

ROCK CANDY

ISSUE
2

June-July 2017
£9.99

VINTAGE LED ZEP

FIVE TOP YOUTUBE FRASHERS - THAT AREN'T METALLICA!

MIKE TRAMP'S FIRST GIG

★

JUDAS PRIEST

ROB
VERSUS
RIPPER

HARD, SWEET & STICKY



UFO
THE CLASSIC ERA
BY PETE WAY

MAIDEN '84

BEHIND THE SCENES ON THE LEGENDARY POLAND TOUR

R.E.O.
CRONIN SPEAKS

SAGA
THE MAN
BEHIND THE
MOUSTACHE

WHITESNAKE
JOHN SYKES - STRIFE
IN THE STUDIO



FOREIGNER
HOW THEY
BECAME
RADIO
ROCK GODS

THE
BEST OF
THIN LIZZY
RICKY
WARWICK'S
PICKS

EIGHT -
YES EIGHT -
PAGES
OF
ANGEL

MOSCOW MUSIC PEACE FESTIVAL

★ STRICTLY OLD SCHOOL BADGES

★ MÖTLEY CRÜE'S LAME CANCELLATION EXCUSE

★



9 772514 004003 02

★ TONY IOMMI MEETS APRICOT CRUMBLE

★ MAGNUM SLEEVE DISSECTED

★

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

"A WONDERFUL BY-PRODUCT of launching *Rock Candy Mag* has been the chance to reconnect with old friends and colleagues. Folk we haven't spoken to for years have come out of the woodwork to congratulate us on the first issue and it's great to be back in touch with them all. We were also thrilled by how many of our loyal Rock Candy Records customers have taken the plunge and bought the magazine. So far, feedback has been very heart-warming. Of course, there are also plenty of people who've joined us for the first time. Thank you - and a big, hearty welcome to a place where the rock never stops.

FIRST AND foremost, *Rock Candy Mag* is where you can read *Kerrang!* writers who were there at the time connecting you to the bands and artists you grew up with - or maybe have only recently discovered. It's about getting back to those glory days and celebrating the music we love as a force to be reckoned with. This new issue is crammed with great features and articles that are guaranteed to warm the cockles of any classic rock fan's heart.

AS YOU'LL have noticed, we've got an Iron Maiden cover - a fantastic piece of art featuring Bruce Dickinson in full flight - and a feature written by our editor Howard Johnson, who was with the band on that incredible tour of Poland in 1984. It's a fascinating read. And we're very proud of our mammoth 10-page UFO feature focussing on their early, best, and certainly most prolific period. We also know you're going to enjoy Dave Reynolds' feature on Angel, surely one of the most criminally overlooked bands of all time. They looked incredible - and had one of the most amazing band logos of all time. It was technically labelled an ambigram, meaning it reads the same even if you look at it upside down! You learn something new every day! Then there's John Sykes giving us the skinny on the multi-gazillion selling Whitesnake album '1987'. And although there's no Krokus in this issue - more's the pity - there are still tons of fascinating pieces all over the place, and more great shots of acts dressed in their best vintage togs.

HAVE YOU checked out the *Rock Candy Magazine* Facebook page yet? Ably overseen by heavy-duty rock fan John Nicholson, who loves showing us what he's got in his massive vinyl collection, it's the perfect place to discuss every act that ever played the Monsters Of Rock or the finer points of fretboard wizardry. Have a look next time you're online. But for now, read on and be dazzled!"

Derek Oliver - Master Of Mayhem
derekoliver@rockcandymag.com



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

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

Rock Candy Mag subscriptions
rockcandymag.com/subscriptions

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

Copyright:
Rock Candy Magazine Ltd, 2017. No part of
this magazine may be reproduced without the
express consent of the owner.

PHOTOGRAPHY

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

THIS ISSUE'S BIG QUESTION - WHAT'S YOUR FAVOURITE DAFT ROCK LYRIC?

THE TEAM

Owner and Publisher: Derek Oliver

"Drinking, smoking and messing around with women - lots of women. No, not swimming, women!" - 'No Laughing In Heaven' by Gillan

Editor: Howard Johnson

"My mother was a b-girl/My old man was a tramp/Some folks say they conceived me/On a loading ramp" - 'Down The Drain' by Krokus

Editor at large: Malcolm Dome

"Then we did the demon dance and rushed to nevermore/Threw away the key and locked the door" - 'Children Of The Sea' by Black Sabbath
You can't lock a door with no key!

Art Director: Andy Hunns

"You were distant, now you're nearer/I can feel your face inside the mee-rah" - 'C'mon And Love Me' by Kiss

Production: Louise Johnson

"I've had enough of the falseness of a worn-out relation/Enough of the jealousy and the intolerance" - 'Time For Me To Fly' by R.E.O.

Speedwagon

Don't you mean intolerance, Kevin?

Creative Direction: Julia Melanie Goode

"I saw a lion he was standing alone/With a tadpole in a jar" - 'Dancing Days' by Led Zeppelin
Where have you ever see that?

Web guy: Ross Sampson

"You like Alice Cooper/You like Ringo Starr/You like David Bowie and friends/In The Royal Albert Hall." - 'Speedy's Coming' by Scorpions

CONTRIBUTORS

Steffan Chirazi

"If you see me riding by/Do not stop me do not try/Cause I'm a motorcycle man/I get my kicks just when I can, when I can" - Motorcycle Man by Saxon

Jerry Ewing

"Whiplash heavy metal accident" - 'I Love It Loud' by Kiss

Jon Hotten

"A cunning fox in the chicken's lair." - 'Run Silent, Run Deep' by Iron Maiden

Alison Joy

"Enter the church, see the death/Hear the lawnmower, on Satan's breath" - 'Seventh Church of the Apocalyptic Lawnmower' by Lawnmower Deth

Dave Ling

"Fanatical fascists with Italian moustaches/Just don't care, they just don't care" - 'Fanatical Fascists' by Gary Moore

Dave Reynolds

"Kiss me if you miss me/But don't you mess up my hair." - 'Satin Peacock' by Legs Diamond
A good motto to live your life by.

