

ROCK CANDY

August - September 2018

FOR THOSE WHO WERE RAISED ON ROCK

TRAPEZE
CITY BOY
RUSH
SAXON
PHIL MOGG
CRAZY PICTURE DISCS

JEAN BEAUVOIR
ALDO NOVA
GIUFFRÀ
VENOM
THE BOB SEGER SYSTEM

STRYPER

"WE MISS THE '80S"

FOGHAT

WALRUS MOUSTACHES ARE GO!

TWISTED SISTER

NOBODY SAID IT WAS EASY

SKID ROW

THE MAKING OF THE DEBUT ALBUM

VIVIAN CAMPBELL

LEPPARD'S GUITARIST ON GARY MOORE

SWAN SONG

THE INSIDE STORY OF LED ZEP'S LABEL

SENSATIONAL ALEX HARVEY BAND

MAD, BAD AND DANGEROUS

HANOI ROCKS

NO HANOI, NO G N' R

JUDAS PRIEST

STOCK, AITKEN AND WATERMAN. REALLY?!

HELLOWEEN

"OF COURSE WE EAT PUMPKIN!"

Y&T

'EARTHSHAKER' REISSUED AND REVIEWED

QUEEN

THE EARLY DAYS



Rock Candy 09 £7.99

Is Your Band In Need Of Some **KILLER Marketing?**

Contact us at me@mikebrandvold.com
or call us at 415.997.8483



OUR SERVICES:

- ★ DIGITAL STRATEGY CREATION ★ ONLINE MANAGEMENT ★
- ★ FAN ACQUISITION ★ CONTENT STRATEGY CREATION ★
- ★ CROWDFUNDING STRATEGY ★ TOUR PROMOTION ★

PARTIAL CLIENTELE:

- ★ ACCEPT ★ KISS ★ DREAM THEATER ★ LITTLE CAESAR ★

ROCK CANDY

WELCOME

NOT TOO LONG AGO I went to see the Scorpions and Yes (the Anderson, Rabin and Wakeman edition) at the Stone Free Festival in London's O2 enormodome. It was a terrific event made even more special by the size and enthusiasm of the crowds. Both acts delivered incredible sets. Any notion that these groups are old and past their prime was completely swept aside. One of the great things about each act was the amazing depth of their repertoire, proving that there's no substitute for classic songs performed by the people who wrote them and delivered with boundless enthusiasm.

I WAS especially impressed by the ARW Yes show. I was already a huge fan of Trevor Rabin's work, yet was utterly gobsmacked by his guitar playing. You have to be great to be in any version of Yes, but Rabin's ability is off the hook, his dexterity beyond anything I expected. With Jon Anderson looking and sounding younger than anyone has a right to at his age, and Rick Wakeman sporting a mile-wide grin and a superb sequined cloak, it really was a night to remember.

FAST FORWARD a week and I'm at London's Brixton Academy watching Steve Stevens playing with Billy Idol. Like Rabin, Stevens is another brilliant guitar player, possibly the best-kept secret in rock. The hair may be enormous, but so is Stevens' talent, and his ability not only to shred with the best of them, but also to inject subtle twists and turns, makes mincemeat of the competition. Coincidentally, Stevens recently told me he's a Yes devotee and a hoarder of many bootlegs of their music. I can clearly see the parallel between his style and those of Rabin and that other Yes guitarist, Steve Howe. Funny old world!

AS ALWAYS, there's tons of great content in this latest issue of *Rock Candy*. But let me say how pleased I was to interview original Foghat drummer Roger Earl at length about one of the finest bands ever. For me, Foghat represented the sort of act that took primeval 12-bar riffs to another level. But the fact that Foghat never played much in the UK was incredibly frustrating. Having said that, being denied the live experience helped to fuel my passion for the group even more. I hope my feature conveys our massive appreciation for Foghat and for Earl's commitment to keeping the band's legacy alive.

Read on and be amazed!

Derek Oliver - Master Of Mayhem
derekoliver@rockcandymag.com



E-mail: editorial@rockcandymag.com
Website: www.rockcandymag.com

Rock Candy Mag subscriptions
Go to www.rockcandymag.com/subscriptions

www.rockcandymag.com created and maintained by Ross Sampson Solutions

Printed by Sterling Press Limited, Kettering Venture Park, Kettering, Northamptonshire NN15 6SU, England.

Distributed by Marketforce, 2nd Floor, 5 Churchill Place, Canary Wharf, London, E14 5HU, England.

Copyright: Rock Candy Magazine Ltd, 2018
No part of this magazine may be reproduced without the express consent of the owner.

THIS ISSUE'S BIG QUESTION - WHAT'S YOUR FAVOURITE FREDDIE MERCURY VOCAL?

THE TEAM

Owner and Publisher: Derek Oliver
'You Take My Breath Away'
Editor: Howard Johnson
'Nevermore'
Editor At Large: Malcolm Dome
'We Will Rock You'
Art Director: Andy Hunns
'In The Lap Of The Gods... Revisited'
Production Editor: Louise Johnson
'Killer Queen'
Creative Direction: Julia Melanie Goode
'The Show Must Go On'
Web Guy: Ross Sampson
'Who Wants To Live Forever'
Social Media Guru: Michael Brandvold
'Bohemian Rhapsody'

CONTRIBUTORS

Rob Evans
'Somebody To Love'
Jerry Ewing
'In The Lap Of The Gods... Revisited'

Giles Hamilton

'The Prophet's Song'
Jon Hotten
'Death On Two Legs'
Alison Joy
'Bohemian Rhapsody'
Martin Kielty
'Who Wants To Live Forever'
Dave Ling
'Love Of My Life'
John Nicholson
'Now I'm Here'
Dave Reynolds
'Now I'm Here'
Xavier Russell
'Killer Queen'
Paul Suter
'Father To Son'

PHOTOGRAPHY

Getty Images
IconicPix
Rich Galbraith
Julia Goode
Newscom
Mark Weiss -
www.weissguygallery.com



54 QUEEN – THE EARLY YEARS

LETTER FROM THE EDITOR

When I was 11 years old Queen released 'Night At The Opera'. I'd seen the 'Bohemian Rhapsody' video on TV every week for what seemed like months, though in fact the song was at number one in the UK for nine weeks. I asked my parents to buy me 'Night At The Opera' for Christmas, which they duly did. On Christmas morning I spent hours poring over every part of the extravagant gatefold sleeve, while religiously flipping the black vinyl for another fix of music as soon as the grooves ran out.

Queen seemed like gods from another world. They were young and attitudinal and they looked every bit as flamboyantly regal as their name suggested. And yet the music they were making was so mature, so knowing, so wise that it was hard to equate such complexity with the four cool guys in the photo. I adored their music, but what was even weirder was that my dad loved 'Bohemian Rhapsody' too, and he was an old man who wore flannel trousers! The only thing I could think of was that Queen had performed some kind of hypnotic voodoo over the entire British nation. Once 'A Night At The Opera' had hooked me I went straight to the back catalogue and picked up 'Queen', 'Queen II' and 'Sheer Heart Attack' in short order. I was astounded by their majesty. And so began a love affair with the band that lasted up until 1978's 'Jazz'. During that short period for me Queen could do no wrong. They made me a rock fan, and when they started leaving their roots behind I got off the bus, but never held it against them. Queen had been too important to me for there to be any bitterness... We at *Rock Candy Mag* make no apologies for concentrating this issue's mega Queen feature on those first three albums. They were absolutely formative, for the band of course, but also for us as writers. They showed us all that rock could combine immense power with exquisite beauty, and they still stand up today as a triple whammy of absolute excellence.

Enjoy the issue.

Howard Johnson – Editor
Email me at hojo@rockcandymag.com

UPFRONT

6 ROCK CANDY WRITER PLAYLISTS

Rock stars with particularly fetching headgear, the best of Philadelphia, and Purple people doing great non-Purple things. Get your typing finger at the ready and indulge yourself with some hidden YouTube gems...

8 FROZEN IN TIME – PHIL MOGG

The UFO frontman has announced his retirement, so what better way to honour him than with this classic image?

10 STEP BACK IN TIME – AUGUST-SEPTEMBER 1978

The *Rock Candy* time machine transports you back fully 40 years to revisit the big rock stories of the day. Who won in a Sabs vs Styx album showdown? Would anybody be able to understand Rush's 'Hemispheres' album? Could Trapeze bounce back live in Nottingham? And were City Boy able to see off the new wave years and take rock back to the masses?

18 PERSON OF INTEREST – JEAN BEAUVOIR

He didn't just have a magnificent Mohican, you know. *Rock Candy* delves into Jean's long and varied career...

20 CLASSIC ALBUM SLEEVE – OZZY OSBOURNE'S 'BARK AT THE MOON'

Legendary rock photographer Fin Costello gives us the lowdown on the pain and gain of turning Ozzy into a werewolf.

22 YOU COULDN'T MAKE IT UP – JUDAS PRIEST WORK WITH POP PRODUCTION KINGS STOCK, AITKEN AND WATERMAN

What did they put in the water in December of 1987 when somebody thought it would be a good idea to put British metal gods Priest in the studio with the biggest names in manufactured pop?

24 CLOSE ENCOUNTERS – SPIDER

Xavier Russell recalls the time when a bad review of boogie band Spider saw him end up with egg not on his face, but rather on top of his head!

25 MY FIRST GIG – CRONOS OF VENOM

The black metal bassist on the unforgettable thrill of witnessing Status Quo live as a youngster.

26 CLASSIC PICTURE DISCS

They were all the rage back in the day. The only issue now is whether you have a turntable to play them on!

| | |
|--|---|
| | Exclusive interview |
| | Albums available on <i>Rock Candy Records</i> |
| | Want to comment on anything in <i>Rock Candy Mag</i> ? Email us: Editorial@rockcandymag.com |

FEATURES

28 DARK DAYS – TWISTED SISTER

After waiting years to make it, success proved fleeting for the New York glam metallers. Malcolm Dome talks to vocalist Dee Snider and guitarist Jay Jay French to find out why 1985's 'Come Out And Play' tanked.

34 EYEWITNESS – PRODUCER MICHAEL WAGENER ON 'SKID ROW'

The king of '80s metal production takes us back to 1988 and the recording of "one of my favourite projects I've ever done."

38 FOGHAT

Rock Candy boss Derek Oliver interviews Roger Earl, the last surviving member from the classic-era line-up of the greatest boogie band of them all.

46 OVERLOOKED – HANOI ROCKS

Howard Johnson talks to Hanoi frontman Mike Monroe about the band that really put Finland on the rock map. Yes, *Finland!*

52 THE ROCK CANDY Q&A – MICHAEL WEIKATH OF HELLOWEEN

The German guitarist credited with inventing power metal opens up to *Rock Candy*.

54 QUEEN SPECIAL – THE EARLY YEARS

Between July 1973 and November 1974 Queen released three albums that not only established the band's reputation, but also opened up rock music to infinite creative possibilities. *Rock Candy* celebrates this unforgettable period over 14 regal pages...

56 FREDDIE MERCURY CLASSIC INTERVIEW

Rock Candy brings you a revealing 1974 interview with the mercurial and much-missed frontman.

60 QUEEN LIVE REVIEWS

We revisit a classic Queen show from London's Rainbow Theatre in March 1974, while our own Malcolm Dome recalls getting to see the band for free back in '73.

63 'QUEEN' REAPPRAISED

64 KEITH MULHOLLAND – THE NUTZ BASSIST ON LIFE ON THE ROAD WITH QUEEN IN '74

"Brian was pretty studious and you could see he had his head screwed on."

65 'QUEEN II' REAPPRAISED

66 BRUCE MURRAY – FREDDIE'S FIRST BAND MATE

An exclusive interview with Mr Mercury's close school friend.

67 'SHEER HEART ATTACK' REAPPRAISED

68 INSIDE STORY – SENSATIONAL ALEX HARVEY BAND

The band's biographer Martin Kielty gets to the very heart of a group that stretched the boundaries of rock music into new and previously unimagined forms.

74 RAPID FIRE RECALL – STRYPER'S MICHAEL SWEET

The Christian rock band's frontman on missing the '80s vibe, reading the Bible and working with his brother.

78 UNCOVERED – THE RISE AND FALL OF SWAN SONG

Jon Hotten gets dirt under his fingernails as he digs up the entire fascinating history of Led Zeppelin's artist-oriented record label.

PRODUCT

86 REAPPRAISED – ALDO NOVA'S 'ALDO NOVA'

We take another look at the Canadian multi-instrumentalist's big-selling 1982 debut.

88 STRIKTLY FOR KONNOISSEURS

Digging through the racks to pull out records you really should know about. This issue we focus on The Bob Seger System's 'Mongrel' from 1970, and Giuffria's 1984 debut.

90 ROCK CANDY REISSUES

More fantastic music from our sister label, polished and enhanced for your listening pleasure. This issue we have two absolute monsters for you, Y&T's 'Earthshaker' and Love/Hate's 'Wasted In America'.

92 REVIEWS

New old stuff, if you know what we mean... Here we focus on a Molly Hatchet box set, Alice Cooper guitarist Michael Bruce's autobiography, an up-to-the-minute AC/DC book, and three Saxon reissues.

94 THE INSIDE TRACK – VIVIAN CAMPBELL ON GARY MOORE

The man who put the six-string fizz into Dio, Whitesnake, Def Leppard and Shadow King on his affection for the Irish guitar wizard.

98 CROSSWORD

It's time to engage your brain and see just how far you can get with the famous *Rock Candy* crossword.

99 SUBSCRIBE TO ROCK CANDY MAGAZINE

Never miss out on a single issue of the greatest rock mag there is!



ROCK CANDY WRITER PLAYLISTS

THERE'S GREAT ROCK MUSIC ALL OVER YOUTUBE, THE PROBLEM IS FINDING IT. SO LET US TAKE THE PAIN OUT OF SEARCHING WITH OUR EASY-TO-ACCESS PLAYLISTS. SIMPLY TYPE THE WORDS IN BRACKETS INTO YOUR YOUTUBE SEARCH BOX... AND ROCK!



FIVE ROCK SINGERS WITH REMARKABLE HEADWEAR

Chosen by Alison Joy

Alice Cooper - 'School's Out' (Schools' Out (from Alice Cooper: Trashes The World))

Alice is no stranger to the lure of foxy headgear and the blood-stained white topper he snatches from the drum riser and plonks on his bonce here is rather dashing. In a move that has a touch of Morecambe & Wise about it, as the song reaches its conclusion Alice lobbs the hat at the drummer, who catches it neatly on one drumstick. Eric and Ernie would've loved it.

AC/DC - 'Highway To Hell' (Highway To Hell ft. Brian Johnson)

Approved by Newcastle Brown Ale drinkers and whippet owners across the north east of England, the flat cap has always been the premier choice of headwear for distinguished Geordies, and Brian Johnson is a firm fan of its 'come hither' tweediness. Angus Young tries to compete with a pair of devil horns, but they're no match for Beano's canny coolness.

Poison - 'Fallen Angel' (Poison - Fallen Angel [Live2003])

Bret Michaels has always been partial to a bit of millinery, and here it's a cowboy-style tifter that takes pride of place. It looks to be fairly soft and squashy, though, and you have to wonder how Bret found the willpower not to scrunch it up and shove it in CC DeVille's mouth when the guitarist kept interrupting the pre-song patter. Either Bret's a very patient man - or he couldn't bear the thought of his hat getting ruined!

Tesla - 'Call It What You Want' (Tesla - Call it what you want)

Mötley Crüe might have described them as "tomato farmers from Sacramento," but there aren't many men who can pull off an extra-tall white cowboy hat with the same California cool as Tesla vocalist Jeff Keith. At four minutes and 12 seconds he whips the curly-brimmed beauty from his head and treats us to a sort of rock curtsy, which very much floats my boat. I bet tomato farmers from other parts of America haven't got such smooth moves.

Magnum - Various (On a Storyteller's Night album (8 songs LIVE!) 1985, London)

It'd be rude not to include Tony 'The Hat' Clarkin here, guitar-plucker with Magnum and renowned authority on big black hats. Back in the '80s you never got to see much of Tone: the lower half of his face was covered with a beard and from the eyebrows upwards sat his soot-coloured dome of a hat. Fans of big black hats should scroll to 40:10 onwards for maximum hatisfaction.



FIVE GREAT NON-PURPLE SONGS BY PURPLE GUYS

Chosen by John Nicholson

Paice Ashton Lord - 'Ghost Story' (Paice Ashton Lord - Ghost Story (1977) Synched)

This footage of some gloriously eccentric British rock music was recorded for the BBC's *Sight and Sound In Concert* series and is an odd little PAL number, with singer Tony Ashton in full bonkers mode. Fans of the twin-necked guitar can ogle a young Mr Bernie Marsden's axe on this particular clip. And check out the look in Jon Lord's eyes. Weird. But in a good way.

Gary Moore - 'Hurricane' (Gary Moore - Hurricane)

When it comes to balls-out, pin-sharp, high-speed drumming, few can compete with Mr Ian Paice. And just watch him go on this clip from a 1982 Dortmund gig. Paicey gives it the 'fully-loaded dishwasher being pushed downstairs' routine on a track that melts into a slam wham bam of jazz-fusion riffola. Warning: contains a drum solo and severe gurning.

James Gang - 'Funk #49' (Funk 49 James Gang w/Tommy Bolin)

This is a rare 'live for TV' performance of James Gang launching into a heavy version of their hit single 'Funk #49'. It's not exactly HD quality, but any chance to see Tommy Bolin is irresistible. He really shows off his chops here, getting things going with that weird Echoplex effects noise he liked to use so much. Excellent shiny silver suit too, Tom.

Whitesnake - 'Fool For Your Loving' (Whitesnake - Fool For Your Loving 1980)

This starts dramatically, with an exceptionally leonine-looking Cov framed by the spotlight. And man, the video looks great. Very 1980, with no messing around in - or on top of - cars with models. For many, this was the Whitesnake glory era, with Paicey on the drums laying it down behind 'The Northern Bellow'. There's a timeless quality to this performance, as the band offer up a rootsy blues rock vibe that the flashiness of later records never really matched.

Ian Gillan Band - 'Clear Air Turbulence' (Ian Gillan Band - Live At The Rainbow 1977) - Clear Air Turbulence)

This is a wonderful video that really takes you back to how it was to watch a rock band at that time, all unkempt hair and sophisticated dinner jackets. The IGB's jazz-infused rock wasn't everyone's cup of tea. But many of us preferred this more cerebral stuff to the later, more shouty and successful rock'n'roll material. Gillan's on top vocal form here, mixing his high-tension wire howl with proper melody.



PHIVE PHENOMENAL ROCK BANDS FROM PHILADELPHIA

Chosen by Dave Reynolds

Heavens Edge - 'Skin To Skin' (Heavens Edge - Skin To Skin)

Heavens Edge were unfortunate to score their major record deal just as the appetite for their ferocious, swaggering style of hard rock was on the wane at the turn of the '90s. You can tell that things had already changed here, sartorial style-wise, because the band are dressed way down. But Heavens Edge are certainly sticking to their musical guns, with a no-compromise powerful hard rock number. Watch out for some synchronised on-stage knee drops too!

Dead End Kids - 'Things That Go Rock In The Night' (DEK Things That Go Rock)

A band from the late-'70s/early '80s that has long been acknowledged as a huge influence on a number of bigger Philly hard rock groups. Dead End Kids were fronted by Bill Mattson, later of Tangier. The band's image, as you can see in this clip of a gig attended by a few not-very-excited punters, owed something to the New York Dolls, while acting as a precursor to the attire of the more glammy rockers that came after. The tune, meanwhile, sounds like the

kind of menacing slow metal that your parents were convinced would see you wind up in jail if you listened to it even once. Your parents were wrong, by the way...

Britny Fox - Live In Philadelphia 1988 (Britny Fox 1988 Philly pa)

Although this footage is fan-shot and therefore understandably on the rough side, it's still well worth a watch as it captures Britny's full set on home turf at the Empire Club in Philadelphia back in early 1988 - over an hour of Foxy goodness for those of you who can't get enough of this band. There's a hell of a lot of big preeny hair here, along with crushed velvet a go-go, and frontman 'Dizzy' Dean Davidson is quick to tell us that rock will never die. Which is just about as admirable a sentiment as a man with two foot high hair can make...

Cinderella - Live In Philadelphia 1987 (Cinderella Night Songs Live 05 04 87)

No list of Philly bands would be complete without the mighty Cinderella. This 12 and a half minutes of footage from a 'triumphant' hometown gig features 'Once Around The Ride', 'Night Songs' and 'Push, Push', not to mention guitarist Jeff LaBar's spectacularly gravity-defying hair. Frontman Tom Keifer is on full-throated, Brian Johnson-alike form and the riffs come thick and fast...

Whitefoxx- 'It's So Hard' (Whitefoxx - It's So Hard)

Reggie Wu (Heavens Edge), Tony Harnell (TNT) and Tipa Sparrs (World War III) were all members of Whitefoxx at one time or another, so there was some serious pedigree in the band's ranks. Good quality footage of Whitefoxx is unfortunately very rare, but this clip finds them taking to the stage at the height of their magnificence. Everyone wears a long white coat - presumably to distract from some dangerously mulletty bouffant hair - making Whitefoxx look a bit like a bargain basement Duran Duran. Good job the song rocks!



CLASSIC ALBUMS REISSUED ON
DELUXE CD & SPLATTER VINYL



INNOCENCE IS NO EXCUSE



ROCK THE NATIONS



DESTINY

OUT 27TH JULY 2018

BMG

www.saxon747.com

hmv
in-store | online

The UFO frontman has decided to take his final curtain call...

THE NEWS THAT PHIL Mogg is retiring shows that rock music is moving into uncharted territory. The only singer UFO have ever had – and the band's sole ever-present member – recently announced that next year's 50th anniversary tour will be his last, because he's decided now is the time to call it a day. Wayward lifestyles have often seen musicians checking out early. But the fact that Phillip John Mogg is going at a time of his own choosing is both cause for celebration and genuine reflection.

Rock music now has a long history and its original exponents are heading into their twilight years, which takes a bit of getting used to, for certain. But surely it's better that veteran hard rockers can take a final bow and head off into the sunset with a sack full of memories, rather than dying before their time because of stupidity, excess, or both.

SOME MIGHT say Mogg is one of rock's more unlikely survivors. In their late '70s heyday UFO weren't exactly slow to reveal their hedonistic lifestyle. But while the party might have been as important as the playing then, UFO's shows were always a thing of wonder. At the peak of their powers the band performed peerless hard rock, full of light and shade, passion and power.

Leading from the front was Mogg, a curiously English kind of vocalist with a penchant for pricking the egos of his brasher counterparts. Not for him the 'yee-hawing' rabble-rousing favoured by the likes of Ted Nugent and Dave Lee Roth. Phil much preferred the noble art of self-deprecation, as evidenced by his marvellous rap just before the band launch into 'Let It Roll' on the 1999 reissue of the band's insanely brilliant 'Strangers In The Night' double live album.

"I just got a message. They're changing the mics, can I fill in?," says Mogg. "I don't know what 'can I fill in?' means, whether I should tell you a few jokes... or possibly reveal myself." Lord only knows what the band's passionate American audiences made of such off-kilter banter...

MOGG ISN'T the greatest technical singer. He doesn't have great range. But what he was able to do was tell stories through his lyrics, and to imbue songs like 'Love To Love', 'Cherry' and 'Out In The Street' with almost tangible heart and soul. In the early days his emotional register acted as the ideal foil for guitarist Michael Schenker's equally expressive playing and in our view nobody else but Mogg could have given UFO their unique sound and character.

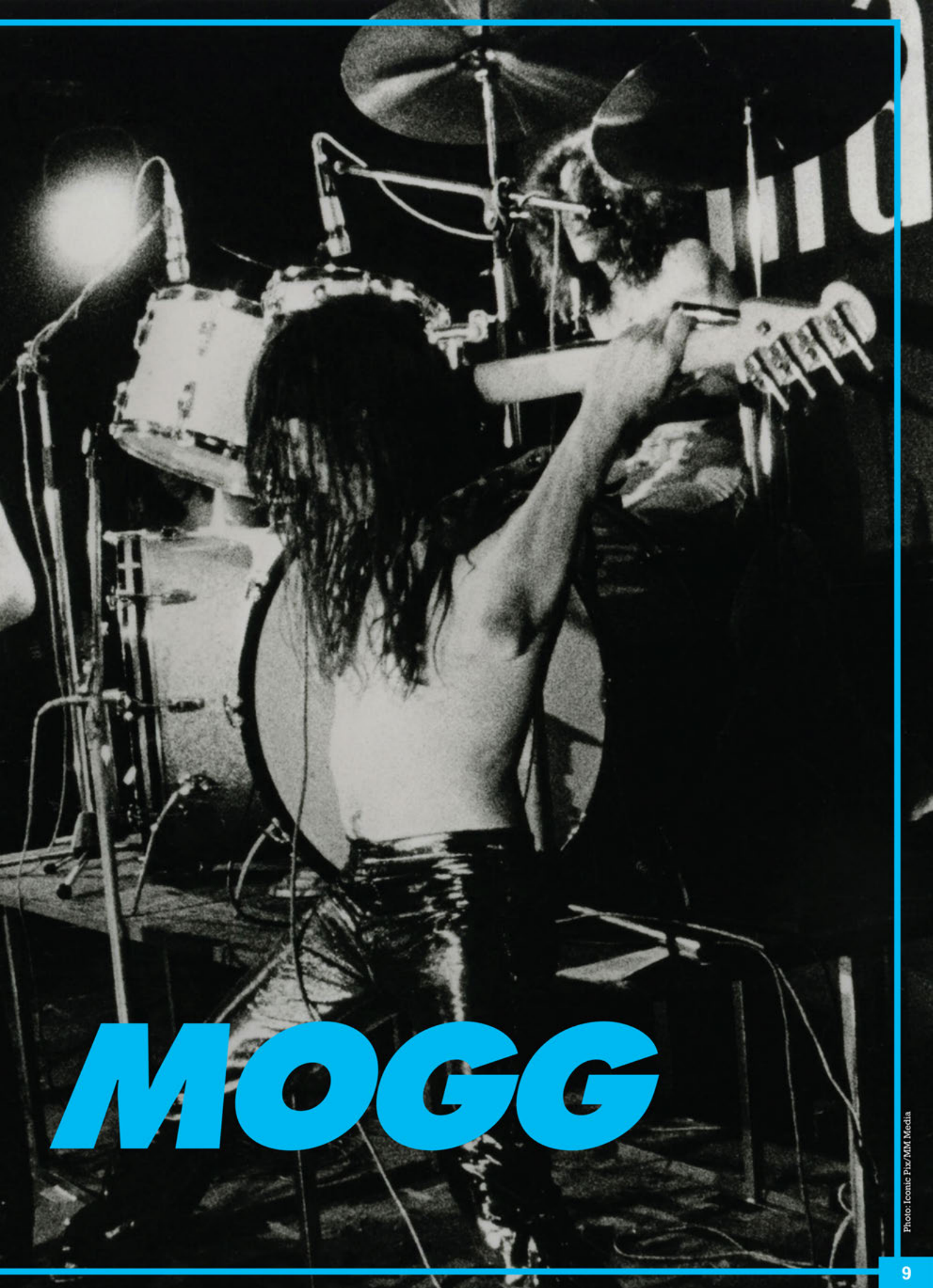
IT'S SAD, of course, to see one of our heroes leave the stage for the final time. But Phil Mogg has given us so many fantastic memories and so much great rock music that it's impossible to see his departure as anything but a triumph. And for us, this early shot of Mogg – taken in 1974 when the long journey still lay ahead of him – captures his essence perfectly. 🐼

HOWARD JOHNSON

DATELINE: 1974



Phil Mogg, flanked by Michael Schenker (left) and Pete Way, performing with UFO at London's legendary Marquee club in 1974



MOGG

AUG-SEPT 1978

ROCK CANDY'S DAVE LING LEAFS THROUGH THE BACK PAGES OF THE UK ROCK PRESS TO BRING THE BIG NEWS ITEMS OF THE DAY BACK TO LIFE AND ANALYSE HOW THOSE STORIES REALLY PLAYED OUT...



Tony Iommi and Ozzy Osbourne can still find something to smile about despite the panning *Sounds* gave 'Never Say Die!'

STYX JUST "TOO TITANIC" FOR SABS

DATELINE: 30 SEPTEMBER 1978
MAGAZINE: SOUNDS

SOUNDS MAGAZINE'S SPECIALIST ROCK writer Geoff Barton was the man in the middle here, refereeing a titanic clash as the eighth studio album from Styx faced up to the eighth studio album from Black Sabbath in a gloves-on battle for 1978 rock supremacy.

Barton had made no secret of his admiration for both acts, but on this occasion he left the reader in little doubt as to which was the victor. *Sounds* editor Alan Lewis had tried to dissuade Geoff from giving the full five-star treatment to 'Pieces Of Eight', the Chicago group's anxiously awaited follow-up to the previous year's 'The Grand Illusion'. Barton, however, was unmoveable. "No messing around with half measures," he wrote. "Styx go way over the top with torrents of synthesizer, cataclysmic guitar work, blustering vocals... and just the barest possible amount of restraint."

Though he felt that 'Pieces Of Eight' "flounders a little" with 'Sing For The Day', the combination of 'Great White Hope', 'Blue Collar Man (Long Nights)', and 'Queen Of Spades' represented a perfect triple whammy. But best of all, Barton considered, was 'Renegade', where Styx "brilliantly mixes CSN&Y-style harmony work with basic, from-the-gut guitar raunch." Barton concluded that 'Pieces Of Eight' was simply "too titanic for words."

HAVING ALREADY experienced a preview listen to the album in the studio as he conducted an interview with Tony Iommi, Barton had similarly high hopes for

Black Sabbath's 'Never Say Die!' Ready to write about an album that sounded "mind-blowingly magnificent" Barton had prepared the line: "This new disc is everything you ever wanted a Sabbath album to be."

And then the ugly truth dawned. Following a few spins at home, Barton began to appreciate that 'Never Say Die!' sounded "completely different" to how he remembered it. "Low-key, almost. Restrained, even."

Cue an almost 180 degree turn. What the writer was dealing with here was not a stunning reinvention of the Black Sabbath sound, but "probably the poorest album that the band have ever recorded."

What Sabbath had tried to do, theorised Barton, was to "update, modernise and add new dimensions to their sound." Ozzy Osbourne's "barely-in-tune vocal technique" was replaced by an attempt to sing *properly!* Making matters worse, Iommi was over-playing his instrument in a bid to appease those who dismissed him as an "extremely limited" guitarist. Throw in guest keyboardist Don Airey from Colosseum II and a horn section in 'Breakout' and, well... you get the gist.

"I'M SAD to say that 'Never Say Die!' sounds stiff and sanitised," Barton summed up. "As with 'Sabbath Bloody Sabbath', the band have tried to dress up their sound and failed pretty miserably. They should realise that all us Sabaficionados want is basics. No more, no less." Yanks 1 Brits 0 indeed!

ROCK CANDY SAYS...

THAT BOTH OF THESE albums should have been released at the same time was really quite a coincidence, as 'Never Say Die!' and 'Pieces Of Eight' are now regarded as bookmark moments in the careers of both Sabbath and Styx.

THE MEDIOCRE 'Never Say Die!' would prove to be Sabbath's final studio album to feature Ozzy Osbourne until the release of '13' some 35 years later. With Osbourne leaving and re-joining during the gestation of 'Never Say Die!', and with all manner of drugs and alcohol being consumed, bassist Geezer Butler later described the record as "a patch-up kind of an album." He was being kind.

OSBOURNE, WHO believes that at this point the band should have called themselves "Slack Haddock, not Black Sabbath," headed off for what turned out to be a lucrative solo career. And, of course, Iommi and company brought in Ronnie James Dio for the greatest non-Sabbath Sabbath album of them all, the colossus known as 'Heaven And Hell'. After many years as the standard bearers of pure heavy metal, Sabbath finally called it a day last year.

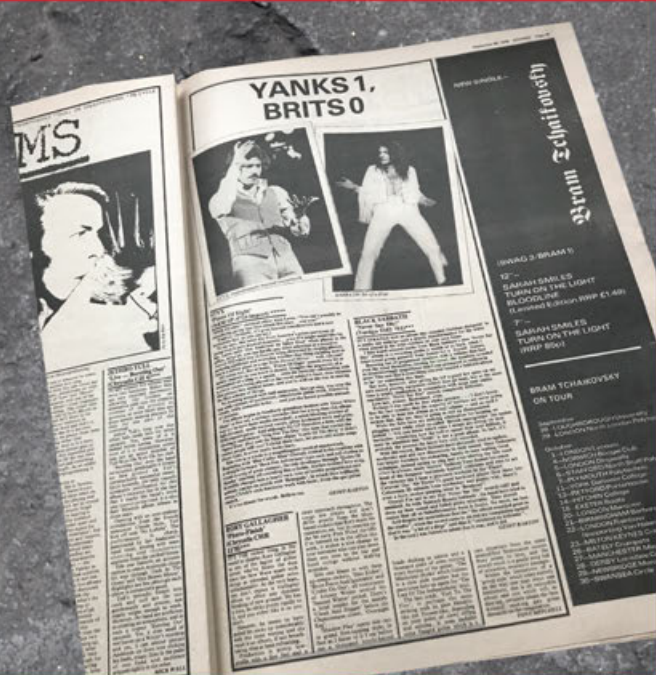
FOR STYX, meanwhile, 'Pieces Of Eight' would be the group's final attempt to produce unadulterated high-octane pomp rock. 1979's 'Cornerstone' yielded the

enormously popular wimp-out single 'Babe' and saw the band laying off on the raw guitars, while 1981's 'Paradise Theatre' witnessed Styx at the zenith of their popularity, playing what can best be described as 'vaudeville rock'.

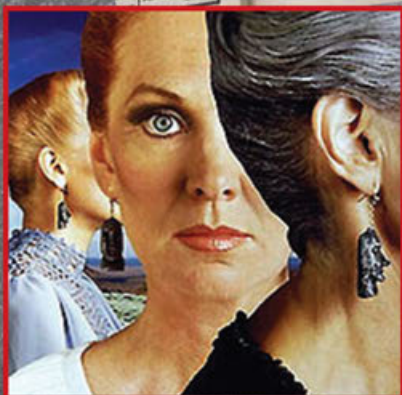
THINGS WEREN'T all hunky-dory in the camp, though. Chief writer and keyboardist/vocalist Dennis DeYoung had already begun distancing himself from the rest of the group with 'Pieces Of Eight' and Styx never felt much like a band again, rather a collection of individuals with disparate writing styles.

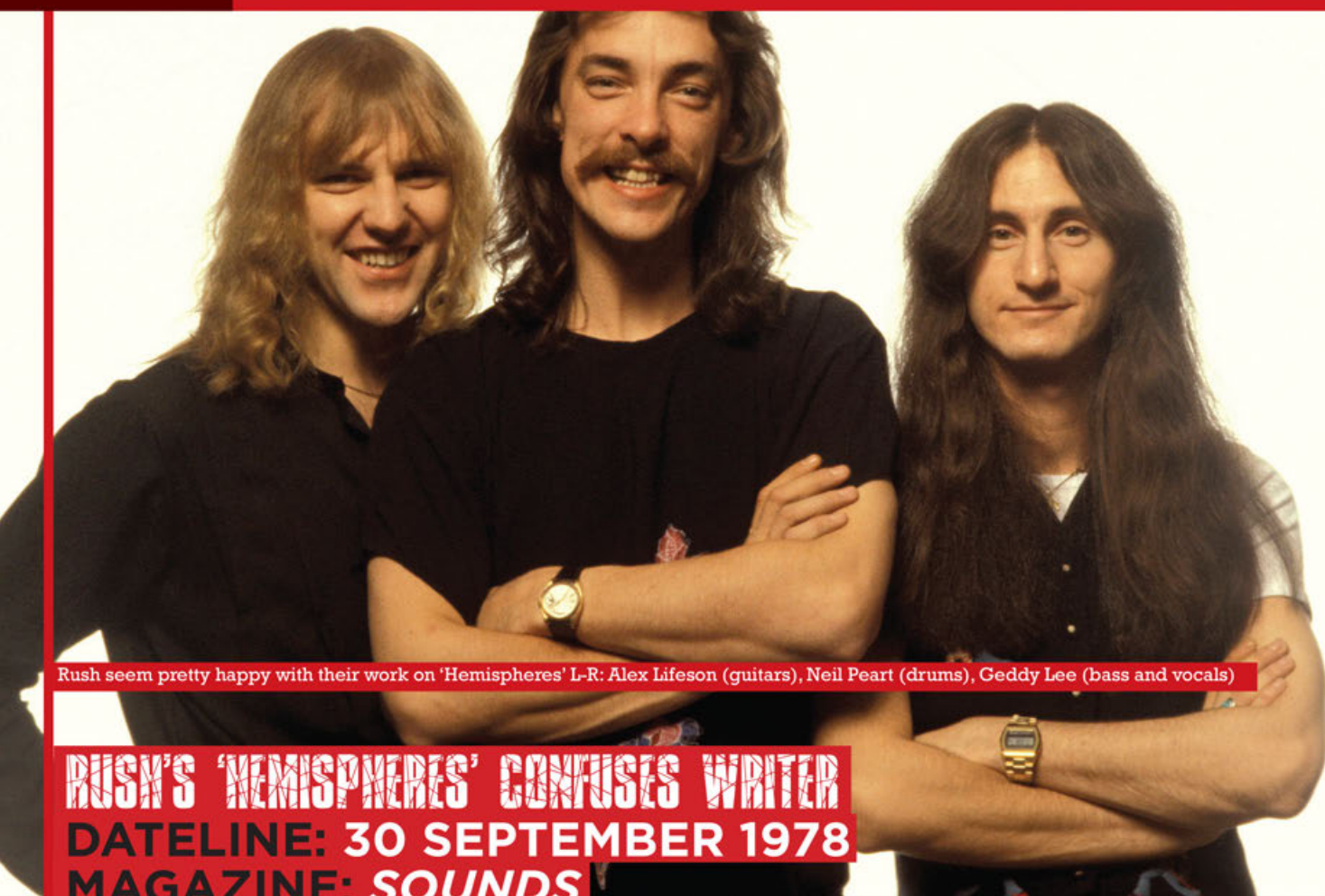
"I was never a prolific writer, but Dennis and Tommy [Shaw] rose to the occasion and we managed to squeeze out 'Pieces Of Eight' and 'Cornerstone,'" guitarist James 'JY' Young told me back in 2005. "We worked our tails off, also releasing 'Paradise Theatre', but we tried to crack Europe at a time when no one wanted to hear about pomp rock." Or whatever else the band were doing for that matter...

STYX KIND of fizzled out in 1984 as DeYoung and Shaw both started solo careers. But the enduring importance of the Styx name in America means that various incarnations of the band have continued to perform and record at different times over the last 35 years. The current version of the group, featuring 'Pieces Of Eight' members James Young and Tommy Shaw, with occasional appearances from bassist Chuck Panozzo, is still playing to big crowds in the US in support of 'The Mission', the band's first collection of original material in a whopping 14 years.



James 'JY' Young looks satisfied after seeing off the Sabs in the big album face off of 1978





Rush seem pretty happy with their work on 'Hemispheres' L-R: Alex Lifeson (guitars), Neil Peart (drums), Geddy Lee (bass and vocals)

RUSH'S 'HEMISPHERES' CONFUSES WRITER

DATELINE: 30 SEPTEMBER 1978

MAGAZINE: SOUNDS

SOUNDS WENT TO MEET Rush at London's Trident Studios during the final mixing stages of their sixth studio album – and writer Geoff Barton came away scratching his head. Nearly four decades after it was first unveiled, 'Hemispheres' still divides fans of the Canadian trio like no other release. It contained a mere four songs, though of course two of them were far longer pieces broken down into interrelated chunks. The six-suite 'Cygnus X-1 Book II: Hemispheres' lasted for more than 18 minutes and filled an entire side of the old vinyl format. Rush fans were accustomed to such extravagances, though. The album's predecessor, 'A Farewell To Kings', featured two Herculean tracks, including the first instalment of the 'Cygnus X-1' saga, 'Book I: The Voyage'.

But it wasn't the epic nature of the material that disturbed Barton. In stark contrast to 'A Farewell To Kings', Rush and their faithful producer Terry Brown had entered Rockfield Studios in Wales with a completely blank canvas, the band jamming out material that was "developed and discarded, germinated and jettisoned" during two weeks of intensive rehearsal. As guitarist Alex Lifeson sighed: "This time around the troubles started from basics."

LIFESON TOLD Barton how 'La Villa Strangiato', another of the album's lengthier tracks, was "a musical recreation of some of my nightmares," adding: "It's a nine-and-a-half minute-long, 12-part instrumental track... it's really peculiar, really off-the-wall and totally unlike anything we've ever done before."

Barton admitted that 'La Villa Strangiato' left him "terribly confused", even letting slip that he was

"uncertain if I liked it or not." That he would add "even now that I've got an advance tape and have had the opportunity to listen a few times, I still feel much the same way" was a massive confession from a man who'd been such a major Rush champion in the British media up to that point.

