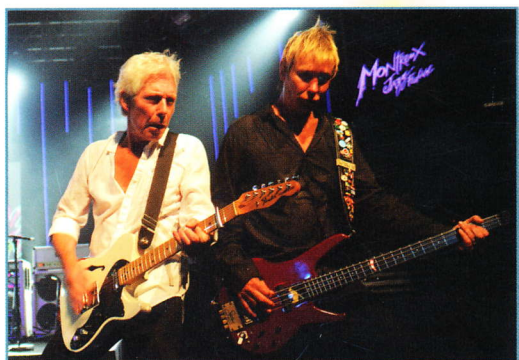
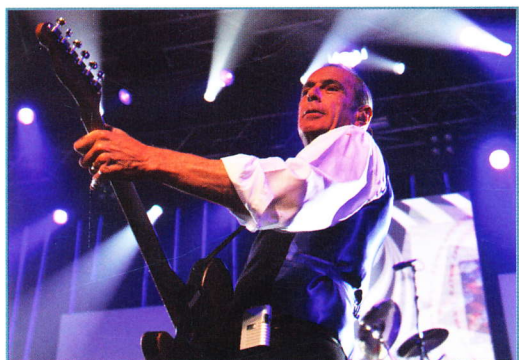
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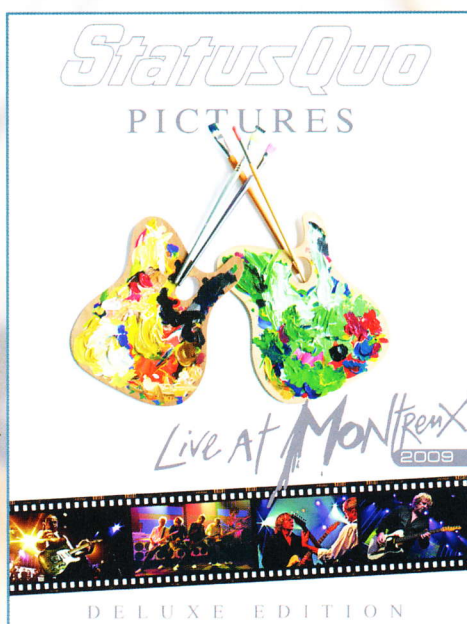
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