Xavier Russell

"You take the midnight subway train/You're callin' all the shots/You're struck by lightning/You're in love." - 'You're In Love' by Ratt
How can you be struck by lightning on a subway train? And if you'd been struck by lightning you'd be dead - not in love!

22 MÖTLEY CRÜE



LETTER FROM THE 'ED'ITTER

Welcome back my friends, to the show that never ends! Well, technically *Rock Candy* is a magazine, but you know what I mean! Thanks to everyone who supported our very first issue of *Rock Candy Mag*. We were thrilled with the response from people like you who clearly miss the days when *Kerrang!* was good. Seems like there are plenty of you out there who love rock's classic era as much as we do and we'd like to think you're enjoying reading our mag as much as we're loving making it!

We've got even more of our old *Kerrang!* gang joining us. I'm delighted to tell you we've added **Alison Joy**, **Xavier Russell** and **Jon Hotten** to our team, bringing their fantastic writing and unique rock'n'roll memories to the *Rock Candy* party. It's getting to be just like the old days when we used to play the Crüe at ear-splitting volume out of our office windows on Carnaby Street in London!

Have you checked out our *Rock Candy Magazine* Facebook Page? It's a great place to hang out with your host Johnny Nic and tons of like-minded fans. And if you're up with all that modern social media you can check us out on Instagram at **rockcandymag** and find out what metal-related nonsense I'm thinking about by following me on Twitter at **@rockcandymag**. We're also going to be putting loads more X-Tra content up online at our website **www.rockcandymag.com**. Make sure you check it out regularly.

As you know, we're self-funded and don't have big publisher backers, so we really need your support. Please spread the word!

Howard Johnson - 'Ed'itter
Email me at hojo@rockcandymag.com



UPFRONT

6 ROCK CANDY WRITER PLAYLISTS

Getting to the good stuff on YouTube can be a headache. So let *Rock Candy's* writers take the strain by bringing you playlists to rock to!

8 FROZEN IN TIME – LED ZEPPELIN

Photographer Dick Barnatt relives the day in 1968 when he took this superb iconic image of Messrs Page, Plant, Jones and Bonham.

10 STEP BACK IN TIME – OCTOBER - NOVEMBER 1981

Big bands, big stories from back in the mists of time. What was going on with the likes of Rainbow, Y&T, Michael Schenker and Wild Horses at that point, and how did their plans pan out?

18 PERSON OF INTEREST – MICHAEL SADLER

Saga frontman Michael Sadler's moustache caused a commotion back in the day. But it's far from the only interesting thing about him.

20 CLASSIC ALBUM SLEEVE – MAGNUM'S 'CHASE THE DRAGON'

Much-respected designer Rodney Matthews on what inspired him to produce this top-quality piece of art.

22 YOU COULDN'T MAKE IT UP – SNOW FLAKINESS FROM MÖTLEY CRÜE

What ridiculous excuses did the LA rockers make when they cancelled UK dates in January of '88?

24 CLOSE ENCOUNTERS – TONY IOMMI

HoJo relives one very weird, dessert-oriented meeting with the king of the doom riff.

25 MY FIRST GIG – WHITE LION'S MIKE TRAMP

It's 1974, it's Copenhagen and a raucous glam rock band from Wolverhampton is about to stomp all over an impressionable 13-year-old local lad.

26 LETTER FROM AMERICA

Former *Sounds* and *Kerrang!* writer Steffan Chirazi on how Metallica man Cliff Burton turned him on to Faith No More when he first moved to San Francisco back in '86.

28 VINTAGE BADGES

Remember when you used to prick your thumb every five minutes wrestling with these little beauties?

	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

30 DARK DAYS – JUDAS PRIEST

KK Downing and Ripper Owens open up to Malcolm Dome on how the Brummie legends dealt with the seismic departure of frontman Rob Halford in '91.

36 EYEWITNESS – JOHN SYKES ON MAKING THE 'WHITESNAKE' ALBUM

The fast-fingered guitarist on the endless trials and tribulations of trying to construct the 1987 classic.

40 FOREIGNER – RADIO ROCK LEGENDS

Rock Candy talks to guitarist Mick Jones to find out how his Foreign legion became multi-platinum giants of the American airwaves.

46 OVERLOOKED – ANGEL

They had the chops, they had the look, they had the hairspray. So why on earth (as it is in heaven) did US rockers Angel fail to go supernova?

54 THE ROCK CANDY Q&A – R.E.O. SPEEDWAGON

Frontman and guitarist Kevin Cronin discusses the dough he made out of 'Keep On Loving You' and the sad death of guitar compadre Gary Richrath.

56 CLASSIC ERA UFO

Bad boy Pete 'Wild' Way opens up to *Rock Candy* on the music of the classic Mogg/Schenker/Way/Raymond/Parker era, as well as giving you his unique personal insights into his fellow bandmates. Plus read *Sounds* writer Garry Bushell's crazy on-the-road piece from Houston in 1980.

66 RAPID FIRE RECALL – 'FAST' EDDIE CLARKE ON MOTÖRHEAD

With Lemmy and Philthy sadly gone, it's down to guitarist Eddie to give us his unique overview of the band's golden era.

70 INSIDE STORY – ON THE ROAD WITH IRON MAIDEN BEHIND THE IRON CURTAIN IN '84

Rock Candy Editor HoJo relives being part of an extraordinary Polish tour with Steve Harris and Co.

78 UNCOVERED – THE MOSCOW MUSIC AND PEACE FESTIVAL

Was it the craziest idea ever for top manager Doc McGhee to put on a bill of the most outrageous rock bands of the '80s in Moscow just as communism was creaking? *Rock Candy* finds out.

46 ANGEL



PRODUCT

86 REAPPRAISED – 'MONTROSE'

How does this legendary debut album from the pioneering US rockers stand up today?

88 ROCK CANDY REISSUES

Check out eight unmissable rock re-releases from our mother label, Rock Candy Records.

92 REVIEWS

The finest reissues and books go under the *Rock Candy* microscope.

94 THE INSIDE TRACK – RICKY WARWICK'S THIN LIZZY CHOICES

The man who began as a fan, then ended up fronting the band, reveals the best Lizzy moments – and the rare ones to avoid.

98 CROSSWORD

Pens at the ready for our old-skool metal mind-mangler.