WHAT ON earth was going on here? Luckily, drummer and lyricist Neil Peart was on hand to explain the convoluted theory behind 'Cygnus X-1 Book II: Hemispheres', which picked up with the song's hero plunging his spaceship through a black hole in the constellation of Cygnus. Peart admitted racking his brains over bringing the tale to any sort of credible conclusion and had no idea of its eventual ending – a battle between Apollo and Dionysus, the god of the mind and the god of the heart – even when the band began recording. "I hope that anyone who buys the album will feel moved to delve beneath the basic storyline and find a real truth," said the drummer. "It'll be worth the effort, believe me. I think it's something really worth bringing to people's attention."

In addition to the fairly obvious 'Circumstances', the album was completed by 'The Trees', which according to Barton revealed "an endearing, almost fairy tale-type storyline, although it has deeper connotations."

"The song's about a forest of maple and oak trees," Peart revealed. "The maples begin to get uptight because the oaks are growing way too big and tall and are taking the sunlight away from them. So they form a union and endeavour to get the oaks chopped down to a reasonable size."

ROCK CANDY SAYS...

FAIR PLAY TO NEIL Peart, Alex Lifeson and bassist/vocalist Geddy Lee. In spite of Rush's growing status in North America the band fulfilled their vow to tour the UK extensively to promote the 'Hemispheres' album. It wasn't quite the 30 concerts that Barton had mooted, but there were multiple nights in Newcastle, Glasgow, Manchester, Liverpool and Bristol, plus a four-show run at London's Hammersmith Odeon. Rush even squeezed in an appearance in Coventry.

On a regular night the set featured all four songs from 'Hemispheres' (with both of the 'Cygnus X-1' 'books' played back to back), plus 'Anthem', 'A Passage To Bangkok', 'By-Tor And The Snow Dog', 'Xanadu', 'Something For Nothing', 'Closer To The Heart', 'A Farewell To Kings', '2112' (excluding 'Oracle: The Dream'), 'Working Man', 'Bastille Day' and 'In The Mood'.

DESPITE GEOFF Barton's concerns, as recently as 2015 *Rolling Stone* placed 'Hemispheres' at number 11 in a list of the 50 Greatest Prog Rock Albums Of All Time, rating it 11 places higher than Rush's '2112' release from 1976. 1981's 'Moving Pictures' featured at number 3.

Lifeson would later comment: "There were some great songs on 'Hemispheres'. I still think of 'La Villa Strangiato' as among the best things we've ever done. But we came out of that record feeling that we were becoming a bit formulaic."

RUSH'S NEXT album, 1980's 'Permanent Waves' saw them taking the first steps on a journey that would take them to an entirely new musical place...

OF COURSE, by now Rush represented a fairly large oak tree on the British touring scene. Despite acknowledging the "snow, ice and freezing cold dressing rooms" of their previous British tour in February, the drummer described the night that a Glasgow Apollo crowd had sung 'Closer To The Heart' back to the band as "one of the best moments of my life."

The band's date sheet for 'Hemispheres' was already jam-packed and, Peart promised, another lengthy visit to the UK was on the cards. Barton said there could be as many as 30 shows. "This time we're going to do it right," Neil grinned.

THIS MAN HAS NIGHTMARES

He's also lead guitarist for RUSH and writes songs about the politics of oak trees, shapeless spirits and The Real Truth

DETERMINEDLY TRYING to persuade, Canadian power trio Rush have been hard at work on their new... *[The rest of the article text is partially obscured and difficult to read in detail.]*

PETER BOWYER... WISH AS ON TO

PLEASE NOTE (1). With a... *[The rest of the article text is partially obscured.]*



Alex, Neil and Geddy taking 'Hemispheres' to the people at the Empire Theatre, Liverpool, 2 May 1979



FOR THE THIRD TIME in the year of 1978, writer Graham Neale attended a concert by 'hard rock meets funky blues' outfit Trapeze. This certainly showed dedication on Neale's part. Why? Because six months earlier he'd witnessed the same band play a disappointing gig at the Grey Topper in Nottingham. This show was adjudged so poor that the group had appeared "thoroughly disheartened by the [music] business," giving the impression that "getting up and doing their thing was an obligation they had to fulfil, rather than an opportunity to show what Trapeze was all about."

TO BE fair to Trapeze, who'd formed in Cannock in the West Midlands back in 1969, that first night at the Grey Topper had seen the group still licking its wounds after the latest exit of Glenn Hughes. The bassist/singer had first left Trapeze for superstardom with Deep Purple back in 1973. Without him the band created some excellent music, but failed to register anything resembling a commercial breakthrough. Three years later, and after Purple's own demise, Hughes was back alongside two original members, guitarist Mel Galley and drummer Dave Holland. Things didn't work out, though, and pretty quickly Hughes was gone again.

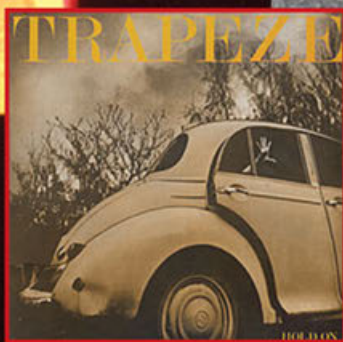
Looking for a new vocalist, Trapeze turned to Pete Goalby, who'd fronted a Wolverhampton-based band called Fable. Goalby had a burgeoning reputation as a singer, but with Pete Wright returning to Trapeze for a second spell as bassist, the writer's earlier review had suggested it was taking a bit of time for the chemistry to gel.

BACK AGAIN for another show at the Grey Topper, a 200-capacity former cinema turned rock venue, Trapeze brightened up a rainy Sunday night, making Neale believe they'd finally turned a corner. The main auditorium was packed to the rafters, something Neale recognised as "quite an achievement."

As the band kicked off with the Hughes-era signature song 'You Are The Music', newcomer Goalby sounded equally comfortable on 'Take Good Care' and 'When You Get To Heaven', a pair of tunes that had surfaced in Germany as part of a new Trapeze album called 'Running'. It would soon be retitled 'Hold On' for the domestic UK market. The band's roadwork had definitely paid off according to Neale, "showing how [such experience] is the only way to get a working band as tight as Trapeze are now." The writer also noted how well Mel Galley's and Pete Goalby's voices blended on 'Midnight Flyer', a song from Trapeze's 'Hot Wire' album from 1974.

"Everyone was kept on their feet all night, rocking, rolling, sweating and loving every minute," related the reporter.

As Trapeze signed off the evening with 'Way Back To The Bone', another tune from the Hughes era, Neale was moved to predict that the band were "poised to bounce back to even greater heights than before."



TRAPEZE BOUNCE BACK IN NOTTINGHAM

DATELINE: 5 AUGUST 1978

MAGAZINE: SOUNDS

Trapeze guitarist Mel Galley rocks the super-strong white satin, flared suit look

ROCK CANDY SAYS...

THAT THE THREE KEY members of Trapeze's seminal line-up would all go on to achieve major success with other groups speaks volumes. But it's quite possible that they wouldn't have moved on to pastures new at all had 'Hold On' – rockier and less funky than previous Trapeze albums – been a hit. Instead, the album turned out to be Trapeze's studio swansong.

IN 1979 drummer Dave Holland bailed to join Judas Priest as a replacement for Les Binks, going on to perform on the band's biggest-selling releases from 'British Steel' to 'Ram It Down'.

Trapeze finally broke up in 1982 when guitarist and vocalist Mel Galley was invited to join Whitesnake. But that gig went west after Galley broke his left arm while on tour in Germany during the spring of 1984.

"We'd been to a funfair and me and [Whitesnake guitarist] John Sykes came out and did the old prank of running over cars," Galley related years later. "There were two Mercs, and I fell off the boot of the second one." While in hospital Galley suffered nerve damage during surgery. In order to move his fingers well enough to play guitar again, he was forced to use a specially developed contraption nicknamed The Claw.

While sympathetic to Galley's predicament, Whitesnake leader David Coverdale considered the device unsightly. The guitarist remained on 'gardening leave' in Whitesnake until Galley apparently incited the wrath of Old Cov by telling an interviewer of plans for a Trapeze reunion. Soon he was out of the band.

GALLEY THEN became a key member of the all-star Phenomena project and was also part of two Trapeze reformations, in 1991 and 1994, before sadly succumbing

to oesophageal cancer 10 years ago, aged just 60.

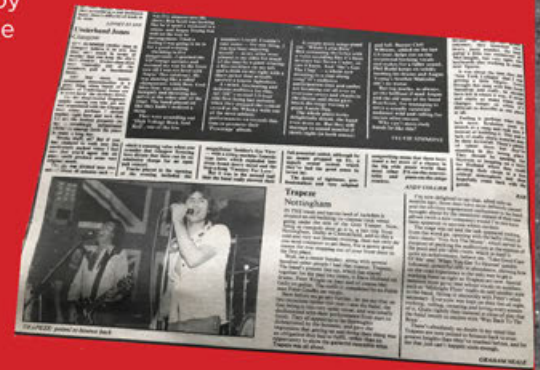
Dave Holland is also no longer with us. The percussionist was sentenced to eight years in jail in 2004 for sexual assaults on a 17-year-old boy he was giving drum lessons to. Holland denied his guilt up to his death in Spain at the age of 69 on 16 January 2018.

Vocalist Pete Goalby, meanwhile, went on to join Uriah Heep in 1982. He'd been Heep keyboardist Ken Hensley's preferred choice as a replacement for John Lawton back in 1979, but the band initially appointed John Sloman

instead. Goalby recorded three albums with Heep, 1982's 'Abominog', 'Head First' in 1983 and 'Equator' in 1985.

Although he wrote the song 'Blood Red Roses' for Heep's 1989 album 'Raging Silence', where Bernie Shaw performed lead vocals, Goalby then moved away from performing to work behind the scenes in the music business.

AS A footnote, Glenn Hughes has said he would happily consider playing a set of Trapeze songs in honour of the band. "Obviously, Mel and Dave are now both gone, but there are a group of friends in America who would maybe like to be involved," he told me recently. "God, I'd love to do that."



SNIPPETS – SHORT, SHARP SHOCKS FROM AUGUST-SEPTEMBER 1978

ROBBO QUILTS LIZZY

DATELINE: 5 AUGUST 1978

MAGAZINE: SOUNDS

Guitarist Brian Robertson finally left Thin Lizzy for good, calling the split "amicable." The band was out on tour in America with guitarist Gary Moore, as Robertson was unable to play after breaking three ribs and fracturing a cheekbone. This was the second time Moore had stood in for the injury-prone Robertson. *Sounds* revealed that Robertson was planning "to concentrate on solo projects and maybe form his own band."

THE NUGS: "WE'VE HEARD-IT-ALL-BEFORE"

DATELINE: 23 SEPTEMBER 1978

MAGAZINE: SOUNDS

A veteran of Ted Nugent concerts, *Sounds* was underwhelmed by The Loudman's Long Beach Arena show. Despite the inclusion of two tracks ('Need You Bad' and 'Name Your Poison') from the forthcoming 'Weekend Warriors' album, the paper remained indifferent. "What Ted Nugent needs is not a new backing band or a shave. It's some interesting new material."

"BE-BOP DELUXE TO SPLIT?"

DATELINE: 5 AUGUST 1978

MAGAZINE: SOUNDS

The paper revealed that the English progressive act had decided against recording a follow-up to their previous album, 'Drastic Plastic', which had been controversially influenced by new wave music. The band members had returned to their respective homes feeling "very disillusioned." Be-Bop's publicist dismissed the speculation as "untrue", but the story proved to be spot on.



The City Boy line-up that recorded 'Book Early'. L-R: Chris Dunn (bass), Mike Slamer (guitar and vocals), Steve Broughton (guitar and vocals), Max Thomas (keyboards and vocals) Lol Mason (vocals), Roy Ward (drums and vocals)

CITY BOY FINALLY BEAT THE PUNK BLUES

DATELINE: 23 SEPTEMBER 1978

MAGAZINE: SOUNDS

AS THE BIRMINGHAM BAND were thrust into the limelight following the success of their single '5.7.0.5', Hugh Fielder travelled to Amsterdam to meet so-called 'overnight pop stars' City Boy. Yet this wasn't the group's first rodeo. Two-and-a-half years earlier in 1976, City Boy's eponymous debut album had been lined up for success by their label, Phonogram, only to be engulfed in the UK's new wave explosion, leaving the six-piece "like a spare appendage at a wedding."

Clearly, Fielder was sold on City Boy and their style, "moulded on the essential British bands of the 1970s like Yes, 10cc and their ilk." But with punk taking over, "suddenly it didn't matter how good City Boy were; nobody wanted to listen."

The band persevered with two further albums, 1976's 'Dinner At The Ritz' and 1977's 'Young Men Gone West', before fate served to intervene. A single entitled 'Turn Onto Jesus' was released to moderate success in Germany and Holland. Awarded a new lick of paint and a set of revised lyrics it became '5.7.0.5', the band's first Top 10 hit in their homeland.

This represented a moment of triumph for both City Boy and their producer, Robert John 'Mutt' Lange, who'd been on board since the very beginning. The song also represented Lange's first chart success outside of his homeland of South Africa.

"We didn't get washed away by new wave; we just got obscured by it," vocalist Steve Broughton told Fielder proudly.

CITY BOY were pinning their hopes on a fourth album called 'Book Early', "the most accessible since their first," in the view of the *Sounds* writer. Fielder had already awarded 'Book Early' three-and-a-half stars in his review of the LP, remarking that: "'5.7.0.5' arrived just in time for

City Boy. There's a limit to the amount of time that any group can struggle on in the face of overwhelming apathy."

Now, however, things were starting to look up. Despite the band's proclivity for songs of similar tempo, Fielder enjoyed their show in Amsterdam. When it came two-thirds of the way through, '5.7.0.5' saw them "change from an eager and willing band to a poised, confident outfit," their last three numbers steamrolling the Dutch crowd on to their feet. And with a 13-week, 64-date tour of America in support of Hall & Oates on the horizon, the omens were looking good.

TALKING AT an after-show party, Broughton addressed the elephant in the room: "I know people criticise us for having no clear [musical] style, but I think ultimately that will work in our favour. We're not hemmed in by anything but ourselves."

Nevertheless, the singer and guitarist admitted that the crossover-friendly strains of 'Book Early' were no accident, particularly a track called 'What A Night', which Fielder singled out as the band's "most blatantly commercial number yet." In order to make significant progress, a breakthrough in America was vital. It would all depend on the type of record they made next.

"The next album has to be something quite different," Broughton admitted in the interview. "I want it to be a 'method' album - everything that 'Dinner At The Ritz' should have been but wasn't quite, because we didn't know how. It has to be monumental. Anything else will be a failure."



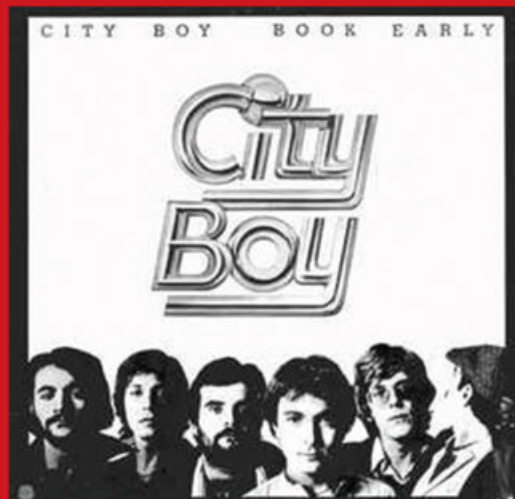
ROCK CANDY SAYS...

BY THE SLIMMEST OF margins the 'What A Night' single, taken from 'Book Early', did manage to pierce the UK's Top 40. But unlike '5.7.0.5', and despite the attention generated by the Hall & Oates tour, the song tanked on the other side of the Atlantic.

City Boy's next release, 1979's 'The Day The Earth Caught Fire', also spawned a minor UK hit with the title song. But after five albums City Boy still seemed to have no idea of where to focus their attention – on the singles market or on an older, more attentive audience who would purchase their albums for the longer, more complicated tunes. The band's smart, incisive, and beautifully crafted music was slowly beginning to find an audience, but internally City Boy was being pulled apart.

"Pop stardom was great and everyone's lifestyle changed, but it also brought problems," guitarist Mike Slamer told me in 2015. "A couple of guys in the band had a taste of the high life, so to speak, and they wanted more of that. They began pushing us further in that direction, which was wrong. '5.7.0.5.' wasn't written for the charts. But they wanted to do it again and again. Within a year or two we wound up in a very confused state."

WITH STEVE Broughton and bassist Chris Dunn quitting the band, 'The Day The Earth Caught Fire' was City Boy's final album as a six-piece. Its follow-up, 1980's 'Heads Are Rolling', saw them part with Mutt Lange as well. Slamer had no problem when I suggested that 'Heads Are Rolling' presented a dumbed-down version of the band's grandiose sound, though he believes "we redeemed ourselves with [1981's] 'It's Personal'" – an under-



promoted record that served as City Boy's swansong.

Post-split, Slamer resurfaced first in the AOR band Streets with ex-Kansas singer Steve Walsh, before forming Seventh Key with another Kansas member, bassist Billy Greer. Working under aliases, Steve Broughton became a songwriter and producer, most notably for Cyndi Lauper. In 1982 drummer Roy Ward was the lead session singer on 'The Lion Sleeps Tonight', a chart-topper from the novelty pop group Tight Fit.

THERE HAS been no reunion of City Boy, nor according to Mike Slamer is there likely to be. "Without revealing any names, a couple of the guys still have a bad taste in their mouths over what happened back then," he comments. "And for the rest of us, it's all so many years ago that we've long since moved on."

SNIPPETS – SHORT, SHARP SHOCKS FROM AUGUST-SEPTEMBER 1978

UFO GIVE BÖC A BLOODY NOSE

DATELINE: 2 SEPTEMBER 1978

MAGAZINE: SOUNDS

Sounds witnessed support act UFO wipe the floor with headliners Blue Öyster Cult at a gig in California. BÖC were dismissed as "about as shocking as a dead torch battery, and with almost as much life." Promoting 'Obsession', Phil Mogg and cohorts were "much more dynamic" than the bill-toppers, causing the music paper to predict: "It's a safe bet that next time they'll be headlining."

DIO: "MORE OF THE SAME FROM RAINBOW"

DATELINE: 5 AUGUST 1978

MAGAZINE: SOUNDS

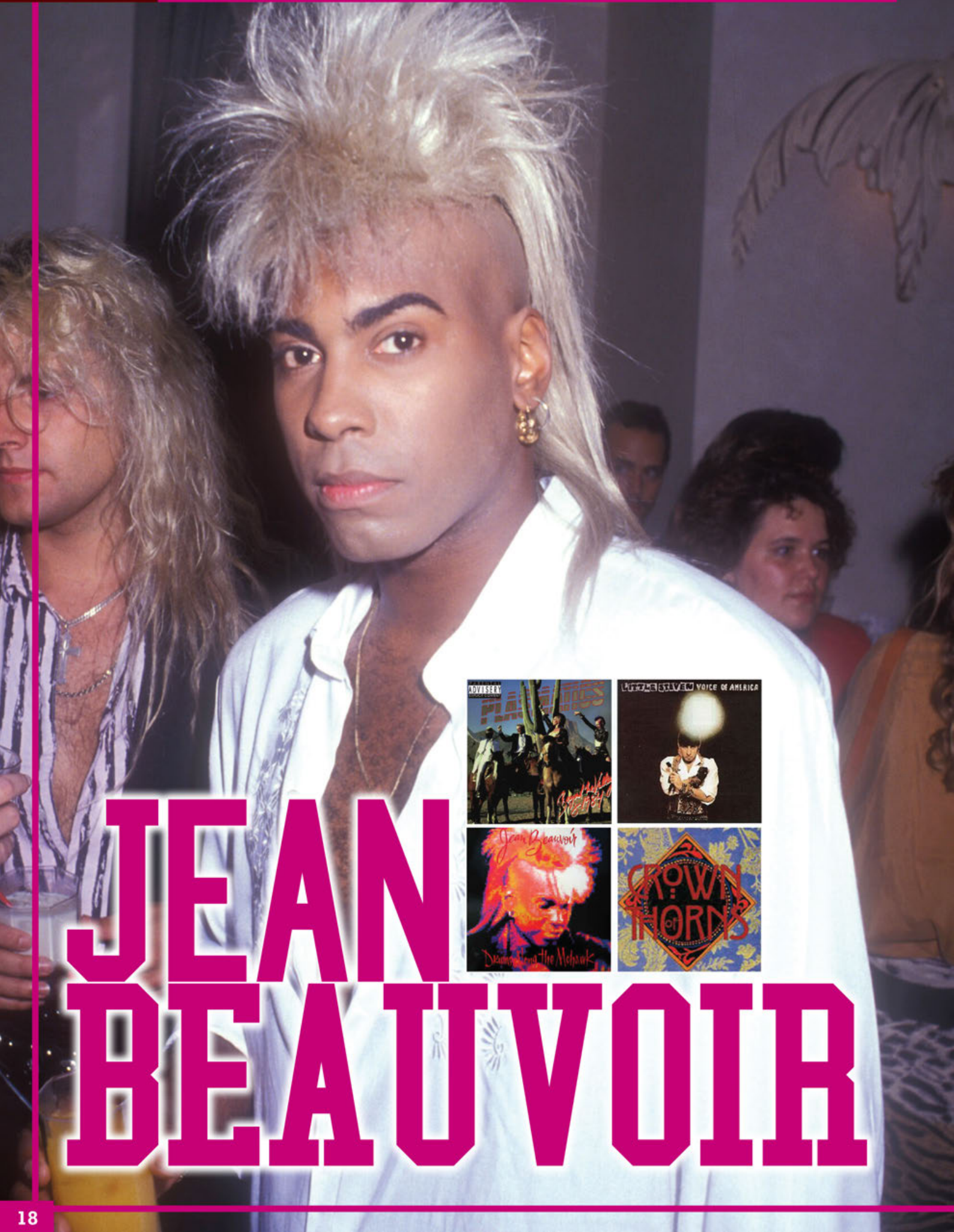
In one of his final interviews as a member of Rainbow, Ronnie James Dio promised that the follow-up to 'Long Live Rock 'N' Roll' would be "kind of the same as this one." Little did RJD know that Ritchie Blackmore was plotting a move into more commercial territory with the album that became 'Down To Earth'. Bye bye Ronnie, welcome Graham Bonnet.

FOREIGNER: "GIVE US ANOTHER COUPLE OF YEARS"

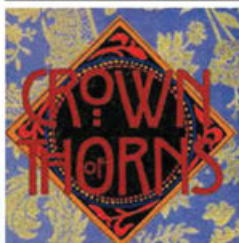
DATELINE: 2 SEPTEMBER 1978

MAGAZINE: SOUNDS

Fresh from a "magnificent" appearance at the Reading Festival, Mick Jones pleaded for time, saying that Foreigner shouldn't be dismissed as corporate rockers. "We're a very young band at the moment and we've only just begun to explore our potential," the guitarist told *Sounds*. "Give us another couple of years and I'm sure even some of our fiercest critics will be surprised."



JEAN BEAUVOIR



BORN IN CHICAGO IN a year that he appears to guard jealously, but that seems likely to be early 1960s, Jean Beauvoir is currently celebrating an impressive fourth decade in the music business. During a long and varied career Beauvoir has worked as musical director for Gary U.S. Bonds, been a member of both Plasmatics and Little Steven's Disciples Of Soul, written with Kiss, produced the Ramones, enjoyed a solo hit single that was championed by Sylvester Stallone, and established the critically acclaimed hard rock bands Voodoo X and Crown Of Thorns. Given that Jean has also dabbled in acting and has worked as CEO for Little Steven's Renegade Nation company, it's clear that the man isn't exactly one for sitting on his backside.

"I WAS playing in a local band called Topaz on Long Island, New York, when Gary U.S. Bonds offered me the opportunity to tour with him," says Jean of his earliest break. "I'd told him I was 18. But when my mom revealed I was only 15 Gary told me I'd have to finish off school. We still played together at weekends, though. He'd even arrange to get me out of school for other gigs, like the Playboy clubs in Chicago, and I got to appear on a couple of Dick Clark TV shows too."

It was during his stint with Plasmatics, however – a group he joined in 1979 – that Beauvoir adopted the extravagant Mohawk hairdo that became his trademark.

"I liked the rebellious aspect of punk," he explains. "Whether it was the imagery or the music. I like doing things differently and going against the grain. Plasmatics was the perfect vehicle for that."

Jean left the Plasmatics in 1981. "It was something David Lee Roth said in passing one night when we were hanging out at the Whisky in LA that resonated with me. He told me, 'You got what it takes to go out and do your own thing.' Well, I've always liked challenges. I like breaking new ground and breaking down barriers, so I decided I should do a solo record. Prince wanted to produce it, but I turned him down. I got an offer to play bass with Billy Idol and Steve Stevens, but passed that up too."

THE SOLO career was eventually put on hold for a while on the advice of legendary E-Street Band alumni Little Steven. "Steven thought my material was great, but doubted I'd get a solo deal at that time," notes Jean. "He suggested I'd get more credibility working with him and that would eventually lead to a deal."

Steven was right, and he became Jean's mentor while the pair played together in the Disciples Of Soul, cutting two albums, 1982's 'Men Without Women' and 1984's 'Voice Of America'. Jean eventually left the Disciples with Steven's blessing and was soon involved in production

work with the Ramones, while also working with Cameo and Nona Hendryx, and co-writing with Kiss's Paul Stanley on songs like 'Thrills In The Night' on the band's 'Animalize' album in 1984.

"Working with Paul Stanley definitely helped my songwriting career," acknowledges Beauvoir. "But I didn't pursue that avenue as much as others did. I wanted to be an artist more than a songwriter, really, so I got signed to Virgin Records. I had a good budget and in 1986 I made

the record ['Drums Along The Mohawk'] that I wanted to after I proved to the A&R guy that I could produce it myself.

"Sylvester Stallone heard my song 'Feel The Heat', which featured on the album. He immediately wanted it to be the main song in his new movie *Cobra* and after that it became a huge hit."

But Beauvoir blames himself for not capitalising on this momentum on his second solo album, 1988's 'Jackknifed'. "I

changed direction too much," he admits.

AT THE end of the '80s Beauvoir put together the Berlin-based hard rock band Voodoo X, but that group was essentially the prototype for Crown Of Thorns. Jean was signed by Jimmy Iovine's Interscope label as a solo artist at that time. "But I was lonely," he laughs. "I wanted it to be a band project. Jimmy agreed."

Interscope never actually released the debut recording, 'Crown Of Thorns', but it is nothing less than a masterclass in melodic hard rock. The Wigan-based Now And Then label put it out in the UK in 1994 and the band landed an opening slot on Bon Jovi's European stadium tour the following year.

Despite releasing further Crown of Thorns albums while also developing a solo career, Jean's focus eventually turned toward other projects, taking up an offer from Little Steven to become the CEO of his Renegade Nation media and entertainment company in 2004. Jean spent an enjoyable seven years working in TV production and satellite radio, as well as organising sponsorship deals and band tours. In 2014 he reunited with former Crown Of Thorns guitarist Micki Free, in Beauvoir-Free, for an album, 2015's 'American Trash', that reignited the musical chemistry between the pair.

BEAUVOIR CURRENTLY has a number of new projects up his sleeve. He's working on his autobiography, is developing a children's book, and is also plotting a new solo record. He's looking to take the medium of film more seriously, too, having previously only dabbled.

"I think there was a lot of luck involved in how I got from being a kid in Long Island to where I am today," he reflects. "There really was no plan. But what I've always had is huge belief in myself." 🐼



Jean (second from right with Little Steven And The Disciples Of Soul), photographed at the Kabuki Theater, San Francisco, 17 August 1984

Ozzy and the band that made 'Bark At The Moon' photographed at Ridge Farm Studios, 1983. L-R: Jake E. Lee (guitar), Bob Daisley (bass), Ozzy Osbourne (vocals), Tommy Aldridge (drums), Don Airey (keyboards)



OZZY OSBOURNE 'BARK AT THE MOON' DATELINE: 15 NOVEMBER 1983

The brilliant rock photographer **Fin Costello** on how he captured a howling mad **Ozzy** on film for this amazing sleeve...

"I **STARTED OUT AS** a photojournalist, but couldn't really make it pay, so I funded it by doing rock'n'roll stuff, starting in the early 1970s. You would do one shoot for a band, then another group would see that, like it and call you up. You'd go and do them, and it all just snowballed, year after year.

"I knew Don Arden, who'd managed Black Sabbath, and I'd done work for his label, Jet Records. I also knew Ozzy a bit, so when Don's daughter Sharon started both dating Ozzy and managing him, she came to me to shoot his album covers. I did the sleeves for Ozzy's first two albums, 'Blizzard Of Ozz' [1980] and 'Diary Of A Madman' [1981].

"I'VE ALWAYS liked working with Ozzy. He's a smart guy, really funny, and he has great comic timing. In 1983 Sharon rang me to talk about the cover for the next Ozzy album. They already had the 'Bark At The Moon' title, but for political reasons they first had to go through the CBS art department to work on the design concept. Anyway, Sharon rejected their ideas, one of which was Ozzy dressed in a wolf's head and skin against a plain background, or something like that. Ozzy wanted it to be a lot more radical. So we went to the pub, knocked some ideas around about what we could do by looking at books about werewolves, and we ended up with a lot of different ideas to try out. Sharon organised and paid for the whole shoot herself, because she and Ozzy liked to keep control of everything.



Ozzy outside Shepperton Studios with one of the Rottweilers that made him nervous!

"I **THOUGHT** Shepperton Studios in Surrey was the ideal place for the shoot. I remember it was a cold October morning when we arrived and it took a long time to get Ozzy fully made up and ready. We didn't begin shooting until about 10 in the evening.

"We tried out loads of different scenarios, one of which was having Ozzy chased by Rottweilers! We had dog handlers on site with us and everything, but Ozzy still got nervous because the dogs were nipping at his heels, so we decided to abandon that idea.

"We had another idea of putting him in a cage, like he'd been captured, but that didn't work either. No one was happy with it. Eventually we got some great shots, but it took a long time.

"A **FEW** days later I went through the images with Sharon and Ozzy. The shot we decided to use for the cover jumped out at everyone, even though it was taken on an Instamatic camera and was a bit over-exposed. It reminded everyone of a scene from the movie *An American*

Werewolf In London, as if the werewolf had been caught by surprise by the flash of the camera.

"I'd already taken the background photo and it worked really well together with the shot of Ozzy we'd chosen. Of course, you can't go back and change anything once it's done, so I never worried about that. But when people like what you've created it's always very satisfying. Ozzy fans would come up to me all the time at gigs and say how much they loved that cover."

"The lettering was done by Steve 'Krusher' Joule, who was the *Kerrang!* art director at the time. He did a great job, because the style was very distinctive and recognisable. It really stood out and looked great on merchandise."

"We got this eerie look by using a blue gel over a light. What you obviously can't see is that there was a guy standing just out of shot lighting Ozzy from behind."

"The blurred background is a photo taken in the car park at Ridge Farm Studios on the Sussex border with Surrey, where the album was recorded. It's very rural there. I just walked outside and took it - just like that. Art directors like to pretend things are a lot more difficult than they often are! It wasn't set up in any way. It's the actual moon too, not a spotlight. The final version of the cover was a composite of that photo and the Shepperton Studios Ozzy session."



"Sharon hired a guy called Greg Cannom, who was one of Hollywood's best make-up and prosthetics guys. He'd worked on the [1981] horror movie *The Howling* and on the 'Thriller' video for Michael Jackson. He made all the prosthetics for the Ozzy shoot in LA - the nails, the fangs and the hair - and brought them over to England for the shoot at Shepperton. Some of the shots of Ozzy as the werewolf that didn't make the front or back cover were used for promotional material and merchandising."

"It must have taken six or seven hours to get Ozzy fully made up for the shoot. All he was wearing the whole time was the hair and a pair of black tights - nothing else. We all thought he looked amazing when we first saw him. He was transformed. Surprisingly, though, he didn't go out into the night as a werewolf and frighten members of the public! Maybe it was too cold!"

"When we were trying to shoot Ozzy being chased by the dogs over a bridge at the back of the Shepperton lot we came across this fallen tree. A guy I worked with, Tony Harrison, said, 'Why don't we just stick Ozzy on the tree?' So on he went. Although I had all the expensive Hasselblad cameras with me I always carried an Instamatic as well. I just snapped Ozzy on the tree with that cheap little thing and that turned out to be the perfect shot. It just shows, you never know what's going to be the one that works. Sometimes you use all the best gear to get it, but sometimes you don't."

"Some people wondered if it really was Ozzy under all that hair, but you know it is because you can see his name tattooed on the knuckles of his left hand. Ozzy was always really professional and smart. A lot of people don't realise that. He's really well read and definitely isn't the buffoon he's sometimes made out to be."

OZZY OSBOURNE - 'BARK AT THE MOON'

Released: 15 November 1983. Album length: 39:31. All lyrics and music credited to Ozzy Osbourne

1. Bark At The Moon
(4:16)

2. You're No Different
(5:49)

3. Now You See it (Now You Don't) (5:10)

4. Rock 'N' Roll Rebel
(5:23)

5. Centre Of Eternity
(5:15)

6. So Tired (4:02)

7. Slow Down (4:20)

8. Waiting For Darkness (5:16)

LINE UP:

Ozzy Osbourne - vocals

Jake E. Lee - guitar, backing vocals

Bob Daisley - bass, backing vocals

Tommy Aldridge - drums

Don Airey - keyboards

**WHICH CLASSIC SLEEVES
WOULD YOU LIKE US
TO DISSECT?**

EMAIL: EDITORIAL@ROCKCANDYMAG.COM

Produced by Ozzy Osbourne, Bob Daisley, and Max Norman. Engineered by Max Norman. String arrangements by Louis Clark. Mixed by Tony Bongiovi at Power Station, New York City. Recorded in 1983 at Ridge Farm Studios, Capel, England.

"Stop crying Kenny. Just because we never released those Stock, Aitken, Waterman tracks..."

Judas Priest record with Stock, Aitken and Waterman

DATELINE: DECEMBER 1987



Mike Stock, Matt Aitken and Pete Waterman. Metal to the max!

What were the metal gods thinking when they decided to record with pop-tastic production people?

ON THE FACE OF it, it was surely one of the most surreal collaborations of the 1980s. The very idea that metal gods Judas Priest would be in the same room - never mind the same recording studio - as pop gurus Mike Stock, Matt Aitken and Pete Waterman was totally preposterous. Wasn't it? *Wasn't it?* Well actually, no it wasn't. And in 1987 your average rocker's worst nightmare really did become reality.

"Our manager Bill Curbishley was a good friend of Pete Waterman's," explains K.K. Downing, Priest guitarist alongside Glenn Tipton at the time. "It was his idea to put us together with those three guys. At the time we were based in Puk Studios in Denmark working on the 'Ram It Down' album, and I seem to remember that Bill came over with Pete to have a meeting. We got on very well with him."

THE BAND had been recording their 11th studio album since the start of December '87 and were due to take a break. But at the last minute the decision was taken to fit in some extra recording sessions with hit makers Stock, Aitken and Waterman.

"It was around Christmas time, and the idea put forward was for us to go over to Paris to work with them," explains K.K. "We weren't about to turn down the chance to spend some time in that city, especially after being locked away in the middle of nowhere in Denmark for a while!"

Three songs were recorded in Paris. One was a highly unlikely cover of The Stylistics' soul classic 'You Are Everything', the other two tracks were written by Stock, Aitken and Waterman and were titled '(You Keep Giving Me The) Runaround' and 'I Will Return'.

"When we got to the studio they played us the songs we were going to record and I have to say they were really good," admits K.K. "We thought we could easily take these tunes and fit them into the Priest style of music. We'd done it before with covers that people didn't think were appropriate for us. Just think about [the Joan Baez song] 'Diamonds & Rust', [Fleetwood Mac number] 'The Green Manalishi (With The Two Prong Crown)'... They weren't the sort of songs anyone would have expected us to adapt to the Priest way of doing things, but they both worked really well. Plus we'd just recorded a cover of the Chuck Berry classic 'Johnny B. Goode' for 'Ram It Down' and that had worked out OK as well. So we had no qualms at all about tackling these three tunes."

DESPITE THE fact that SAW had already had huge success with the likes of Bananarama, Rick Astley and Kylie Minogue, Priest weren't particularly aware of their reputation as Svengali-like pop gurus. "We'd spent so long out of the UK that we honestly had no clue who they were, or what sort of phenomenal success they'd already had," confirms Downing. "But we were always very enthusiastic about trying anything new, so went into the project full of hope that it would lead to something really special."

The sessions only lasted a couple of days and Downing recalls that part of that time wasn't even spent working on recording the songs...

"We played a lot of table tennis, actually! No, really! When we were in Denmark we'd got into the habit of playing ping-pong all the time. Table tennis is almost a national pastime over there and everyone was amazing at it - even the tea ladies at the studio regularly thrashed us! So when we got to the studio in Paris we picked up right where we'd left off in Denmark. To be fair to Mike, Matt and Pete, though, they were game to join in and were actually pretty good!"

ONCE THE recordings were finished the band took them away to mull things over.

"It was super rare for us to have any time to take an objective listen to anything we'd done," remembers K.K. "But after careful consideration we decided not to release any of the tracks. To be honest, we were concerned that if we obviously chased after a hit single - which to be fair would've been what we'd be doing there - then it might badly affect our album sales. First and foremost we were an albums band, not a singles group."

But was that just a convenient excuse to avoid releasing something that in the cold light of day wasn't up to scratch?

"Far from it," says K.K. "The recordings weren't bad. But it's the difference between being seen as a rock band and being seen as a pop band. And we didn't want to sacrifice everything we'd spent years building up just to get a big, one-off single."

DOWNING NOW has no clue whether he even has a copy of the recordings.

"I know we all had cassettes at the time," he confirms. "And I'm sure Rob Halford still has his. But if I do have mine, then it's probably buried in a box somewhere."

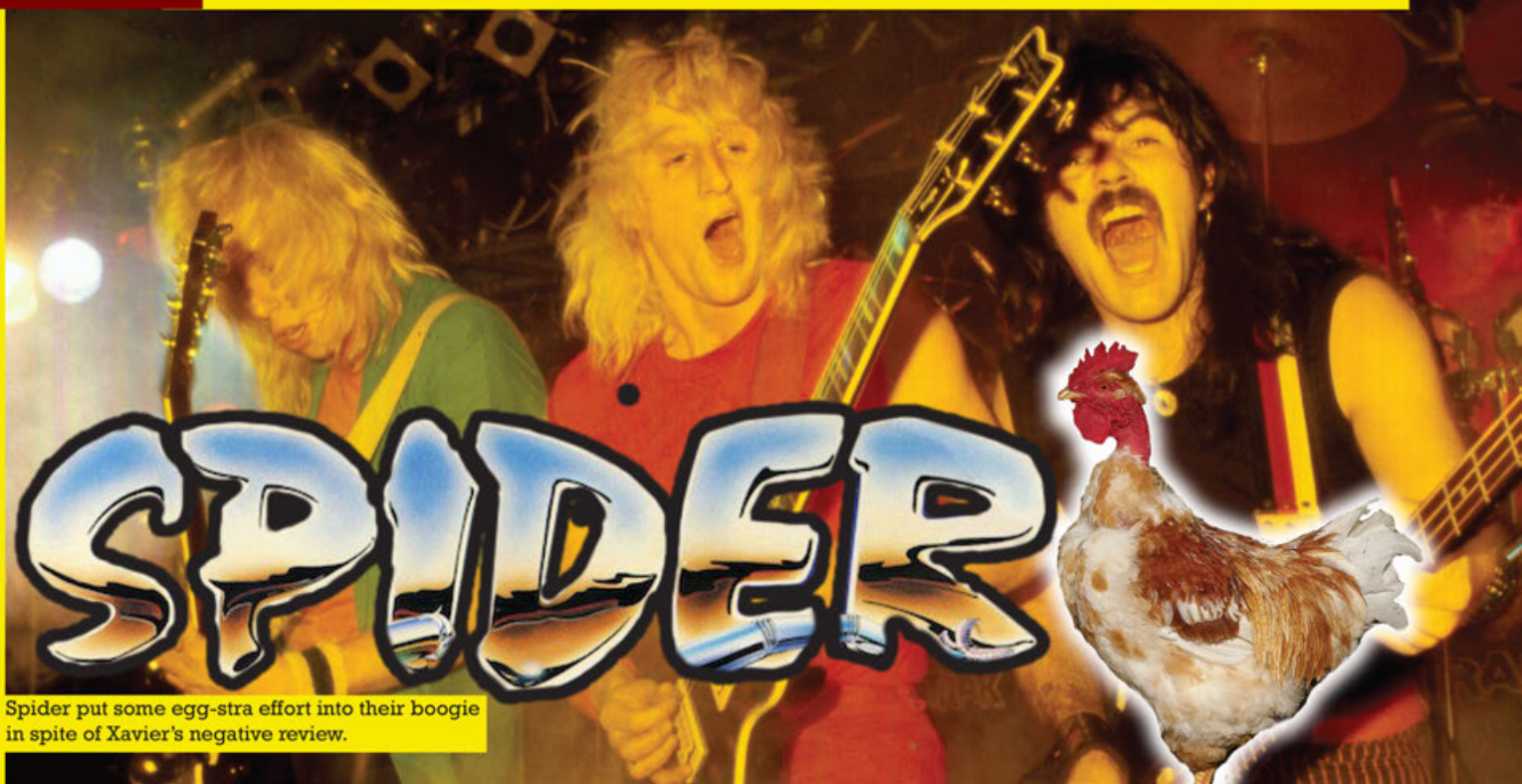
A snippet from 'You Are Everything' was leaked to the Internet three years ago and you can

listen for yourself on YouTube if you type 'Judas Priest You Are Everything' in the search bar. But Downing has no problem with these songs being released officially.