99 SUBSCRIBE TO ROCK CANDY MAGAZINE

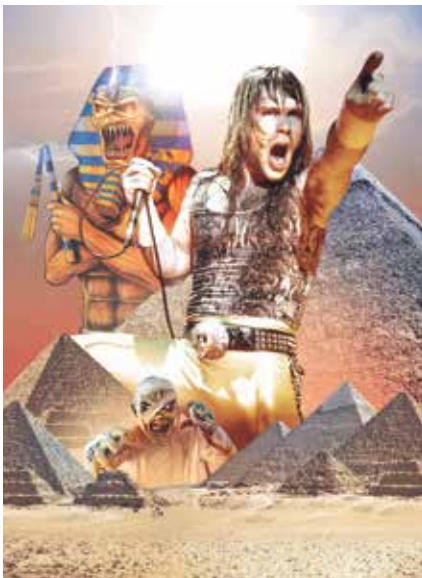
We need your support to keep the music we all love alive!

56 UFO



ARTIST NICOLAS SENEGAS ON OUR STUNNING MAIDEN COVER

"When I was a kid of about five or six I shared a room with my older brother, Christophe. He was always listening to his favourite group, Iron Maiden, and I've loved them ever since. Editor HoJo asked me to produce something for the cover that would remind hardcore fans of the 'Powerslave' album imagery to tie in with this issue's story of his time on the road with the band in '84. He didn't want anything too clean or too perfect to reflect the raw nature of the band at that time. I understood what he meant. So using a great photo by Mark Weiss from this period, I made a cut-out of Bruce, rough and ready, then surrounded it with a collage of images inspired by that time. Then my brother Christophe went the extra mile, covering himself in bandages and wearing his treasured Eddie mask to produce something truly memorable! This cover is a homage to Iron Maiden, their amazing artist Derek Riggs, and to anyone who ever drew Eddie on their schoolbooks in class. Hope you like it!"



ROCK CANDY WRITER PLAYLISTS

THERE'S GREAT ROCK MUSIC ALL OVER THE PLACE ON YOUTUBE, FROM UNDISCOVERED CLASSICS TO FANTASTIC LIVE PERFORMANCES. THE PROBLEM IS FINDING IT. SO LET US TAKE THE PAIN OUT OF SEARCHING WITH OUR EASY-TO-ACCESS PLAYLISTS. SIMPLY TYPE THE HEADER INTO YOUR YOUTUBE SEARCH BOX... AND ROCK!



FIVE HAIRSPRAY-HEAVY BANDS THAT MIGHT EXPLAIN THE HOLE IN THE OZONE LAYER Chosen by Alison Joy

Vixen - 'Edge of a Broken Heart' - Vixen VEVO

From the opening reveal where three of our fab four are in silhouette, it's clear that Vixen stole the show when it came to big barnets. Their towering hairdos are of Marge Simpson proportions, and if the sharply teased ends don't take your eye out then vocalist Janet Gardner's shoulder pads surely will. 'EOABH' got the girls on MTV, gave them a hit single and flew the flag that bit higher for female rock bands everywhere. I'll drink to that.

Enuff Z'Nuff - 'New Thing' - New 16:9 Formatting

EZ'N's hairdresser must have been knackered by the time the Chicago quartet were happy with their dye-jobs and blow-dries for this eye-popping vid. Yes, they were handy with the hairspray and lipstick back then, but it was never a case of superfluous style over songwriting substance. 'New Thing' is a little firecracker of a song, wrapped up here in all the colourful trappings of '60s psychedelia and featuring quite possibly the world's prettiest drummer.

Winger - 'Madalaine' - Official Music Video

When Kip Winger tips back his head and howls "Yeah-eh-eh!" at the start of this number it's like the mating cry of a particularly well-styled lion. This was the debut single from Winger's first album and it's got everything you could want from an '80s vid - ripped clothes, cool moves, smudgy eyeliner, lots of pouting, a chorus that won't go away and a hair-swishing masterclass from the stage-front trio of bassist Kip, and guitarists Reb Beach and Paul Taylor. What's not to like?

Shotgun Messiah - 'Don't Care 'Bout Nothin' - TeoKeh channel

Picture quality might be lacking, but the tune stands up, knitting together poster-friendly pop rock with something tougher. Vocalist Zinny sports a crowning glory almost as wide as it is high, but it's bass player Tim Skold who's the eye magnet, whipping his platinum blond locks around like he's got a bee stuck in there somewhere. Eighties funtimes at their finest.

Giant - 'Innocent Days' - Giant VEVO

We're not suggesting that Giant are a hair metal band, but even to the untrained eye there's a whole lotta primping going on here. There's evidence of highlighting, and probably a bit of perming, but thankfully no rug-like chest hair beneath vocalist Dann Huff's unbuttoned-to-the-navel shirt. Window dressing aside, Giant were a bloody awesome band, and this video is rammed with earworm vocals, massive choruses, lashings of guitar, cavorting wimmin and, er, a tortoise.



FIVE OF THE SILLIEST ROCK VIDEOS OUT THERE

Chosen by Xavier Russell

Manowar - 'Gloves of Metal' - (Special Edition) Official Video

Don't hate me, all you Manowar fans. But I remember laughing out loud when I first saw this video. 'Gloves Of Metal' has a touch of the *Spinal Tap* about it, as band members gallop about on horses, shooting bows and arrows. Vocalist Eric Adams snarls, "We wear spikes!" Then guess what? We cut to a clenched glove with spikes on it! I love Manowar's music, but their videos are kitsch to the max.

Autograph - 'Turn Up The Radio' - Autograph Vevo

Rock Candy Mag's Malcolm Dome was at the shoot for this video in Los Angeles and recalls it being "a good laugh!" Well I started laughing right from the opening shot when Autograph are asked to "sign in please" by the album cover's robot. Lead singer Steve Plunkett gives it his best shot, but the "rent-a-crowd" look like they'd much rather be somewhere else! Shame, because 'T.U.T.R.' is a great song.

Le Roux - 'Lifeline' - AOR Melodic Rock HQ Video

Former Toto stalwart Fergie Frederiksen stars in this nightmare. 'Lifeline' was taken from Le Roux's 1983 album 'So Fired Up' and the video is quite something,

featuring Fergie balancing on a giant razor blade before slipping and trying to hang on from the sharp end! Ouch! Having failed to learn his lesson, the singer then does a handstand on a meat cleaver! A delightful slice of vintage AOR, but a really silly video.

Franke & The Knockouts – ‘Sweetheart’ – ProgressiveTown

New Jersey’s Franke & The Knockouts were big in the US for 10 minutes in the early ‘80s. Bon Jovi drummer Tico Torres was an early band member. This video really is shoddy, though, suffering from dreadful lighting and naff acting. Vocalist Franke Previte does his best to keep a straight face as he attempts to get ready for a boxing match, but weirdly enough, no punches are ever thrown! Still, none of this stopped ‘Sweetheart’ from becoming a Top 10 hit in the States.

The Tubes – ‘Sushi Girl’ – Rob Sparreboom

I saved the silliest till last. The Tubes were always a very theatrical band, so it’s no surprise that ‘Sushi Girl’ from the band’s 1981 hit album ‘The Completion Backward Principle’ is set in a large fish tank. Singer Fee Waybill swims around at the bottom of the tank, trying to film a variety of crustaceans, tentacles, a bear (not sure how he ended up in the tank) and sushi girls dancing in a tuna tin! This video is truly bonkers, but to my mind it’s silliness at its absolute best.



FIVE OBSCURE AOR CLASSICS

Chosen by Derek Oliver

American Tears – ‘Last Chance For Love’ – (Promo) 1977

This obscure New York act was led by the super-talented Mark Mangold and ‘Last Chance For Love’ featured on the band’s final album, ‘Powerhouse’, from 1977. Looking cool as they come on this primitive but enthralling promo, American Tears deliver a superb version of the song here. It was such a good tune that Mark re-recorded it with his next band Touch, a group that went on to become an underground AOR legend.

Prism – ‘Spaceship Superstar’ – Mousha

Prism were one of the most prolific and successful Canadian acts of the late ‘70s and early ‘80s. ‘Spaceship Superstar’ can be found on their 1977 debut, produced by future Bon Jovi knob twiddler Bruce Fairbairn. This tune, performed live here (without info on a date or venue) features fluffy keyboard parts provided by a moustachioed and beret-sporting John Hall.

Shy – ‘Give It All You’ve Got’ – (New)

These Birmingham-based British AOR hopefuls had great songs and a signature lead vocalist – Tony Mills – whose range reached the stars. It was a dark day when the band decided to call it quits. This track from their fourth album, 1989’s ‘Misspent Youth’, sees the band, er, giving it all they’ve got on a rooftop overlooking some flash America city. And there’s even a keytar!

Sheriff – ‘When I’m With You’ – Live 1982, Freddy Curci in Sheriff, at the Improv

Originally released in 1982, this melodious Canadian band’s debut album sank without trace. Seven years later a maverick US DJ started to play this awesome power ballad, the phones lit up and the buzz quickly spread across the States, thereby handing the band an unexpected hit album. This performance on US TV shows their Wimpwire credentials to the max.

Barry Goudreau – ‘Dreams’ – With Brad Delp on lead vocals

Goudreau was the first casualty of Tom Scholz’s Boston member purge. The guitarist found himself out of the mega-band not long after the release of his debut solo album in 1980. It’s easy to see why, what with Barry mining the very same sound as Boston and featuring drummer Sib Hashian *and* vocalist Brad Delp on his solo stuff. This straight performance video of ‘Dreams’ confirms that the song could easily have appeared on Boston’s legendary debut with its thick, power-soaked guitar chords.



FIVE BRUTAL AND BRILLIANT THRASH SONGS THAT AREN’T METALLICA

Chosen by Howard Johnson

Pantera – ‘Primal Concrete Sledge’ – Live Video

A concrete sledge wouldn’t be much use at Christmas, but never mind. This is just 3 minutes 34 seconds of black and white live performance, but that’s all the boys from Arlington, Texas need to whip you into submission with some unrelenting double bass drums, deeply punishing riffs and raw-to-the-point-of distraction vocals.

Accept – ‘Fast As A Shark’ – Official Video

Starting off with some cheesy German folk music and the band doing some ironic high-kicking in this official video, vocalist Udo Dirkschneider soon interrupts proceedings with a blood-curdling scream and then Accept are off to the races in this staged performance, speeding their way into your brain with a pummelling assault on the senses. Euro-frash it its finest!

Anthrax – ‘Armed And Dangerous’ – Live 1987

This live performance from 1987 does away with the studio version’s acoustic intro. Here the New York boys let loose from the get-go and pile into a super-raw version of this neck-breakingly speedy tune. The band go eight different kinds of crazy and you’re left in no doubt that you’ve got one hell of a song on your hands here. Hard’n’heavy, fast’n’furious.

Testament – ‘The New Order’ – (Live 1988)

The production of this, the title track from the California five-piece’s second album, might leave something to be desired. And the hand-held video isn’t exactly what you’d call HD quality. But Testament easily overcome these particular hurdles as they throw out a fabulous groover that really shows off Alex Skolnick’s ridiculous guitar skills. Every single second is Grade A thrash.

Exodus – ‘Bonded By Blood’ – Live at Dynamo Club 1985

There’s no messing from the California crunchers as they go for the jugular from the get-go on this live video. Paul Baloff’s vocals aren’t exactly sophisticated, but the duelling guitars of Gary Holt and Rick Hunolt more than make up for this as they spill out of the speakers and all over your face. “Bang your head as if up from the dead/Intense metal is all that you need”. If you insist boys!

FROZEN IN TIME

DATELINE: DECEMBER 1968



LED-ZEPPELIN



Photographer **Dick Barnatt** relives the day when he took this little-known but hugely iconic shot of the soon-to-be biggest band in the world

"I TOOK THIS PHOTOGRAPH sometime in December 1968 in Windmill Street, which is right in the heart of London's Soho district. I was 17 at the time, working for a small photographic company called Impact. We had a deal with WEA Records, whose head office was just around the corner, to shoot their acts. They just sent Zeppelin round for us to do a session. It didn't feel like a particularly big deal at the time, because the first album hadn't yet been released. If you were shooting a band and they had material available, the record company would always send a copy of the album over so that you could get a feel for what they were all about before shooting them. Zeppelin's wasn't available because it didn't come out till January of 1969. I imagine that shots from this session would have been in contention for use on the album sleeve, but for whatever reason they weren't chosen.