"It was a long time ago," he reasons. "And if someone wants to put them out now, then I certainly wouldn't object. Stock, Aitken and Waterman were very talented people to work with. We had a great time in the studio and it was a lot of fun. And the reason why these recordings have yet to see the light of day is certainly not because we were embarrassed by them. It simply wasn't the right sort of thing for Priest to do back then." 🤘



C. SÉNÉGAS



Spider put some egg-stra effort into their boogie in spite of Xavier's negative review.

Xavier Russell explains why giving boogie boys Spider a bad review back in '83 led to a strange, egg-oriented incident at Donington!

ON 28 MAY 1983 the powers that be at *Kerrang!* magazine dispatched me to the Queens Hall in Leeds to review the first big metal gig of the year. The bill featured Saxon, Twisted Sister, Girlschool, Anvil, Spider, and Battleaxe, which didn't sound too awful on paper. The venue, however – a former tram depot – felt cold and miserable, even in May. The place had terrible acoustics and all the bands suffered.

I handed out a scathing review to Scouse boogie merchants Spider. "As long as [Spider] keep up this 'US' against 'THEM' attitude towards the press, they're likely to find themselves on shaky ground. I tried to like 'em once upon a time, but their tennis-racket-plod-along-boogie does become just a trifle tedious if you've seen 'em more than once. And as *Kerrang!* lensman Ray Palmer rightly pointed out, 'They always wear the same clothes!' Sorry fellas."

FAST FORWARD three months to 20 August 1983. I'm at the Castle Donington Monsters of Rock festival where Whitesnake are headlining. For a change the sun is actually shining and it's absolutely scorching. There I am in the middle of the arena, nursing a beer and enjoying a fine Dio rendition of 'Children Of The Sea' when I suddenly get a tap on the shoulder. I turn round to see the four members of Spider – guitarist Dave 'Sniffa' Bryce, bassist Brian Burrows, his drumming brother Rob, and vocalist and guitarist Col Harkness – surrounding me and looking very marked.



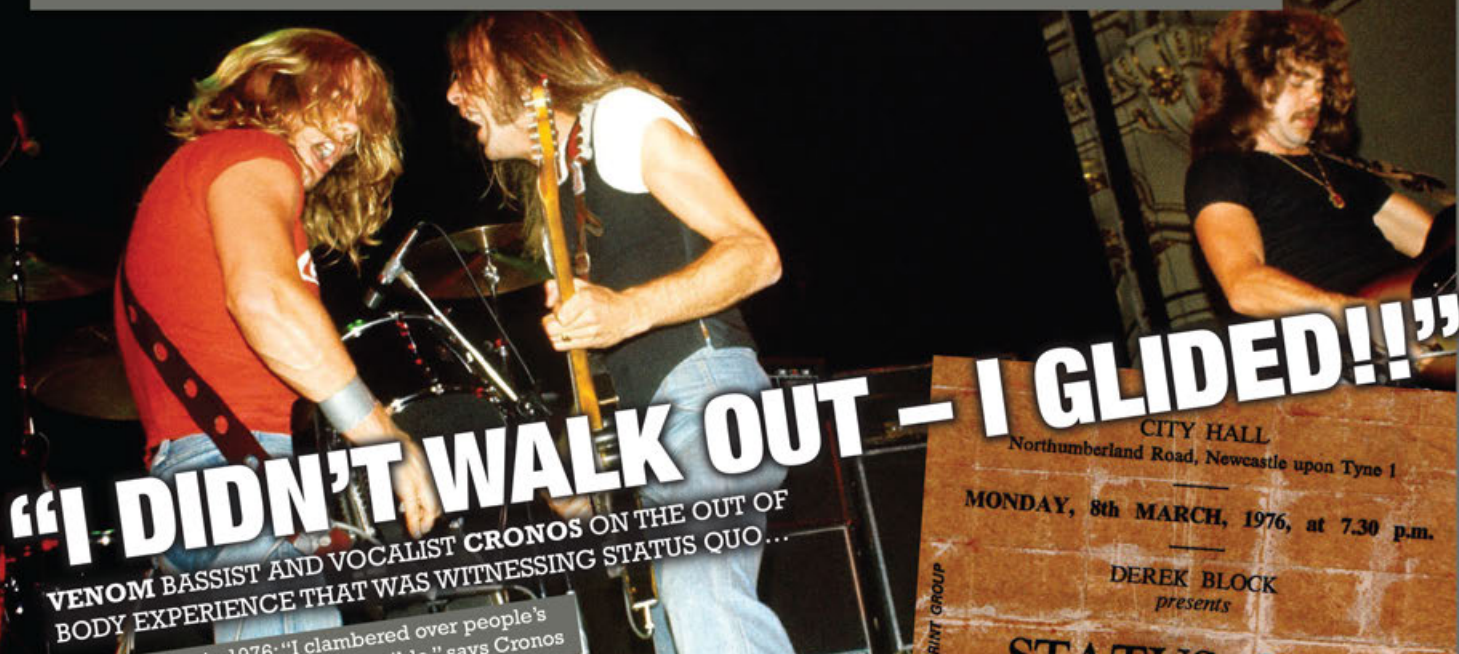
"Can I help you gentlemen?" I say, not entirely sure what's coming next. "We didn't like your negative review of our gig up in Leeds with Saxon back in May," says Brian Burrows. "Sorry about that," I reply. "But I stand by what I wrote."

Suddenly, Brian removes my Brian 'Beano' Johnson-approved cap that I used to wear back then and proceeds to break a box of eggs over my head. Brian and the rest of Spider then take great pleasure in rubbing the eggs firmly into my hair, laughing hysterically and making a right old mess.

IT ALL happened so fast that I didn't really have time to react. I do remember standing there for a minute as the eggs dripped down my Twisted Sister T-shirt. The band looked slightly sheepish, not seeming particularly satisfied by what they'd done, and didn't really say anything. So I finally broke the ice by picking my cap up off the grass and saying, "Thank you gentlemen. It's a lovely day, so these eggs will scramble nicely later on!" The band simply walked away looking slightly confused by my comment. Strange as it may seem, I found the whole incident very amusing. Spider felt they'd got their revenge – and I got a lovely late afternoon snack at Donington! 🍳

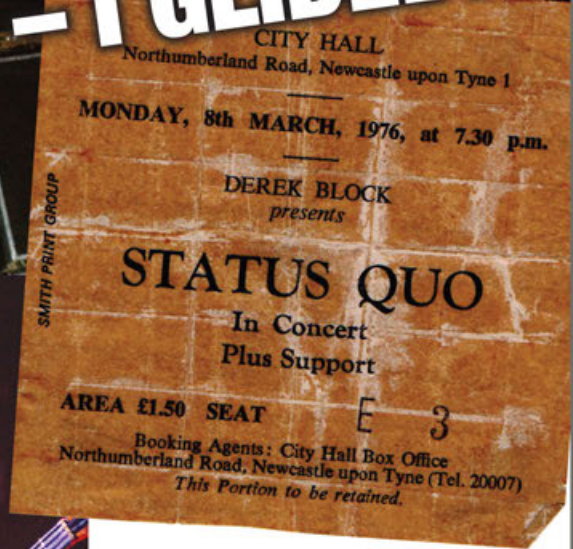
EVER HAD A BIZARRE ENCOUNTER WITH A ROCK STAR? LET US KNOW AND IF YOUR STORY'S MAD ENOUGH, WE'LL INTERVIEW YOU ABOUT IT.

EMAIL: EDITORIAL@ROCKCANDYMAG.COM



"I DIDN'T WALK OUT - I GLIDED!!!"
VENOM BASSIST AND VOCALIST CRONOS ON THE OUT OF BODY EXPERIENCE THAT WAS WITNESSING STATUS QUO...

Quo performing live in 1976: "I clambered over people's heads to get as close to the front as possible," says Cronos



"PEOPLE DON'T REALISE THAT

I grew up in London - Kensington to be precise - and I got used to being surrounded by music. I'd see Mick Jagger all the time in the local sweet shop buying cigarettes. Then when I was seven or eight I moved to Newcastle with my parents, and it was a real culture shock! There seemed to be no music around and everyone was depressed.

"MY COUSIN and I were both into Quo. They were *our* band. Sure, I liked Zeppelin and Purple. But Quo always meant a bit more to the two of us. I'd dress up as Francis Rossi and my cousin would dress like Rick Parfitt. We'd stand in the middle of my parents' living room playing air guitar to 'Caroline' and doing all their moves. We were Quo!

"One day I walked past the City Hall in Newcastle and saw a poster for a Quo gig. That was it! I *had* to go. I bought a ticket right on the spot. I got 80p a week for doing a paper round, so it cost me two weeks' wages. But it was worth it. I didn't care about where my seat would be inside the venue, I just had to be there.

"I WENT to the gig with my cousin, but because I was only 13 at time I had to use a lot of bluff to get into the venue. You know, I tried to deepen my voice and to do everything I could to seem older than I was. I didn't go as far as putting a false moustache on, though! We were at the back at the start of the show, but I didn't give a sh*t. I clambered over people's heads to get as close to the



front as possible.

I was so excited to be getting to see the mighty Quo live!

"I was near enough to the stage to see Parfitt and Rossi crossing over and the cables from their guitars getting caught up. I watched in astonishment as the roadies came on to untangle them - I'd never seen anything like it. And I do recall at one point in the gig getting so worked up that I shouted out 'f*cking hell' at the top of my voice!

"AFTERWARDS I managed to get to meet the band and get their autographs. I was so ecstatic I didn't walk out of the venue - I glided! I must have been two foot off the ground all the way home.

"My parents had no problem with me going to see Quo at a such a young age. They let me have a lot of freedom in my childhood, which was great. But the one problem my cousin and I had was getting the train back home. We had no money, so we had to get on and spend the whole journey avoiding the guard. I was glad we managed it.

"SEEING QUO definitely made me want to join a band and get up on stage and do what they did. It was the most amazing night of my life. You can't imagine what it felt like for a 13-year-old kid to get the opportunity to see his heroes in the flesh. Yes, I'd seen Jagger in the local shop a few years earlier. But to me he was just a normal bloke. Quo on the other hand..." 🤘

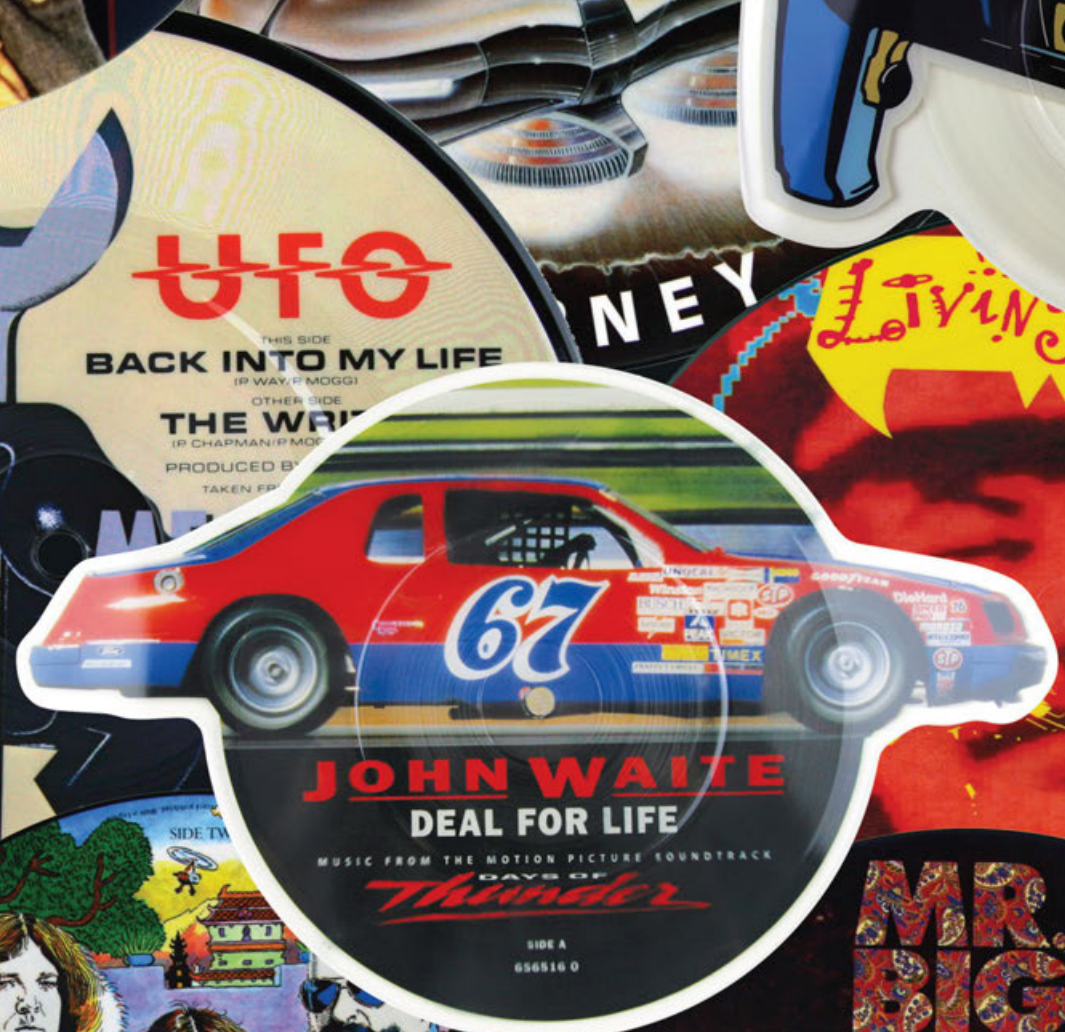
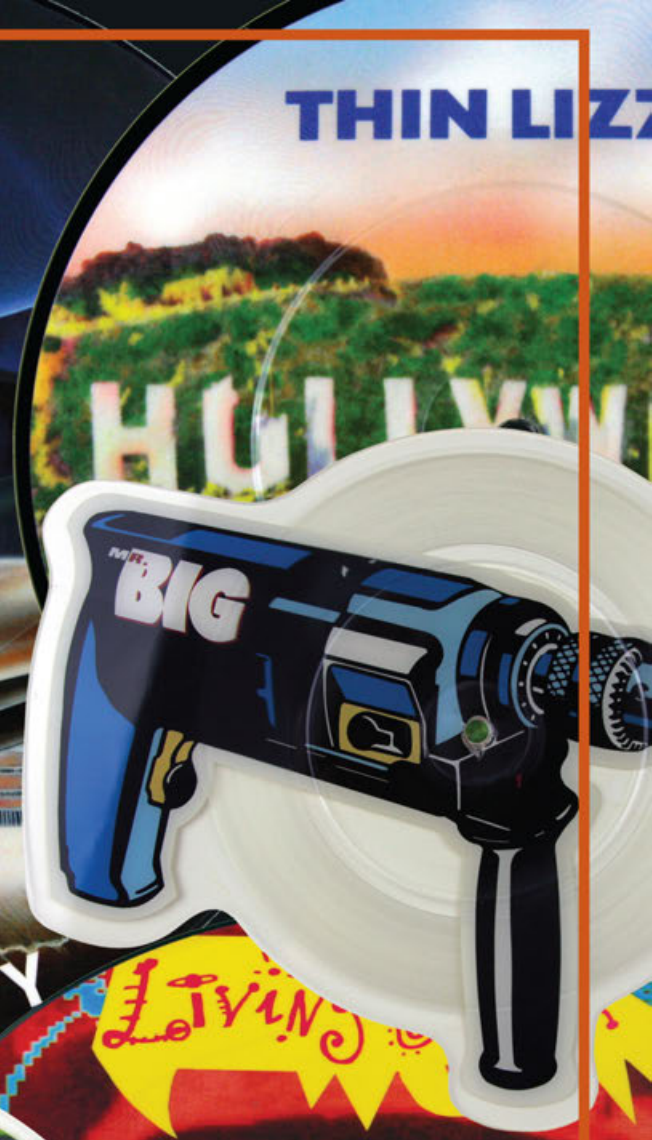
THEY WERE ALL THE RAGE FOR A WHILE. BUT THEY DIDN'T HALF DO YOUR HEAD IN WATCHING THEM SPIN ROUND ON YOUR TURNTABLE!



With special thanks to Rock Candy's John Nicholson for sharing his fantastic collection.



THIN LIZZY





Back in '85 **Twisted Sister** were riding high in the States on the back of their hugely successful 'Stay Hungry' album. New release 'Come Out And Play' was primed to be another winner. So how did it all go so badly wrong for these SMFs? *Malcolm Dome* talks to frontman **Dee Snider** and guitarist **Jay Jay French** to find out...

DEE SNIDER HAS HIS own take on what success can do to a band.

"When you're in a young metal act, being able to sell an autographed album or two at the merchandise stand while on tour can mean the difference between having the money to get to the next gig or not. But when you suddenly have success, that can really spoil things for a young band. It completely alters your perspective and your priorities."

The Twisted Sister frontman should know all about altered perspectives. After the massive success of the band's 1984 album 'Stay Hungry', Snider's outfit went into a genuinely unexpected and somewhat sharp nosedive just a year later when they released 'Come Out And Play'.

SURELY THE frontman from Astoria, New York, must have thought his days of struggle were long since behind him. Twisted Sister fought longer and harder than anyone to get even the tiniest amount of industry recognition. The band had been selling out the biggest clubs on the East Coast of America in the late '70s, culminating in an astonishing show in March 1978 at the prestigious Palladium in New York – a 3000 capacity venue that the band sold out by word of mouth alone. Yet despite this groundswell of public support, Twisted Sister couldn't attract major label interest. With no other way of getting recorded music out there, the band even resorted to releasing two independent singles, 1979's 'I'll Never Grow Up, Now!' and 'Bad Boys (Of Rock N' Roll)' the following year. Finally, a record label took note. It

Twisted Sister photographed at the time of 'Come Out And Play' in 1985. L-R: Jay Jay French (guitar), Eddie 'Fingers' Ojeda (guitar), Dee Snider (vocals), AJ Pero (drums), Mark 'The Animal' Mendoza (bass)



wasn't a major, though, but rather a British independent called Secret Records that had a track record in releasing punk-oriented stuff. It was an unlikely, oddball marriage, but that didn't bother Twisted Sister any, especially when the label hooked them up with metal legend and UFO bassist Pete Way to produce their well-received 1982 debut album 'Under The Blade'.

Respected rock figures suddenly started championing the band, most notably Motörhead frontman Lemmy. And if the US wouldn't bend to Twisted Sister's metal will, it seemed that the UK was much more malleable. A 'blow 'em all away' appearance at the 1982 Reading Festival saw the band gathering more momentum, but it was a typically loud and obnoxious performance on cult UK TV music show *The Tube*, broadcast on 17 December of the same year, that

finally persuaded a major label to take a chance on Twisted Sister. A deal was signed with Atlantic Records, even though the industry rumour at the time was that it was against the will of label president Doug Morris.

"IT'S EASY TO THINK OF 'COME OUT AND PLAY' AS MARKING THE BEGINNING OF THE END FOR TWISTED SISTER. BUT IT DEPENDS WHERE YOU'RE LOOKING. IT WAS OVER FOR US IN AMERICA, YES, BUT WE STILL HAD STRONG POCKETS OF SUPPORT THROUGHOUT THE WORLD."

DEE SNIDER

THE FIRST fruits of Twisted Sister's new label labours were released in 1983. An album, 'You Can't Stop Rock 'N' Roll' cemented the band's reputation in the UK and even gave them a Top 20 UK hit single with the catchy 'I Am (I'm Me)'.

The time suddenly felt right to launch a new assault on their home country of the US. Twisted Sister's third album, 'Stay Hungry' was recorded in the States between February and March of 1984. When it was released in May, the album quickly propelled the group to giddy new heights. Whereas it took a full 12 years for 'You Can't Stop Rock 'N' Roll' to reach gold status in

the US for sales of over 500,000, 'Stay Hungry' hit the ground running. With two big hits, 'We're Not Gonna Take It' and 'I Wanna Rock', featuring heavily on MTV, the album sprinted to double-platinum status, eventually selling over three million copies. After years of struggle and derision for their pantomime image and basic metal music, Twisted Sister were now having the last laugh. Suddenly, band members who'd previously been dismissed as a bunch of clowns, had turned into idols and were fêted everywhere. Snider, guitarists Jay Jay French and Eddie 'Fingers' Ojeda, bassist Mark 'The Animal' Mendoza, and drummer AJ Pero were overnight sensations after a decade of slogging their guts out.

But with great power comes great responsibility. Much was expected – or rather demanded – of the band's next album. When record labels have major success they crave nothing more than... greater success! The pressure was on. All eyes were on the band's fourth album, 'Come Out And Play'. Released in November of 1985, instead of replicating the success of 'Stay Hungry', the new offering sent Twisted Sister into a tailspin it proved impossible to pull out of.

JAY JAY French feels problems for the band around this album started with a falling out between Snider and label boss Doug Morris.

"Dee hated Tom Werman, who'd produced 'Stay Hungry'," French told me. "In fact, Dee gives Werman no credit at all for the album's success. He desperately wanted a different producer for the next album, someone he had real confidence in. So he went to work with Doug at Atlantic. Doug wanted Werman to work with us again, but we ended up going for Dieter Dierks, because we loved his work with the Scorpions. And the success of 'Stay Hungry' gave us the power to make those sorts of choices.

"But I knew we were in trouble when I bumped into Doug a month after the album's release and he said to me, 'You've got to fire Dee. He's destroying your band.' When the president of your label says something like that, you know you're in a lot of trouble! So from a political standpoint Atlantic refused to back us, and I knew things were going nowhere."

Snider has a somewhat different take on where the band went wrong at this point.

"Putting out a cover version of The Shangri-Las' 'Leader Of The Pack' as the first single from the album was a major mistake," he says. "What we really needed to do was release a single that underlined that we were still a heavy band, despite all the success we'd had with 'Stay Hungry'. Our diehard fans needed to be reassured about what kind of group we were, and that was never gonna



Dee Snider onstage. "I still love 'Come Out And Play'. It's got a lot of great songs."

happen with a lead-off single like that. We were guilty of thinking too much about the mainstream and ignoring those loyal fans who'd stuck by us for years. So, what happened? We lost the support of the core audience, and that was our undoing.

"Twisted Sister weren't actually seen playing in the video that went with the song," Snider adds. "We got rid of the guitars and instead were in the video as comic characters. That was wrong too, because it meant people got to see us as nothing more than joke figures. It hurt us really badly and unravelled a lot of the positivity we got from the MTV videos that had made our reputation in the first place."

TO THE vocalist, forgetting about those fans who were truly *with* the band was simply unforgivable.

"Listen, I'd spent a long time trying to drag metal into the mainstream. I was the kid who bought the first albums from Blue Cheer, Black Sabbath and Grand Funk Railroad when they were released. I always wondered why metal was seen as being on the outside. I was convinced it could appeal to a wider audience and that was always my goal with Twisted Sister. Well we did it, and then I made the mistake of putting that new audience ahead of those who'd stuck with us for so long. The thing is that people who liked mainstream music didn't really care about us, so trying to pander to them was effectively committing suicide."

"We'd played 'Leader Of The Pack' live in bars for years," says French. "We even put a version of the song on our 'Ruff Cutts' EP back in 1982. It wasn't the fact that we *recorded* the song for 'Come Out And Play' that was a mistake. But we should *never* have put it out as the first single off the album.

"Recently this kid came up to me and said, 'My favourite Twisted Sister album is "Come Out And Play"... except for "Leader Of The Pack"! That says it all. If you want to look at where it all began to unravel for us, you have to talk about how much of a mistake that single release was."

THERE ARE also many who feel the way in which Twisted Sister in general, and Snider in particular, became associated with a censorship battle against the conservative pressure group PMRC (Parents Music Resource Center) did the band no favours at all. Snider

himself agrees that this association hurt the group.

"When I testified at the Senate hearing in 1985 about the whole idea of censoring records - which was what the PMRC wanted - I really kicked their asses. But the way most of the press portrayed it, I was the one who'd come off worse. As a result, a lot of parents saw Twisted



"DOUG MORRIS SAID TO ME, 'YOU'VE GOT TO FIRE DEE. HE'S DESTROYING YOUR BAND.' WHEN THE PRESIDENT OF YOUR LABEL SAYS SOMETHING LIKE THAT, YOU KNOW YOU'RE IN A LOT OF TROUBLE!"

JAY JAY FRENCH

Sister as representing everything that was wrong with rock music. So we were in a situation where parents were literally banning their kids from coming to our shows! That's why the 'Come Out And Play' tour in America was disastrous. We were playing to half empty venues and even had to cancel a number of dates.

"I know we'd have sold many more tickets if the PMRC situation had never existed, because I've talked to fans who explained to me why they didn't come along. We had Dokken supporting us in the States and there was one kid who turned up at one of our shows wearing a Dokken T-shirt. He told me he loved Twisted Sister and didn't care at all about Dokken. But he was wearing their shirt because he didn't want his parents to know he was coming to see *us*! His parents hated what we stood for and had told him that he wasn't allowed to go to one of our dates! This sort of thing was happening all over the country. We were becoming pariahs."

MTV HAD had a really strong relationship with Twisted Sister for the 'Stay

Hungry' album. But Snider says the influential station also turned against the band, banning their video for 'Be Chrool To Your Scuel' - a song from 'Come Out And Play' that featured Alice Cooper - on the grounds that it was offensive!

"That was just pathetic," snipes Snider. "If ever there was a case of MTV looking for an excuse *not* to air a video, that was it. After the whole PMRC debacle they were clearly determined to find a way of legitimising a decision to avoid screening Twisted Sister videos. So they claimed that 'Be Chrool...' couldn't be shown because the video had zombies in it! I'll tell you how ridiculous that was. There was a lot more graphic zombie action in Michael Jackson's 'Thriller' video. Did they ban that?! Hell, no! But when it came to us... well, that was the stick they used to beat us. The upshot was that we were denied the sort of profile that could have helped to sell the album."

"I'm convinced that if the first single off the



album had been successful, then we wouldn't have had this problem," insists French. "But when that didn't take off we didn't have any bargaining power to get the video played. I think I'm right in saying that the video got banned pretty much everywhere, except for Finland. But if you take a look at it now, it's like some kind of Disney video. The claim that it was offensive was just a joke.

"What's more, we paid for the video ourselves and Atlantic promised to pay us back. It cost hundreds of thousands of dollars. And we never did get anything back from them."

"WE WERE GUILTY OF THINKING TOO MUCH ABOUT THE MAINSTREAM, AND IGNORING THOSE LOYAL FANS WHO'D STUCK BY US FOR YEARS."

DEE SNIDER

'COME OUT And Play'

ended up selling barely half-a-million copies in the States, a far cry from the multi-platinum status of 'Stay Hungry'. The album didn't even make the US Top 50. Elsewhere, though, the reaction to 'Come Out And Play' was less negative. It only reached number 95 in the UK charts ('Stay Hungry' had peaked at 34), but in Canada it was a Top 40 record and it made the Top 20 across Scandinavia. The band still had some support.

"We did find that a lot of other countries embraced the album, especially in Europe," agrees Snider. "To some extent that made up for the fact that we were struggling in the States. There were a lot of fans who really loved what we did on 'Come Out And Play'. Because of them we began to play a few of the songs from the album live. At first we'd decided not to do any of them, because of the negative reaction in America. But because of the response elsewhere we introduced a medley of material from 'Come Out And Play', and that went down very well.

"It's easy to think of 'Come Out And Play' as marking the beginning of the end for Twisted Sister. But it depends where you're looking. It was over for us in America, yes - the mainstream had turned its back on us and we'd alienated the diehards - but we still had strong pockets of support throughout the world. There were fans who stuck by us in places like Britain. What we should have done back then was take a step back, have a break and do other things outside of the band. But that never happened.

"One of our problems was that the UK label, which had been so supportive for 'Under The Blade' and 'You Can't Stop Rock 'N' Roll', never gave us any backing for 'Stay Hungry'. That album was massive everywhere except Britain. The label over there never liked us and refused to get behind 'Stay Hungry'. When 'Come Out And Play' was released in the UK it got zero marketing and promotion, which clearly didn't help."

IN 1987, Twisted Sister tried to get things back on track with the 'Love Is For Suckers' album - except that it wasn't really a Twisted Sister album at all. Snider had

recorded it as a first solo record, working with musicians including guitarist Reb Beach, bassist Kip Winger and drummer Joe Franco (who'd officially replaced AJ Pero in Twisted Sister in 1986). But when it was ready for release, the label put pressure on, and this led to the album being put out under the Twisted Sister name, much to the frontman's disappointment.

"It was a complete mistake for that album to come out under the Twisted Sister banner," he admits. "I'd recorded it as a solo project, with no intention of using the band. But then Atlantic got involved, and they demanded that it was released as a

regular Twisted record. They even went as far as putting all the band down as having played on the sessions, which wasn't true at all.

"I felt that after what had gone wrong with 'Come Out And Play' we needed to take a break from one another. AJ had left to start another band called Cities, Mark Mendoza was interested in producing other groups and I was keen to do my solo thing. If we'd been allowed to take, say, a two year break, after spending a decade living in each other's pockets, then I *know* we could have come back much stronger. But neither our label nor our management saw it that way. Because of their lack of insight, we never got the chance to recharge our batteries and the band split up soon after the release of 'Love Is For Suckers' [which only made it to number 74 in the US charts and number 57 in the UK]."

IN 2001, Twisted Sister did finally reform and over the next 15 years worked hard to keep the band's name alive. The death of AJ Pero in 2015 (he would eventually be replaced on the road by former Dream Theater drummer Mike Portnoy, who was a huge fan of the group) prompted the remaining band members to undertake one last World Tour.

Twisted Sister played their last ever concert on a festival bill featuring Kiss, Lamb Of God, Carcass, Sepultura and Sabaton on 12 November 2016 in Monterrey, Mexico. The band didn't fizzle out, though, but rather bowed out at the peak of their powers, still more than capable of performing magnificently on any stage and in any company.

With the benefit of hindsight, Snider and French look back on 'Come Out And Play' with a surprising amount of affection.

"What do I think of that album?" says Snider. "I love it. It's got a lot of great songs."

"There are some amazing tracks on 'Come Out And Play'," agrees French. "It really deserved a much better fate. But its failure was down to record company politics. We just got caught up in it all." 🤘

Photos: Mark Weissguy/Weiss



Skid Row vocalist Sebastian Bach really getting into the recording process



THE MAKING OF 'SKID ROW'

Producer **Michael Wagener** was very much in demand when he decided to produce the debut album from unknown New Jersey act **Skid Row**. Turns out it was a very smart decision...

THE FATES ALIGNED FOR Skid Row in 1989 when they released their eponymous debut album. Dave 'Snake' Sabo, the band's guitarist, had come close to 'making it' six years earlier when he played in a group with his childhood friend from New Jersey, Jon Bon Jovi. Snake left Bon Jovi in 1983 to be replaced by Richie Sambora, and the band went on to achieve incredible success. But Jon was to honour a pact he'd made with Snake that if either of them did something in the music business, then they would offer the other a helping hand.

Sabo had put together Skid Row with bass player Rachel Bolan in 1986, recruiting guitarist Scotti Hill, drummer Rob Affuso and vocalist Matt Fallon. A year later they stumbled across an 18-year-old Canadian called Sebastian Bierk when he sang at the wedding of *Rock Candy Mag* photographer Mark Weiss, and decided he was the man they really needed to front Skid Row. Bon Jovi introduced the band to his manager, Doc McGhee, who signed the group to Atlantic Records in 1988. It all sounded easy, but even a band with the requisite hair and attitude needed to make a decent record to back up the hype. Enter Michael Wagener, a German producer who, in his youth, had played guitar in Accept before moving to America with the help of his friend Don Dokken. Wagener shared a house with Dokken, future Guns N'Roses manager Alan Niven, and RATT drummer Bobby Blotzer, and quickly made his name

recording a series of strong hard rock and heavy metal albums. He worked in various capacities on Dokken's first three albums, 'Breaking The Chains', released in the US in 1983, 1984's 'Tooth And Nail', and 1985's 'Under Lock And Key', and produced Stryper's 'Soldiers Under Command' from '85 and White Lion's 'Pride' in 1987. He also mixed 'Look What The Cat Dragged In' for Poison in 1986 and 'Master of Puppets' for Metallica that same year.

"I'm still really good friends with Skid Row. In fact, we're starting on a new record in a few weeks," Wagener says of his relationship with the New Jersey group, which began with a call from Atlantic asking him to meet with "a new band" they'd just signed...

Did the call from Atlantic Records about Skid Row come out of the blue?

"It did. But I was interested, so I flew out to New Jersey to see the band play and met their manager, Doc McGhee. He was quite a character, one of the best."

What had you been working on at that point? Were you jumping from album to album?

"Oh yeah. I'd been on quite a roll, from 'Master Of Puppets' to White Lion to Dokken... a whole bunch of stuff. I guess that's why I got the call from Atlantic. I was busy at the time..."

So were you auditioning the band as much as they were auditioning you?

"Well, I don't think it was an audition as such. I think the band had said to the label that they wanted me if they could get me. They liked my style of production."

So what was your secret? You were known for your guitar sounds...

"I don't think it was a secret, but I was a guitar player myself, which gave me certain ideas about how things

should sound. Luckily I was able to record what I heard in my mind. The band sent me rough demos and I worked on them at my house [in Nashville] by myself. Then I flew to New Jersey and did pre-production at the band's rehearsal room. We did another demo in a small, eight-track studio, so we could hear where things were going."

How involved were Atlantic in the process?

"They gave us pretty much free rein, because with Skid Row involved and me involved they knew where the record would sit in terms of style. But in the later stages they'd come in to see if they wanted any changes."

And was Doc keeping an eye on things all the while?

"Doc came out to the studio at the start of the process and we had what I'd call a production meeting, where he let us know what he wanted to hear, what he thought the record should be, so he could work with it. We listened to what he had to say because he was very experienced. But it was the band's songs and everyone happened to like those songs. We changed some arrangements around in pre-production, maybe changed a riff here and there. The lyrics were pretty much written..."

"SKID ROW WERE VERY FUN PEOPLE TO WORK WITH, AND YOU CAN HEAR THAT ON THE RECORD. TO THIS DAY IT'S ONE OF MY FAVOURITE PROJECTS I'VE EVER DONE."

What were your impressions of the band? How did the guys operate?

"I always thought Rachel and Snake were the core. If I had any questions I'd go to them. What struck me at first was

that the band was a lot of fun. They were very fun people to work with, and you can hear that on the record. To this day it's one of my favourite projects I've ever done on the recording side."

And you can never really replicate the certain energy of a debut album...

"That's right. Bands have usually had years to write a first album. For the second one they tend to have about six weeks... That definitely makes a difference. Skid Row are amazing songwriters - their second album didn't turn out too bad either..."

Sebastian was a force of nature at this time...

"Sebastian always had a lot of energy and to my mind was also a very good entertainer. It wasn't easy for him - or for anybody for that matter - to sing songs written by other people with real conviction. He was very disciplined when it came to working. There was no drinking or anything like that when he was going into the studio to sing. His energy was amazing."

Did you get the impression that he was desperate to be a star?

"Well, they all are... That's why they're in this business. But the fact that he was disciplined and totally into the work, that's all part of it as well. If you want to get somewhere, there's no such thing as 'well, can we do it tomorrow...?' You work on it as hard as you can."

The recording sessions were dry - no alcohol, no drugs. Did that edict come from you?

"I don't really think drink or drugs in the studio are a good thing. It's a waste of time. The band weren't into that either to begin with. They would have the occasional beer and that was it. I didn't even have to mention it, and that's the truth." ▶

You recorded in Wisconsin of all places, in a studio built in a hotel?

"That's right, at the old Playboy resort, actually. A friend of mine, [producer] Roy Thomas Baker, told me about it. I wanted to record big drums and he recommended the studio because they had this massive convention hall right next door that you could hook up to."

So that's how you get the big drums, is it? Put them in a big room?

"Oh yeah! You put them in a club, they're never gonna sound big. Nowadays there are other ways of doing it, but you have to start with a great-sounding source, whether it's guitar or drums or whatever. I had to get that source onto tape. That's what it's all about. I always say if the snare doesn't sound good, try another microphone. If that doesn't work, try another mic position. If that doesn't work, try another snare. And if that doesn't work, try another drummer..."

But how do you know when you've got it, when it sounds right?

"Ah well, that's my job. There are no rules. Anything can be right. If you listen to Police's drum sound and then Ozzy Osbourne's drum sound, there are worlds between them. But both are right."

So what did you do first with Skid Row?

"The first aim is always to get the drums down. I do have a certain way of recording. I record all the drums first, because recording drums is a big deal in terms of moving a lot of microphones and cables and being in the right space. So I get all the drum tracks done, and then mostly I'll do all the bass parts. Once the drums and bass are done I usually finish one song at a time. Guitars in the morning, vocals in the late afternoon. Then we comp the vocals and do the guitar overdubs. Then keyboards, backing vocals and so on. You stay in the mood of that one song, and the band get a certain feel and the song starts growing right in front of you. It works better than doing all the guitar solos in a row, or all the vocal tracks."

Did the band like to stick around the studio together, or did they come at different times?

"If we did guitars, then Scotti and Snake were around, and Rachel was around most of the time. Sebastian would be there for vocals, of course, and he would come and hang and listen to what we were doing. And because we were at such a remote location everybody was at the hotel. They were actually glad to be working when it was time to come in and do their stuff."

Were you conscious of making the songs sound good for radio?

"No. I'd never do that. I make things sound right for the

band. I don't have a certain sound that's the same for everything I do. I like the band to sound like the band. Skid Row sounds different from Metallica or White Lion or whoever..."

Did you know while you were recording that '18 And Life', 'I Remember You' and 'Youth Gone Wild' were the stand-out songs?

"I have to say I like every song on the record. But yes, they were the stand-out songs and the band's audience at the time thought they were the stand-out songs too."

How would you describe your role within the group on this project?

"I always try to become the fifth or sixth band member for the time I'm doing a project - or at least a friend. Obviously I had a certain amount of experience that the band didn't have at the time we were recording, so they looked to me to answer certain questions. Information and input, that's my role. I'm not really a songwriter. I might have ideas for changing the arrangement here and there, but to me that's not writing."



Michael Wagener (far left) with Skid Row and band tech Chris Mohr during the recording of 'Skid Row'

"I DON'T REALLY THINK DRINK OR DRUGS IN THE STUDIO ARE A GOOD THING. IT'S A WASTE OF TIME. THE BAND WEREN'T INTO THAT EITHER TO BEGIN WITH. THEY WOULD HAVE THE OCCASIONAL BEER AND THAT WAS IT!"

You mentioned friendship... Was that easy to achieve with Skid Row?

"Yes absolutely. We were all on the same page and we all had a similar sense of humour, similar interests, stuff like that. Rachel now lives a half-hour from me in Nashville and we see each other on a regular basis. To me it's important. If I don't get along with the people I'm

going to record, then there's something missing and I'd rather not do it."

Were the band worried about the financial set-up of the project, like whether you as producer would get points on the record?

"I don't think so. They hired me to do a certain job, which I guess meant they thought it was worth paying for. If you have a successful record, then everybody's successful. I don't like the business end of it. I tried having a manager of my own a few times, but it never really worked out that well. Nowadays it's a whole different story, anyway. You don't do contracts any more, because there are hardly any royalties any more."

Skid Row were given a helping hand by Jon Bon Jovi. He was obviously influential in bringing them to the public's attention, but no one's really sure exactly what the relationship was...

"I knew that Jon and the band were good friends and that Jon had introduced them to the label. That was as much as I knew. Jon showed up at the studio, but it was more hanging out than anything else. I wasn't aware of any business relationship until way, way after... basically until the second record."

So he had a business relationship with them?

"Yeah, but I don't know any details. I have no idea what it was. Obviously Jon took the band on tour and that was endlessly helpful to get the record going. It was a debut album, after all."

What was the record company reaction when you turned the final recordings in?

"They wanted to make some changes, but we ended up not doing them - which tells me that we were right making the record we did."

What did they want you to do with it, then?

"I don't really want to get into that, but we didn't end up doing anything different after we'd finished recording, and the band were very happy. You know how labels were at the time. They had White Lion as well, and White Lion was a band that dressed like pop stars when they were on stage. So the label would go, 'well, you should look more like White Lion'. But then the Skid Row album sells five million copies and the label say to White Lion, 'well, you should look more like Skid Row...'"