"THIS PARTICULAR image was taken almost as an afterthought. The main session was band shots and individual portraits that were done in the basement studio we had at Impact. I'm pretty sure that the Jag you can see in the picture belonged to Jimmy Page, though I couldn't swear to it. I don't remember the band driving off in the car after the session, but the way they're comfortably leaning on it makes me think it was Jimmy's. He already had a bit of a reputation as a session player, so it's possible he could afford a car like that even that early in Zep's career. He was clearly the main guy in the band and you got the feeling that Robert Plant, in particular, looked up to him, kind of hanging on whatever he said.

"THE GUYS were friendly and polite. They weren't remotely cocky, and it was clear they were taking the job seriously. I think there were a couple of outtakes where they were larking about, but that wasn't the overall vibe of the session. I did take a few candid shots of the band in a little yard we had next door to the studio. They were having a fag break and started messing around with the brooms and dustbins that were lying around. But sadly the pictures were underexposed and so were unusable.

"I REALLY like this particular shot because the band look so fresh-faced – Plant in particular. You can sense that this was before the whole thing went crazy for them. I also love the clothes they're wearing here. Style was evolving from the '60s hippy thing into something more rock. What is a shame is that Jimmy's wearing an overcoat in this shot, so you can't see the really nice leather jacket he was wearing underneath and which featured in the main shoot. I also seem to recall John Paul Jones had a see-through shirt on under that velvet jacket.

"WHILE I love the feeling this shot conveys in black and white, I can't help but think it's a shame that there are no colour images from that day. We were almost never asked to shoot colour at that time, because the press was almost entirely black and white – and colour was very expensive. But all the same it's amazing for me to look back at this shot of one of the greatest bands of all time and think that I took it. Especially when at the time it didn't even feel particularly iconic; to me it was just another photo session." 🐾

OCTOBER - NOW

ROCK CANDY 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...



Poll-toppers Rainbow live on stage at the Liverpool Empire, 3 September 1976

RAINBOW 'RISING' TOPS LIST OF 100 ALL-TIME BEST HM ALBUMS

DATELINE: OCTOBER 1981
MAGAZINE: KERRANG!

IT'S WEIRD TO THINK that Rainbow's second album 'Rising' was just five years old when readers of *Sounds* and *Kerrang!* magazines combined to pronounce it the finest heavy metal album of all time. Yet fully 41 years after its 1976 release, 'Rising' would surely have a great chance of topping a similar poll today. Nowadays we've come up with endless ways to classify the harder end of rock. But back in 1981 the definition of what was and what wasn't heavy metal was still up for debate. In 2017, nobody would dream of voting for Pink Floyd's 'Dark Side Of The Moon' (44), 'Wish You Were Here' (76) or 'The Wall' (81), let alone Lynyrd Skynyrd's double-live 'One More From The Road' (98) in a heavy metal chart. We think that's sad. Those were beautifully naive times.

BUT WOW... what a list. And what a Top Ten those readers voted for! In descending order they went for

'Rising', 'If You Want Blood' by AC/DC, Motörhead's immortal 'No Sleep 'Til Hammersmith', another stone-cold AC/DC classic in 'Back In Black', Saxon's 'Wheels Of Steel', 'Strangers In The Night' by UFO, 'Ace Of Spades' - again by Motörhead, another live album - 'Made In Japan' by Deep Purple, AC/DC's 'Highway To Hell' and, perhaps incongruously, the fourth, untitled, Led Zeppelin album. Rush's conceptual barnstormer '2112' and Black Sabbath's first album to feature Ronnie James Dio, 'Heaven And Hell', both stalled just outside this Top Ten, pushed out of the top rankings by no less than four live recordings, at the time the accepted vinyl validation of a rock band's stature. Whitesnake's 'Live... In The Heart Of The City', Judas Priest's 'Unleashed In The East', Rainbow's 'On Stage', Rush's 'All The World's A Stage' and Kiss's 'Alive' all enjoyed healthy chart placings too. So in amongst such a huge raft of live releases, a

EMBER 1981

lowly rating of 31 for Thin Lizzy's immense 'Live And Dangerous' is pretty astonishing.

THE NWOBHM was still making its considerable presence felt in '81, with Iron Maiden's debut album at 15 and follow-up 'Killers' at 32. Saxon's 'Strong Arm Of The Law' is at 19, the Tygers Of Pan Tang's 'Spellbound' appears at number 60, Girlschool's 'Hit And Run' at 63, Praying Mantis's 'Time Tells No Lies' at 91 and Vardis's '100 M.P.H.' at 97. Astonishingly, all of these albums are voted way ahead of Van Halen's immense debut at 99 and Aerosmith's almighty 'Rocks', which just sneaks in at 100! There was, however, no sign of Diamond Head or Venom, although Def Leppard's two albums, 'On Through The Night' and 'High And Dry', made relatively decent showings at 61 and 56 respectively. Missing in action? Alice Cooper, Budgie, Accept and Uriah Heep, all conspicuous by their absence.

ROCK CANDY SAYS...

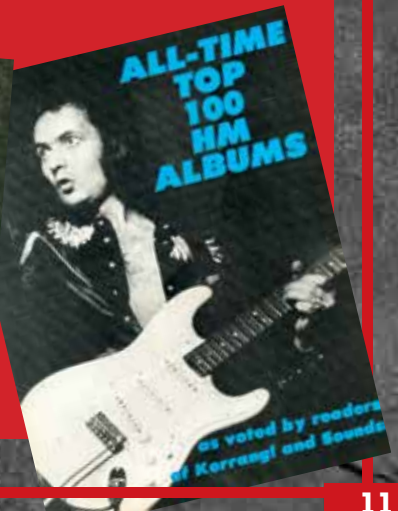


HAS 'RISING' EVER BEEN overshadowed during the four decades since the publication of this chart? We think there's a strong case for saying no. You could argue that both Metallica and Iron Maiden have gone on to make the greatest heavy metal records of all. 1991's 'Metallica' and 1982's 'The Number Of The Beast' wouldn't raise eyebrows were they to sit at the top of a 'Greatest 100' chart today. But 'Rising's combination of Cozy Powell's thunderously heavy drums, Jimmy Bain's thumping bass and Ritchie Blackmore's neo-classical leanings still give it a punch that's hard to argue with. Add in Ronnie James Dio's widescreen vocals, together with keyboardist Tony Carey's epic texturing, and 'Rising' still has any

number of persuasive arguments for being the daddy of them all. It's not as frantic as 'The Number Of The Beast', not as grindingly intense as 'Metallica', but it's got old school heavy metal cred by the bucketload. Just six songs - including the ridiculous, heroic and brilliant 'Stargazer' of course - mean there's not a second of filler, not a moment wasted during the album's 33 minutes and 28 seconds. "There's a hole in the sky/Something evil's passing by. Like a beast in a field he knows his fate is sealed/He runs with the wolf, oh ooh." They don't write 'em like that anymore! To all of us at *Rock Candy Mag*, 'Rising' still sounds like one the greatest hard rock records ever made.

RITCHIE BLACKMORE'S musical path has since seen him take numerous left turns away from this classic HM sound, moving to pop rock with later incarnations of Rainbow and on to medieval/Renaissance music with Blackmore's Night. For years it seemed as if the guitarist was only interested in denying his past. But in July 2016 The Man In Black finally relented and returned to rock with a new version of Rainbow that also performs classics from Deep Purple. Ronnie Dio, of course, sadly died in 2010, so what many consider the classic Rainbow line-up can never be seen again. But it's staggering to see how many of the bands and associated members that populated *Kerrang!*'s 1981 readers' poll are still active in some form or other. How many of us would have predicted that at the time?

WHICH OF the rock bands that have sprung up since 1981 would make a contemporary 'All Time Top 100 HM Albums' list? Well the likes of Mastodon, System Of A Down, Avenged Sevenfold, Pantera, Rammstein, Slipknot and Lamb Of God would surely be in with a shout. But we'll have to wait until 2053 to see if any of them have the same staying power as the bands that dominated this particular poll! Yikes!





Y&T putting out some of their "raw energy". L-R: Joey Alves (guitar), Dave Meniketti (vocals, guitar), Leonard Haze (drums), Phil Kennemore (bass)

UNRECORDED Y&T STEP UP WITH 'EARTHSHAKER'

DATELINE: NOVEMBER 1981

MAGAZINE: KERRANG!

"Y&T ARE KNOWN AS the Oakland Raiders of rock," wrote *Kerrang!*'s West Coast correspondent Sylvie Simmons, drawing comparisons between American football – "a strange sport where big and mean boys in helmets and shoulder pads and embarrassing trousers run around" – and a specifically American strain of heavy metal where "grown men are liable to lapse into embarrassing crooning." Simmons meant it in a nice way, we reckon, because she then went on to add: "This lot have balls. They've also got curly hair and very nice spandex trousers."

THE RAIDERS, '81 vintage, were hugely successful Superbowl champions. In contrast Y&T, known originally as Yesterday And Today, had yet to scale any musical heights at this point in time. The band – vocalist and guitarist Dave Meniketti, guitarist Joey Alves, bassist Phil Kennemore and drummer Leonard Haze – already had a seven-year, largely undistinguished history behind them in 1981, but were all set to release their first album under a newly abbreviated moniker. They had a relatively small fan base in their native East Bay area of San Francisco. Apart from that? Pretty much *nada*. So why the somewhat tortuous comparison?

"WE'RE SUCH an aggressive band onstage and we put out such raw energy that it makes everyone think we're out there to physically beat somebody, like a football team," explained Meniketti, helpfully.

THE GROUP'S previous two albums – 'Yesterday & Today' (1976) and 'Struck Down' (1978) – had slipped out almost unnoticed on the London label. But the first fruits of a new label deal with A&M Records, 'Earthshaker', was about to change the band's fortunes. Y&T had spent two years writing and demoing the bulk of its contents before hitting the studio, though one of its soon-to-be showstoppers, 'Rescue Me', was a fairly last minute addition. And while the songs the band had written were definitely hook-laden and melodic, the album's raw, face-melting sound (produced by Bob Shulman and David Sieff) was a reaction to the generic, radio-friendly productions favoured by so many other acts at the time.

"IT'S COME to the point where all of these bands out here [*in America*] sound exactly the same," complained Meniketti. "The only way to tell them apart is at the end of the tune when the deejay tells you who it is." Sworn against making "middle-of-the-road" music, as Meniketti put it, Y&T knew their future depended on playing the long game. "We've been at that point [*of either splitting up or being forced down the route of seeking hit singles*] many times, but we're not giving up," Meniketti told Simmons. "We know deep down inside that we've got what it takes to make it happen. Hopefully we'll still get that shot." 'Earthshaker's 10 songs, full of highly energised yet agreeably melodic attitude, eventually helped Y&T move from Bay Area cult act status to Stateside household name.



ROCK CANDY SAYS...

JUST LIKE THE OAKLAND Raiders' on-field fortunes since 1981, Y&T's long-term career has been up and down. Still considered by many as their defining statement, 'Earthshaker' would announce the band to the world in an impressive and forceful style. It was one of those all-too-rare releases that can be considered just about flawless; from its two drama-charged big moments 'Rescue Me' and 'I Believe In You' to the meat and potatoes bludgeon of 'Dirty Girl' and 'Hurricane', scarcely a note is out of place. Had Y&T been able to maintain such high standards on a consistent basis, we reckon they would have become an arena act.

TWO STRONG follow-up albums, 1982's 'Black Tiger' and 1983's 'Mean Streak' suggested that Y&T really did have the chops and the staying power. But inconsistency began to creep in around the time of 1984's 'In Rock We Trust' and their final A&M album, 1985's 'Down For The Count'. Ironically, given Meniketti's early distaste for radio rock, Y&T ended up recording songs that sat squarely in that bracket. 'Summertime Girls', from the aforementioned 'Down For The Count' was very well executed AOR fluff.