The process of breaking a rock record could take quite a bit of time back then. But instead, 'Skid Row' took off really quickly...

"Yeah, but they were very, very hard workers. When they were opening for Bon Jovi they'd play their set, take the equipment down and then go to a club to play another show. They were doing two gigs every night. That's really hard work."

Can you remember the moment when you thought, 'This is going to be big'?

"You always hope, of course, but it's hard to know. I get that question all the time. 'Did you know that "Master of



Rachel Bolan: "He was around most of the time."

Puppets" was going to be that big?' Well, no! Of course I didn't. I knew it was a good record, for sure, but one of the number one metal records of all time? I didn't know that!"

Skid Row was a short record, 11 songs running at less than 40 minutes in total...

"Yeah, well to get some decent sounds down on vinyl it had to be that length. You had to keep it short. It was also a label thing. You only got paid for a certain number of songs. Everything you did over that, you didn't get paid for."

How well did the band cope with becoming stars after 'Skid Row' went on to go multi-platinum in the States alone?

"It was a hell of a lot of pressure. Coming off such a successful record and having to do it again right away, that was pressure. But they came back with some more great songs and we did our thing the same way we did things the first time [on the band's second album, 1991's 'Slave To The Grind']. But you gotta deliver at the end of the day, and it's tough, especially at that age. Sebastian was 19 or 20 years old when the first album happened. Getting thrown out there in front of hundreds of

thousands of people and having so much success, it's unreal. It's very surreal for a person, and I think they dealt with it very well."

Where does 'Skid Row' sit with you in terms of all the records you've been involved in?

"From the recording process, and how much fun it was to make, it's my favourite album. That's what I think about most, though the success was extremely pleasant too, of course! And I think the album still sounds great. A little bit '80s, for sure, but it's a great-sounding album and I still love it. It's right up there with my favourite productions." 🤘



SKID ROW
'SKID ROW'
Released: 24 January 1989

LINE UP
Sebastian Bach - lead vocals
Rachel Bolan - bass, backing vocals
Scotti Hill - lead guitar, backing vocals
Dave Sabo - guitars, backing vocals
Rob Affuso - drums, percussion

Produced by Michael Wagener
Recorded: 1998. Royal Recorders, Lake Geneva, Wisconsin, USA

TRACK LISTING
Big Guns (Scotti Hill, Rachel Bolan, Dave Sabo, Rob Affuso)
Sweet Little Sister (Bolan, Sabo)
Can't Stand The Heartache (Bolan)
Piece Of Me (Bolan)
18 And Life (Bolan, Sabo)
Rattlesnake Shake (Bolan, Sabo)
Youth Gone Wild (Bolan, Sabo)
Here I Am (Bolan, Sabo)
Makin' A Mess (Sebastian Bach, Bolan, Sabo)
I Remember You (Bolan, Sabo)
Midnight/Tornado (Sabo, Matt Fallon)

Photo: Mark Weisaguy/Weiss



Hats off to **FOGHAT** drummer **ROGER EARL**, who's still out there keeping the spirit of rock alive, despite the sad loss of three of his classic-era bandmates. *Derek Oliver* catches up with the heartbeat of one of the greatest '70s stadium rock acts to discover exactly what made Foghat undisputed boogie kings...



LAST MAN

"HELLO?" THE VOICE ON the other end of the line chirps. "This is Roger Earl and I'm looking forward to my interrogation." Sure, there's something of a mid-Atlantic twang about the accent. But just like Spinal Tap's Derek Smalls, it's still unmistakably British and not without a certain humorous devilment in its delivery.

This is a proud moment for me. Roger doesn't know it, but I've been an admirer of Foghat for more years than I care to remember and the fact that I'm now connecting with a man I've only known from a series of album sleeve pics and from listening to some judiciously heavy tub thumping is very exciting.

Roger is the last surviving member of the classic Foghat line-up. It's a depressing thought, but the ravages of time have decimated the band over the years. Yet despite this, Roger resolutely refuses to down tools and roll over. Together with his manager and wife Linda, he's embarked on a mission to keep Foghat and Foghat music alive, revamping the line-up and playing a succession of dates in the US that show no sign of easing up.

POSSIBLY MY greatest music-related regret in life is that I never saw Foghat play live in the 1970s. It wasn't entirely my fault. Despite being British, the band only played a handful of shows in the UK, though to be fair there was one early tour in 1972 supporting Captain Beefheart that included a gig at the Royal Albert Hall. That always seemed strange to me.

"Well, it was because we were doing so well in the US," Roger explains. "The fees we were getting in the States were so good that we couldn't justify going to Europe and losing money. Our manager and label were both based in the US, and we'd all moved over lock, stock and barrel in the early '70s. It's a shame, but that's the way that it happened."

For Foghat, though, America was a godsend. The band plugged into a country and a scene that fully embraced their gonzo brand of heavy blues rock, a style that easily outflanked other British 12-bar purveyors like Status Quo and the Climax Blues Band. It was also an environment that provided them with wide-screen

Foghat posing with their plane at San Francisco Airport, 1978. L-R: Rod 'The Bottle' Price (guitar), Roger Earl (drums), Craig MacGregor (bass), 'Lonesome' Dave Peverett (vocals and guitar)



STANDING

radio support, especially when they started to deliver tracks that were not only true to their style, but also accessible enough to register on mainstream charts. By the time Foghat recorded their anthem 'Slow Ride', first released on 1975's 'Fool For The City' album, the blue touch paper had been well and truly lit and the transformation from sideshow curios to real contenders had taken place.

Ignored by highbrow critics, Foghat built a rabid fan following that helped move them from clubs and municipal auditoriums into major concert halls and sports arenas. There was no looking back. Only the endless grind of road work and recordings lay ahead.

"Back in my youth I loved American music," confirms Earl. "When you think about it, it all came from there;

blues, country, jazz, rock'n'roll, gospel, big band swing... it all started in the States. That was why I wanted to live there. It seemed like a magical place."

"MOST OF THE TIME INTERNAL RELATIONS IN THE BAND WERE GREAT. WE WERE THE SORT OF GROUP THAT NEVER COMPROMISED OUR LIVE PERFORMANCES BY GETTING WASTED ON DRINK AND DRUGS. IT WAS ONLY LATER THAT THOSE KIND OF DISTRACTIONS STARTED TO CREEP IN."

BORN IN Hampton Court in south west London and raised in Hounslow in the west of the city, Roger started drumming with a succession of bands - some featuring his older brother and keyboard player Colin, later to achieve chart success with Mungo Jerry

- before eventually joining the Savoy Brown Blues Band. Savoy had done pretty well in the US after recording a string of well-received albums, and it was here that the seeds were first sown for the formation of Foghat, a nonsensical name derived from a childhood Scrabble word created by Savoy's guitarist/vocalist ▶



Is that a fetching cape Rod's wearing?

'Lonesome' Dave Peverett.

To all intents and purposes Foghat was a Savoy Brown spin-off, formed by Earl, Peverett, and bassist Tony Stevens. Only slide guitarist Rod 'The Bottle' Price hadn't been a member of the band, joining Foghat after a stint with Black Cat Bones. The year was 1971 and their destiny was about to be changed by none other than Bob Dylan's former manager, Albert Grossman.

"Savoy Brown did a US tour with The Nice and Family and we were introduced to an affiliate of Albert's team, Tony Outeda," remembers Earl. "We'd been having problems with Savoy Brown's manager, Harry Simmonds, so we just upped and left. Tony Outeda told us that Albert Grossman was starting a record label, Bearsville, and that he wanted to find an English rock'n'roll band. We set up a little rehearsal, they came over and Albert quickly said, 'Yeah, let's do it'. Afterwards, we went out to a local hotel for tea and biscuits. He was really into food, actually. Later on, I would go to his house and he'd have three fridges rammed with delicacies."

AS IT turned out, being on Bearsville was a rather incongruous home. Grossman was a refined folk connoisseur and his label was based out of the town of the same name, near Woodstock in Upstate New York.

"WHEN WE PLAYED 'SLOW RIDE' TO THE HEAD OF OUR LABEL, SAYING IT SHOULD BE OUR FIRST SINGLE, HE WAS NONPLUSSED AND DISMISSED IT, SAYING IT WASN'T LIKELY TO BE A HIT AND THAT IT WAS TOO LONG. WE PUT OUR FOOT DOWN AND INSISTED IT WOULD WORK. AND BOY, WERE WE RIGHT!"

Roger reveals that Foghat accepted the deal because attempts to interest every other label had proved fruitless. And Grossman was really relying on Outeda's recommendation.

"Albert was great to work with," says Roger approvingly. "He was there for us, for whatever we needed; money, advice making the right calls. He was very special."

As promised, two months after signing the deal a \$10,000 cheque arrived in the post allowing Foghat to book Rockfield Studios in Monmouth, Wales and hire Dave Edmunds to produce the band's eponymous debut album.

Roger regards the record as one of the cornerstones of the group's output and feels it owes a great deal to Dave Edmunds' input. 'Foghat' featured the future live favourite, blues musician Willie Dixon's 'I Just Want To Make Love To You'. Compared to the all-out blitzkrieg attack of later releases it's muted, but still has many of the stylings of Foghat's unique and identifiable sound.

Shortly after the album was released Stateside in mid-1972, Tony Outeda telephoned the band to let them know it was being played on US radio and that they should fly over straight away to start gigging.

"We played anywhere and everywhere," recalls Earl.



'Lonesome' Dave Peverett and Rod "The Bottle" Price boogieing in front of Roger Earl's logoed drum kit, London, 13 June 1974

aware that Tony Stevens lived a hundred yards or so away from the house where I grew up. He must have passed by my front door hundreds of times. So near and yet so far!

It wasn't until the band's third album that the recognised Foghat sound fully emerged. 'Energized', released in January 1974, showcased a number of choice cuts, including the anthemic 'Home In My Hand', 'Wild Cherry', and 'Honey Hush'. It was a record that focused the band's approach, turning them into an uncompromising boogie machine only rivalled by Status Quo for their brazen, no-holds-barred commitment to pummelling 12-bar rock. It was also the first Foghat album to feature the band's distinctive logo.

Like the 'Rock And Roll' album before it, 'Energized' was produced by a certain Tom Dawes. What was the story there?

"Tom was a friend of our manager Tony Outeda," confirms Roger. "He'd been in a '60s pop band called The Cyrkle, who had a hit with a song called 'Red Rubber Ball'. Tom was a very nice guy and, incredibly, he also managed to get one of my heroes, former James Brown drummer Bernard Purdie, to play alongside me on three tracks from the 'Energized' sessions... I was in seventh heaven." Earl remembers that Purdie played on 'Nothin' I Won't Do' and 'Wild Cherry', but the name of the third number escapes him. "It was a long time ago," he laughs. "I don't

know why Bernard wasn't credited for his work on the album. If it had been up to me his face would have been on the album cover!"

In June of 1974 Foghat played a one-off show in the UK at the Rainbow Theatre, London as part of a package of acts being filmed exclusively for Don Kirshner's *Rock Concert* US TV show. Other groups, spread out over four consecutive nights, included Humble Pie, Procol Harum, and the Sensational Alex Harvey Band. So why only play one UK show at this point, Roger?

"It was a kind of arrogance that we didn't play in Europe," he confesses. "Tony Outeda was dismissive of that side of things, and we were earning large fees in the US. Going to Europe would have put a dent in our finances. The other contributing factor in us focusing on America was that our label's distributor, Warner Bros., pumped an awful lot of money into promoting 'Energized'. We had massive billboards on Sunset Boulevard, trade ads everywhere, and huge radio promotion. They also financed a 20-minute movie that was shown in cinemas [directed by Penelope 'Wayne's World' Spheeris]. So that was when things really started to change for us." ▶

"Regardless of the money. That didn't matter to us at that time. In fact, we played the first gig over there [in Oshkosh, Wisconsin] for free, because our visas hadn't arrived."

THE BAND'S 1973

sophomore album, bizarrely also called 'Foghat', is known to fans as 'Rock And Roll' because of its cover pic of a lump of rock and a bread roll! It went gold in the US and contained what would become another live favourite, 'Road Fever', a self-penned track that painted a picture of the band's unswerving commitment to playing as many gigs in the US as they possibly could. It reinforced Foghat's growing reputation as one of the hottest live acts around. By this point, it started to make sense for the band members to move to the US, which was clearly their primary market.

"Myself, Dave, and Rod Price moved permanently to the US in 1973," recalls Earl. "Tony Stevens was living with his mother in north London and he didn't fancy the move." Amazingly, it was only in the '80s that I became



(LONESOME) DAVE PEVERETT ROD PRICE ROGER EARL CRAIG MacGREGOR



"IT WAS A KIND OF ARROGANCE THAT WE DIDN'T PLAY IN EUROPE. OUR MANAGER WAS DISMISSIVE OF THAT SIDE OF THINGS AND WE WERE EARNING LARGE FEES IN THE US. GOING TO EUROPE WOULD HAVE PUT A DENT IN OUR FINANCES."



'Lonesome' Dave and Rod 'The Bottle' feeling the music, Tulsa Pavilion, Oklahoma, 8 February 1976

THE BAND'S schedule was so hectic that the recording of the next album, 'Rock And Roll Outlaws', issued in October 1974, was done piecemeal at various studios, as and when the opportunity arose. As it turned out, this wasn't a major stumbling block. The record featured a number of tracks that have since become Foghat staples, including the anthemic 'Eight Days On The Road', the thunderous 'Chateau Lafitte '59 Boogie' (both in excess of six minutes long) and the (almost) title track 'Rock And Roll Outlaw'. Interestingly, the super-assured production this time around came courtesy of Nick Jameson, who would soon assume a much more important role within the band.

"Tony [Stevens] wanted us to take two years off, then come back and play stadiums," explains Roger. "He figured that's what Led Zeppelin would do. But clearly that wasn't on the cards as we weren't Led Zeppelin. We all had family commitments and we needed to earn. It came to a head about this time when we were given the chance to appear on US TV. Tony gave us a hard time about doing the show. I think he was on vacation in the Caribbean and it turned into a huge production to get him to the show. That sort of soured our relationship. We started to feel that Tony wasn't on the team, so to speak. In fact, I had to call him to say that we needed someone who was more on our side, so he agreed to leave the band. He retained his writing royalties, but relinquished his partnership role. That's when we got Nick Jameson not only to produce, but also to play bass.

"We'd known Nick for a while," continues Roger. "He was the studio engineer at Bearsville studios, which was also owned by the label, and had played bass in another Bearsville-related band from Philadelphia called The American Dream [whose debut 1970 release, 'The American Dream', was the first album ever produced by Todd Rundgren]. It was a natural fit, but Nick only agreed to stay with the band for a year."

IN LATE 1975 and with Jameson firmly on board, Foghat really hit the big time with their 'Fool For The City' album, a record that not only exploded commercially, but bristled with electricity, maximum boogie and serious slide guitar overdrive. Crucially, it also marked a point where the band's moustaches reached a zenith of walrus-like proportions.

The album offered up two genuine hit singles, the title track and 'Slow Ride'. Both songs oozed what Foghat were all about, massive slabs of heavy riffing and hugely memorable hooklines. The album version of 'Slow Ride' was a *tour-de-force*, weighing in at over eight minutes and showing the world that Foghat cared not one jot about commerciality or appeasement. I asked Roger to talk me through how the record came about...

"Most of our previous albums were recorded on the

hop between live dates," he remembers. "This time around, and with Nick in the band, we really wanted to take our time. So we loaded up a station wagon with instruments and went in search of a studio with a great sound around upstate New York. We found Suntreacher Studio in Sharon, Vermont and it was perfect – a huge

wooden building in the middle of nowhere, up a mountain. We made it our base of operations and spent nearly three months recording there.

"The first song we attempted eventually became 'Slow Ride'. That had first come about in a house that Rod and I owned in Long Island. We'd soundproofed the basement and had started to jam around a John Lee Hooker riff. There were no vocals at first, but then Dave came up with the words. The funny thing was that when Nick and I saw the head of our label, Paul Fishkin, and played him the finished track, saying it should be our first single, he was nonplussed and dismissed it, saying it wasn't likely to be a hit and that it was too long

for a single. We put our foot down and insisted it would work. And boy, were we right!"

THE SLEEVE for 'Fool For The City' also got the band noticed. It features Roger perched on a wooden crate in the middle of a New York Street [East 11th, between 2nd and 3rd Avenues] in front of an open manhole cover, fishing rod in hand. On the back cover he's surrounded by the rest of the band.

"It was a Sunday morning and I hadn't slept," he told an interviewer a few years back. "It was Nick Jameson's idea, since I have this penchant for fishing. Anyway, we lift up the manhole cover and I'm sitting on a box. Almost immediately a couple of New York's finest come by in their patrol car. They're looking at us and they wind the window down. We're like, 'Oh sh*t'. They yell out, 'Hey! You got a fishing licence?' and then start laughing. So they come over and say, 'What the f*ck are you doing?' They took some pictures with them handcuffing me. I love New York's finest."

IF YOU think Foghat might have taken their foot of the gas with album number six, then you'd be very wrong. 'Night Shift', issued in November of 1976, again took no prisoners. Opening with 'Drivin' Wheel' the intent was made clear from the very start, with Rod Price's slide guitar surfing over a stunning riff. The title track was another highlight, riding a gargantuan riff and coasting through a slow bluesy middle section before crashing back into the main motif. Then there's the frantic pace of 'Don't Run Me Down', a six-minute-and-some bone shaker that rages like a velociraptor aggravated by an impacted wisdom tooth.

Although musically there was little change, some 'behind the scenes' tweaking was evident. Firstly,



"WE WERE GOING TO MAKE 'FOGHAT LIVE' A DOUBLE LIVE RECORD IN A GATEFOLD SLEEVE, BUT IN THEIR INFINITE WISDOM WARNER BROS. SAID LIVE ALBUMS DIDN'T SELL. TRY TELLING THAT TO PETER FRAMPTON AND KISS!"



Foghat performing live on US TV show *The Midnight Special* in 1973. L-R: Dave Peverett, Roger Earl, Tony Stevens and Rod Price

bassist and producer Nick Jameson was absent from proceedings, having been replaced by drummer-turned-bassist Craig MacGregor. Secondly, production duties were assigned to Dan Hartman, who'd previously been a member of the Edgar Winter Group, writing and singing their massive hit single, 'Free Ride'.

"Our manager used to say Craig played the bass like a bow and arrow. He didn't just play it, he attacked it – a hugely dynamic player," remembers Roger. "We'd played with Edgar Winter, so Dan was familiar to us. He had a studio in Connecticut, and we went over to try it out and we clicked. I really enjoyed working with him as he was a brilliant all-round producer and musician. The only problem we had on that record was that Dave and Rod were struggling a little bit to come up with songs."

Bizarrely, and this is something that baffled Foghat fans for years, there was a track originally listed on the album sleeve, titled 'New Place To Call Home', which didn't appear on the record. Turns out it was a rough track that Dave Peverett had played and sung alone with the intention of finishing it in time for the album. That didn't happen, but the artwork had already been sent to the printers and wasn't corrected.

IT'S A great shame that 1977's 'Foghat Live' – recorded at the Dome Arena in Rochester, New York on 10 May 1977 and at the Onondaga War Memorial Auditorium in Syracuse the following day – was only issued as a single album. Surely, when you look at the pantheon of great live albums in the 1970s, including those by UFO, Thin Lizzy and Humble Pie, it's disappointing that it wasn't given the full double vinyl treatment. There was never a better case for a double album release, as the contents of Foghat's single record are truly mind blowing. Here is

a band captured at the peak of its power, a shining audio example of a well-oiled machine performing the top of its game. Even reduced in size, the track listing offers a perfect window into the Foghat in-concert experience. The six songs are so good that you can't help but come away feeling cheated that there isn't a second slice of vinyl to slip on the turntable. If you can forgive the fact that it's simply too short, though, 'Foghat Live' is a great example of a monster boogie experience.

"I know what you mean," sighs Roger. "We were going to make it a double live record in a gatefold sleeve, but in their infinite wisdom Warner Bros. said live albums didn't sell. Try telling that to Peter Frampton and Kiss! I'm especially proud of it, though, because I suggested doing it and it worked."

"Nick Jameson produced the record using the RCA mobile unit, over about eight shows in 8-10,000 seater rooms. But the actual album came from just two shows. Each night our soundman, Bob Coffee, would give me a cassette of the show so that we could hear how we were playing. Apart from some youthful exuberance, which made us play a little too fast some nights, the band was definitely peaking. Everybody was comfortable in their space. It felt like there was nothing we couldn't do. Life was really good; we were playing huge arenas and being treated like little princes."

"When we taped those shows we were doing 'Chateau Lafitte '59 Boogie', 'Maybelline' and a number of other songs that aren't on the record. I think the set was running at about an hour and a half to an hour and forty-five minutes every night. So there was plenty of unused material."

"Actually, I've been talking to the people at Warner Bros. and Rhino Records, but they won't let me search

their vaults for the original tapes. It's very annoying. Having said that, we've issued a whole bunch of live stuff since Dave [Peeverett] passed away, which is better than nothing I guess."

FOR MANY serious Foghat fans the golden era ended in 1978, with the Eddie Kramer produced 'Stone Blue'. It was a fine record in itself and contained a number of ripping songs such as the title track and 'Easy Money'. But after the magnificence of the live album and the previous three or four studio albums 'Stone Blue' felt like a cooling of the engines, despite the crisp production and dynamic arrangements.

"We decided to take some time off and look for a new location to record," recalls Roger. "Linda, my wife, found this place called the Woolworth Mansion [built in 1916 by F.W. Woolworth, the renowned retail magnate] out in Long Island and we hired the RCA mobile again. Unfortunately, though, Eddie turned out to be a total asshole. I didn't like his attitude. I thought he was rude and obnoxious to the engineers and the people working there. We drove home one night and I said to the band that I wanted to pick up a mic stand and cream him - and everyone agreed with me! We finished the record and when we went to the mobile and started listening to the mixes it wasn't sounding good. So we actually ended up mixing the record ourselves. Of all the producers I worked with he was the only one I had no respect for."

Released in May of '78, 'Stone Blue' was well received and sold healthily, but Foghat's shine was undoubtedly dulling. This only became clearer on subsequent albums such as the following year's deliciously titled 'Boogie Motel', and disappointments such as 1980's 'Tight Shoes' and 'Zig-Zag Walk' from '83.

"By this time Rod was drinking heavily and it affected his playing," says Roger. "In fact, he played very little guitar on 'Boogie Motel'. Then, rather stupidly, we released a ballad, 'Third Time Lucky', as a single. Nobody recognised it, because it just didn't sound like Foghat.

"By this stage we'd built our own studio in Port Jefferson, Long Island, called Boogie Motel. Because Rod couldn't function fully, Dave then had to assume sole songwriting duties. Most of the time internal relations in the band were great. We were the sort of group that never compromised our live performances by getting wasted on drink and drugs. It was only later that those kind of distractions started to creep in, particularly with Rod. Dave and I loved playing live, but Rod started to struggle with things and wasn't as nimble as when he'd played on the records. I guess he was just losing the joy of playing.



FOGHAT



"One day we were in the Boogie Motel studio bar and Dave said, 'Why don't we make a full-on heavy metal record like AC/DC?' In fact, he said the best tour ever would be AC/DC, Status Quo and Foghat. So he didn't really abandon our roots. But things and people change, and Dave was also being influenced by a lot of new wave stuff that was coming out of the UK.

"We also talked about a pure blues album at one point. In fact, Dave and I used to go to blues clubs when we were out on tour. One time on the 'Stone Blue' tour we went to a club called Mother Blues in Chicago. As soon as we walked through the door Dave was transfixed. He said, 'That's Fred Below on drums [who

played on all the early Chess records, including Chuck Berry's 'Johnny B. Goode']. During the break we went up and introduced ourselves and Freddy asked us if we wanted to play."

THIS WAS clearly a personal highlight for Roger, who is sadly the last classic-era Foghat man still standing today. Dave Peeverett died of kidney cancer on 7 February 2000 at the age of 56, Rod Price suffered a fatal heart attack on 22 March 2005 at the age of 57, and Craig MacGregor succumbed to lung cancer on 9 February 2018, aged 68. Thankfully, original bassist Tony Stevens is still alive and at age 68 is still performing Foghat songs in a blues boogie band called Slow Ride.

Despite such painful losses, Roger has vowed to continue the band and is proudly at the forefront of the Foghat brand.

"We were opening for Deep Purple in San Diego a few years ago," he recalls. "Craig said he wanted to do the show, but he was very ill at that point. He'd been diagnosed with lung cancer and said it would probably be his last show. That was very sad. Later, Craig went to see the Pat Travers Band, saw Rodney O'Quinn and called me to say that he should be the guy to replace him. In effect Rodney was handpicked."

Foghat is now primarily based in Florida, and features former Ted Nugent frontman Charlie Huhn on vocals, guitarist Bryan Bassett [of Wild Cherry and Molly Hatchet fame] and bassist O'Quinn. Go online and you'll find solid footage of the band laying down the law in more recent times. "I've even started another band, Earl & The Agitators, featuring former Buddy Guy protégé Scott Holt," says Roger. "We've just finished an album and we plan to go out and play some shows."

"What motivates me to carry on?" he ponders for a moment, "I still love playing and recording. In fact, I think I'm playing better than ever. Why? Because I'm obsessed with music - and always have been." 🍷

"I STILL LOVE PLAYING AND RECORDING. IN FACT, I THINK I'M PLAYING BETTER THAN EVER. WHY? BECAUSE I'M OBSESSED WITH MUSIC - AND ALWAYS HAVE BEEN."



HANOI ROCKS!

...or at least it did back in the early '80s, when **HANOI ROCKS** turned the rock rule book upside down and created a blueprint that Guns N' Roses later used to go supernova. *Howard Johnson* talks to frontman **Michael Monroe** about the greatest band never to set foot in a stadium...



IT'S 27 MAY 1983, and I'm standing inside the Mermaid pub on Stratford Road in Birmingham's Sparkbrook area. I *look* like an absolute dick, but I *think* I'm cool. What am I wearing? Skin-tight black trousers, pointed winkle pickers, white shirt with ruff, black and white *faux* leopardskin jacket. Oh dear...

Most of the regular clientele of this predominantly Irish boozier look like they've come off a hard day's navying. They are here to drink – heavily. They don't much look like me. They do look like they might kill me, though...

Fortunately, there are assorted other low-rent Keith Richards-alikes in the vicinity, all pouting and preening and affecting a nonchalant attitude. Safety in numbers and all that. So why on earth are we gathered in this unlikeliest of places? Because we've all fallen in love with Hanoi Rocks, a searingly hot new rock'n'roll band from Finland of all places. We may be a small and select band of brothers, but we definitely have a bit of a superior attitude. After listening to albums like 'Bangkok Shocks, Saigon Shakes, Hanoi Rocks', 'Oriental Beat' and 'Self Destruction Blues' we think we've discovered the sexiest thing since The Rolling Stones. We think Hanoi Rocks will be taking over the world before long – and then those navvies will be laughing on the other side of their faces.

Hanoi have a new album out. It's titled 'Back To Mystery

City' and it's easily their best yet. There's a real buzz out on the band and even if this is only a pub holding maybe 300 people, everyone who's turned up to see them is convinced that Hanoi are the real deal.

So given that he's the focal point of this phenomenon-in-waiting, why is it that Michael Monroe, the prettiest rock singer anyone has ever seen, is in such a foul mood when the band finally take to the stage? We'll let him explain, shall we?

"The night before that show somebody ripped off my precious Selmer alto saxophone from backstage. It was a '50s model, very rare and irreplaceable, and because of that I usually carried it around with me. I didn't trust anyone else with it. As I was leaving with the band the previous night I told the roadies I was leaving the sax backstage and that they should pack it up along with the guitars and stuff. I showed them where it was and told them to make sure they didn't forget. At about two in the morning one of our roadies knocked on my hotel room door to tell me that they didn't have it. I completely flipped out. My precious irreplaceable '50s Selmer was gone! Naturally I didn't sleep for the rest of the night and was pissed off for weeks after that."

Mike Monroe's righteous anger about the fact that his precious sax had been nicked by some little ▶



Hanoi Rocks L-R: Nasty Suicide (guitar), Sami Yaffa (bass), Andy McCoy (guitar), Michael Monroe (vocals) and Razzle (drums)

toe-rag made this particular Hanoi Rocks gig one of the most memorable shows I ever saw. The anger coming off the stage that night was palpable and only served to highlight an important attitudinal component of this band that was three fifths Stones, two fifths Stooges.

HANOI ROCKS really didn't disappoint that night, and while early adopters like me were eventually proved wrong about the band's potential to become world beaters, we were right that this was a genuinely important group. Hanoi took heavy rock music off in a completely new direction, away from the pummelling technical style pursued by the likes of Deep Purple, Led Zeppelin and Black Sabbath and toward a sloppier, groovier, more R&B flavour that Guns N' Roses would absolutely clean up with some five years later. The fact that the singer had a sax to be nicked in the first place was a sure sign that this was a band with very different sensibilities. After all, who in their right mind could imagine Plant or Gillan or Osbourne parping into a saxophone?

"We didn't really have a game plan," Michael Monroe tells me of the band's earliest days in Finland. "Other than to be the coolest rock band in the world and to get out of Finland and Scandinavia as soon as we could. We wanted to combine everything, from Little Richard to The Rolling Stones to the Ramones. We wanted elements of blues, punk, funk and reggae in our music, while still being a hard-rocking, good-looking band with strong, melodic songs that had the potential to be hits."

Matti Fagerholm was playing guitar in a band called Madness in the late '70s when he met another guitarist, Antti Hulkko, at a rehearsal room in the suburbs of the

Finnish capital, Helsinki. By 1980 they'd joined forces, morphed into Michael Monroe and Andy McCoy, and

had formed Hanoi Rocks after Michael customised the original idea of calling the band Chinese Rocks in homage to the song by Johnny Thunders & The Heartbreakers.

"Andy already had a bit of a name for himself in Helsinki," explains Michael. "And so the head of a local record label, Johanna, allowed us to cut a single, 'I Want You'/'Kill City Kills'. But we always knew we had to get out of Finland. The country

would have suffocated us."

WITH A band line-up of Monroe, McCoy, bassist Sami Takamäki (Sami Yaffa), guitarist Jan-Markus Stenfors (Nasty Suicide) and Swedish drummer Jesper Sporre (Gyp Casino), Hanoi Rocks upped sticks and moved to the Swedish capital, Stockholm, in 1980.

"I took our Finnish single to a record shop in the city centre and played it to the shop owner. He liked what he heard, so I gave it to him. As it turned out, he knew a guy who had a record label in Stockholm, who also liked us and was interested in the band. So I hooked that guy up with the head of Johanna and our manager, Seppo Vesterinen. We wound up with a record deal for Scandinavia and soon started recording the first Hanoi album, 'Bangkok Shocks, Saigon Shakes, Hanoi Rocks', in Stockholm."

Monroe and McCoy were the driving forces behind the band, crediting themselves as producers on that first album using the moniker of The Muddy Twins, a clear homage to the 'Glimmer Twins' pseudonym employed by The Stones' leaders Mick Jagger and Keith Richards. Despite the fact that McCoy wrote all of the songs on the

"WE DIDN'T REALLY HAVE A GAME PLAN, OTHER THAN TO BE THE COOLEST ROCK BAND IN THE WORLD AND TO GET OUT OF FINLAND AS SOON AS WE COULD."

debut – aside, that is, from a high-speed version of the Bobby Vee hit ‘Walking With My Angel’, written by Gerry Goffin and Carole King – Monroe now regrets allowing the guitarist to steer the musical ship on his own.

“I’d started out as a songwriter too,” he explains. “But I gave up on it as it seemed that Andy was so much better at it. That was silly of me, as I still had a lot to give and contribute in that area and I could’ve evolved much earlier during all those wasted years. It wasn’t until I went solo in 1985 that I started discovering my songwriting talents. Nasty and Sami were happy to be ‘soldiers’, just doing their part playing their instruments back then.”

McCoy had the chops, for sure, but he was a complex individual. He’d already lived in Sweden when he was a kid and had contacts. Someone had promised the band a flat to live in when they arrived in Stockholm. But when that fell through as soon as Hanoi arrived in town, Andy moved in with a girl he knew at a posh villa on the outskirts of town, leaving the rest of the group penniless and fending for themselves living on the streets, crashing in public buildings or riding the subway all night.

“It was real ‘school of life’ stuff,” remembers Mike. “Going through that together, Sami, Nasty and I formed a real bond that still exists between us today. It taught us how to survive with nothing and gave us a street gang ‘us against the world’ kind of attitude. In a way, though, it was a happy and carefree time since we had nothing, and therefore nothing to lose. All we had was our killer rock band and the only way to go was up. But it’s true that Andy and I kinda drifted apart during that time and never reconnected as closely we did in the very early days of Hanoi.”

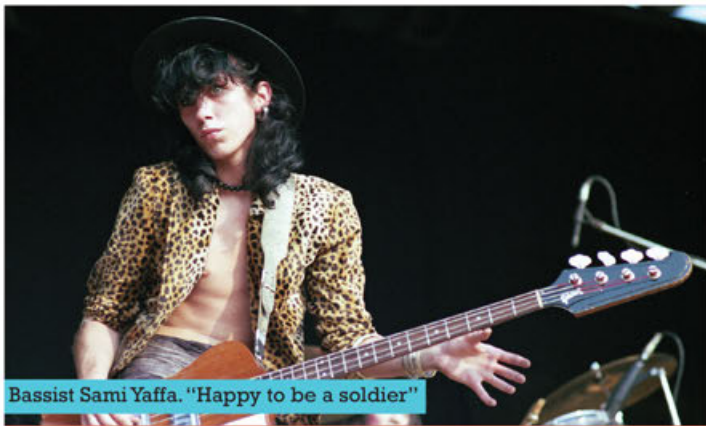
LISTENING TO the three albums that Hanoi Rocks recorded in ‘81 and ‘82 – ‘Bangkok Shocks, Saigon Shakes, Hanoi Rocks’, ‘Oriental Beat’, and ‘Self Destruction Blues’, the latter a compilation of singles and B-sides – it’s clear that the band was still a work in progress at that point. Songs like ‘Tragedy’, ‘Motorvatin’ and ‘Dead By X-Mas’ had energy to spare, melodies a go-go, riffs to remember and attitude to burn. But the band still sounded naïve, even a bit amateurish. And Monroe was still finding his feet as a singer.

“Most of the first album is awkward for me to listen to,” he admits. “I couldn’t really sing that well back then. I was just starting out.”

What really kicked Hanoi up a gear was a move to London, engineered by manager Seppo in June of 1982, and the replacement of drummer Gyp Casino with Englishman Nicholas Dingley, aka Razzle.



Mike Monroe hypnotises the Reading Festival crowd, 1983



Bassist Sami Yaffa. “Happy to be a soldier”

“We figured London was a good place for us to be to establish ourselves in the music world,” explains Mike. “And when Razzle joined us the band was perfect. He really added something amazing to our spirit, our vibe, and our attitude. His English sense of humour was great fun and very important too. The chemistry was ideal and everything started to fall into place.”

INDEED IT did. The band’s next album, their fourth, was titled ‘Back To Mystery City’ and was released in May of ‘83, just before I saw the band for the first time in Birmingham. Artistically, it was a quantum leap forward from the band’s previous albums. All of the recognisable Hanoi Rocks stylings were there – superannuated Chuck Berry riffs filtered via Keef, bubblegum vocal melodies with the odd

bit of surfer music thrown in. But now Andy McCoy had really hit his songwriting stride. On rockers like ‘Malibu Beach Nightmare’ and ‘Mental Beat’ the riffs and song structures were harder and tougher. Pop-influenced tunes such as ‘Sailing Down The Tears’ and ‘Beating Gets Faster’, meanwhile, were absolutely undeniable earworms. Plus now there was also The Razzle Factor. Dingley wasn’t an exceptional drummer by any means, but he added a bunch of beats that he’d clearly nicked from Phil Spector records to the mix. These suddenly gave the band an added swing that immediately made Hanoi even more irresistible. Additionally, Razzle’s cheeky personality had a real influence on the band’s thinking and lyrics, making Hanoi sound like the most streetwise rock act in the world. The words of ‘Tooting Bec Wreck’ – named in honour of the London suburb where various band members were camped out – made the point perfectly...

“I’m a living wreck, I live in Tooting Bec/I’m the Cosmic Ted spaced out of my head/I’m a living wreck, I live in Tooting Bec/And I’m equal to anyone I’ve met.” It seemed for all the world that Hanoi had stumbled on a game-changing formula.

“We always believed that the band had international potential,” says Michael. “But it became more obvious when we first came to London and saw the local scene at the time. We realised that we were at least as good as, or better than, most of the bands around.”

NOTHING COULD stop Hanoi now, surely. Well, nothing but the band’s own self-destructive tendencies. A major label showcase at The Venue in London turned super sour when both Andy and Mike decided it would be a good idea to stay up for a week straight prior to the show. Needless to say the gig was a disaster. Riffs ▶

started to develop within the band. Mike wasn't a drinker, while the rest of the band liked to cane it, which didn't help. But when heroin became part of the scene "that was when things got really bad. A few of the guys were hanging out with some heavy dealers and hardcore junkies and the vibe in the band changed. Smack entered the picture and started to kill our creativity and drain the life out of the band. We did have a pretty heavy reputation for substance abuse."

Despite the band not being in the greatest of shape, with Mike admitting that Andy was trying to come off smack and that he was doing "too much whizz", major label CBS took a chance on Hanoi and signed the group in the summer of 1983.

"I never heard why they wanted to sign us," says Michael. "But I think with all the great press and what have you, we'd built our band up to such a point where we couldn't be ignored any more."

This was undoubtedly true, but what CBS wouldn't have known was that Hanoi had zero ideas for songs for the next album, "apart from one riff that became 'Underwater World'."

WITH RENOWNED producer Bob Ezrin - admired by the band for his work on early Alice Cooper albums - trying to whip Hanoi into some sort of shape, work on a new record began in Ezrin's home city of Toronto. Old ideas were revived, while new ideas were forced out. It was hard bloody work, but an album that was originally going to be called 'Silver Missiles And Nightingales' slowly started to take shape. Given its difficult birth, the re-titled 'Two Steps From The Move', was nothing less than an artistic triumph. It was raucous, melodic, varied and funny at one and the same time. Tracks such as 'I Can't Get It', 'Cutting Corners' and a cool cover of Creedence Clearwater Revival's 'Up Around The Bend' showed that Hanoi had triumphed in the face of adversity by producing their strongest set of songs to date. And yet...

"When the record was done Andy wasn't happy," says Michael. "There were some backing vocals and stuff added on songs that Andy didn't think we could reproduce live, and he started saying that the album



Hanoi shot in London, September 1981

didn't sound like us anymore. I disagreed. I thought it was a big improvement on our sound and that we'd been elevated to the next level and were more ready than ever to take on the world."

'TWO STEPS From The Move' was released in August of 1984 and, according to Michael, "was starting to happen. We were obviously on the brink of breaking big." And then disaster struck...

Michael broke his ankle on stage at a gig in Syracuse, New York in November that year, and his injury forced the band to cancel US gigs. They decided to head to

Los Angeles where they had friends, to at least do some press during their enforced lay-off.

"I'd met Mötley Crüe's drummer Tommy [Lee] and the

bass player Nikki [Sixx] at Andy's place in London when they were hanging there at the end of the summer of '84," explains Michael. "I've never met the guitarist or the singer. I didn't care much for their music, but Tommy and

Nikki seemed like pretty nice guys."

Laid up in a hotel room, Michael got a call from the band's manager Seppo on 8 December, telling him that Razzle had been smashed up after a car crash where Mötley singer Vince Neil had been driving, and that there was nothing that could be done for him. "I just couldn't believe it," he says. "But I knew at that moment that Hanoi Rocks was over."

Nikki Sixx had been out of town on holiday at the time of the accident, but he came back to console Michael and Andy.

"He invited us to his house and we hung out talking until the morning hours."

The band headed back to London and enlisted former Clash drummer Terry Chimes to fulfil obligations for two shows in Helsinki on 3 and 4 January 1985. By his own admission "totally devastated", Michael knew the writing was on the wall, especially when bassist Sami Yaffa quit right after those two gigs.

"We'd lost our drummer and bass player, and me, Andy and Nasty weren't really communicating properly," he explains. "We were all a mess and in a real bad place." A new bass player, René Berg, replaced Yaffa, but Monroe soon came to realise that "the people who were supposed to replace Razzle and Sami were

"GUNS N' ROSES ALWAYS CITED HANOI ROCKS AS ONE OF THEIR MAIN INFLUENCES. THEY WANTED TO MAKE PEOPLE AWARE OF THE BAND. I'LL ALWAYS BE GRATEFUL TO THEM FOR THAT."

completely wrong. I didn't want the world to get to know Hanoi Rocks as it would have become with those new members." Michael Monroe officially left Hanoi Rocks on 17 June 1985 and the band fell apart.