"A&M WERE great for us in Europe and Japan, but in America it was a different story," Meniketti explained years later. "They were constantly on our butts for us to try particular songs or ideas. Any other company that dealt in quality hard rock, such as Atlantic, would have broken us."



Dave Meniketti gets up the dusty end. Monsters of Rock, 18 August 1984

DESPITE MENIKETTI'S claim, new label Geffen issued two more studio sets, 1987's 'Contagious' and 1990's 'Ten', but were equally unable to turn Y&T into stars, as they limped out of the '80s and into the '90s. "There were drug issues, personal problems - you name it," Meniketti said of the group's break up. "For some of us, motivation was getting lost along the way."

THE BAND officially disbanded in 1991, got back together in the mid-'90s to release two more albums (1995's 'Musically Incorrect' and 1997's 'Endangered Species') and then reunited officially in 2001. Nowadays Y&T still tour and even released the well-received 'Facemelter' in 2010, their first album in 13 years. Sadly, Meniketti is the sole surviving original member. Phil Kennemore died of lung cancer in 2011, Leonard Haze also succumbed to lung disease in 2016, and rhythm guitarist Joey Alves passed in 2017 as a result of a bowel problem.

MENIKETTI HAS spoken of the emotional wrench of losing all of his original cohorts, but feels it's his duty to continue the band - now with drummer Mike Vanderhule, guitarist John Nymann and bassist Aaron Leigh. A documentary, *On With The Show*, featuring intimate personal footage shot over the course of the band's long career, will be released towards the end of 2017 as a tribute to Y&T's departed members.

Michael Schenker. The Mad Axeman in full flow



'MAD MICHAEL' SCHENKER CALMS DOWN

DATELINE: 19 OCTOBER 1981

MAGAZINE: *SOUNDS*

AS THE MICHAEL SCHENKER Group returned with their second album, 'MSG', German guitarist and legendary loonball Michael Schenker spent a whopping five hours in conversation with writer Philip Bell. In the wake of the band's 1980 debut (cunningly titled 'The Michael Schenker Group'), Bell's fellow *Sounds* writer Pete Makowski had filed a report titled "Michael Schenker is a changed man". A year on, rock fans were still nervously awaiting Michael's next meltdown. The patience of the notoriously temperamental axeman had been tried since leaving UFO for his own project. It had caused some booze to be sunk. But the famous Flying V guitar on which "Mad Michael" had taken out his frustrations several times before was still operational. "Every time I smash it up it gets better," said the mercurial German.

ALTHOUGH SCHENKER said he was happy with the 'MSG' album, he swore it'd be the last record he'd make with Ron Nevison, the US producer with whom Schenker's previous band UFO had recorded a number of classics, including 'Lights Out' and 'Obsession'. "I like to work fast, he is so slow," Schenker explained. "There's a lot of pressure involved, so the only way was having a few drinks. I hate myself for that, honestly. It was just to be calm. Not only me. For example, the tape operator never smoked and after a short night [he was on] 40 a day. It did affect everyone."

ON PAPER at least, a reunion with the producer had seemed perfectly logical. "It's a new group so I said, 'Let's

have Nevison because he has experience,'" Schenker commented. "I'm not disappointed with the album, but it could have taken half the time. Somebody - Nevison or me - had to shut up, so I let him decide things more than I would have liked to have done. I would say he screwed us up." Singer Gary Barden excepted, the 'MSG' album featured an entirely different line-up to the Roger Glover-produced debut. Former UFO bandmate Paul Raymond had clambered aboard on rhythm guitar and keys, while bassist Chris Glen and drummer Cozy Powell rebooted the rhythm section. All three had featured in the band that toured the first album, but Michael was already fending off rumours that the notoriously flighty Powell was heading for pastures new. "No," he fumed. "It's a group. I like the people I'm playing with at present," he added. "There are no personality clashes. It's great."

THE THINKING MAN'S SCHENKER



ROCK CANDY SAYS...

UNFORTUNATELY, BUT PERHAPS UNSURPRISINGLY, it wasn't to be all plain sailing for the good ship Schenker. The following year (1982) turned out to be among the most turbulent of the guitarist's long career. Gary Barden, Cozy Powell and Paul Raymond all left the group. Stories abounded that the band's manager at the time, Peter Mensch, had something to do with the line-up changes, though this was never confirmed, and before long Mensch himself was out of the picture.

FORMER RAINBOW vocalist Graham Bonnet was drafted in, but after recording their third album, 'Assault Attack', he lasted just one gig at Sheffield Polytechnic. "I'd been drinking all day," Bonnet explained. "I had a bit of an argument with Michael. My fly broke on stage and out comes my penis, because I don't wear underwear. Everybody was telling me to fuck off." Bonnet also apparently hauled Schenker's roadie Steve Casey out from behind the speakers, claiming that he, and not Schenker, was playing the lead solos. It was a hideous mess. Schenker immediately rehired Barden for the rest of the arranged tour, leaving the band to release 'Assault Attack' in October 1982 with the vocalist who appeared on it no longer in the band. For Schenker, it was the beginning of a fall from grace from the hottest young metal guitarist out there to a troubled also-ran. After tough times and drink-related problems the current word is that Michael has transformed his life, is

enjoying himself once more and is making some very respectable new music, which is great news for lovers of guitar heroes. "At one time I withdrew from the public spotlight to concentrate on my personal development," he said, rather cryptically, in 2016. "But now I find myself part of a fantastic era in rock music and I just want to keep going for as long as I can. I'm back in the loop of rock'n'roll again."



'82 vintage MSG before the unfortunate Graham Bonnet "wanger" incident in Sheffield. L-R: Chris Glen (bass), Graham Bonnet (vocals), Michael Schenker (guitar), Ted McKenna (drums)

SNIPPETS – SHORT, SWAMP SNOOKS FROM OCT-NOV 1981

DI'ANNO DUMPED?

DATELINE: OCTOBER 1981
MAGAZINE: KERRANG!