IT FELT like a tragic end to a wild five-year ride. So much unfulfilled potential, so much still to do. This was a band that was simply too good to remain as nothing more than a footnote in rock'n'roll history, though. The emergence of what became known as sleaze rock on Hollywood's 'Sunset Strip' around the time that Hanoi faded suddenly saw bands galore apeing Hanoi Rocks.

"I don't really know what sleaze rock is," says a bemused Michael now. "I'm certainly not a sleazy kind of guy, anyway. To me, we were just a rock band, but people always tried to categorise us. First they called us heavy metal, then punk, and finally glam rock. I could never relate to any of that. All categorisation limits and kills creativity. A genre of music then becomes a fashion. Everyone tries to sound like everyone else and the result is boring. For me, as soon as some musical style or movement has a name like grunge or whatever, that's when it's over."

Whichever term you choose to describe the Hanoi Rocks vibe, there's no doubt that Guns N' Roses owed a whole lot to the band, both stylistically and musically. Does it frustrate Michael that they took the Hanoi blueprint and became so wildly successful?

"No way," he states firmly. "Why would I be bitter? I'm very happy that they became so big, rather than some of the really silly, phony 'rock' bands that were faking it around that time. A lot of groups in that '80s Hollywood

scene tried to rip Hanoi Rocks off and failed miserably at it, while pretending in interviews that they'd never heard of us to make it seem like they'd invented their style themselves. G N' R always cited Hanoi Rocks as one of their main influences, and they had their own thing going anyway. They were even kind enough to release Hanoi's European album catalogue on their Uzi Suicide label in the States, because they wanted to make people aware of the band. I'll always be grateful to them for that."

MICHAEL'S RIGHT that Guns N' Roses did what all great rock bands do. They appropriated things from their heroes and turned them into something new and unique. Hanoi Rocks had, of course, done exactly the same thing themselves and in doing so, created a body of music that may not have set the whole world alight, but had a profound influence on many important figures in the rock scene.

Hanoi's story didn't entirely end in '85. There were various reformations with differing line-ups, and new music was made and released. But despite some of it being good, there was always something missing, and that was the real, tangible magic that was captured and bottled for that shortest of periods between '82 and '84.

"Hanoi Rocks defied all categories," says Michael in summation. "We played anything from punk to calypso - and that was refreshing. Damn right we were different. The more different we were from anyone else the better. But we always seemed to be a little ahead of our time or in the right place at the wrong time. In many ways we were just really unlucky and ended up falling in between the cracks." 🍷

HANOI ROCKS HIGH FIVE!

Michael Monroe on his five favourite Hanoi Rocks songs



'Tragedy' (from 'Bangkok Shocks, Saigon Shakes, Hanoi Rocks', 1981)

"The first song on our first album. Some of the lyrics are embarrassing, but it's a killer rock song, very 'sex, drugs and rock'n'roll', though that wasn't such a cliché back then. I've no idea what the word 'tragedy' has to do with all that, but I guess it sounded good. It might have been a premonition of how the band ended."



'Malibu Beach Nightmare' (from 'Back To Mystery City', 1983)

"This was originally a joke calypso song that I sang a bit like Ian Dury with the background vocals in chipmunk voices. Eventually I suggested we should do it like the Ramones would, a straight-ahead rocker with a punky edge? It turned out really well."



'Million Miles Away' (from 'Two Steps From The Move', 1984)

"I think this is a classic, and although the lyrical concept was originally about a

guy in prison who could no longer get to the one he loved, after Razzle passed away and we played it during our final show in early January 1985, it simply became Razzle's song."

'I Can't Get It' (from 'Two Steps From The Move', 1984)

"Our producer Bob Ezrin brought Ian Hunter to the studio. Ian was one of our heroes and he wrote the lyrics for 'I Can't Get It' along with some others. The song is kind of heavy, but unusual, and has a really nice musical arrangement just before the guitar solo. The lyrics speak for themselves."

'High School' (from 'Two Steps From The Move', 1984)

"A nice, fast rocker that's always cool to play live. The lyrics are fun and smart, and it's simply a killer song. I think 'Two Steps From The Move' was our best album up till then, so I guess that's why I chose three tracks from it in my five favourite songs..."

Michael Weikath

THE LONG-STANDING GUITARIST OF THE MULTI-MILLION SELLING GERMAN ROCKERS ON INVENTING POWER METAL, EATING PUMPKIN, AND WHY HIS BAND IS STILL SUCCESSFUL...



HELLLOWEEN

Is it right that a good number of Helloween members over the years have been Christians? And is that important to your music and your message?

"That is right, and it is important. Other metal groups wanted to be more evil than the next band. I never got that. I wanted to know why you couldn't just retain your humanity, make music, and put records out. I felt I had a responsibility to bring something positive to a world that was bad enough already. What was interesting was that [guitarist and vocalist] Kai Hansen's early lyrics dealt with demons and dark stuff. But one night he had a really bad nightmare where he says his soul was invaded by these malevolent beings. After that experience he refused to write anything demonic. We'd been through some weird times by that point, but after that happened, 'Keeper Of The Seven Keys: Part I' came along and we were on our way."

Why did you decide to bring Michael Kiske into the band in 1986, just before that 'Keeper...' album?

"We felt that Kai couldn't cope with both singing and playing guitar. But we also saw that there were classic band line-ups like Iron Maiden and Queensrÿche that featured four musicians and a singer. I thought we had to go in that direction too, so I found Michael in our hometown of Hamburg. He was just beginning to make a name for himself with his own band, Ill Prophecy, and wasn't convinced that he should leave them for us. He didn't really like our first album, 'Walls Of Jericho', so we had to try to convince him that the music was changing."

Do you believe you invented the power metal style with 'Keeper Of The Seven Keys: Part I'?

"I think so, because people have been telling me that for years. There were other bands working in the same area, of course, like Judas Priest and Accept. But I always felt we were a bit different, because we dared to add other elements to our music, which they didn't really do. We wanted to be different and that definitely worked for us."

How do you look back on the early '90s period, when you radically changed the band's sound with the 'Pink Bubbles Go Ape' and 'Chameleon' albums?

"Well I think it was necessary. We'd been under pressure from the record company to change our sound because they said our sales weren't good enough. At the time we had an enormous amount of debt, so the logical step seemed to be to go more commercial. We didn't want to betray the power metal sound, but we'd replaced Kai with Roland Grapow by then, so our sound had already changed anyway. We were naturally softer and more commercial. Looking back, though, I think we could have done things better."

You fired drummer Ingo Schwichtenberg during the tour supporting 'Chameleon' in 1993. Two years later he committed suicide. How did that affect you?

"The whole thing was very sad. We couldn't keep Ingo in the band because he had both mental health and drug-related issues. He wasn't fit enough to play shows, but having the band taken away from him was very hard for him to deal with. Ingo auditioned for Kai Hansen's band, Gamma Ray, afterwards and they didn't think he was

fit to play either. He was very unwell and really needed treatment. When he killed himself by jumping in front of a train it was awful."

Despite a few sticky periods, Helloween have still sold over eight million albums. Why do you think the band has been so popular for so long?

"Because this is heartfelt, just like Priest and Maiden is heartfelt. I believe it's easy to get dragged down the wrong path and to get led astray. But if you stay on the right path, then eventually you'll get your rewards. I believe we're all led by a god-like entity – God, Krishna, whoever – and they're watching over us and hopefully helping us do positive things."

For you, which is the best Helloween album and which is the worst?

"I really like the sound of 'Keeper Of The Seven Keys: Part I', but 'Keeper Of The Seven Keys: Part II' is far more diverse – and I wrote the majority of it, so that has to be my favourite! I've often said that I don't like 'The Dark Ride' album from 2000. It's not that it's a bad album, but it's not what Helloween is about. But even worse than that is our 1991 album, 'Pink Bubbles Go Ape', mainly because we had some misunderstandings with the producer, Chris Tsangarides. I just don't think Chris was used to our way of working, but that was probably more our fault than his."

"THIS IS HEARTFELT, JUST LIKE PRIEST AND MAIDEN IS HEARTFELT. IT'S EASY TO GET DRAGGED DOWN THE WRONG PATH. BUT IF YOU STAY ON THE RIGHT PATH, THEN EVENTUALLY YOU'LL GET YOUR REWARDS."

What's the thing you've done in Helloween that you're most proud of? And what's your biggest regret?

"I guess I'm most proud of the fact that we actually managed to reinvigorate the band on the recent 'Pumpkins United' tour. My biggest regret is probably the fact that I think I should

have been less stubborn over the years. Maybe I should have given more thought to certain things. But the way things were back then it was difficult, so maybe there wasn't really an alternative."

You no longer live in Germany. Why is that?

"I moved to Tenerife because they started shutting down all the pubs and clubs in Germany. I'm a second-generation hippy and the hippies in Germany ended up not being able to go out anywhere because all the good places to hang out had disappeared. Plus I was living in a rented apartment in Hamburg and that was eating me up. I was worried that we'd stop selling records and that people would stop being interested in what we were doing, and then what would I do for money? It was affecting my sleep. At one point we split from a management company that we were involved with and part of the deal was that we all got a decent amount of cash. So I went straight to Tenerife and bought an apartment. Now I can actually sleep again – and the climate is better!"

And finally Michael, the big question. Do you ever eat pumpkin?

"Of course I do! When we're on tour the catering people often give us either pumpkin soup or pumpkin pie. Pumpkins are good and they're very healthy... but there does come a point where you start to go, 'Oh, no not pumpkin *again!*'" 🍠



Freddie Mercury



Brian May

BY ROYAL

QUEEN'S MERCURY-ERA CAREER saw the band scale unprecedented heights. But for our money nothing the group did later ever eclipsed their earliest endeavours. They may have made more sophisticated albums. They may have played more spectacular shows. And they certainly enjoyed greater success. But the four-piece would never again capture the sheer adrenaline rush of those early Queen gigs and early Queen records.

QUEEN MUTATED into a very different beast by the time they were a stadium fixture between the late '70s and

the mid-'80s. But in one short space of time, spanning just two years – 1973 and 1974 – Freddie Mercury, Brian May, Roger Meddows Taylor and John Deacon were an undeniable force, a totally unique hard rock band with an unparalleled kaleidoscopic approach to their music.

THE THREE albums the band produced during this period – 'Queen', 'Queen II' and 'Sheer Heart Attack' – contain some of the most vital rock music ever recorded, and the band's live shows at the time bristled with kinetic energy and 'once in a lifetime' inter-band chemistry.



Roger Taylor



John Deacon

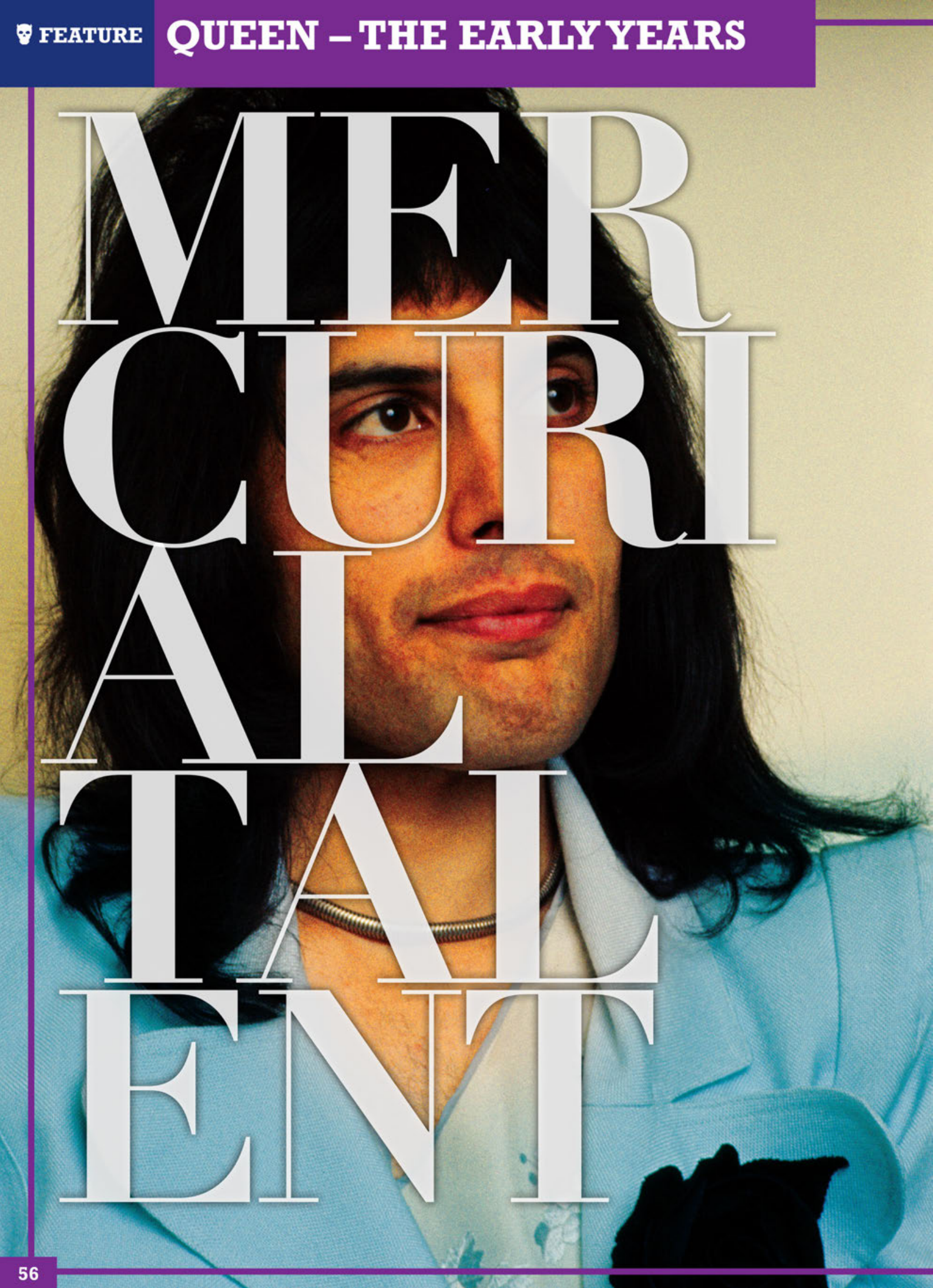
PPPOINTMENT

WE'RE MORE than happy to have others eulogise about Queen's latter era. We'll leave the likes of 'Flash', 'Radio Ga Ga' and 'A Kind Of Magic' to them. Why? Because we know that we're here to celebrate a different kind of Queen, the Queen that could knock you dead with the exhilarating raw power of 'Now I'm Here' or the wide-screen musical ambition of 'Father To Son'.

IN OUR 14-page early-Queen special, *Rock Candy* is proud to bring you a wonderfully illuminating original interview with Freddie from 1974, two very different

eyewitness reports from London gigs in '73 and '74, thoughtful reappraisals of the band's first three albums, and exclusive interviews with Bruce Murray, who was in Freddie's first band at school, and Keith Mulholland, who played with support band Nutz on the legendary 'Queen II' UK tour. We've also searched high and low for the very best photography of that legendary period.

ALL YOU have to do is settle back, close your eyes, put some early Queen on nice and loud, and you'll be in total rock heaven... ▶



MERCURY
AT THE
MENT

*JOURNALIST CAROLINE COON INTERVIEWED FREDDIE MERCURY
IN DECEMBER OF 1974, LESS THAN A MONTH AFTER QUEEN HAD
RELEASED THE 'SHEER HEART ATTACK' ALBUM, AND MET A
FORMIDABLE FRONTMAN WHO KNEW HIS TIME WAS ABOUT TO COME...*

THERE'S NOTHING LIKE A dearth of hero-stars to make a media industry writhe with despondency. Film moguls, unable to find successors to Monroe and Gable, are making a cult of anti-stars. But the pop industry needs the potent elixir, the excitement of using honest superlatives to sear through the blood, lifting the spirits. And pop scribes, like damp, weary pilgrims waiting for the dawn, have been aching to crown a new hero.

Then, just when the prognosis looked direst, with a dazzling whooosh, darlings, up popped Freddie Mercury.

Suddenly we've discovered in our midst an exotic prancer, a quixotic chancer, an electronic Elgar who's penned some of the gaudiest, most soaring rock'n'roll anthems to be heard in a decade.

FREDDIE, KNOWN for his meticulous attention to detail, couldn't have planned his heir apparenacy better. He's paid his dues. With Queen (completed by Brian May on guitar, John Deacon on bass, and Roger Taylor on drums) he's had four years to survey the scene and build up the frenzied grass roots following that left him impervious to the lack of affection in other quarters. However, with the delivery of 'Sheer Heart Attack', all the vehement dampeners with which critics received Queen's two previous offerings have turned to outpourings of unrestrained enthusiasm.

Freddie's wearing tight oyster-grey satin pants, an antique market cream satin blouse and a scarlet velvet Victorian bed jacket. His hair is cormorant-black, he flashes ebony eyes and his smile reveals a row of pearly white teeth which look ready to plunge into a meal of little girl burgers. He's tapping the carpet with one white boot, the table top with a pen and for a moment I wonder anxiously whether I'm facing an irked prima donna. But "no, Mercury isn't my real name, dear. I changed it from Pluto," Freddie jibes. His gentle, deadpan camperie breaks the ice.

WHEN YOU first formed Queen, did you aim pretty high, I asked. "That's it. The whole group aimed for the top slot. We're not going to be content with anything less. That's what we're striving for. It's got to be there. I definitely know we've got it in the music, we're original enough... and, now we're proving it," said Freddie, being uncharacteristically forceful.

You must have had a lot of self-confidence? "You have to have confidence in this business. It's USELESS saying you don't need it. If you start saying to yourself, 'Maybe I'm not good enough, maybe I'd better settle for second

place,' it's no good. If you like the icing on the top, you've got to have confidence. I was a precocious child. My parents thought boarding school would do me good so they sent me to one when I was seven, dear. I look back on it and I think it was marvellous. You learn to look after yourself and it taught me to have responsibility."

Your background is quite affluent then? "No it wasn't as affluent as people think. It was middle-class. But I suppose I did give the appearance of being affluent. I love that. I still do. It's all part of how you feel and how you project yourself."

FREDDIE LEFT boarding school when he was 16. He studied classical piano to

Grade 4, but being an arty lad, his parents encouraged him to develop this creative talent. "I went to Ealing Art School a year after Pete Townshend left. Music was a sideline to everything we did. The school was a breeding ground for musicians. I listened to Hendrix, really. I got my diploma and then I thought I'd chance it as a freelance artist. I tried. I did it for a couple of months, but I'd done it for so long I thought 'My God, I've done enough.' The interest wasn't there. And the music thing just grew and grew. Finally I said 'Right, I'm taking the plunge, it's music.' I'm one of those people who believes in doing those things that interest you. Music is so interesting, dear."

Were you always a bit of a performer? "Well, on stage I just click. To be honest, performing comes quite easily really. It doesn't take me that much. I mean, I know it sounds conceited and there are a lot of setbacks and a lot of strains and nerves, but not nearly as much as there used to be. Now we're a headline band we know people have come to see us. Being support is one of the most traumatic experiences of my life."

Yes, it seems as if the strain took its toll.

Brian dropped out of the first American tour with hepatitis and Freddie was plagued with boils. "I tell you, I feel the after-effects of touring. We finished the British tour last night and I feel as if I've done a marathon every night. I've got bruises everywhere. Because it's the music that matters, you've got to make sure there are key people around you, taking care of you."

And now, what about the spectre of your success? Does it loom before you and keep you awake at night? "Quite often I have quite vicious nightmares - like the other night just before the Rainbow concert. We were sleeping in the Holiday Inn and I dreamed I went out on to the hotel balcony and the whole thing fell and I was a heap on the pavement. Really, I was petrified when ►

**"ON STAGE I JUST CLICK. TO BE HONEST,
PERFORMING COMES QUITE EASILY REALLY.
IT DOESN'T TAKE ME THAT MUCH.
I KNOW IT SOUNDS CONCEITED."**





I woke up in the morning. And Roger has this nightmare where he's drinking a bottle of Coke and the bottle smashes and he has broken glass all the way down his system. Ridiculous sorts of things like that are caused by the tension that builds up."

WITH ALL the energy you're going to be putting into touring in Europe and America in the next few months, are you going to find the time to write?

"Well, I don't ever really sit down at the piano and say 'Right, I've got to write a song now.' I feel a few things and I have ideas. It's very hard to explain, but there are always various ideas going through my head. 'Killer Queen' was one song that was really out of the format I usually write in. Usually the music comes first, but the words came to me, and the sophisticated style that I wanted to put across in the song, came first. No, I'd never really met a woman like that. A lot of my songs are fantasy. I can dream up all kinds of things. That's the kind of world I live in. It's very sort of flamboyant, and that's the kind of way I write. I love it.

"You don't need money to give an air of being..." He pauses, as if he's afraid of revealing too much about himself. "I don't know – sort of extreme. The showbiz thing of walking into a room and making sure that people

know you're there. I love being able to let myself go at times. The ideal thing for a group that's successful is to churn out more of the formula that worked. But we want to progress in our own terms."

Will you have to take time off to write new songs? "It depends. Nobody knew we were going to be told we had

two weeks to write 'Sheer Heart Attack'. And we had to – it was the only thing we could do. Brian was in hospital."

What do you feel like under that kind of pressure? "Well, 'Killer

"I WANT PEOPLE TO WORK OUT THEIR OWN INTERPRETATION OF ME AND MY IMAGE. I DON'T WANT TO BUILD A FRAME AROUND MYSELF AND SAY, 'THIS IS WHAT I AM' OR 'THIS IS ALL I AM'."

Queen' I wrote in one night. I'm not being conceited or anything, but it just fell into place. Certain songs do. Now, 'March Of The Black Queen', that took ages. I had to give it everything, to be self-indulgent or whatever. But with 'Killer Queen', I scribbled down the words in the dark one Saturday night and the next morning I got them all together and I worked all day Sunday and that was it. I'd got it. It gelled. It was great. Certain things just come together, but other things you have to work for. The whole band is very particular. We don't go in for half measures and I'm very hard with myself. There are no compromises. If I thought a song wasn't quite right, I'd discard it. I'm very intricate and delicate. You can see that in my paintings. I love painters like Richard Dadd, Mucha and Dali, and I love Arthur Rackham."



YOU'RE ON the way to being a huge androgynous sex symbol. What does it feel like to know that there are thousands of lads and lassies out there who want a piece of you for themselves? "It's a great feeling. I play on the bisexual thing because it's something else, it's fun. But I don't put on the show because I feel I have to and the last thing I want to do is give people an idea of exactly who I am. I want people to work out their own interpretation of me and my image. I don't want to build a frame around myself and say, 'This is what I am' or 'This is all I am'.

"To be honest, I'd like people to think there's no falsity in me, because what I do is really my character. But I think mystique, not knowing the truth about someone, is very appealing. I'd be doing myself an injustice if I didn't wear make-up because some people think it's wrong. Even to talk about being gay used to be obnoxious and unheard of. But gone are those days. There's a lot of freedom today and you can put yourself across anyway you want to. But I haven't *chosen* this image. I'm myself and in fact half the time I let the wind take me.

"I don't go out to have very gay company but, I tell you, in this business it's very hard to find friends - to have loyal friends and to keep them. Among my friends are a lot of gay people and a lot of girls and a lot of old men. The man I have as a chauffeur, we've built up such a bond, it's a kind of love, and I don't care what people think about it. Putting people in different categories is unfair. You have to judge people on what they are."

What kind of person are you? "How do you expect me to answer a question like that, dear? There are various

aspects of me. The thing I treasure most, above music, is meeting people. I like being sociable, going out to functions and things and, generally, I'm likeable I think. But I can change and be very moody and obnoxious. I'm a sort of chameleon. Success is teaching me a lot of things and I'm adapting. You've got to learn to come up with decisions very quickly. There's no beating about the bush in this business."

DO YOU think you're in control of the success trip? "We're going to try to control it as much as we can. You've got to make sure that you don't ever admit to yourself that this is your peak. If you admit to yourself that this is your peak, then you're on the way down. I really feel that we have so much more to offer. There's masses waiting in store that we can give."

How do you feel about the superstar label? "Honestly, labels like that are touch and go with us. We've been labelled so many different things and labels are as bad as they're good. If you took labels seriously, you'd be very silly. We were labelled 'hype' in the early days. We took offence, but we didn't take it seriously because we knew what we were about."

You told me earlier that you love affluence. Now that you're on the way to becoming a very rich man, what are you going to do with your money?

"Spend it, my dear. I'm the one member of the band for whom money isn't very endearing. I'm the one who spends it straight off. It just goes. On clothes, and I like nice things around me." 🐼

WHAT WAS IT LIKE TO SEE QUEEN IN THE FLESH IN THEIR EARLY DAYS? LET'S HEAD BACK TO 31 MARCH 1974 AND RELIVE THE BAND'S LONDON SHOW AT THE RAINBOW THEATRE. ORIGINAL MELODY MAKER REVIEW BY COLIN IRWIN

LIVE

FREDDIE MERCURY GLARES THUNDEROUSLY from beneath the beam of the spotlight. Anger and hostility ooze from his mouth. He pumps his right fist vigorously skywards and screams: "Liar, liar."

A hundred fists go up with him while the words come hollering back from the audience like an echo. Mercury allows a flicker of a smirk to break across his face. It's only momentary, but it's the symbol of a man enjoying his most triumphant hour.

Proof of the triumph is a smash hit record in the chart and a full audience last Sunday at London's Rainbow Theatre clamouring for more.

Queen have made it. Nobody's more aware of this than Mercury who strides off, head high, arms aloft, looking more than satisfied at completing a good night's work.

He's sweated unmercifully, staked his claim to become a mighty star and two fingers to anyone who dares to doubt it.

QUEEN ALREADY seem to have built up a formidable following. After a reasonable opening set by Nutz there was plenty of impatience among fans. There were whistles, shouts, slow handclaps, chants of "We Want Queen." The place had atmosphere.

Eventually the lights went off and a ripple of anticipation spread round the theatre. More handclaps and whistles. Then quite suddenly the stage lights went on and they were there.

A roar from the audience and a hopeful dash to the front by some of the younger ones who were quickly dispatched back to their seats.

Eyes immediately fix on Freddie Mercury. A tall figure dressed all in white in contrast to his long black hair. He's standing in the centre of the stage facing the drumkit with his back to the audience, a green spotlight veering round him. His arms are stretched out, fanning open his frilly cape giving the effect of an angel.

KILLERS!

AS THE band explode into their first number Mercury swings round and struts aggressively to the edge of the stage. He ain't no angel. Mercury dominates the stage throughout the entire concert. Lead guitarist Brian May occasionally steps forward to share the attention, but Mercury remains the focal point. He's the one in white while the rest are in black.

"I'm calling you, I'm calling you," he sings, beckoning with his finger to the girls in the first ten rows and shakes his leg as if he's imitating Presley.

He'll be still for several seconds, then move swiftly with a definite sense of purpose between Brian May and John Deacon, the bass player, and come back to the front.

Halfway through the second song he stops and demands: "What do ya think of the show so far?" but the answer is lost as he erupts again.

He's a riveting performer, the sort of stuff idols are made of, even though his actions sometimes come across as choreographed poses rather than instinctive, natural movements inspired by the music.

MIDWAY THROUGH the set the band go into 'Great King Rat' from their first album. Here Mercury is at his most commanding singing of a dirty old man. But without warning he leaves the mike and strikes purposefully off. Brian May radiates some violent lead during his absence, but Mercury returns after only a minute or so, now dressed entirely in black. A T-shirt with a plunging V-neck and some painfully tight trousers made out of what looks like satin.

The last quarter of the act gets more and more frenzied. Their two well-known numbers, 'Keep Yourself Alive' and 'Seven Seas Of Rhye', naturally go down a storm and then they launch into a medley based around 'Jailhouse Rock' before finishing up with 'Liar' and Mercury flinging a tambourine into the audience. The noise is reminiscent of the Kop [stand] at Liverpool [Football Club]. A lot of the kids have made it to the front now and everybody's standing.

Queen return to do another medley, starting off with 'Big Spender' (yes, the Peggy Lee/Shirley Bassey song) and leave, only to return once again to do 'See What A Fool I've Been'. Mercury comes back this time armed with a bunch of white flowers, which he scatters amongst the first few rows.

It's been a full-blooded performance of energy and vitality. There can be few who've not been impressed to some extent by the power of Mercury's performance and the charisma surrounding him.

YET AWAY from the atmospheric excitement of it all, it might be pertinent to examine a bit more closely the strength of the band. Their appeal is diverse. In the audience there were 14 and 15 year olds, but there were

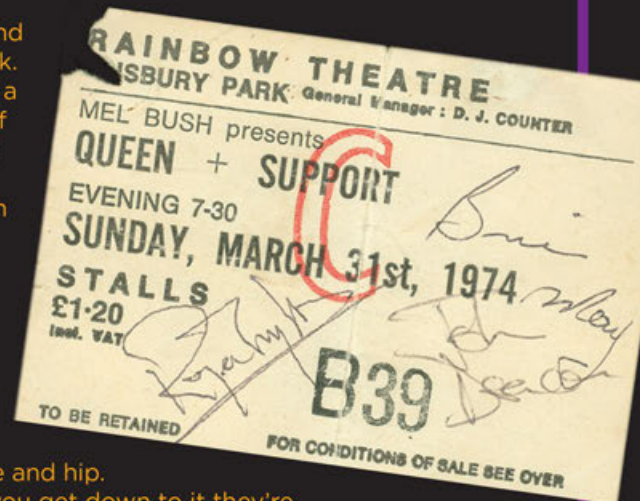
many around the 20 mark. They make a big show of being hard and heavy and as such they get through to the younger teenager who likes to think he's

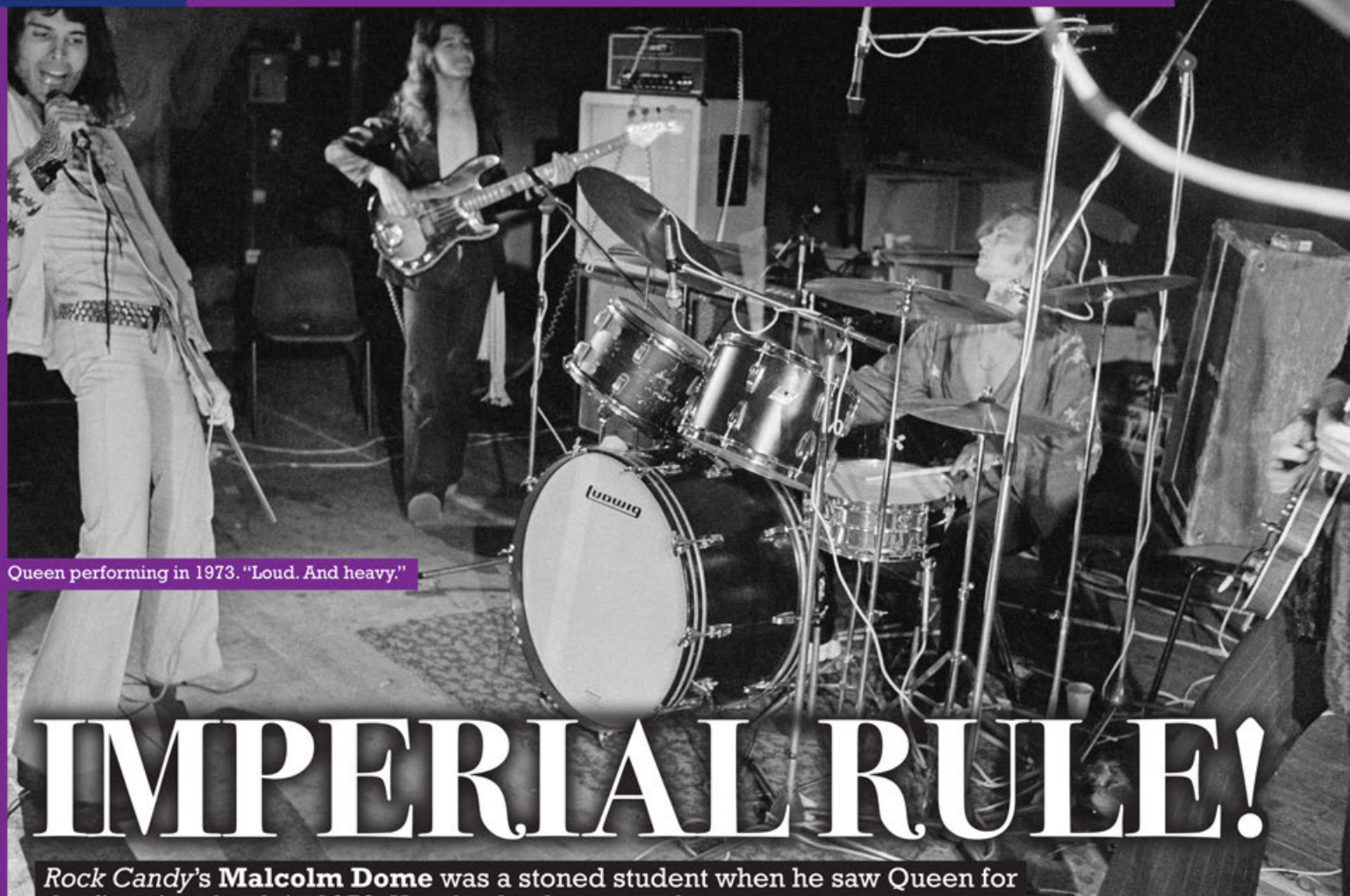
progressive and hip.

But when you get down to it they're probably no more inventive than Nazareth or even Geordie. Musically they're doing nothing special. There are moments when they sound influenced by The Who and moments when they're nearer Zeppelin. But their set is interspersed with more boppy things like 'Great King Rat' and 'Keep Yourself Alive' to make it palatable for those who may have been attracted by the single success. And out-and-out rockers will also find plenty to keep them happy. However limited and unoriginal they may be, they seem certain to make it much bigger yet.

APART FROM Mercury the prime figure is Brian May, whose talents as a guitarist the band rely on heavily. Like the image of the band as a whole his playing is mated with a frantic energy, a ruthless, aggressive quality. Only one song, 'White Queen', really stands out apart from the hit 'Seven Seas of Rhye' and 'Keep Yourself Alive', and it's 'White Queen' which is the only clue that they may have more to offer than merely bash-bash-bash music. It's slower and Mercury plays piano, a welcome respite from his exhausting tirades round the stage.

Perhaps that's why their performance, though admittedly rousing, was slightly irritating. Their concentration visually on Mercury and musically on May became tiresome once the shock of the first flush was over. But don't knock success. Queen inspire the sort of adulation to make boys persuade their mothers to embroider the word Queen on their denim jackets. To make girls scream and leap from their seats to try to reach them. To make people go to their record shop in their thousands and ask for a copy of 'Seven Seas of Rhye' or the album 'Queen II'. It's a more spectacular success story than most groups having their first chart acknowledgements. As such, they look set to be around a lot longer than many of the people who find sudden fame. With a lead singer called Freddie Mercury, how could they fail to be rock stars? 🤘





Queen performing in 1973. "Loud. And heavy."

IMPERIAL RULE!

Rock Candy's Malcolm Dome was a stoned student when he saw Queen for the first time back in 1973. Here's what he remembers...

IF YOU WERE A student at the University Of London in the early '70s there was one sure-fire way to get into a college gig. You'd turn up at the venue in the afternoon and help the road crew load in the equipment. Then someone from the entertainment side of the student body would give you a free ticket. That's how I managed to see Queen for nothing on 2 November 1973.

The gig was at Imperial College. I was studying at King's. Skipping a physiology lecture that Friday afternoon I went down to the gig with some friends to help to unload the large van carrying the band's gear. We were then given the all important ticket for nothing, thereby saving a massive 30p, the price of a ticket to see Queen in 1973!

We then went round to a friend from Imperial's digs and spent the rest of day before gig-time smoking weed and getting drunk on cheap booze. By the time we arrived for the show we were all pretty dishevelled. One of my girlfriends spent most of the gig throwing up in the toilet!

WE KNEW Queen's debut album, which had come out a couple of months earlier. But the band took us by surprise by opening with two new numbers, 'Procession' and 'Father To Son' – songs that would be released a few months later on the 'Queen II' album.

I can still remember how loud Queen were. And how heavy. Brian May's guitar skills were obvious to everyone. This was a man who had a real passion for his instrument and was a former Imperial student, which might explain how the band had got booked there! Inevitably, though, it was Freddie Mercury who caught our attention. He

still hadn't fully worked out his image at this point and was dressed like Noddy Holder trying to emulate David Bowie. It wasn't quite right. But there was no doubting his personality, which was overpowering.

Freddie did have rock star competition within the band, though. Roger Taylor might have been hidden behind his drum kit, but he was determined to be seen. In fact, his antics during the show became a little irritating. He obviously believed that, while Freddie appealed to the louche brigade, he had the pretty boy looks to win over the girls. To be honest I couldn't really see Queen being able to accommodate two such massive egos for long!

THE BAND played a bit of a strange set, ending with 'See What A Fool I've Been', which would eventually be the B-side of the 'Seven Seas Of Rhye' single the following year. But what was even more bizarre was that Queen then encores with some extremely eclectic covers to round off the evening, comprising Elvis's 'Jailhouse Rock', Little Richard's 'Bama Lama Bama Loo' and Connie Francis's 'Stupid Cupid'!

The debut album had made the Top 30 in the UK, so Queen already had a buzz. The hall was packed, and there was definitely a feeling that we were watching a band that would get bigger still. Did I expect them to be as iconic as they would become by the time of 'Bohemian Rhapsody'? Not really. But I have to say that, while I loved seeing Queen years later in vast and more prestigious locations, the Imperial College gig might just still be my favourite memory of seeing the band live. 🤘

'Queen'

The debut album reappraised by Derek Oliver

and vibrato are unique, his phrasing compelling, even at this early stage. But there's much more going on here, from multi-layered harmonies to arrangements that teeter on the edge of prog rock. 'Doing All Right', a song written by May and his pre-Queen lead singer from Smile, Tim Staffell, is a fine example, featuring delicate piano segments played by May that are squeezed in between crushingly heavy riffs.

THERE ARE MANY GOOD reasons to revisit this album. It may not be perfect, but it's still a brilliantly crafted work that sparkles with the nascent talent of four individuals developing an imaginative style and combining everything from hard rock to art rock. Incredibly, though, Queen's initial forays into the music business were met with a wall of apathy.

In the UK, the band's demos and live showcases were routinely ignored, reinforcing the notion that record companies were never at the cutting edge of discovering new talent. It fell to a London-based music studio, Trident, and an associated producer, John Anthony, to spot Queen's potential and establish a production company called Neptune (a subsidiary of Trident) to roll the dice on this pioneering act. A six-album deal was struck, though it would eventually collapse, marred by animosity and litigation.

IT MAY NOT BE PERFECT, BUT 'QUEEN' IS STILL A BRILLIANTLY CRAFTED WORK THAT SPARKLES WITH NASCENT TALENT.

'QUEEN' WAS mainly recorded piecemeal at Trident during the summer of 1972, using up what's commonly known as 'studio downtime', essentially the hours when there's no paid work on the studio books and recording equipment lies idle. The album was produced by John Anthony, Roy Thomas Baker and the band, with some engineering and mixing from Mike Stone. Both Thomas Baker and Stone would go on to have prominent careers in music production.

Squeezing recording in around the studio's other commitments meant it was a slow and painstaking process, which wasn't helped by the band's fastidious attention to detail. But 'Queen' was finally finished in November of '72, and after being rejected by many labels was eventually issued through EMI in July 1973.

QUEEN'S DEVELOPING sound was spearheaded by Freddie Mercury's unique vocals and Brian May's mesmerising guitar work. But it was the band's collective energy that screamed out on debut single 'Keep Yourself Alive', released a week before the album dropped. It's a roaring combination of Zeppelin, Yes and Jimi Hendrix, showcasing the unique tone of Brian May's 'Red Special' guitar and introducing wide-screen stereo phasing. It's clearly an album highlight, which makes the fact that it made little commercial headway all the more baffling.

Freddie's vocal contributions are riveting throughout, of course, but I'm most drawn to Brian's guitar style, which already feels fully developed and refined here. His tone

IF YOU like your music grandiose, put on your favourite headphones, sink back in an armchair and get lost in the considered flow of 'Great King Rat'. It features a smattering of flamenco guitar before Brian unleashes a rudimentary electric solo that then develops into a complex, multi-headed serpent.

'Liar' is musical genius. Weighing in at six and a half minutes, it's a heavy workout that ably demonstrates the band's ability to couple prog with blazing hard rock. Freddie is on top form here, while May's Hendrixy guitar on the fadeout is a 'must hear'.

On first listen 'My Fairy King' seems almost throwaway, but Freddie's vocals and his multi-tracked harmonies give the song depth, as does an arrangement as complex as anything the band ever crafted, including 'Bohemian Rhapsody'. There is a similar, though less impactful, vibe to 'The Night Comes Down' – which

incidentally is a new mix of an original demo that was recorded back in 1971 at De Lane Lea studios in Wembley. Drummer Roger Taylor's writing contribution, 'Modern Times Rock 'N' Roll', is a pleasant breakneck toe tapper, firmly rooted in the same sort of retro sphere as Zep's 'Rock And Roll' and Deep Purple's 'Speed King'. It's not essential, though. And don't expect 'Son And Daughter' to earn any significant brownie points either, despite some grungy riffing. 'Jesus', one of five tracks written solely by Mercury, commences in understated fashion before allowing Brian to crank his guitar, but it's still low-down on the pecking order of great songs here.

Intriguingly, the album's final track is a short, embryonic and entirely instrumental incarnation of 'Seven Seas Of Rhye...', a song that would later be completed and re-recorded with vocals for the band's second album, 'Queen II', and would provide Queen with their first proper hit.

'QUEEN' ANNOUNCED the band's arrival on the scene in considerable style. Sluggish sales and a lethargic critical reaction didn't see them instantly fêted as one day they would be, but this LP surely ranks as one of the best ever debuts from a British rock band. 🤘



'QUEEN'

RELEASED: 13 JULY 1973

TRACK LISTING

Keep Yourself Alive (Brian May)

Doing All Right (Brian May/Tim Staffell) (Roger Taylor)

Great King Rat (Freddie Mercury)

My Fairy King (Freddie Mercury)

Liar (Freddie Mercury)

The Night Comes Down

(Brian May)

Modern Times Rock 'N' Roll

(Roger Taylor)

Son And Daughter (Brian May)

Jesus (Freddie Mercury)

Seven Seas Of Rhye...

(Freddie Mercury)



Nutz bassist **Keith Mulholland** was on the road with Queen on their 1974 'Queen II' UK tour...

How did your band Nutz get the chance to open for Queen, Keith?

"We had pretty good management and were a hard-working touring band. So I think it would have been a combination of management knowing the right people and us being able to pull a few punters to a gig. Plus we had mutual friends in a Liverpool band called Ibex that Freddie had been involved with, and our first album was produced by John Anthony, who also co-produced the first Queen album. So there were connections."

How much did you know about Queen at that time?

"We'd all heard their album and I'd seen them play in Liverpool supporting Mott The Hoople. I remember thinking the guitarist was good, but to be honest I didn't notice the other guys that much! Our first date with them was in Plymouth, I think, [at the Guildhall on 3 March 1974] and I remember watching Queen after our opening set and realising Freddie was a bloody good frontman. He seemed to have come into his own somehow."

How would you have described the music they were making at that point?

"I thought they were doing something totally different and that was what I liked about them. They definitely had something, though I wouldn't have called it star potential at the time. They were still finding their feet, delving into different ideas. They were playing quite a bit of stuff off the first album, of course, songs like 'Liar' and 'Keep Yourself Alive', as well as new stuff from the 'Queen II' album like 'Ogre Battle'. They were all great songs, but I didn't see any mega-singles there. People used to say that Queen were the tail end of glam rock, but they weren't glam rock at all. They dressed up a bit, but they were very much a rock band."

What did you think of the guys? Did you get to spend time with them?

"We got on well with all the lads. Freddie was flamboyant,

of course, but he was a very friendly guy. Brian was pretty studious and you could see he had his head screwed on.

John was a bit of an electrician, bizarrely. I remember that we had a problem with one of our amps at a gig in Manchester, I think, and there was John checking things with his meter! Roger was quiet and aloof, but not in a snobby way."

How did the punters take to Freddie?

"Freddie could be provocative, for sure. We did a gig in Scotland at the University of Stirling [on 16 March] and the place was absolutely rammed. It was bursting at the seams; people couldn't even get out to go to the toilet. We were going down a storm and I could actually feel the stage moving, but there was a lot of alcohol, a lot of drunk people, and you could feel something a bit tense in the air. I came off stage and said to Brian, 'Watch it when you go on.'

"Anyway, Queen were doing their thing, rocking away, when all of a sudden an empty can landed on the stage, then another, then another. I could see Freddie holding his mic stand like a stick, the way he did. And I could see what he was thinking, too. I said to myself, 'Freddie, don't do it.' But he threw one can up in the air and whacked it back into the audience with the mic stand. Well, at that point an absolute rainstorm of cans came back and almost immediately a bloody big fight broke out. The band came off stage, the gig got closed down and the police were called."

Apart from riots, though, what are your memories of your time touring with Queen?

"It was brilliant tour and we had a great time. I think both bands learned a lot. We were edging more toward rock, whereas Queen were going into more expansive areas. But we got on really well together and it will always be a very special memory for me." 🐾



Photo: IconicPix/Ian Dickson

'Queen II'

The 'difficult' second album reappraised by Howard Johnson

THERE'S NO DOUBT THAT the first Queen album already showed off a band with an innate grasp of wide-screen rock songwriting. But Queen's second release revealed a group that was moving at hyperspeed. 'Queen II' may not be the most inspiring title, but that must have been because the band were concentrating all their brainpower on writing songs of staggering scope and breathtaking construction. Recorded in just one month, August of 1973, by a group whose oldest member, frontman Freddie Mercury, was still only 26, 'Queen II' is the work of a band that is alive to all musical possibilities, still tethered to the rock genre, but creatively unleashed to move through seemingly endless alternative musical landscapes. To be able to create a malevolent rocker like 'Ogre Battle' on the one hand, and a fleet-footed piece of whimsy like 'The Fairy Feller's Master-Stroke' on the other, and yet always sound like the same group, is nothing short of remarkable for a band at the outset of their career.

BRIAN MAY has gone on record as saying the band was "trying to push studio techniques to a new limit for rock groups" on 'Queen II' and it's true that the production team of Roy Thomas Baker, Robin Geoffrey Cable and the band clearly dedicated themselves to honing the layered sound that would soon become Queen's trademark. But the attention paid to the sonics of the record would have been far less impactful had Queen not already brought the same level of intense imagination to the songwriting process.

The joy of the rock genre in the early '70s was that it allowed for so much experimentation before the all-pervading presence of US radio formatting killed off much that was innovative. 'Queen II' sounds like an album that was made in the belief that if the material was good enough, then the record would sell. That gives it a certain creative purity that seeps out of every song, every note.

THERE ARE so many highlights, so many jaw-dropping moments, that it's impossible to pick out the album's finest elements. On any given day you might go for 'Some Day One Day', Brian May's wistful desire for better times that shows the guitarist painting with a wide range

wielding best. But then again, Mercury's acoustic piano melds so perfectly with his aching vocal on 'Nevermore' that it could be considered crazy not to call it the standout track, especially when those 'soon to be famous' Queen harmonies add a delightful layer of sophistication.

I could go on. This is an album that takes the listener on an emotional journey from first minute to last. It can make you feel happy and sad, angry and empathetic, all over the course of just over 40 intense minutes. And I haven't even mentioned album closer 'Seven Seas Of Rhye' yet. On any other album this chest-beating fantasy piece, riding on a rippling Mercury piano riff and underpinned by May at his most aggressive, would have been cited right from the get-go as a standout number. Here it's just another example of Queen's extraordinary abilities.

Not that this is an album without its faults. You might well find the obsession with sword and sorcery-type lyrics a little out-of-step with modern sensibilities. And it'd be hard to mount much of a defence for drummer Roger Meddows Taylor's perfunctory 'The Loser In The End' being of comparable quality to the rest

of the album. But next to the musical ambition of 'Queen II', the quality musicianship, and extraordinary production values for a record that's almost 45 years old, this is mere nit picking.

THE ALBUM'S cover shot – featuring the classic Mick Rock image of Mercury, May, Taylor, and bassist John Deacon that would later form the basis of the 'Bohemian Rhapsody' video – has become justifiably iconic. But the music that was etched into the grooves of the vinyl album held within the original sleeve is no less legendary. Of Queen's entire canon of remarkable work, this is the album I still reach for first. That surely says a lot... 🐉

'QUEEN II' SOUNDS LIKE AN ALBUM THAT WAS MADE IN THE BELIEF THAT IF THE MATERIAL WAS GOOD ENOUGH, THEN THE RECORD WOULD SELL. THAT GIVES IT A CERTAIN CREATIVE PURITY THAT SEEPS OUT OF EVERY SONG, EVERY NOTE.

'QUEEN II'

RELEASED: 8 MARCH 1974

TRACK LISTING

Side White

Procession (Brian May)

Father To Son (Brian May)

White Queen (As It Began) (Brian May)

Some Day One Day (Brian May)

The Loser In The End (Roger Taylor)

Side Black

Ogre Battle (Freddie Mercury)

The Fairy Feller's Master-Stroke

(Freddie Mercury)

Nevermore (Freddie Mercury)

The March Of The Black Queen

(Freddie Mercury)

Funny How Love Is

(Freddie Mercury)

Seven Seas Of Rhye

(Freddie Mercury)





Bruce Murray (middle) with Freddie Mercury (right) and Victory Rana. All three were members of The Hectics, Freddie's first ever band

“WE ALL WANTED TO BE ELVIS!”

Freddie Mercury's school pal and first ever bandmate Bruce Murray talks about those formative early days in India and rekindling their friendship in London in the '70s...

You and Freddie were school friends, right Bruce?

“That’s right. We were both at a boarding school in a place called Panchgani, which is about four hours from Bombay [now known as Mumbai]. I would have been about 14 or 15 and Freddie was in the class above me. Mind you, nobody called him Freddie at that time. He was always known as Fred, or Farrokh, which was his real name. I got to know him because we formed a little band together called The Hectics, doing covers of songs by Elvis, Fats Domino and Little Richard. We all wanted to be Elvis! I was singing and Freddie was playing piano.”

And how was the band?

“We were terrible, but Freddie was always very good. He had so much talent. There was a Sunday night hit parade show on the radio in India back then. Freddie could listen to anything and he’d be able to play it straight away.”

Did you have any aspirations for the group?

“We never thought about anything like that. It was just for fun. Living in India, how are you going to become Elvis?!”

You left for England when you were 17 and lost touch with Freddie. How did your paths cross again?...

“I was cabbing in London at the time and one night I was watching a TV programme, probably *Top Of The Pops*. Suddenly this guy appears on screen singing ‘Killer Queen’. I looked at him and said, ‘I think that’s Fred!’ But I couldn’t be sure because of the long hair and the prancing around. So I phoned my friend Derrick Branche, who’d played guitar in The Hectics and had also come to England, and said ‘Turn on your TV and have a look at this guy. D’you think it’s Fred?’ He said, ‘F*cking hell, it is!’”

So how did you hook up?

Queen were playing at the Rainbow, so my future wife and I bought tickets and went down. It blew my mind. I knew it was Fred on stage, but I couldn’t believe it was the same shy, reserved guy I’d known in India! After the show we went round the back of the theatre and Fred was in a car

ready to leave. I waved at him and he said, ‘F*cking hell, what are you doing here?’ he told me to follow him, so I got in my car and we all went to a nightclub together. We rekindled our friendship from there.”

Was he happy to be in touch with an old school and bandmate again?

“He was ecstatic. I’d go over to see him and Mary [Austin, Freddie’s muse and girlfriend] when they were living in Holland Road in London. They didn’t have any money even at this point in Queen’s career. The band had a name, but Freddie wasn’t a superstar yet. If he needed a cab he used to call me up, because he couldn’t afford the fares. I used to ferry him around for free!”

Did you like Queen’s music?

“Of course I did. I thought it was wonderful. But Freddie and I didn’t have the same musical taste. He was into Hendrix, while I was a fan of James Taylor. Freddie would look at me and say, ‘You just don’t understand.’”

Did you know Freddie was gay at school?

“Not at all. I only really found out when I went to the recording studio when Queen were previewing the ‘News Of The World’ album. Mary told me she and Freddie were splitting up ‘because of the “Queen” thing.’ It took a minute to dawn on me what she meant, actually. She told me that I should always stay friends with Freddie ‘because he loves talking to you and because he’s known you for so long.’ Of course, when Freddie died so young it was terribly sad.”

What do you think of now when you reflect on your friend Fred?

“Simply the great music he made. He wrote such amazing songs and I think he had the best voice in the world.” 🐼

Bruce is still involved in the music business, running The Music Centre shop in Bedford. His stepson Guy Griffin plays in The Quireboys.

SHEER HEART ATTACK

The breakthrough album
reappraised by Jon Hotten

'SHEER HEART ATTACK' IS an album made by and for those with voracious appetites. It's a feast of ideas, of creative energy, of power, of excess, of emerging craft. And it still satisfies – a record that joins up the early, flat-out heavy rock band with the overblown and epic pomp rock act that would fully emerge on Queen's next LP, 'A Night At The Opera'. Importantly, the song 'Killer Queen' became both the band's first international hit and an early example of Freddie Mercury's ability to write songs that were perfect pieces of pop fluff that would somehow also endure as classics.

There's a world of difference between 'Killer Queen' and, say, 'Ogre Battle' from 'Queen II', released just eight months previously. Mercury's tone here is arch, another trick he would perfect down the years, and he's playing with the conventions of what a rock star should be almost before he became one. Brian May, meanwhile, contributes that diamond-hard little solo, a lovely, condensed version of the sound he'd been working toward in his personal music lab. That 'Killer Queen' follows 'Brighton Rock', one of the most fabulously overblown pieces of music Queen would ever write, only sharpens the feeling that something special was happening here with this most idiosyncratic of rock bands.

IT WAS happening quickly too. 'Sheer Heart Attack' was Queen's third record in 16 months and, as such, some of the bones from those early forays still poke through. 'Brighton Rock' was written during sessions for 'Queen II'. 'Stone Cold Crazy' even pre-dates Queen, as Mercury played an early version with his band Wreckage. Along with 'Now I'm Here' – written by Brian May about the band's tour with Mott The Hoople in early 1974 – and 'Flick Of The Wrist' these songs broadly represent what the band Queen began as: head-crushingly heavy and astonishingly progressive in their use of sounds. Take a bow co-producer Roy Thomas Baker.

Yet alongside these numbers there was also a glimpse of the future – the multi-track vocals of 'In The Lap Of

The Gods' and 'Bring Back That Leroy Brown'; the vaulting ambition of tacking 'Tenement Funster', 'Flick Of The Wrist' and the ballad 'Lily Of The Valley' together into a trilogy; the full emergence of May's Echoplex guitar lines in 'Brighton Rock', a sound that would both separate him from his peers and become instantly recognisable as his. As the album title suggests,

'Sheer Heart Attack' is a relentless record, and unlike anything else on the market at that time.

AS SUCH, then, it's difficult to assess the album's impact in the moment of its release in November 1974. It was a year that opened with Yes's 'Tales From Topographic Oceans' at the top of the UK album charts, a year in which Mike Oldfield would have two number one albums in 'Hergest Ridge' and 'Tubular Bells'. Genesis released 'The Lamb Lies Down On Broadway', Deep Purple 'Burn' and 'Stormbringer'. In this era of bewildering creativity bands were pushing themselves in all kinds of progressive

directions, and Queen's mix of very British rock and whimsy, with the cold underbelly of sleazy and dark New York glam, was as imaginative as anything out there. It's impossible to see anyone making an album like 'Sheer Heart Attack' in 2018, when the field of creative vision

appears to have narrowed drastically.

Queen would push their vision even further with 1975's 'A Night At The Opera', and they were acquiring knowledge and craft at a remarkable rate. 'Sheer Heart Attack' marks the end of one phase and the start of another. Along with the classic and brutally heavy 'Live Killers', it's the ultimate incarnation of Queen as a serious rock band, a dazzling, bludgeoning force. Given their individual personalities, Queen were never likely to remain so constrained. Yet there's a purity to this early vision that would be sacrificed as they broadened their canvas. 'Sheer Heart Attack' is an album made by a young and vital band desperate to say all they had to say as urgently and as loudly as they could. And it remains a remarkable piece of work. 🤘

'SHEER HEART ATTACK' IS AN ALBUM MADE BY A YOUNG AND VITAL BAND DESPERATE TO SAY ALL THEY HAD TO SAY AS URGENTLY AND AS LOUDLY AS THEY COULD.

'SHEER HEART ATTACK'

RELEASED: 8 NOVEMBER 1974

TRACK LISTING

| | |
|--|---|
| 'Brighton Rock' (Brian May) | 'Dear Friends' (Brian May) |
| 'Killer Queen' (Freddie Mercury) | 'Misfire' (John Deacon) |
| 'Tenement Funster' (Roger Taylor) | 'Bring Back That Leroy Brown' (Freddie Mercury) |
| 'Flick Of The Wrist' (Freddie Mercury) | 'She Makes Me (Stormtrooper In Stilettoes)' (Brian May) |
| 'Lily Of The Valley' (Freddie Mercury) | 'In The Lap Of The Gods... Revisited' (Freddie Mercury) |
| 'Now I'm Here' (Brian May) | |
| 'In The Lap Of The Gods' (Freddie Mercury) | |
| 'Stone Cold Crazy' (Mercury/May/Taylor/Deacon) | |



The Sensational Alex Harvey Band, photographed in London, 4 December 1975. L-R: Hugh McKenna (keyboards), Zal Cleminson (guitar), Alex Harvey (vocals), Ted McKenna (drums), Chris Glen (bass)



**SIMPLY
SENSATIO**



NAL!

Alex Harvey was one of the most arresting frontmen ever to prowl a stage. His death in 1982 at the age of just 46 robbed rock music of one of its most original performers. In an exclusive piece for *Rock Candy*, the group's biographer *Martin Kielty* investigates the life and times of the **Sensational Alex Harvey Band...**

"DON'T MAKE ANY BULLETS. Don't buy any bullets. Don't shoot any bullets." Alex Harvey said this on stage countless times. "Because when you do, you only make a rich man richer." The words resonated well in the 1970s, but in a world where gun control is now *the* hot topic of debate they have even more impact today.

Harvey always had a message for the kids, but by the time the Scottish veteran rose to fame with the Sensational Alex Harvey Band back in 1972, he was already 37... 15 years older than his bandmates. They only spent five years together, but in that time SAHB released eight studio albums, most with a jaw-dropping breadth of styles, and at the height of their success they were listed as the highest-grossing touring band in the UK.

IN JUNE 1972, Harvey – one of only a few Scottish artists who performed in his natural, guttural voice – went to a Glasgow rehearsal studio with declining Scottish heavy rock band Tear Gas. He taught them some of his blues-based tracks and invited them to perform them the way they wanted to.

Bassist Chris Glen recalls: "It was clear very quickly that something was happening, although it wasn't clear exactly what. We were taking a risk, joining up with this older guy, but it didn't occur to me until much later that he was taking a bigger risk joining up with us."

"It didn't feel like a risk to *me*," guitarist Zal Cleminson argues. "Keeping Tear Gas together was a *big* factor, regardless of whether or not Alex turned out to be the Messiah. We liked his song 'Midnight Moses' and we liked 'St Anthony'. There were other things we didn't like, but there was a kind of a compromise and everyone seemed happy.

SAHB's debut album, 'Framed', was released in December '72, six months after their first show. By that time they were already making waves over what they did on stage, as the album's title track quickly became a set piece. Delivering a blues shuffle at a nauseatingly slow pace, SAHB gave their frontman space as he claimed, "*I was framed*" while dressed as a gang leader. He'd later perform the track as both Adolf Hitler and Jesus Christ.

"He told us, 'Your personalities are bigger off stage than they are on stage. I want to turn that around,'" says Glen. "We all got costumes. A lot of bands had a uniform or a set style, but in our band I was a punk in a blue jumpsuit with a codpiece, Zal was a clown in a green jumpsuit, Hugh McKenna [keyboards] was a playboy in a dressing gown and Ted McKenna [Hugh's cousin, drums] was a sharp-suited gangster. Alex said, 'You'll each have individual audiences and that way we'll have



Guitarist Zal Cleminson. A clown in a green jumpsuit.

bigger crowds at the gigs.' And that's how it worked out."

"Alex was directing it from day one," Cleminson says. "Off stage, we all had our own wee turns. I pretended to be an Australian who'd been in a car crash - I had socks stuffed into my tracksuit so it looked like my kneecap had exploded and I had bits sticking out everywhere."

THE FRONTMAN had no qualms about calling his band 'Sensational.' And he wasn't afraid of pushing hard. Faced with the challenge of supporting Slade on a 1973 UK tour, a band whose voracious fans wanted nothing but their own heroes on stage, Harvey worked himself into a frenzy before he went on by shouting "Cu*ts! Cu*ts! Cu*ts!" at himself in a mirror.

He put an empty speaker cabinet at the front of the stage and told Cleminson and Glen that all three would march towards it, put one foot on it, lean over and glare at the audience. Drummer McKenna remembers seeing intimidated crowds stepping back as the trio stepped forward. Glen says: "He told us he was the head of the arrow, but we were the parts that made the arrow fly. And the best bit about this arrow was that it was on a bit of string, so you could pull it back and fire it again."

McKenna recalls: "Alex knew how to push buttons to get people wound up when they went on stage. He could read people very well and that gave him a lot of power. He had a lyric that went, '*Vambo know dem human race*' [from the 1974 track '*Vambo*']. I think Alex is talking about himself there, and that's the way I saw him. He really knew how people would react."

"He could be dogmatic, dictatorial..." Cleminson adds.

"But at the end of the day somebody's got to make the decision. You can't hang around going, 'Let's do it my way.' 'No, I've got a better idea...' Alex would say, 'You're f*cking doing it my way,' and we'd go, 'Fine.'"

SAHB'S LEGENDARY appearance on cult BBC music show *The Old Grey Whistle Test* on 20 December 1973, when they performed quite brilliant versions of 'Next' and 'The Faith Healer', demonstrates the attitude and energy audiences came to expect. While their catalogue included epic numbers like these two songs and 'Give My Compliments To The Chef', there were also bizarre asides including 'Delilah' [made famous by Tom Jones in 1968] and 'Runaway' [a hit for Del Shannon in 1961]. Every song was delivered as a miniature movie, with lead character, storyline and, in the case of the lighter numbers, a dance. Harvey called the crowd his "boys and girls," told them he loved them and continually engaged with them in ad-libbed asides, while forcing furious music from his band.

The result was a string of unforgettable live performances. SAHB were such a powerful proposition in the flesh that moments after coming off stage from their early evening appearance at 1973's Reading Festival, they were booked to headline the following year's event. In 1976, when The Who struggled to sell out a UK stadium tour, SAHB came to the rescue, despite having completed their own headline dates weeks previously, such was the fans' desire to engage with them live.

HARVEY HAD been a conscientious objector during the British national service period, which could have seen him sent into active duty. In his 1953 application to be discounted he wrote: "I object to militarism in all its

forms. Personal moral grounds or common sense is my basis. Killing of men, women and children deliberately is only folly. I do not want to learn how to do so. I must express my own nature."

Along with his "bullets" message, Harvey had other important things to teach the kids. "When you get your freedom, don't pish in the water supply" was another live regular. McKenna says, "He was very aware of the world of politics and he was trying to make statements." But Ted admits to feeling the messages "would get in the way of music" sometimes. Cleminson disagrees. "We were all hippies," he says. "We were all on the same page."

Harvey was intent on teaching his bandmates too. McKenna remembers him talking frequently about his hero, Elvis Presley. "Alex would always make the point that Elvis was a very sexual, beautiful man. The idea is contemporary that we're all made up of male and female. Alex was trying to make that point through all the banter. 'It's not that you're not homosexual, it's just that you haven't met the right man.' He would talk about Roman legions and how the guys at the front had their lovers behind them. 'This has been going on for thousands of years - there's nothing new about this.' That was an aspect of our education from Alex: the way men are, and what they need. I understood that." He talks about Harvey's depictions of Hitler and Christ during 'Framed': "He was saying a man can only be who he is."

Nevertheless, Harvey created his own problems. "I saw Alex cause fights in any number of situations," McKenna says. "He could be very calculating. He enjoyed creating 'happenings', for good or for bad. One time

in a hotel, Alex was noising up this guy and somebody smacked Chris, then Hugh came in to try to help and got a punch in the mouth. Alex started that. It amused him."

Cleminson found himself pushed out of his comfort zone as SAHB prepared for what would be their crowning glory - a series of Christmas concerts in December 1975 and January 1976. "It was epic in its proportions and its production, and not to have that on record is beyond belief now," Cleminson says. "One of my favourite moments was in that show. Alex is behind a tenement window, the window opens, and his hand comes out holding an acoustic guitar, tempting and teasing. I want the guitar and I have to find something to trade. I grab Alex's leather jacket that's on the floor, and climb a ladder until I'm at the window. I offer him the jacket and he holds the guitar out to me - then pulls it away. The audience are like, 'Boo! Give him the guitar!' Eventually the exchange is made, and I sit down and play 'April Kisses' on the guitar. They weren't expecting that! A jazz piece! You could hear a pin drop. Alex had suggested it. He was always trying to broaden our musical education, although at the end of the day I just wanted to beat the sh*t out of an electric guitar."

WHEN PEOPLE got SAHB, they got it *big*. With the UK secured, the band set their sights on the States, and although the attempt ultimately failed, there remain pockets of fandom. "When we toured with The Tubes it was brilliant, but all the other bands were incompatible," Glen remembers. "Fee Waybill told me, 'We're Las Vegas and you're street theatre... we'll do something and it costs us \$10,000. You do something and it costs you \$50 - and you still do it right.' But unless you

"I USED TO LOOK UP TO OTHER PLAYERS, THINKING THEY WERE GETTING IT RIGHT AND I WASN'T. BUT NONE OF US WERE GETTING IT RIGHT, AND THAT WASN'T THE POINT ANYWAY."

ZAL CLEMINSON

saw the show, the albums didn't make much sense. The States was too big for us to get to enough people and show them what we meant.

"If we'd gone out with Alice Cooper it would have been different. Alex had met him and they got on well, although Alex didn't play golf! Gene Simmons told me he got the tongue thing from me - that's the level we would've been at if we'd had a way of proving how good we were. He said Kiss knew they could get away with wearing make-up on stage because we'd already done it."

Another problem may have been SAHB's intimacy. "When we played with Frank Zappa and with Jethro Tull, in big arenas of 20,000 or so, it felt like too big a space to get our little theatrical show across," Cleminson says. Glen suggests that, in some ways, that may have been a deliberate

decision on Harvey's part: "Every time it looked like we were going to the next level, he'd pull back. The bigger we got the more it happened. He wanted to retain control of what we were doing."

The jury remains out on whether the UK Top 10 success of their cover of 'Delilah' in 1975 carried more pros than cons. On the plus side, taken from a live album, it demonstrated the power and energy of the band. On the minus side, it gave the impression that this was a novelty act. Cleminson often queried Harvey's choice of material. "'Giddy Up A Ding Dong' and 'Sergeant Fury'. What's that got to do with 'The Faith Healer' and 'Give My Compliments To The Chef'? But I can't be too judgemental, because it's part of what SAHB were. I mean, 'Next' is a standout track - it doesn't matter if it's a heavy metal song or not.

"Every album has a classic song. But when you listen to yourself playing back then, you go, 'Oh dear...' And then you put it in perspective. You listen to Jeff Beck or Jimmy Page at the same time in their careers and you go, 'They were a bit sh*t as well!' I used to look up to other players, thinking they were getting it right and I wasn't. But none of us were getting it right, and that wasn't the point anyway. I'm relaxed about that now."

Glen believes the band's choice of covers also made them stand out. "Things like 'Next', 'Amos Moses', 'The Impossible Dream' - we made them our own. And we found so many songs that we could do that with. Some of them, I forget we didn't write. Others think that too."

WITH SAHB on the road nearly constantly, the treadmill was bound to affect them. As the years passed, and as Harvey's mentor and manager Bill Fehilly died in a plane crash, that treadmill began to break from its mountings.

On top of that, the world was changing. Harvey had been quoted in the press as having predicted the punk movement years earlier. But when it arrived - and he saw the rise of a new, angry and empowered type of kid - he may also have been forced to realise that it wasn't *his* movement. And perhaps he felt old for the first time.

"He didn't say so, but I can see that's exactly what he was feeling," Cleminson says. "Alex wanted us to embrace the new thing, the angry revolution. We were trying to play like The Mahavishnu Orchestra and these guys were playing three chords. Alex went to the

Vortex club and he got up and did things with the Sex Pistols and Beki Bondage. He asked us to join in and we went, 'I don't want anything to do with that.' It was

an insult to our musical integrity, we thought. But it was just musical snobbery. In hindsight, I would have loved to have been part of that."

"It was a marriage that was breaking down," McKenna says. "Alex was outgrowing

the situation as an artist and we were getting our balls, as it were. He couldn't tell us what to do any more, because he seemed to be getting weaker."

In 1976, Harvey had spent several months away from the band after being diagnosed with exhaustion, forcing the cancellation of European dates. They had reconvened as SAHB (Without Alex) and released an album 'Fourplay' in February of 1977. Glen recalls that period as full of doubt, because while they toured as SAHB (WA) the plans were liable to change the moment Harvey felt well enough to return. "There's no way he should have come back so soon," Glen states.

Back with the band as they worked on 1978's 'Rock Drill' album, Harvey sat in Ridge Farm Studio in Surrey with a shotgun, firing at light bulbs as he tried to draw a punk ethic from his colleagues. "Alex wanted me to do a drum thing," McKenna remembers. "In my head it was like Billy Cobham. But as Alex would point out, 'That ship has sailed. There's no point trying to be like Billy Cobham.' I completely lost it, started throwing bass drums and cymbals around the studio. He was trying



Alex Harvey shot in London, 20 October 1975

"I SAW ALEX CAUSE FIGHTS IN ANY NUMBER OF SITUATIONS. HE COULD BE VERY CALCULATING. HE ENJOYED CREATING 'HAPPENINGS', FOR GOOD OR FOR BAD."
TED MCKENNA

to achieve something and I'd run out of patience with that part of my life. And Alex knew that. That was his manipulative ability, in order to create something. Now that's art. But he never did put the vocal over it."

WITH HARVEY struggling under back and leg pain, drug issues weaselled their way into the band. "I never realised how much cocaine was flying about," McKenna says. "Alex had told us from the start, 'Cocaine is an evil drug' - and I've seen that. We were all doing it."

On their final tour, Harvey managed to fall asleep, leaning up against his mic stand, as the band began to play 'The Faith Healer' in Sweden. In Germany, he refused

to return to the stage after having stepped off. "He fell in our eyes," McKenna reflects. "To me he was no longer invincible, feared and loved at the same time. It became, 'Alex, what happened to 'let's f*cking take the world on?'"

"It's a shame to think of it like that," Cleminson says. "I never thought of it like that. I appreciated why he was doing what he was doing. I never held Alex responsible. We could see the effect it was having on his health."

Eventually, while rehearsing for another tour, Harvey quit. "Angry? No, I was relieved," McKenna remembers. "My instincts told me the band was over, and I wasn't going to have my heart broken over it any more. SAHB

was either a laugh a minute, or dreadfully upsetting and frightening. It was like what happened in LA - when cocaine moved in it killed the peace and love. I didn't blame Alex at all. But how could the band unlearn what we'd learned? We were wrong for the time by that point."

It's a widely held notion that, had SAHB lived in the music video era, they'd have achieved world domination. "It's only worth being ahead of your time if you can prove it," Glen argues, "and back then we couldn't." Harvey returned to his pre-SAHB style of musical expression,

recording the album 'The Mafia Stole My Guitar' in 1979, but suffered a fatal heart attack on tour in 1982 and died at the age of just 46. "He was in so much pain that I wasn't

sure if it was possible for him to get healthy again," Glen says. "What he should have done instead of going back into a band was to have started 'spoken word' tours. And he should have published a poetry book. He was a man of the people... we were just people."

PERHAPS IT'S fitting for the once-titled 'godfather of punk' to have led just about the only older band to be held in esteem by that movement. "They brought rock music back into working-class culture, which had been sadly lacking for a long time up to then," John Lydon once said. "We loved 'The Faith Healer.'" 🗿

"GENE SIMMONS TOLD ME HE GOT THE TONGUE THING FROM ME - THAT'S THE LEVEL WE WOULD HAVE BEEN AT IF WE'D HAD A WAY OF PROVING HOW GOOD WE WERE."

CHRIS GLEN

"WE AREN'T SO MUCH A STAGE ACT AS A MOVIE!"

Words of wisdom from the mouth of Alex Harvey...



"Rock music is really a young man's view of the future, accompanied by an incredible energy. The next 20 minutes, the next 20 years - just the future."

"We aren't so much a stage act as a movie. Every take is different. That way we keep our music and ourselves fresh."

"This is the rock age. Even if we play a Jacques Brel song, to me it's rock'n'roll because it's a thing that's stripped of all its frills. It's a basic thing, pointed to get the message across, and it's electric. I'm acting it out, because I believe in the song when I'm doing it. We can't perform a song unless we believe it."

"In order to write you must have the raw material. You must have energy, and you must see things and listen to things. If you don't do that, then you can't really write. I've noticed it happening to a lot of people. Their writing becomes as plastic as the airplanes they fly in."

"I can admire a group like the Bay City Rollers and I can even admire a punk group that can't even play - as long as they believe in what they're doing."

"A Fender Telecaster is a much better invention than an AK-47. A Fender Telecaster has got much more penetration. I think that's why I like rock'n'roll."

A portrait of Michael Sweet, the frontman of the band Stryper. He has long, dark, curly hair and is wearing a black and yellow striped shirt with a black lace jacket. He is holding a white Jackson electric guitar. The background is dark with a bright yellow light source on the right side.

MICHAEL SWEET

**THE STRYPER FRONTMAN
WHO'S ALWAYS ON THE
YELLOW AND BLACK ATTACK.
INTERVIEW BY DAVE REYNOLDS**

WORKING WITH YOUR BROTHER

"Being in the same group with [drummer] Robert has its ups and downs, but you'll find that's the situation with any band that has brothers in it. The ups are, of course, the chemistry that you just can't find anywhere else. We think alike, we're on the same page in terms of direction, and there's that amazing camaraderie we possess. The downside? Well, things can often get a little personal and it can get really intense sometimes. But we always work it through. After all, we're brothers to the end!"

THE '80S

"I loved the '80s! I miss the '80s! I'm always asking our audiences if they miss those days, and of course they do too. It was a fun, relaxed era. Nowadays the world is full of too much angst and aggression. You see the craziness on the news every day. I don't remember people being shot and killed at shows in the '80s. Life was certainly more simple and peaceful back then."

GOING PLATINUM WITH 'TO HELL WITH THE DEVIL'

"It was a shock back in 1986 to be told that our third album 'To Hell With The Devil' had been certified platinum. We didn't expect it, count on it, or plan for it to happen. We were like deer caught in the headlights. When it took off we realised that there was a lot more for us to do with the band, and that there was a much bigger calling than we'd ever planned for ourselves. I mean, it hadn't been that long since we were just playing in our garage in front of 50 friends on a Thursday night. Then we found ourselves moving into arenas and playing in front of 10,000 people!"

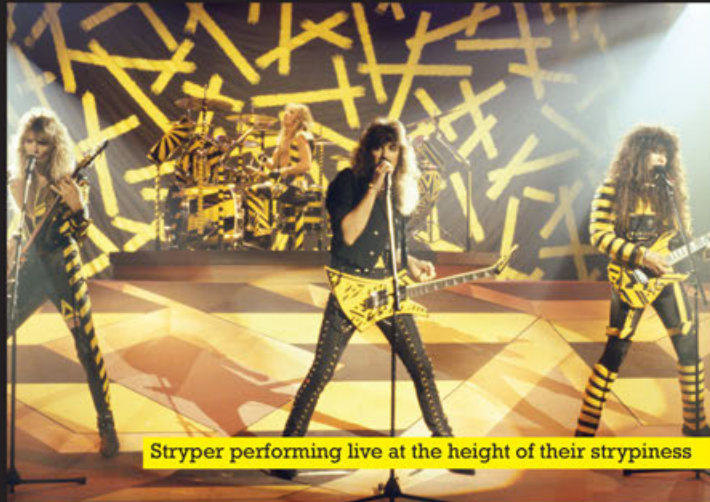
THE MTV FACTOR

"What's MTV?! It's no longer the medium it once was, that's for sure, but back in the '80s MTV played a major role in a huge number of bands breaking through, including Stryper. The first time I saw us on MTV was in 1985 when they added the 'Soldiers Under Command' video on light rotation. It was an amazing experience to see ourselves on the channel, because it was such a big deal back then. It was a real 'Wow!' moment for me. When they introduced *Dial MTV* and our supporters would call up to request 'Calling On You' it meant that Stryper fans had a voice too – and by calling the station a whole lot, they moved that video from light rotation to the point where it wound up being played even more than Bon Jovi or Mötley Crüe!

"MTV as we remember it is gone, but YouTube has effectively replaced it in terms of the way people discover new bands these days. The only problem with YouTube is that there's just so much stuff to watch that there's a saturation of material available to the viewer. How do you find your way to the good stuff? It's overkill."

ROCK'N'ROLL EXCESS

"Rock'n'roll excess comes with the territory. Thankfully we got it all out of our systems in the late '70s and early '80s, before we took a different path and formed Stryper. Some people look back fondly on the sex, drugs and rock'n'roll thing, but that kind of behaviour is so clichéd and boring. Thankfully, we didn't fall into that trap. If you need drugs to make you rock, then it's a pathetic situation to be in. It's pretty miraculous how some people have been able to survive that behaviour, let alone remember every detail of that time when they come to write their memoirs. But I think it's probably more a case of them remembering what they *think* happened, rather than what *actually* happened."



"I LOVED THE '80S! I MISS THE '80S! I'M ALWAYS ASKING OUR AUDIENCES IF THEY MISS THOSE DAYS, AND OF COURSE THEY DO TOO. IT WAS A FUN, RELAXED ERA."

YOUR BEEF WITH TELEVANGELIST JIMMY SWAGGART

"Jimmy Swaggart played a big part in our conversion to Christianity, so we were extremely disheartened when he turned on us

and started calling us wolves in sheep's clothing while holding our albums up on TV and telling people not to follow our band. We're all guilty of judging other people at times, but when you're judging people based on thinking you know them better than they know themselves, then you're going to have that come back to you. We didn't judge Jimmy Swaggart over what happened to him later [Swaggart was implicated in sex scandals involving prostitutes in the late '80s/early '90s that led to him being suspended and then defrocked by the Assemblies of God, a Pentecostal Christian denomination]. But there's a price you pay for judging the world."

CHRISTIANITY AND THE BIBLE

"Christianity is everything to me. I was 20 years old when I re-dedicated my life to God. I rely on my faith in so many ways. It's inspiring. I last read the Bible a few nights ago. I find that whenever I do, it brings me peace and comfort. To be honest, I don't read it enough. Because I have ADHD [Attention Deficit Hyperactivity Disorder] I'm not really an avid reader and I can't watch a whole movie without having to go get popcorn or something. I have a lot of trouble focussing, so I prefer to use a Bible App that I can read on my phone, or listen to a story. The app also gives little reminders about things as well, so that's a plus. I do like to read the Bible with my wife, Lisa, though. It brings us closer together. It's really great to read it with someone you love. Do I still learn things from the Bible? I find that you learn something new from it every time."

RADICAL CHANGES ON 'AGAINST THE LAW'

"I once completed a list of all the Stryper albums, listing them from my favourite to my least favourite, and it caused a bit of controversy amongst our fans that

RAPID FIRE RECALL

Stryper circa 1986. L-R: Robert Sweet (drums), Oz Fox (guitar), Michael Sweet (lead vocals and guitar), Tim Gaines (bass and keyboards)



'Against The Law' [released in August 1990] was at the bottom of that list. People who really like the record got a bit worked up over that. The thing is, despite the fact that the album had this great production and was well received by many of our fans at the time, we'd actually become a different band. We'd dropped the yellow and black image, we'd changed our attitude, our guitar tone and our songwriting style. There were a few small similarities, but really we'd pretty much changed everything.

"It's something I regret, in retrospect. If I could go back and do it all over again I'd keep the yellow and black styling and I wouldn't change the sound or the songwriting. With that album we effectively demolished the house we'd built. I now think we shouldn't have done that. We should never have made so many changes on 'Against The Law'."

"IT HADN'T BEEN THAT LONG SINCE WE WERE JUST PLAYING IN OUR GARAGE IN FRONT OF 50 FRIENDS ON A THURSDAY NIGHT. THEN WE FOUND OURSELVES MOVING INTO ARENAS AND PLAYING IN FRONT OF 10,000 PEOPLE!"

TIME OUT OF STRYPER

"When I left the band in 1992 it wasn't a great time in my life. I thought music was over for me. I'm a confident person, but I really thought that was it. So I took some time off, and then eventually did a solo album. My first solo record [an eponymous affair [co-produced with Blue Tears man Gregg Fulkerson and released on the Benson Music Group label in 1994] sold three times more than the previous Stryper LP

in the Christian market alone. I'd been given another chance. I toured the record and then [after releasing second album 'Real' in 1995, co-produced by Michael with ex-City Boy/Streets guitarist Mike Slamer] I moved to Boston.

"Things really turned round for me in 2000, the year Stryper reunited for the first ever Stryper Expo held in

Photo: Mark Weiss



New Jersey. Everything led up to the release of 'Reborn' in 2005, which was originally intended to be another solo album, but wound up being a Stryper album. Things happen for a reason."

PLAYING WITH BOSTON

"I look back and that whole period just seems like a bit of a blur. It went so fast! I got asked to join the band by Tom Scholz in January 2007. It was originally just for a one-off show ['Come Together: A Tribute To The Life Of Brad Delp' at the Bank of America Pavilion in Boston] celebrating Brad's life, but I then toured with the band through 2008. My first wife Kyle passed away in 2009, then when I met Lisa [whom he married in 2010], I began moving forward again and that helped set my priorities in order.


"It came to a point where I felt I was spreading myself a little too thin. How so? Well Boston toured a lot. I don't think I would've achieved half of what I've done in the years since I left Boston in 2011 had I stayed in the band. People sometimes ask me how could I possibly leave a

band like Boston? I was writing songs and was going to record with them, but there were a lot of other things I needed to do. I admire them and enjoyed my time, but I have no regrets about the decision I made. I wouldn't change anything."

GEORGE LYNCH

"George and I have such great interaction. He's a free thinker and an atheist, so we're a bit like oil and water in that respect. But we work well together and respect each other and our beliefs. We've recorded two great records together in 2015's 'Only To Rise' and the follow-up album 'Unified', which we released last year. The talent he has, his song ideas... he's always smiling. There's something really unique about his playing, too. It's awesome.

"George is very well read and I love talking to him. As long as we talk about music and not the spiritual side of things I'll be happy, because every interview we do we always end up being asked about our beliefs and subsequently end up talking about his lack of faith and my own strong convictions!" 🗿



In May of 1974 **Led Zeppelin** and their manager **Peter Grant** launched the Swan Song label, designed to be a home where artists could enjoy complete artistic freedom. It was a noble idea, but could it really be done?

Jon Hotten unravels the story of a very '70s undertaking...

THE FIRST HALF OF the 1970s produced and defined traditional rock stardom, and at that time there were no bigger rock stars than Led Zeppelin; rich, powerful, decadent. Under the shrewd management of Peter Grant – the former stagehand and bouncer who'd apprenticed with the original 'godfather' Don Arden – Zeppelin became the perfect synthesis of business and pleasure.

Grant had a simple credo: that bands should make money from album sales and concert tours, and no band should make more money than *his* band. He negotiated Zeppelin's initial five-year contract with Atlantic with a record advance of around \$150,000, and his knowledge of touring markets, especially in America, ensured that the bulk of ticket and merchandise revenues ended up in the bank accounts of the band rather than the promoters

and agents. Led Zeppelin's side of the deal was to offer the fireworks, the artistry and the high living, and this they did: they were irresistibly alluring, thunderously good...

The result of this union was that these Golden Gods bestrode the earth like the giants they were, existing on a grand scale, drawing a map for the lifestyle that is still fully in use, a long and crazy road trip of luxury hotels and private jets, country mansions and distant retreats. They became exaggerated figures, trailed by their own myth. They didn't just have a private jet, they had a Boeing 720 airliner called 'The Starship'. They didn't just have the best hotel suites, they rented out entire floors for their pleasures.

By March 1973 and the release of their fifth record 'Houses Of The Holy', Zep were the biggest band on



The Rise and Fall of Swan Song

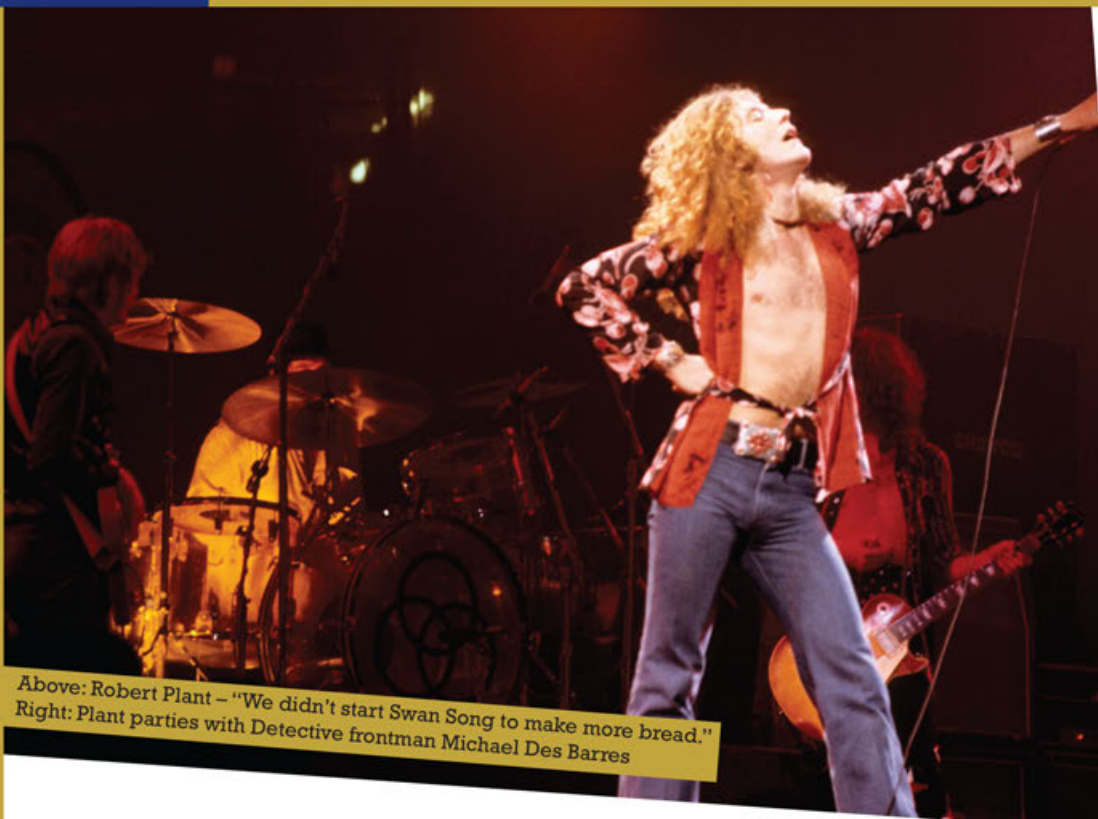
Image: William Rimmer 'Evening (Fall Of The Day)' courtesy of The Museum Of Fine Arts Boston www.mfa.org

earth. As they undertook an epic, two-legged tour of America, the album had topped charts in the UK, US and around the world. The tour broke all previous attendance records, with a crowd of 56,800 at the Tampa Stadium in Florida grossing \$309,000 (around £1.3million in today's money). Overall takings on the tour totalled more than \$4million (around £16.7million in today's money) - unheard of sums for 1973. The only thing bigger than Zeppelin at the end of the year was their ambition: "We wanted to take things as far as they could go," Jimmy Page would tell writer Mick Wall many years later.

AMBITION, BOTH artistic and financial, was to lead to the establishment of another of the ultimate in rock star accoutrements, one that had begun in 1968 when the

Beatles founded Apple Corps. From that moment on, the vanity label was to be another of the great symbols of stardom - a signal to the world that a boundary had been transcended, that a band was no longer just another signing, but an asset so valuable that it must be indulged in a new and separate way. And just as Led Zeppelin had the Starship and the hotel floors, so their label, Swan Song, would be the biggest and the best boutique label of them all, a label that would, ultimately, outlast the band itself.

As Jimmy Page told *Trouser Press* magazine in 1977, the appeal was the unprecedented levels of creative control such a label would offer: "We'd been thinking about it for a while and we knew if we formed a label there wouldn't be the kind of fuss and bother we'd



Above: Robert Plant – “We didn’t start Swan Song to make more bread.”
 Right: Plant parties with Detective frontman Michael Des Barres

been going through over album covers and things like that. Having gone through, ourselves, what appeared to be an interference, or at least an aggravation, on the artistic side by record companies, we wanted to form a label where the artists would be able to fulfil themselves without all of that hassle.”

For Peter Grant it made philosophical sense too. His objective had always been to allow the band the freedom to create, and then to use that artistic strength to power album and ticket sales. He had turned Led Zeppelin into the first great album act, detaching them almost entirely from the need to make or sell singles. With his own label, he could exert ultimate control not just over Led Zeppelin’s output, but over his other signings too, creating new and harmonious revenue streams for everyone involved. As Zeppelin

bassist and keyboardist John Paul Jones told Mick Wall in his biography of the band, *When Giants Walked The Earth*: “Peter trusted us to get the music together, and then just kept everybody else away, making sure we had the space to do whatever we wanted without interference from anybody – press, record company, promoters. He only had us [as clients] and reckoned that if we were going to do good, then he would do good. He always believed that we would be hugely successful and people became afraid not to go along with his terms in case they missed out...”

At last, after the outrageous successes of the ‘Houses Of The Holy’ album and tours, the time was right for Led Zeppelin to make their move.

GRANT REACHED a deal with Atlantic for the creation of the new label in January 1974. It was designed to host Led Zeppelin, and also, as Grant explained, “four or

five acts that we could add something to...” The name they chose was typical of Zeppelin, a classical reference dripping with grandeur and sadness: *Swan Song*, originally a title Jimmy had been using for a 20-minute instrumental piece that hadn’t yet found a home on a Zeppelin album. “They say that when a swan dies it makes its most beautiful sound,” he said, a myth that gave rise to the somewhat ominous dictionary definition of the phrase: “a final gesture, effort or performance given just before death...”

Yet as with the old blues standards that formed the skeletons of some of their songs, Zeppelin reworked the notion into something new and fitting. The logo and artwork were by Hipgnosis, who’d struck up a rewarding relationship with the band when they worked on the ‘House Of The Holy’ sleeve. They adapted a figure from an 1869/70 painting by William Rimmer called ‘Evening (The Fall Of The Day)’ into the now familiar drawing of the winged hero, both arms thrown upwards toward the sun. It’s a logo that’s been interpreted in

several ways: as Icarus, as Lucifer, as Robert Plant (Plant has apparently subscribed to the Icarus theory; Page is associated, naturally enough, with the Lucifer line of thought, especially as he was working on a soundtrack to Kenneth Anger’s underground film *Lucifer Rising* at the time). Whatever the logo’s meaning, the name *Swan Song* struck the right note in a way some of the other suggestions for a label name didn’t: Eclipse, Deluxe and Superhype were among those rejected.

Publicly at least, Grant and the band were selling the enterprise as a bustling, mid-size concern, surprisingly modest in scope given the full-on excess that Zeppelin brought to most of their endeavours. “We didn’t start *Swan Song* to make more bread,” Plant said. “I mean,

“WE WANTED TO FORM A LABEL
 WHERE THE ARTISTS WOULD BE ABLE
 TO FULFIL THEMSELVES.”
JIMMY PAGE



read: "If you can't dazzle them with brilliance, baffle them with bullsh*t."

Grant approached Zeppelin's long-standing PR man BP Fallon to run the London operation but Fallon declined, leading Grant to appoint Abe Hoch, an American executive. Hoch would stay for a couple of years before Grant's friend Alan Callan took over - and Callan would later become Jimmy Page's business manager. In the US, Danny Goldberg, who'd impressed Grant with his handling of the PR for the 1973 US tours, became Swan Song's vice president. With Grant installed as president and Phil Carson, a former musician turned senior executive at Atlantic, in place as a liaison between the parent company and its new offshoot, Swan Song was ready to roll.

The three launch parties that announced its arrival became part of the Zeppelin legend. In May, 200 guests attended the Four Seasons hotel in New York, where they burned through more than \$10,000 worth of booze and witnessed a scene worthy of *Spinal Tap*: Grant erupted upon the realisation that the 'swans' he'd hired to glide around a water feature were actually geese, and the birds were chased out into the Manhattan streets. In LA, Groucho Marx added an incongruous, old-Hollywood glamour to the guest list at the Bel Air hotel, from where the band soon retreated to their favoured table at the Rainbow Bar and Grill. Then five months later, on Halloween, UK revellers were invited to the Chislehurst Caves in south east London, which had been decked out with 'black magic' altars, to witness strippers dressed as

what are we going to do with any more bread?"

Page stated in his interview with *Trouser Press* that the roster they were looking to put together would have to be self-starters who understood the business rather than ingénues that required spoon-feeding: "[They] would be people who knew where they were going themselves. We didn't really want to get bogged down in having to develop artists, we wanted people who were together enough to handle that type of thing themselves, like The Pretty Things. Even though they didn't happen, the records they made were very, very good..."

Grant meanwhile was using the label launch to reorder some business affairs. He was able to end a co-production deal with producer and mogul Mickie Most, which in turn allowed him and Page to form a new publishing company for future Led Zeppelin songs.

HOWEVER LEAN and keen the business plan, Grant nevertheless understood the need for the traditional Zeppelin flourishes as far as the public were concerned. He had considered basing the label at his country pile, a magnificent and historically significant manor house in the Sussex village of Hellingly, called Horselunges, but opted for the more traditional offices in London and New York, the New York wing in Madison Avenue and London's hub opposite the World's End pub on the King's Road, one of the city's most fashionable areas. While the New York office was suitably well appointed, the London office was by all accounts a curious affair, shabby long before shabby became chic, kitted out with second-hand furniture from the Salvation Army. Perhaps it was a deliberate bluff: in the reception hung a sign that



THE NAME THEY CHOSE FOR THE LABEL WAS TYPICAL OF ZEPPELIN, A CLASSICAL REFERENCE DRIPPING WITH GRANDEUR AND SADNESS.

topless nuns, fire-eaters and magicians - all good clean fun by the standards of 1974.

WHAT ANY new label needed was a headline-grabbing deal, and while Swan Song already had a bullet in the chamber with Led Zeppelin, and had acquired the services of Maggie Bell, a brilliantly talented and well-regarded singer, as their first official signing, if they were to meet their aim of offering a platform to other acts they required a real statement of intent. Page and Grant courted their collaborator and friend Roy Harper, who ultimately decided to stick with EMI, but a big hitter emerged in the shape of Bad Company, a 'supergroup' that actually lived up to the name, put together by Paul Rodgers and Simon Kirke on the dissolution of Free, along with King Crimson bassist Boz Burrell and Mott The Hoople guitarist Mick Ralphs.

Although Rodgers and Kirke were contractually tied to Island Records in the UK, the singer was keen to broaden his horizons, as he explained to *classicbands.com*: "I had a friend who was a road manager, Clive Coulson, and ►



Clockwise from top: John Bonham and Jimmy Page with Maggie Bell; manager Peter Grant (second from left) on tour with Zeppelin in Japan; Robert and Jimmy at an LA Swan Song party; The Pretty Things frontman Phil May

he worked with us in Free. He went on to work with Led Zeppelin, and he called me up when I was looking for a management firm for Bad Company. He said: 'You should call Peter Grant up. I happen to know he's very interested in what you're doing'..."

On the Swan Song philosophy, Rodgers added: "They wanted to share some of their glory, I suppose, and give people a chance - which I thought was just a fantastic, lovely thing to do."

Bad Company signed to Swan Song initially for North America only, a market that they would soon dominate with the help of an intuitive leap by Peter Grant.

Toward the end of 1973, Zeppelin had been due to start work on the follow-up to 'Houses Of The Holy' at Headley Grange (a residential studio located in Hampshire), but had been beset by an existential crisis. John Paul Jones was considering leaving the band to take up a position as a choirmaster at Winchester Cathedral (as career changes go, it would have been a dramatic one) and, more importantly, to spend time with a family from whom his life was becoming detached: "I didn't want to harm the group, but I didn't want my family to fall apart either," he said. "We toured a huge amount in those early days. We were all very tired and under pressure and it just came to a head. When I first joined the band I didn't think it would go on for that long, two or three years perhaps, and then I'd carry on

with my career as a musician and doing movie music..."

While Jones figured out what he wanted to do, Headley Grange lay empty, and Grant suggested to Paul Rodgers that Bad Company use the time he'd booked for Zeppelin. As Rodgers told Mick Wall, "We'd been rehearsing like mad and we went in and recorded the entire album - banged it all down in one. It was just a great place, a great vibe, you know..."

The eponymous record, finished and in the racks by June 1974, was an immediate hit, reaching the top of the US charts and going on to become one of the Top 50 selling records of the decade. Studded with stone cold classics like 'Can't Get Enough', 'Ready For Love' and 'Movin' On', it was freewheeling and effortless, a neat counterpoint to the grandeur and fuss of Zeppelin, and it marked the start of a golden run for both band and label. By 1976, Bad Company had cut two more platinum albums, 'Straight Shooter' and 'Running With The Pack', and were cleaning up on the road.

AS SWAN Song readied 'Bad Company' for release, Jones resolved his dilemma and recommitted himself to Zeppelin, with a caveat that he would keep some of their excesses at arm's length. When the band returned to Headley Grange at the start of 1974 he, along with Plant and Bonham, lived off-site at the nearby Frensham Pond Hotel - only Page stayed at the cold and draughty

manor. The material they had was hugely exciting, of a quality and scale that suggested something very special was about to happen. There were eight new songs, including 'In My Time Of Dying', 'Trampled Underfoot', 'In The Light' and 'Kashmir', more than enough for an album fit to take its place alongside its predecessors, but not enough to match Page's long-held ambition for another of the great status symbols of the age, the definitive double-album. He wanted a record to hold up next to 'Blonde On Blonde' or 'Electric Ladyland' or 'Exile On Main Street' as albums that would be played and remembered forever. The band reached back as far as 1970 for songs that they hadn't yet found a place for down the years - 'Down by The Seaside', 'Boogie With Stu', 'Bron-Yr-Aur', 'Black Country Woman', 'Houses Of The Holy' itself...

In 'Physical Graffiti' they made their grandest and probably their greatest record, a record worthy of its own label, its own jet, its own hotel floor. Here, Zeppelin proved once again that at the heart of everything they achieved was their restless, relentless creativity. As the band's long-time chronicler and historian Dave Lewis said: "[Physical Graffiti] proved to be the definitive summary of their studio work... Given the luxury of a double format, [it] mirrors every facet of the Zeppelin repertoire. The end result is a finely balanced embarrassment of riches."

Offered the freedom of Swan Song, Jimmy Page was able to micro-manage everything to his exacting standards. Even the sleeve, by Peter Corriston, became a lasting work of beauty, die-cut and triple bagged to allow the owner to make various famous and infamous faces appear in the windows of the New York brownstone that made up the cover's main image.

The band's US tour had already begun by the time 'Physical Graffiti' became Swan Song's third release in February 1975 (production difficulties on the sleeve slowed things down) but it was an immediate and overwhelming hit, both critically and commercially. *Rolling Stone* magazine, which had been something of a *bête noir* for Zeppelin, called it, "the band's 'Tommy', 'Beggar's Banquet' and 'Sergeant Pepper' all rolled into one," - words that must have warmed even Jimmy Page's cold heart...

IN RETROSPECT, it was the golden era of the Golden Gods, transient and never to be repeated. By March 1975, four Swan Song albums held a place in the US *Billboard* charts, 'Silk Torpedo' by The Pretty Things and Maggie Bell's 'Suicide Sal' sitting alongside 'Physical Graffiti' and 'Bad Company'. In addition, the entire Zeppelin back catalogue had re-entered the charts and the band celebrated with a famous five-night run at Earl's Court, then the largest arena in their homeland.

It was to be the peak moment. The signs of burnout

and excess were growing, booze and drugs beginning to extract their price. As the UK chancellor, Denis Healey, set the top-rate tax bracket at 83 pence in the pound, Grant told the band they would have to take the dreaded 'year out' - an arrangement that limited the number of days they could spend in the UK - purely in order to preserve income estimated at £40million

(around £396million in today's money) for the year. They tried to embrace the idea, making plans to tour in places they'd never explored before, but fate was to intervene. During a carefree break spent driving around various friends' houses in Europe, Robert Plant, his wife Maureen and their children Karac and Carmen, were involved in a car accident on the island of Rhodes. Maureen suffered a fractured skull and pelvis, Robert a badly broken ankle and elbow, Karac a broken leg and Carmen a fractured wrist. With Maureen in particular in urgent need of treatment, they were flown home, only to suffer the ignominy of the aircraft being forced



"ZEPPELIN WANTED TO SHARE SOME OF THEIR GLORY AND GIVE PEOPLE A CHANCE - WHICH I THOUGHT WAS A FANTASTIC, LOVELY THING TO DO."

PAUL RODGERS

to circle for half an hour to save Robert a day of his allowable residency during the year out. He was forced to spend some miserable months in Jersey until he recovered enough to join Jimmy in LA.

It proved the precursor to a descent that was in part inevitable and natural - no band stays at the top forever - but also harrowing and destructive. Plant and his family would suffer the unbearable loss of their son Karac in July of 1977 at the age of just five due to a stomach virus, while Led Zeppelin were on tour in America. That tour had already been beset by cancellations, a mini-riot and the beating of an employee of famous promoter Bill Graham led by Peter Grant and the band's security co-ordinator, a notorious actor and hard man called John Bindon.

IT WAS a dark downward spiral, a decline that would continue until the death of John Bonham in September 1980 and the subsequent dissolution of the band. Zeppelin's last records, 'Presence' and 'In Through The Out Door', and the film soundtrack release 'The Song Remains The Same' were, by any standards but those of 'Physical Graffiti', huge successes for Swan Song, which remained in good health, at least superficially. Bad Company's next two releases, 'Burnin' Sky' (1977) and 'Desolation Angels' (1979) performed well, if not as spectacularly as the first two, and the signing of Dave Edmunds, a reliable hit maker, for 1977's 'Get It', proved a fillip. Yet the malaise that hung over Led Zeppelin would ultimately bring about the end of their label, too.

Page was keen on another of Swan Song's new signings, Detective, who were fronted by his friend Michael Des Barres, one of rock'n'roll's great nearly men. "They were good," Page said. "That first album of theirs [1977's 'Detective'], it was really good. It

should have been more popular, shouldn't it?" It wasn't though, and a support slot with Kiss wasn't quite enough to break the follow-up, 'It Takes One To Know One'. "Once we were signed, we never saw any of Led Zeppelin for two years..." Des Barres said.

The energy that had adrenalinised Swan Song's early years changed; became diminished and darker. Some of their signings never made a record, like Metropolis (featuring members of The Pretty Things) and Message (a New Jersey based act with Richie Sambora and Alec John Such, both later to join Bon Jovi). Dave Lewis, a regular visitor to the London offices from 1978, told Mick Wall: "[It] was a very weird vibe at the time. Peter was never around, no one could get hold of him, and it was just... strange."

THEIR FAMOUS last stand at Knebworth aside, the end for Zeppelin had been signposted for a while. Plant was understandably a much-changed man after the death of his son, with a new perspective on life and how he wanted to live it. Page was in the grip of an addiction, and John Bonham was hurtling towards the end. Grant had holed up at Horselunges, where his own problems were mounting: he was suffering from diabetes and a bad cocaine habit, and his marriage was breaking up. "The sad thing is that Peter and I had just started talking again about what we could do with Swan Song when John died," recalled Alan Callan in Barney Hoskins's book *Led Zeppelin: The Oral History Of The World's Greatest Rock Band*. "And then it was all really over."

Page admitted that Bonham's death, "was the worst time of my life. I didn't even touch the guitar. I was shattered. I had lost a very, very close friend." John Paul Jones slipped into the quiet life he had craved. Grant had the responsibility of being the executor of Bonham's estate, and he helped to negotiate Robert Plant's solo deal with Atlantic - which would begin with 'Pictures At Eleven', a fine record that would become, in 1982, one of

the last released on the Swan Song imprint, along with Page's soundtrack release 'Death Wish II'.

Yet Peter was done, burned out and exhausted. He called the release of Page's album "another nightmare" and also, as band biographer Mick Wall revealed, "had a bit of a falling out" with Plant. As his friend Ed Bicknell, manager of Dire Straits, told Wall: "Why did he take cocaine? Because he was totally depressed. He felt responsible for John Bonham's death in the sense that he felt he should have been there and could have saved him. Swan Song had gone belly up because he couldn't cope with it and his empire was gone."

Aside from the Zeppelin out-takes compilation 'Coda' and Wildlife's eponymous debut (featuring Bad Company's Simon Kirke and future FM members Steve and Chris Overland), Bad Company's 'Rough Diamonds' proved to be Swan Song's final fling. Without Grant's hands-on management, it was to prove the last record for the band's original incarnation too. As Simon Kirke said: "Peter was definitely the glue that held us all together and in his absence we came apart."

ULTIMATELY SWAN Song fell apart because Led Zeppelin did, and because Peter Grant did. The remaining band members would recover and go on, and Grant too conquered his addictions and rebuilt his life - on a smaller scale - selling Horselunges and living his final years in Eastbourne with his

children. Alan Callan delivered the eulogy at his funeral in 1995. "His greatness," Callan said, "was that he was a man of many parts."

As with Led Zeppelin, Swan Song has had a long afterlife, especially through its iconic logo, which has nowadays become incorporated into Zeppelin symbology. It exists, too, as a brand for reissues of its original output, its name retaining a nostalgic power that's too good to lose: it seems that Jimmy Page's choice all those years ago was more apt than he could have guessed. 🐼

**"PETER AND I HAD JUST STARTED TALKING AGAIN ABOUT WHAT WE COULD DO WITH SWAN SONG WHEN JOHN BONHAM DIED. AND THEN IT WAS ALL REALLY OVER."
SWAN SONG EXECUTIVE ALAN CALLAN**



Swan Song alumni celebrate the double wedding of Zeppelin road manager Richard Cole and Bad Co. drummer Simon Kirke



The label signed "reliable hit maker" Dave Edmunds for 1977's 'Get It' album

Your Swan Song Playlist



'SHOOTING STAR' - BAD COMPANY, FROM 'STRAIGHT SHOOTER', 1975
As majestic as Robert Plant was and is, he may not have been the best vocalist on his label. Paul Rodgers is both effortless and timeless here...



'BURNING DOWN ONE SIDE' - ROBERT PLANT, FROM 'PICTURES AT ELEVEN', 1982
The first earful of Plant post-Zeppelin, here is an irresistible groove that's both new and familiar. The start of what would become a fascinating solo career.



'WISHING WELL' - MAGGIE BELL, FROM 'SUICIDE SAL', 1975
Bell takes Free's classic by the throat for an inspiring version on an album that features contributions from Jimmy Page ('If You Don't Know'), and label-mate Phil May of The Pretty Things ('It's Been So Long').



'THE CHASE' - JIMMY PAGE, FROM 'DEATH WISH II', 1982
This soundtrack record is an oddity from one of Page's most difficult periods, but as a mood piece for a violent Michael Winner vigilante franchise it's definitely worth a listen...



'DOWN BY THE SEASIDE' - LED ZEPPELIN, FROM 'PHYSICAL GRAFFITI', 1975
A lovely, lilting and yet unusual number from an album containing multitudes of great moments. Catches a vibe, as all the best ones do...



'AIN'T NONE OF YOUR BUSINESS' - DETECTIVE, FROM 'DETECTIVE', 1977
Sometimes written off as Zep clones, Detective had their moments. Kiss liked this song so much they cut a cover, but never used it - which summed up Detective's luck...

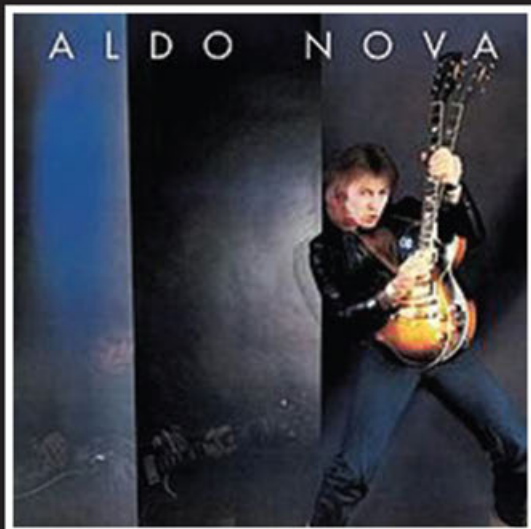
Aldo performing live on 9 July 1982 at Market Square Arena, Indianapolis, USA



ALDO NOVA - 'ALDO NOVA'

DATELINE: 1 APRIL 1982

CANADIAN MULTI-INSTRUMENTALIST **ALDO NOVA** APPEARED OUT OF NOWHERE IN 1982 WITH THIS PERFECTLY CRAFTED DEBUT ALBUM. BUT DOES IT STILL CUT THE MUSTARD?



ALDO NOVA
'Aldo Nova' (Portrait)
Released: April 1982

LINE UP
ALDO NOVA - vocals, lead and rhythm guitars, bass guitar, keyboards, synthesizers
DENNIS CHARTRAND - acoustic piano
MICHEL PELO - bass guitar
ROBERTO BIAGIONI - bass guitar
MICHEL LACHAPELLE - drums, percussion
TERRY MARTEL - drums, percussion
DANIEL BARBE - backing vocals
DWIGHT DRUCK - backing vocals

PRODUCED BY
Aldo Nova

RECORDED AT
Bobinason Studios and Kingdom Sound

MIXED AT
Power Station

TRACK LISTING
All songs written by Aldo Nova

FANTASY
HOT LOVE
IT'S TOO LATE
BALL AND CHAIN
HEART TO HEART
FOOLIN' YOURSELF
UNDER THE GUN
YOU'RE MY LOVE
CAN'T STOP LOVIN' YOU
SEE THE LIGHT

WHICH CLASSIC ALBUMS WOULD YOU LIKE US TO REVISIT?
EMAIL: EDITORIAL@ROCKCANDYMAG.COM

ALDO NOVA ON 'ALDO NOVA': "It's easier for me to go from my head to the tape, rather than from my head through somebody else until I get it back. If I had the ability to do something I just went ahead and did it. And in my situation it worked really well."

UNSURPRISINGLY OPTING AGAINST USING his birth name of Aldo Caporuscio, Aldo Nova's eponymous debut was released on 1 April 1982. By 14 May it had been certified gold in the US with half a million sales. That initial momentum would rapidly evaporate, though, and it took another seven years for US sales to hit the magic million mark.

The conventional wisdom is that the 'Aldo Nova' album was made up of the Canadian multi-instrumentalist's original demos, crafted with no other guiding hands but his own. Sadly, the reality may be a little more mundane. But let's not cast too dark a shadow, though. After all, Nova did write, produce, and play most of the instruments himself. Pretty impressive for a guy who hadn't even picked up a guitar until he was 15. Ten years later he was able to perform most of this record and simultaneously get it all down on tape in the days when a crash course in Pro Tools was still a distant dream.

Nova had been working as a studio engineer, developing the skills needed to bring his own vision to fruition. He had a healthy amount of stage experience behind him too, having played in a Beatlemania show for three years as George Harrison. "It came in extremely handy when I was doing my album," he later told the *EURockers* blog. "Since I already knew how to structure a hit, do harmonies and arrange a song."

HOW MANY people knew what he was up to at this time is open to question. But a big factor in Nova's arrival 'out of the blue' was the fact that he was based in Montreal, which had a big French-language music scene, but little else. Pretty much anything of worth in the English language Canadian scene had come out of Toronto where all the labels were based, so Aldo was largely operating under the radar before the album's release.

The interesting thing about listening to 'Aldo Nova' now is how familiar it sounds, whether you remember it specifically or not. And interestingly it's a record that's much more reminiscent of what happened afterwards, rather than reflective of what came before.

Not known for his modesty, Nova asserted to *EURockers*, "I created that whole heavy guitar, synthesizer, harmony sound that you hear in many records from many bands." In the same breath, though, he referenced recognisable influences such as REO Speedwagon and Boston. He should probably have mentioned Styx and Cheap Trick too.

TO LAY claim to everything that followed is perhaps going a little bit too far, but Nova was certainly one of the earliest practitioners of the AOR/hard rock hybrid that was such a big part of the '80s - basically pop songs with lots of keyboards and guitar heroics. If they weren't such good personal friends, Aldo might today be stating

that Jon Bon Jovi owes him a lot. They first met at Power Station studios where Nova was mixing his debut album with Tony Bongiovi, while Jon was doing odd jobs and soaking up knowledge with his own career in mind. He'd subsequently call on Aldo to play guitar and keyboards on his debut album and first single 'Runaway', so it's certainly true that Aldo's musical signature is all over the track that launched Bon Jovi's rocket ship ride to the top.

IT'S A RECORD THAT'S MUCH MORE REMINISCENT OF WHAT HAPPENED AFTERWARDS, RATHER THAN REFLECTIVE OF WHAT CAME BEFORE.

NOVA'S OWN first single from 'Aldo Nova' was the album's opening

song, 'Fantasy'. It pretty much encapsulates the thrust of the entire album; colourful keyboard fills, crunchy riffing, big guitar soloing and deft vocal harmonies. Yet even when this release is at its most banal, 'Hot Love' still manages to earn points for its well-crafted hook. Inevitably there are ballads. 'Ball And Chain' and 'Can't Stop Lovin' You' were both good examples of a style, though the latter begs the question of whether it was

Aldo Nova shot at the Aragon Ballroom, Chicago, USA, 25 November 1983



actually illegal in the '80s to end a word with 'ing'? The hidden gem on this album, though, is 'You're My Love,' a subtle slow burner that has stood the test of time better than anything else here.

SO IF 'Aldo Nova' embodied so much of what succeeded in the '80s, why did it fall off a cliff? Well, even Aldo himself has admitted he was a wee bit arrogant at the time. That certainly wouldn't have helped when it came to getting the right people on his side to carve a pathway to the top. First single 'Fantasy' hit number 23 on the *Billboard* chart by the end of May, but three months later a follow-up release, 'Foolin' Yourself' only staggered to number 65.

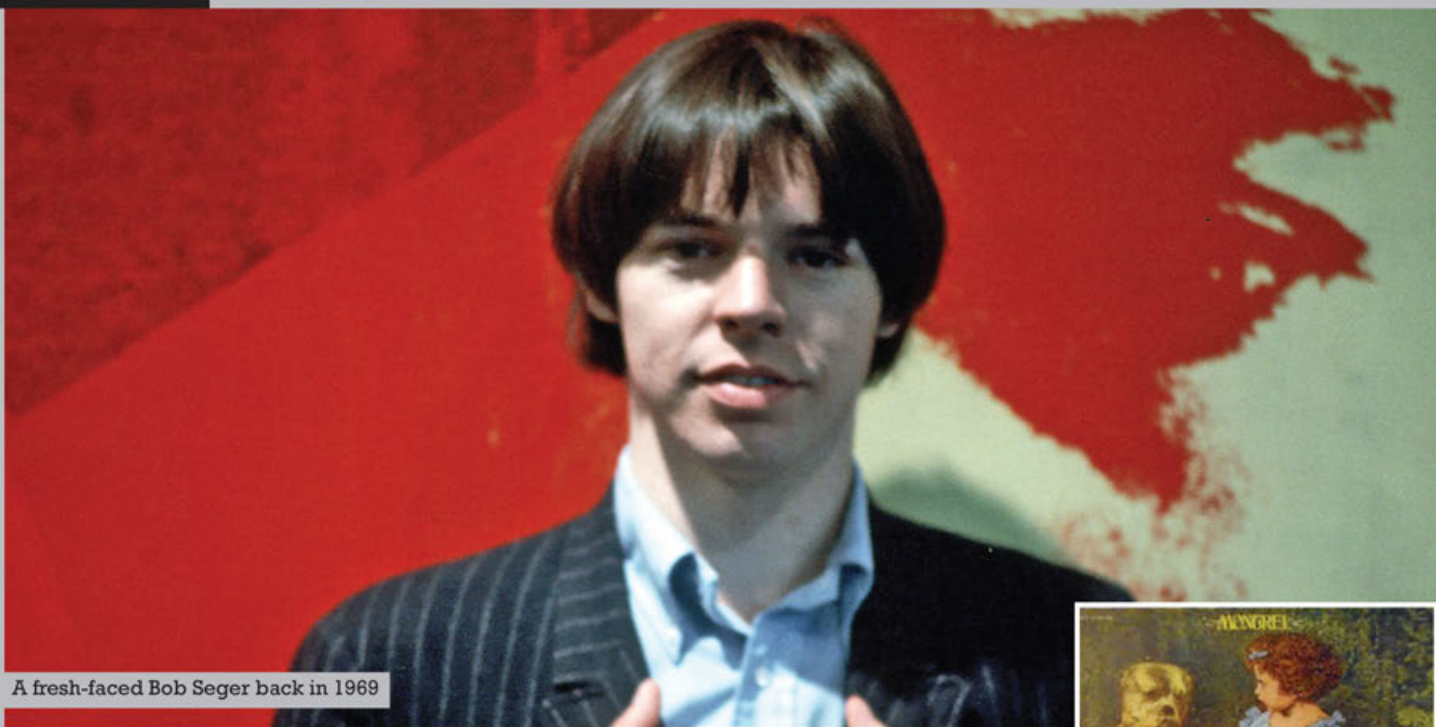
THERE WERE more albums of course, not least the excellent follow-up, 1983's 'Subject'. A few years later Aldo signed to Jon Bon Jovi's Jambco label for a 1991 album, 'Blood On The Bricks'. But in the end Nova's biggest triumphs would come after re-immersing himself in his native Montreal scene, writing, playing and producing for Celine Dion, and winning a Grammy for his work. This album, though, is a timeless reminder of a man whose skills have too often been forgotten.

PAUL SUTER

THE ORIGINAL REVIEW

"This is to tell you that Aldo Nova is going to be big before very long, because for a debut album this is nothing less than ace. Aldo is more or less a one man band, singing, playing guitar and various keyboards, writing the material and producing... Aldo Nova is 24 years old. He should be very famous before he's 25."
- John Tobler, *Kerrang!*, 3-16 June 1982

'ALDO NOVA' FACT: The 'Aldo Nova' album really is a classic example of a 'slow burner'. It eventually reached double platinum status for selling two million copies in the US on 5 December 1994, more than 12 years after it was first released!



A fresh-faced Bob Seger back in 1969

THE BOB SEGER SYSTEM – ‘Mongrel’

(CAPITOL)

ORIGINAL RELEASE DATE – 1970

LINE UP

BOB SEGER – LEAD GUITAR AND VOCALS

DAN WATSON – ORGAN, PIANO AND VOCALS

DAN HONAKER – BASS, GUITAR AND VOCALS

PEP PERRINE – DRUMS, PERCUSSION AND VOCALS



MENTION THE NAME BOB Seger and people will automatically think of the likeable, radio friendly, R&B-inflected rock of multi-platinum albums from the late '70s and early '80s such as 'Stranger In Town' and 'Against The Wind'. A decade earlier, though, Seger was an underground, heavy-as-hell acid rocker, a superstar in his hometown of Detroit, but unknown beyond the Michigan state line. Back then he was rubbing shoulders with other homegrown heroes like the MC5, The Stooges and Alice Cooper – and he never looked out of place.

SEGER HAD been on the Detroit scene since 1961 with bands like the Decibels and The Last Heard, but it wasn't until 1968 that he secured a record deal with Capitol (having already turned down Motown). He made some headway with his first The Bob Seger System album, 1969's 'Ramblin' Gamblin' Man'. The single of the same name made it to number 17 in the US *Billboard* chart, but the album stalled at 62. Perhaps it was too schizophrenic for its time, attempting to cover a multitude of musical bases. A second album from the same year, 'Noah', was a complete damp squib, although it's now highly sought after, having never been reissued on CD in the US. At this point a disillusioned Seger left the business for a while and returned to college. He re-emerged in 1970, though, much more focused and with a revised line-up for The Bob Seger System. This four-piece cut the 'Mongrel' album, which to this day remains one of Seger's finest and, by a considerable margin, his heaviest record.

THE ALBUM contains nine short and punchy songs that only last two to three minutes each, before the band

change things up and close things out with an extended freak-out version of the Ike and Tina Turner classic 'River Deep – Mountain High'. All 10 songs are absolute gems. There's plenty of raw rock on offer here, and you can take your pick from the pile-driving 'Song To Rufus' or 'Teachin Blues' to get your head in the right space from the get-go. In the wake of Seger's monster hits that tended to highlight his easy way with a vocal melody, it's easy to forget what a raw and wild guitarist he could be when the mood took him. 'Mongrel' is the place to come to if you want to hear Seger cranking it up. Here he sounds like Leslie West's evil twin as he puts his back into raucous rockers like 'Evil Edna' and 'Highway Child'. Even on the Stax-influenced 'Leanin On My Dream' the intensity never wavers. Seger is ably backed by a tight backing band here. Drummer Pep Perrine may have been a dead ringer for Spinal Tap's David St. Hubbins, but he keeps the rhythm section honest, alongside melodic bassist Dan Honaker. Keyboardist Dan Watson was new to the band at this time, but still makes his presence felt by making good use of that classic Sixties organ sound.

DESPITE ITS obvious qualities the record stalled at number 171 on the US charts, so it was back to the drawing board. It took Bob Seger another three years before he finally assembled The Silver Bullet Band in 1974, and another two before the 'Night Moves' album made him a genuine superstar. But for a brief moment here on 'Mongrel' Seger rocked as hard and heavy as they come.

Giles Hamilton

Photos: Getty Images/Michael Ochs Archive; Getty Images/Paul Naabkin



Giuffria L-R: Chuck Wright (bass), Craig Goldy (guitar), Gregg Giuffria (keyboards), David Glen Eisley (vocals), Alan Krigger (drums)

GIUFFRIA – 'Giuffria'

(CAMEL/MCA)

ORIGINAL RELEASE DATE – 1984

LINE UP

DAVID GLEN EISLEY – LEAD VOCALS, KEYBOARDS, HARMONICA

CRAIG GOLDY – GUITARS

GREGG GIUFFRIA – KEYBOARDS, BACKING VOCALS

CHUCK WRIGHT – BASS, BACKING VOCALS

ALAN KRIGGER – DRUMS, PERCUSSION

IN ANOTHER ERA, AND in what now feels like another dimension, Gregg Giuffria (pronounced Je-Free-Ah) was a keyboard demi-god with pomp rock titans Angel. With the kind of billowing blonde hair that wouldn't look out of place in a L'Oréal advert, back in the '70s Gregg cut a striking figure. Discovered by Kiss bassist and vocalist Gene Simmons, Angel signed to the same label, Casablanca, and cut five studio records and one double live album. By the early '80s it was all over, though, after Angel failed to sell sufficient product. Gregg Giuffria found himself looking for pastures new to placate his pomp rock passion. After a short-lived project alongside Angel guitarist Punky Meadows, Gregg invested the last of his money on a boat and set sail for Catalina Island off the California coast to contemplate his next move. Here he met with a fellow mariner, who agreed to finance the musician's next move, a return to the studio.

ORIGINALLY INTENDING to resurrect Angel, but without their famous all-white outfits, Gregg eventually opted to use his own surname, a suitably grand moniker to match the music that was to follow. Hooking up with ex-Sorcery vocalist David Glen Eisley was a good start, while adding former Rough Cutt man Craig Goldy on guitar suggested Giuffria meant business. Augmented by Chuck Wright on bass and Alan Krigger on drums, Giuffria were duly signed to MCA subsidiary, Camel. The label had been founded by Bruce Bird, who'd previously worked with Angel at Casablanca. Recorded at various studio locations in Los Angeles, 'Giuffria' was primarily produced by Gregg himself, with mixing and additional recording duties performed by Led Zeppelin man Andy

Johns at LA's Record Plant. The band's diamond-shaped silver G logo featured on the front cover, while the back had all five members with their shirts off, pouting, and sporting perfectly coiffured hair. It was an image that matched Giuffria's dramatic, pomp-drenched music.

A CAVALCADE of dancing keys introduce album opener 'Do Me Right', before Wright's pumping bass drives the song along. It's a surging call to arms, a fine opener that shows Eisley off as a soulful and distinctive deliverer of polished AOR with a side serving of pomp rock. As you'd expect from a band unashamedly sporting his own name, it's Gregg Giuffria's keyboard work that sits at the forefront. The man doesn't disappoint as he poms it up on the likes of 'Don't Tear Me Down' and 'Line Of Fire', the latter tune somewhat bizarrely seeing the double G apeing the intro to Ozzy Osbourne's 'Mr. Crowley'. Amid the pomp metal maelstrom sat two hit singles, 'Call To The Heart' and 'Lonely In Love'. Both are soft rock masterpieces, showcasing the AOR heart that was never beating too far beneath the surface of the album's predominantly hard rocking exterior. 'Out Of The Blue (Too Far Gone)' closed 'Giuffria' in epic, slow-burning fashion, providing the perfect conclusion to what is arguably one of Gregg Giuffria's finest hours.

THE ALBUM was a commercial success, reaching number 26 on the US charts, while single 'Call To The Heart' made it to number 15. After years as a 'nearly man' with Angel, Gregg Giuffria finally enjoyed his day in the sun.

Rob Evans





LOVE HATE – ‘Wasted In America’

ORIGINAL RELEASE DATE – 1992

LINE UP

Jizzy Pearl – lead and background vocals

Jon E. Love – lead and rhythm guitars, sitar, background vocals

Skid – bass guitar, background vocals

Joey Gold – drums

BACKGROUND

There's real honesty in the music of Love/Hate. When they first emerged in LA toward the end of the '80s they were surrounded by the stylised sounds of 'big hair' rock and their music was decidedly left of centre. The appeal might have been niche, but the band worked hard to nurture a style to outsmart the competition. By introducing an element of angst and crafting songs that had unexpected twists and turns, Love/Hate ploughed a unique path that has seen their reputation grow over the years.

Frontman Jizzy Pearl, whose twisted vocals are as powerful as they are different, was one of the most characterful players on the scene, leading the band head first into a multitude of sins, both on and off stage, that hadn't been seen since the glory days of Steven Tyler and Bon Scott. Fuelled by bravado, Pearl whipped Love/Hate into a frenzy of excitement that almost propelled them to a level of popularity – particularly in the UK and Europe – that suggested bigger and better things were bound to come. The band courted a similar audience to street urchins such as Skid Row, the

Wildhearts, and Faith No More.

Issued in early 1992, and produced by studio wizard John Jansen (Cinderella, Faster Pussycat, Bang Tango), 'Wasted In America' contains a number of rapid-fire winners spearheaded by the anthemic title track, a real turntable favourite and a number that set Love/Hate well apart from the competition.



WHAT GUITARIST JON E. LOVE SAYS

"You can hear sitar at the beginning of the song 'Wasted In America'. I was inspired to a large extent by what George Harrison had done with the Beatles. I wasn't as if we weren't used to bringing in unusual instruments. We had bagpipes on the song 'Why Do You Think They Call It Dope?' from our first album, 'Blackout In The Red Room'. I found the sitar in a pawn shop, bought it and then restrung it. I used a metal pick, which gave it a certain sound that worked very well for us."

TRACKS TO CHECK OUT

This is rough-hewn music, big on monstrous riffs and lashings of guitar work, with Pearl spitting out lyrics that seem to evoke images of a world in chaos. Indeed, the sonic style of 'Wasted In America' aligned Love/Hate to the era's grunge sound. Standouts include 'Evil Twin', 'Miss America', 'Happy Hour' and, of course, the title track.

MORE BANG FOR YOUR BUCK

The Rock Candy CD has been expanded with two bonus tracks, is freshly remastered, and features a 16-page full-colour booklet with enhanced artwork, previously unseen photos and a 3,500 word essay by *Rock Candy Mag* editor-at-large Malcolm Dome that includes brand new interviews.

THE WORD FROM RC BOSS DEREK OLIVER

"The great thing about Love/Hate is that they were pushing the envelope at a time when a lot of hard rock was beginning to sound similar and strained. But don't be fooled by their need to be different, as this band's music ended up very much part of the rock fabric. Sure, in many ways, Love/Hate were allied to Faith No More, Jane's Addiction, or even Soundgarden. But their traditional swagger suggested this band boasted a DNA that was equally in tune with Guns N' Roses, Skid Row and The Cult. The band are right to be proud of this album; it stands out as one of the best of the era."



Y&T – 'Earthshaker'

ORIGINAL RELEASE DATE – 1981

LINE UP

Dave Meniketti – lead vocals, lead guitar

Joey Alves – guitars, vocals

Phil Kennemore – bass, vocals

Leonard Haze – drums

BACKGROUND

If there was ever an American band that took up the mantle from classic hard rock acts such as Aerosmith, Montrose and Ted Nugent, then it was surely Y&T. Originally known as Yesterday & Today and named after the 1966 Beatles record of the same name, the band recorded two albums for the distinctly unhip London label. Both 1976's 'Yesterday And Today' and 1978's 'Struck Down' were critically well received, though neither provided a commercial breakthrough. The band eventually re-emerged with the shorter, more user-friendly name of Y&T after signing to A&M. When 'Earthshaker' was issued in 1981, it caught most rock fans off-guard as they'd assumed the group had split.

'Earthshaker' was a really impressive statement from a band that had assumed cult status at home in the States, as well as in the UK and mainland Europe. Switched-on UK hard rock fans had been talking the band up for some time, which meant Y&T was often heaped in with the burgeoning NWOBHM scene. And while factually incorrect, in many respects it was an appropriate connection, as Y&T's ferocious playing style fitted the new scene like a glove.

The band had initially been unaware of European interest, but word eventually began to filter back to them in California that they were getting a positive reaction here. 'Earthshaker' delivered on all fronts: the album featured massive hooks, searing guitar and rampaging rhythm, all topped off by Dave Meniketti's unmistakable voice.



WHAT BAND LEADER DAVE MENIKETTI SAYS

"We had no idea how popular we'd become over in Europe. We saw the occasional magazine from the UK or Europe that mentioned us, but none of us knew how well the band was doing outside of the States. Then someone at our label A&M had the bright idea of sending us over to England to do some recording, and while we were there we were also able to play some dates. That's when we suddenly discovered that we had lots of fans who were delighted to see us!"

TRACKS TO CHECK OUT

'Earthshaker' harnessed a new raw energy, allowing songs like 'Hungry For Rock', 'Dirty Girl', 'Squeeze', and 'Hurricane' to explode like Molotov cocktails. The epic and lengthy side one closer 'Rescue Me', meanwhile, showed that Y&T could write anthems that were equal to the best of the genre.

MORE BANG FOR YOUR BUCK

The Rock Candy CD is freshly remastered, features a 16-page full-colour booklet with enhanced artwork, previously unseen photos, a 3,500 word essay by *Rock Candy Mag* editor-at-large Malcolm Dome and a new interview with band boss Dave Meniketti.

THE WORD FROM RC BOSS

DEREK OLIVER

"When Y&T reappeared in 1981 and released 'Earthshaker', most of the band's fans were shocked that they were still a functioning unit. But when the album appeared, flaunting a streamlined name change to Y&T, those fans couldn't have been happier. The album stunned the hard rock world with its aggressive songs, uncompromising attack, and crisp production. This was a triple whammy that breathed new life into Y&T, upping their profile and helping establish them as real contenders. In Europe, where the band already enjoyed cult status, Y&T's return was embraced with open arms, and word soon spread to a larger audience that this was a very special band."

Buy these albums and tons of other great releases at www.rockcandyrecords.com



MOLLY HATCHET 'Fall Of The Peacemakers 1980-1985'

(HNE/CHERRY RED)



WHAT'S THE STORY?

Formed in 1971, Southern rockers Molly Hatchet didn't release their debut album until 1978 but made up for lost time once they were on a roll, releasing one a year for three years. This four CD set picks up the story with the band's fourth album, 1981's 'Take No Prisoners', when they were

fronted by former Raw Energy singer Jimmy Farrar. Original vocalist Danny Joe Brown returned for 1983's excellent 'No Guts... No Glory' and although 1984's 'The Deed Is Done' veers towards commerciality, the 1985 live package 'Double Trouble' captures Hatchet where they excelled, on stage.

WHAT PRODUCER TOM WERMAN SAYS

"Dave Hlubek was the leader of the band, but Duane Roland was a superb guitar player, and I mean superb. Duane would play a solo with his eyes closed and then he would double it. Dave Hlubek, on the other hand, was sloppy and fast, but he could still write a good song when he put his mind to it!"

ANY EXTRAS?

Lots. There's a 1980 live arena show from Lakeland Civic Center in Florida, a rendition of 'Mississippi Queen' with Ted Nugent, various radio edits from the

studio albums, and two cuts from 'Double Trouble' that were originally omitted from the CD so it could fit onto a single disc.

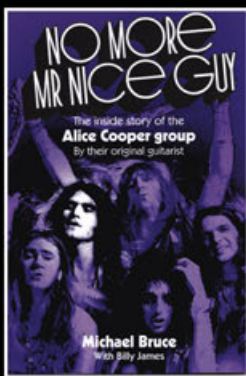
HIGHLIGHTS

Original vocalist Danny Joe Brown's fine performance on 'No Guts... No Glory' - featuring great songs like 'Ain't Even Close' and 'Sweet Dixie' - makes it the best studio album on offer here. Had he sung on 'Take No Prisoners', that album might be viewed more favourably. It's not bad, but Jimmy Farrar's vocals stick out like a sore thumb. 'The Deed Is Done', the first Hatchet album to feature two rather than three guitarists, is too commercial. But the 'Double Trouble' live release, highlighting a set featuring the epic 'Fall Of The Peacemakers' - Hatchet's very own 'Freebird' - and 'Boogie No More', represents the closest the band ever got to recapturing their early glory days.

Jerry Ewing

No More Mr Nice Guy Michael Bruce with Billy James

(GONZO MULTIMEDIA)



WHAT'S THE STORY?

Guitarist Michael Bruce was part of the Alice Cooper group right from its inception back in 1968. This revised and updated book, originally published in 1996, charts Bruce's experiences from the band's earliest days all

the way up to its break-up in 1974. Unlike most rock autobiographies, it provides an absorbing and detailed account of how the band rose from humble beginnings to superstar status without lurid tales of rock'n'roll excess. Nonetheless, Bruce has

still provided an entertaining account of what went down and why.

WHAT AUTHOR MICHAEL BRUCE SAYS

"It's not often we get a chance to redo, remake or in this case re-release a book... my book. It is with much thought, great enjoyment, many thanks and heartfelt appreciation for family, friends and fans that I present the re-release of *No More Mr Nice Guy*, a compilation of hilarious rock'n'roll stories and life events that made me the man I am today."

BEST BITS

Just why was the original band sidelined for Alice's solo career? Bruce has a theory and it's not pretty. He paints a sorry picture of the experience of recording 1973's 'Muscle Of Love' album and theorises that manager Shep Gordon planned an escape route for Alice many years before the actual split with

the group. Bruce also concludes that producer Bob Ezrin - a man he knocked heads with on many occasions - was also in on the masterplan. He does admit, though, that various band members - in particular guitarist Glen Buxton, who sadly died in 1997 - were exhausted. So in many respects, perhaps the 'behind the scenes' elevation of Alice to the position of solo star was inevitable.

DOES IT HIT THE SPOT?

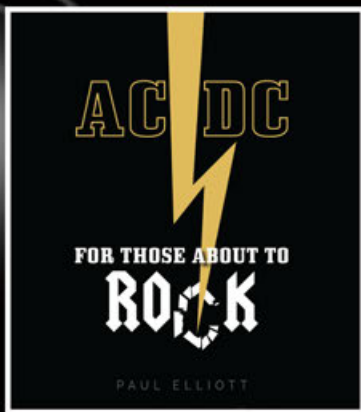
Emphatically yes. Bruce is an excellent raconteur and writes very well about rock'n'roll. Bassist Denis Dunaway is the only other band member to have written about the Alice Cooper group in 2015's *Snakes! Guillotines! Electric Chairs*. Bruce's book makes for a great companion piece and is perhaps even better than Dennis's effort.

Derek Oliver



AC/DC: For Those About To Rock Paul Elliott

(PALAZZO)



WHAT'S THE STORY?

"Yet another AC/DC book!" I hear you cry. There have been quite a few over the years, but where former *Kerrang!* stalwart and *Rock Candy* writer Paul Elliott scores is by including the Axl Rose incarnation

of the band. For me, though, AC/DC was Bon Scott. I'll never forget the time when he bought a massive round of drinks in the Marquee club, then said, "Now I've bought you all a drink I expect you all to buy me one." Needless to say Bon got very pissed that night, as he does throughout the majority of *For Those About To Rock!*

WHAT AUTHOR PAUL ELLIOTT SAYS

"In writing about AC/DC, the most interesting thing for me is not the past, but the future. As I wrote in the final chapter of my book, only Angus knows what will happen next. And my hunch is that there will be one more AC/DC album - with Axl Rose as the singer."

BEST BITS

My personal favourite is the story of Bon Scott's first gig with the band. Before going on stage Angus watched open-mouthed as Bon sank two bottles

of bourbon and snorted lines of coke and speed before smoking a joint and declaring "I'm ready!" I also loved reading about Brian Johnson turning up late for his second audition with AC/DC because he'd spent the day singing on an advert for Hoover! Brian had figured that if he didn't get the job, at least he'd have made £350 singing on the commercial!

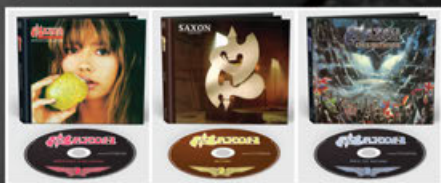
DOES IT HIT THE SPOT?

Most definitely. There are some great archive stills of Malcolm and Angus in the very early days of AC/DC in Australia. The book is also crammed full of priceless quotes. "When you're young you always feel immortal," says Angus. "After Bon died I felt horribly grown up." Elliott's history of AC/DC is an essential purchase. But as for his theory that Axl will sing on their swansong album... I'm not sure I buy that. For those about to read, we salute you!

Xavier Russell

SAXON 'Innocence Is No Excuse', 'Rock The Nations', 'Destiny'

(BMG)



WHAT'S THE STORY?

And the band played on... BMG's epic reissues project of the Barnsley Big Teasers' glory years reaches 1985 and 'Innocence Is No Excuse', a record that dramatically divided the Saxon fan base. 'Innocence...' was the band's seventh album, their first for EMI and their last with bassist Steve 'Dobby' Dawson. It was the one that showed Saxon allegedly making a grab for US market share at the expense of denim'n'leather street cred. Hot on its heels come 1986's 'Rock The Nations', which features a famous

appearance from Elton John on 'Party Til You Puke', and 1988's 'Destiny'. Man, they worked hard in those days.

WHAT SINGER BIFF BYFORD SAYS

"'Innocence Is No Excuse' is probably a bit more commercial, but that was a big album as well. Maybe our fan base was changing with our music."

ANY EXTRAS?

Stacks: B-sides from singles across the three albums, the 'Chapel Street Demos' for 'Innocence Is No Excuse', and three live songs from Saxon's appearance at Reading in 1986 on the 'Rock The Nations' reissue, plus new liner notes and CD booklets. The LP reissues come in special 'splatter' coloured vinyl.

HIGHLIGHTS

After all the ill-will sent its way more than three decades ago, 'Innocence Is

No Excuse', despite its less-than-woke cover art of a young lady munching suggestively on Saxon's apple, is arguably the most vital record of the three. In late-age NWOBHM the merest hint of production values was enough to make some run for the hills, but there are some strong, melodic hard rock songs here in 'Rockin' Again', 'Broken Heroes' and 'Back On The Streets'. Steve 'Dobby' Dawson's one-handed bass technique landed him an amusing nickname, but his importance as a writer is evident on the Dawson-free 'Rock The Nations', a less impressive set. That's forgivable when you consider the band had been making an album a year for almost a decade while touring relentlessly. The strain shows when the lead-off track from 'Destiny' is not an original song, but rather a cover of Christopher Cross's 'Ride Like The Wind'.

Jon Hotten

GARY MOORE

Gary performing live in front of an adoring public at the Milton Keynes Bowl, England, 28 June 1986



DIO, WHITESNAKE AND DEF LEPPARD GUITARIST VIVIAN CAMPBELL GIVES YOU ALL THE JUICE ON HIS GUITAR HERO GARY MOORE

“MY BEST FRIEND WHEN I was first getting into music was a guy called Ray Haller, who ended up being the bass player and singer in my first band, Sweet Savage. Ray was a year or so older than me and was an incredible music fan. One day he played me this fantastic jazz-fusion music from a band called Colosseum II with Gary Moore on guitar. It was amazing, like Al Di Meola with added power, and I was hooked straight away.

“What I loved about Gary was the intensity of his playing, the full commitment he brought to everything. For me, he had perfect coordination of the left hand and the right hand. A lot of technical players have a great left hand and can play a lot of notes. But there are very few who marry that to the technique of the right hand. It’s called palm muting, where you’re not only picking with the thumb and forefinger, but also using your palm to mute the strings. Doing it adds depth but it’s a difficult skill to master, especially when you’re playing fast. Gary did it brilliantly.

“I TOTALLY wanted to play like Gary when I was starting out, because when you’re a teenager it’s difficult to see anything beyond emulating your heroes. I could never really sound like him, though, because I don’t finger the way he does. I use my pinkie finger a lot more than most, and definitely much more than Gary did – he tended to use his third finger. That actually helped him to play fast and clean.

“I adore Gary’s guitar playing, of course, but he’s not a great singer. I get it that he wanted to be captain of his own ship, because it’s tough to find people with the right chemistry to work with. And the thing is, Gary could *almost* sing. But I’ve worked with some people who are just born with it, like Lou Gramm or Ronnie Dio. There’s a big difference.

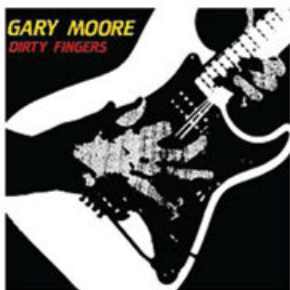
“Even though the playing was always epic, there was a lot of cheese in some of Gary’s early ‘80s solo records. So I wasn’t disappointed when he went into his blues phase at the start of the ‘90s. He still played with the same intensity, just not as fast, and that wasn’t a bad thing. But even at his most ripping Gary always left gaps. His phrasing was great. It wasn’t just a flurry of notes. He allowed things to breathe, and that was the hallmark of a great guitar player.

“I ONLY got to see Gary live the once. When I was in Dio we played a Monsters Of Rock show somewhere and Gary was on the bill. But by the time we got there we’d already missed most of his show and I was bitterly disappointed. I finally got to see him opening for Rush at the LA Forum in 1984 and he was great, of course, but that was the only time.

“I only *met* Gary once too, and it didn’t go well. It was back in the summer of 1985, and [Dio bassist] Jimmy Bain had hooked me up with Phil Lynott to play guitar on demos for what would have been a solo album. I was staying at Phil’s house in Kew and Phil was in the full throes of heroin addiction. It was six months before he died and it was a horrible thing to see.

“I came down to the kitchen one morning to get a cup of tea and Gary was standing there. He’d obviously got a key and had let himself in. It scared the life out of me! I was fawning all over him because I was such a fan, but he was not at all friendly to me. He was obviously concerned about Phil and thought that I was complicit in the heroin thing because I was at the house. I had *nothing* to do with Phil’s drug addiction, but try explaining that to Gary Moore standing there giving me daggers! It was a very short conversation and he left very quickly. So that was the only time I ever met Gary – and it was dreadful.”

THE ALL-TIME CLASSIC – 'DIRTY FINGERS' (1984)



"On this album Gary had Charlie Huhn on vocals, Tommy Aldridge on drums, and Jimmy Bain on bass – a very solid line-up. A lot of the album was cut live and that really blew my mind when I first heard it. The guy who produced it, Chris Tsangarides, gave it to me on cassette a couple of years before the record finally came out. I was only 18

or 19 years old at the time and ended up playing 'Hiroshima' from this album with Sweet Savage. I also used to do a version of the instrumental 'Dirty Fingers' live for a while. I listened to this album a lot when I was young. It's a really solid recording and the truth is that I probably plagiarised it a little bit!"

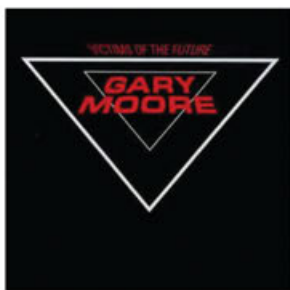
THE ONE FOR CONNOISSEURS – 'BACK ON THE STREETS' (1978)



"Gary was working with some really great players on this album, including Phil Lynott and Brian Downey from Thin Lizzy. It's one for connoisseurs because you can hear that it was recorded on a budget, and because Gary is mixing in a lot of different styles. 'Hurricane' is just full-on playing brilliance, very jazz-rock. Then 'Back On The Streets' itself mixes those jazz influences with some really pure rock music, while 'Don't

Believe A Word' is a whole different take on the Lizzy classic, really laid-back and smouldering. Gary's solo on that track is just sublime, actually, showcasing his ability to be a sensitive player just as much as he could rip the paint off the walls. 'Back On The Streets' is a quality, thoughtful record that really revealed the breadth and depth of Gary's playing ability. It's a record I always go back to."

THE ONE TO AVOID – 'VICTIMS OF THE FUTURE' (1983)



"I bought this record when it came out because I was such a big fan. I remember going to the store, getting my hands on it, and rushing back home with the album. Sadly, though, as soon as I heard it, I can still recall going, 'Oh!' It's really not a great record, full of the trappings of bad '80s metal. Look, all of us who made rock

albums in the '80s have stuff on our CV that we're embarrassed by. There was a lot of good stuff, but there was also a lot of cack. I'm afraid this is in the latter category. There's not really much redeeming about 'Victims Of The Future' at all, other than the great guitar solos. In fact, I sort of gave up on Gary for a while after this album."

THE BEST LIVE RECORDING – 'ESSENTIAL MONTREUX' (2009)



"I know that Gary went to play at the Montreux Jazz Festival many times during his career and there were plenty of recordings of his performances there. I've listened to a bunch of them and I really like what I hear. This may be Gary playing the blues, but all the same, the guitar playing is still simply thunderous! The singing does

let things down a little bit at times, and that can make things hard work occasionally. But Gary was a really terrific blues player, every bit as impressive a guitarist when interpreting that style as he was when playing rock. His performances at Montreux provide us with perfect proof of that. Gary was truly versatile."

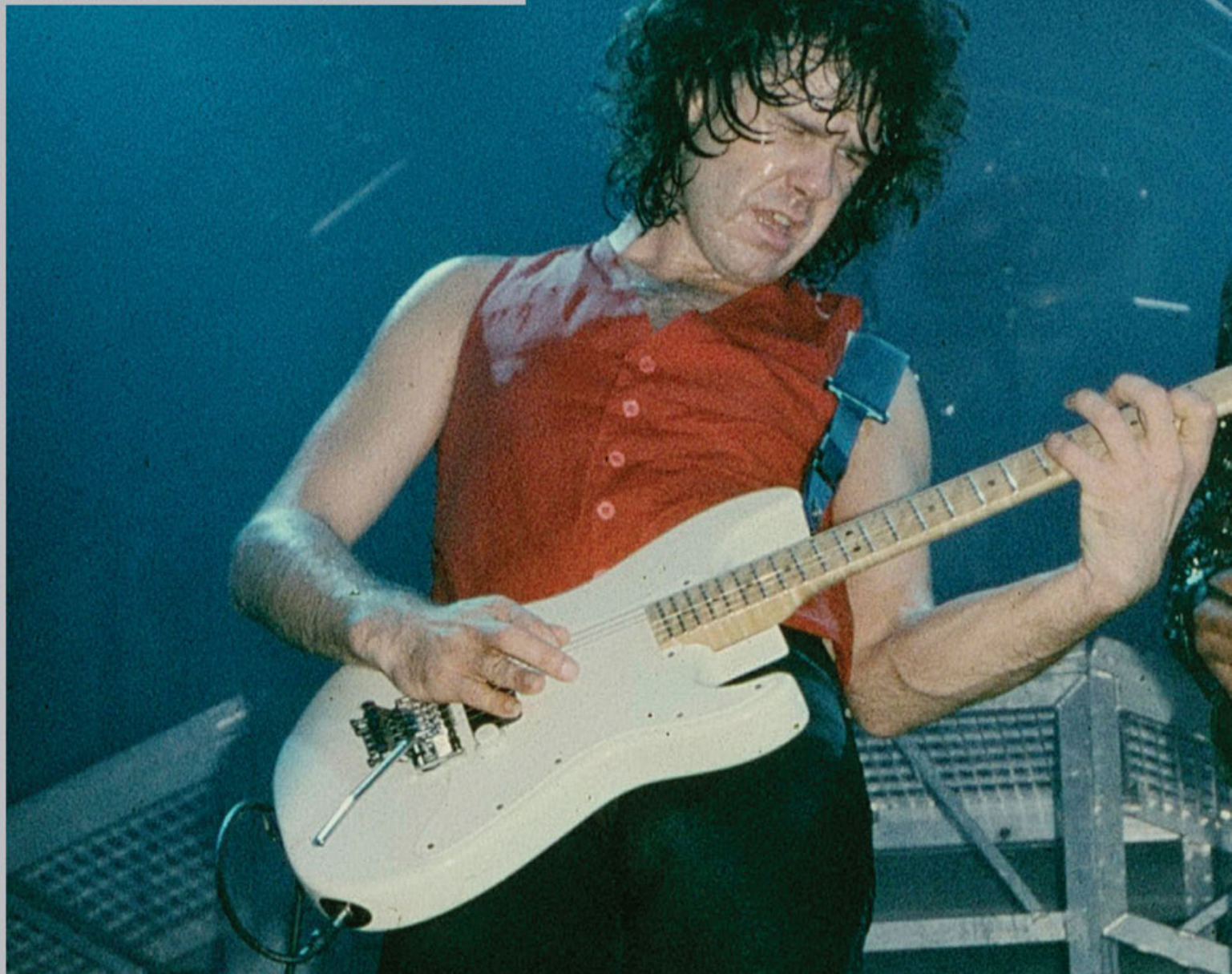
THE BEST FILM OR VIDEO – 'THE THRILL IS GONE' WITH BB KING (1992)



"I was watching stuff on YouTube and the recommendation box at the side popped this up, a bit of footage of a small show Gary did with BB King in London in 1992. I must admit I approached it with a certain amount of trepidation. I was worried that Gary would embarrass himself by overplaying next to a player who was the king of understatement. But not at all.

It was a beautiful performance. I know I'll get slammed for saying this, but Gary plays so much better than BB King here, with such depth and intensity. Gary's phrasing was so eloquent that he made a real statement. The technique he brought to the performance was fearful. He really could play the blues and it's no surprise that Gary gravitated towards that style."

Gary on stage with Phil Lynott at the Hammersmith Odeon, London, 28 September 1985. "I felt Gary was always better when he was working with someone like Phil."



THE BEST BAND ALBUM – 'BLACK ROSE: A ROCK LEGEND', THIN LIZZY (1979)



"Anything Gary did with Phil Lynott was quality as far as I'm concerned, and 'Black Rose' was the first album I ever heard where they both worked together. It made a huge impression on me when I first listened to it. As a songwriter I felt Gary was always just that little bit better when he was working alongside someone like Phil. Putting him with a great singer and songwriter – as Phil clearly was – is a winning combination

for me. You can really hear the kind of quality material they were able to produce on this album. They made for a fantastic combination. I even ended up playing the song 'Black Rose' from this album when I joined Lizzy as a live guitarist for a few months back in 2011. That was a personal highlight for me, definitely. It took me right back to being 16 again, which was a great feeling. I still enjoy listening to 'Black Rose' today."



VIVIAN CAMPBELL'S GARY MOORE PLAYLIST

'HURRICANE'

(from 'Back On The Streets', 1978)

"I have one question. Just how the hell did Gary play that way?!"

'FALLING IN LOVE WITH YOU'

(from 'Corridors Of Power', 1982)

"I don't like this song all that much, but I love Gary's guitar solo on it because it has such great phrasing. The way the solo works across the bed of music shows great musicality, and Gary delivers it with rip-your-face-off intensity. I learnt this solo and still play it sometimes when I'm messing around on the guitar. I even think I copped a lick from it in my 'Last In Line' solo."

'DON'T BELIEVE A WORD'

(from 'Back On The Streets', 1978)

"This is about as far removed from 'rip-your-face-off intensity' as you can get, but it's very much the other side of the Gary Moore equation, showing off some beautiful phrasing and sensitivity."

'HIROSHIMA'

(from 'Dirty Fingers', 1984)

"Because I learned and then played this solo right at the start of my career with Sweet Savage it really informed my playing. It taught me about Gary's style and acted as a bit of a road map for my own playing development."

THREE TO AVOID

'EMPTY ROOMS'

(from 'Victims Of The Future', 1983)

"I know it was probably Gary's biggest hit, but it's just far too schmaltzy for me."

'YOU KISSED ME SWEETLY'

(from 'G-Force', 1980)

"You can tell by the title alone that this is going to be a dodgy song and you find out pretty quickly that's the case. Gary did write a lot of bad love songs."

'SHE'S GOT YOU'

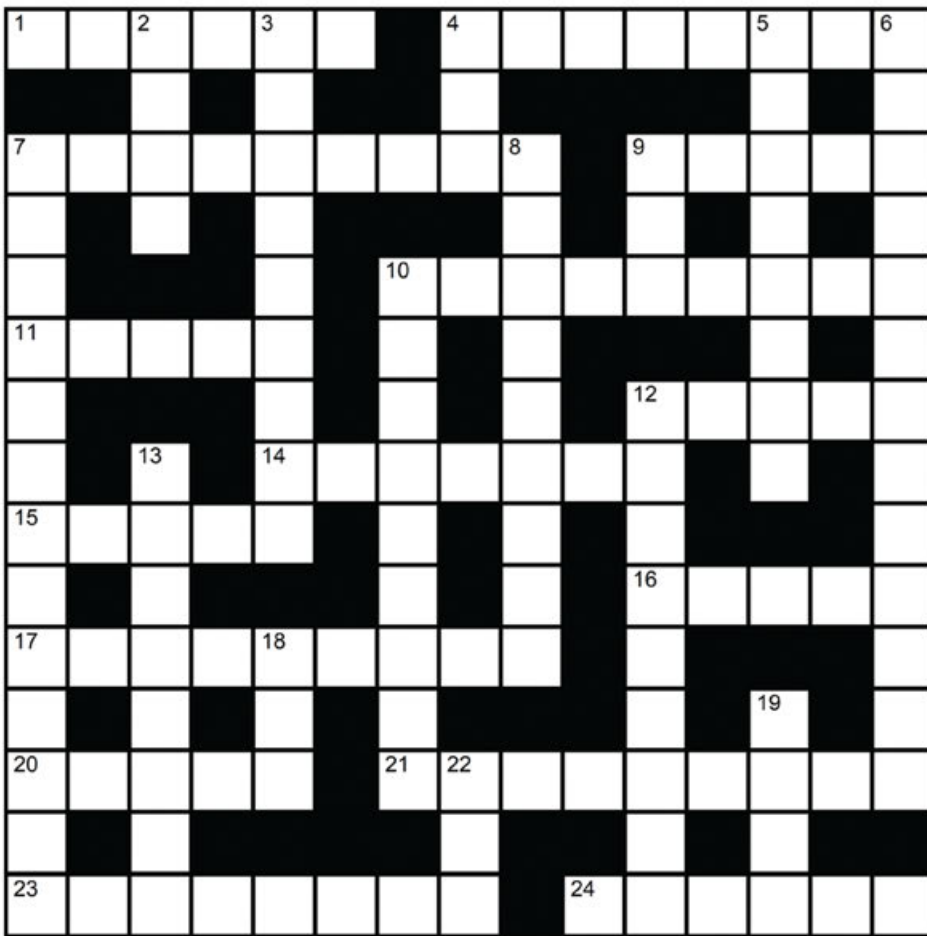
(from 'G-Force', 1980)

"Gary was flirting with pop here and that's probably the one genre where he really didn't shine. Apart from his solos there are no redeeming features to Gary's pop songs."



A portrait of Gary backstage at the Hammersmith Odeon, London, on the Wild Frontier Tour, 25 May 1987

Are you a metal member of Mensa? Now's your time to find out with the legendary *Rock Candy* crossword...



7 ACROSS: BILLY SQUIER



12 ACROSS: TWISTED SISTER



4 DOWN: THE FACES



13 DOWN: DAVID LEE ROTH

ACROSS

- 1 Time for Michael, Phil and Co. to go to bed back in 1977. '----- Out'. (6)
- 4 Kansas left one of these on their fourth album from '76. '-----'. (8)
- 7 The debut solo album from former Piper frontman Billy Squier was called 'The ---- - - - Tape'. (4,2,3)
- 9 Riot's first album with vocalist Rhett Forrester was all about the 'Restless -----'. (5)
- 10 Phil Lynott left something behind when he was on the road in '73. 'A ---- For ----- I'm Away'. (4,5)
- 11 There was a *Kerrang!*-style 'K' obsession for this '80s rock band founded by 'King' Carmine Appice. (5)
- 12 Eddie 'Fingers' ----- (5)
- 14 They either came from Mount Olympus - or from Columbus, Ohio. --- ----- (3,4)
- 15 AOR underground legends Touch formed out of the ashes of American ----- (5)
- 16 Europe looked to Japan for inspiration on this track from their 'The Final Countdown' album. (5)
- 17 Fastway and Uriah Heep both appreciated a chilled-out existence. (4,5)
- 20 The only instrumental track on Metallica's 'Master Of Puppets'. (5)
- 21 A somewhat bitter track from Pendragon's 1985 debut album, 'The Jewel'. (9)
- 23 You can't get away from the opening track on Giuffria's 1986 album 'Silk + Steel' (2,6)
- 24 The city where both AC/DC and Rose Tattoo were formed. (6)

DOWN

- 2 Adrian Smith's ASAP combined 'Silver And ----' in 1989 (4)
- 3 Dio gets anatomical on a track from 1990's 'Lock Up The Wolves'. 'Between --- -----'. (3,6)
- 4 The first word of an album where The Faces went all French back in 1973. (3)
- 5 The 25th anniversary re-release of Deep Purple's 'In Rock' closed with 'Black Night (----- Roger Glover Remix)'. (8)
- 6 A legendary rock axeman whose middle name is, quite brilliantly, Lodewijk. (5,3,5)
- 7 Late '80s Swedish AOR band led by Thomas Vikström who were once known as Scandinavian Dynamite. (4,2,3,4)
- 8 The Dynamo Open Air festival was born in this Dutch city in 1986. (9)
- 9 Japanese rockers Vow Wow were originally known as --- Wow. (3)
- 10 The second studio album from Derringer, released back in 1977. (5,4)
- 12 Led Zep give their little one a little gas on this track from 'Coda'. (5,4)
- 13 Diamond Dave Lee Roth offered up a simple piece of advice on his debut solo album. '--- 'Em And -----'. (3,5)
- 18 Let's cut down the first name of the frontman from Kingdom Come, should we? (3)
- 19 Rush insisted on standing "within the pleasure dome decreed by Kubla ----" (4)
- 22 Dave Bickler sang about one belonging to a tiger back in 1982. (3)

For answers go to our website www.rockcandymag.com

SUBSCRIBE TO

ROCK CANDY

HARD, SWEET & STICKY



COME AND JOIN THE ROCK CANDY MAG FAMILY!

GET THE MAGAZINE DELIVERED TO YOUR HOME!

SUBSCRIBE AND BUY BACK ISSUES AT

WWW.ROCKCANDYMAG.COM

MAGAZINES DIRECT FROM US INCLUDE A FREE DIGITAL VERSION!

A SUBSCRIPTION COSTS £5.99 PER ISSUE PLUS P&P.

SINGLE ISSUES COST £6.99 PER ISSUE PLUS P&P.

ROCKING GOODNESS DELIVERED TO YOUR DOOR ANYWHERE IN THE WORLD.

SUPPORT THE MUSIC YOU LOVE. SUPPORT ROCK CANDY MAG.

COLLECTORS EDITIONS

ROCK CANDY

REMASTERED & RELOADED

OUT NOW



HOTEL - 'S/T'



HOTEL - 'HALF MOON SILVER'



Y&T - 'EARTHSHAKER'



Y&T - 'BLACK TIGER'



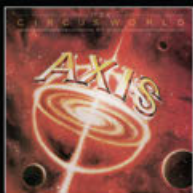
Y&T - 'MEAN STREAK'



LOVE/HATE - 'WASTED IN AMERICA'



SHELTER - 'FIRST STOP'



AXIS - 'TIS' A CIRCUS WORLD'



FORTNOX - 'S/T'



NUTZ - 'LIVE CUTZ'



NUTZ - 'HARD NUTZ'



NUTZ - 'S/T'



NUTZ - 'NUTZ TOO...!'



MORNINGSTAR - 'S/T'



MORNINGSTAR - 'VENUS'



RIOT - 'FIRE DOWN UNDER'



MALICE - 'LICENSE TO KILL'



SHADOW KING - 'S/T'



D'MOLLS - 'S/T'



VALENTINE - 'S/T'



ST. PARADISE - 'S/T'



WARRANT - 'CHERRY PIE'



WARRANT - 'DIRTY ROTTEN FLESHY STINKING RICH'



GARY WRIGHT - 'THE DREAMWEAVER'



GARY WRIGHT - 'THE LIGHT OF SMILES'



TONE FURY - 'BURNS LIKE A STAR'



JETBOY - 'FEEL THE SHAKE'



DOKKEN - 'BEAST FROM THE EAST'



ALANNAH MYLES - 'S/T'



BAD ENGLISH - 'S/T'



MAHOGANY RUSH - 'LIVE'



FRANK MARINO - 'WHAT'S NEXT'



FRANK MARINO - 'THE POWER OF ROCK AND ROLL'



FRANK MARINO - 'JUGGERNAUT'



LILLIAN AXE - 'S/T'

COMING SOON



PETER CETERA - 'S/T'



SAIGON KICK - 'S/T'



SAIGON KICK - 'THE LIZARD'



SAIGON KICK - 'WATER'



THE SCREAM - 'LET IT SCREAM'

www.rockcandyrecords.com / info@rockcandyrecords.com

AVAILABLE FROM ALL GOOD RECORD STORES OR DIRECTLY TO YOUR DOOR FROM WWW.ROCKCANDYRECORDS.COM - LOOK OUT FOR SPECIAL OFFERS

CARGO RECORDS
DISTRIBUTED BY

hmv
hmv.com

COLLECTOR'S EDITION
REMASTERED & RELOADED

amazon.co.uk
and you're done.