Although the news wasn't yet official, *Kerrang!* had got wind that Iron Maiden "may very well be forging ahead sans Paul Di'Anno in the near future." His replacement? "A certain NWOBHM vocalist has been offered the opportunity to take over the leather and chains," said the on-the-money news story. Ex-Samson frontman Bruce Dickinson's appointment was subsequently revealed in the following issue of the mag, when *Kerrang!* printed a full-page photograph of the new line-up, taken in – where else? – a boozier.

GRAND PRIX: SHAW OUT, MCAULEY IN

DATELINE: OCTOBER 1981
MAGAZINE: KERRANG!

"Musical differences" were behind the UK pomp rockers replacing frontman Bernie Shaw, later of Uriah Heep, with "a virtual unknown", Robin McAuley, for a second album which was provisionally titled 'There For None To See'. *Kerrang!* rightly predicted that the release would be "a vast improvement" on the group's eponymous debut, but all the same Grand Prix broke up after recording a third album, 1983's 'Samurai'.

INTRODUCING ROCK GODDESS

DATELINE: OCTOBER 1981
MAGAZINE: KERRANG!

A seriously young-looking Rock Goddess – guitarist Jody Turner and bassist Tracey Lamb were 18, and drummer Julie Turner 14 – made their debut in *Kerrang!*'s Armed & Ready section, insisting they were the real deal. "I'm proud to be doing heavy metal, we all are – it's great!" hollered Jody. Good girl! The Turner sisters and Lamb reunited as Rock Goddess in 2013 and are currently dotting "i"s and crossing "t"s on a comeback album.

Wild Horses in 1981. L-R: Brian Robertson (guitar), John Lockton (guitar), Jimmy Bain (vocals, bass), Clive Edwards (drums). What are you wearing Jim?



WILD HORSES PREPARE FOR LIFE AFTER ROBO

DATELINE: NOVEMBER 1981
MAGAZINE: KERRANG!

IT WAS A TURBULENT time for Wild Horses as 1981 drew to a close. The band had been formed in London as something of a supergroup by former Rainbow bassist Jimmy Bain and ex-Thin Lizzy guitarist Brian Robertson in the summer of 1978. Erstwhile Small Faces drummer Kenney Jones and one-time Wings guitarist Jimmy McCullough also featured in the original line-up for a short time, before the band stabilised with the addition of guitarist and keyboardist Neil Carter and drummer Clive Edwards. The band released an eponymous debut on EMI in 1980, but Carter quickly jumped ship to join UFO in August of the same year. A second album, 'Stand Your Ground', featuring new guitar player John Lockton had appeared in May of '81, but the following month Robertson and Edwards were also gone. By the time Pete Makowski sat down with Bain - one of the most popular, gregarious and best connected musicians on the London circuit - over a couple of large Jack Daniels in a London pub, a new line-up was already in place. Wild Horses was now a five-piece following the arrival of the stepfather and son duo of vocalist Reuben and guitarist Laurence Archer, both formerly of Bristol band Lautrec. Ex-Def Leppard/Lionheart drummer Frank Noon completed the new line-up.

"ROBO LOST interest in Wild Horses and recently left by mutual agreement," Bain told Makowski. "He wanted to do different things. He was writing certain material that didn't fit in with the band," which forced Bain to "follow my nose and put my foot down, more than in the past, which you have to do with Brian or you never get anywhere." However, coming so soon after the release of the Trevor Rabin-produced 'Stand Your Ground', Robertson's departure presented Bain and Lockton with

a spiralling heap of problems. They were quickly ditched by record label (EMI) and management (Chris O'Donnell of Thin Lizzy fame) and a planned tour suddenly became a mere handful of dates. The revised configuration had done well, though, and Bain was full of optimism, if slightly taken aback at the speed of developments.

NOW THAT his role of band leader had become official, Bain was beginning to sympathise with his former boss in Rainbow, Ritchie Blackmore. "I'm not interested in solo albums, I want Wild Horses to be the means to the end," he stated. "This is an enthusiastic bunch of guys. They want to be headlining at the Hammersmith Odeon. They want to think that this is a big break for them. But they have to work and they know it - it's not their head that goes on the chopping block, it's mine. Cozy [Powell, former Rainbow drummer] once said that about Ritchie and I understand what he meant. I'm not a tyrant, but I always give a hundred percent and expect that of everyone else," said Bain. "I'm not trying to be a Ritchie Blackmore, but I know what I want and I'm not going to settle for anything less from anybody."



Jimmy performing with Wild Horses at London's Marquee club, 27 February 1980

ROCK CANDY SAYS...

BAIN'S ENTHUSIASM FOR BEING a band leader seemed real enough here, but within months of this interview the Archers and Noon had left Wild Horses to form another hard rock band, Stampede. Bain himself opted not to lead another act and instead went on to work with Gary Moore, Kate Bush and Phil Lynott, before settling down as bassist and keyboardist for Dio throughout the '80s. He played on classic metal albums 'Holy Diver' (1983) and 'The Last In Line' (1984) and in total recorded seven albums with Dio, the last of which was 'Killing The Dragon' in 2002.

FEW ROCK fans really knew the breadth of Bain's talents until they read the obituaries written about the 68 year old when he passed away on 23 January 2016. Jimmy died in his cabin on Def Leppard's 'Hysteria On The High Seas' tour where he'd been due to perform with his group Last In Line. The cause of death was determined to be lung cancer.

"JIMMY DIDN'T crave superstardom," said Def Leppard's Vivian Campbell, a bandmate of Bain's during the Dio era. "He could be a frontman, but was just as comfortable as a supporting player. Jimmy was a very

creative guy, but the problem was that he'd just never follow through. He'd write a gem of a song and then put it away a box somewhere."



SNIPPETS — SHORT, SHARP SWOOPS FROM OCT-NOV 1981

LIZZY'S DOWNWARD SPIRAL

DATELINE: 31 OCTOBER 1981
MAGAZINE: SOUNDS

As Thin Lizzy prepared to tour what would be their penultimate studio album, 'Renegade', Philip Lynott reflected on the band's fading fortunes and being caught between a rock and a hard place. The bassist and vocalist commented, "The songs don't change quick enough for the critics and they change too quickly for the supporters." Guitarist Snowy White, who had joined in 1980 to replace Gary Moore, always felt like a square peg in a round hole. 'Renegade' proved to be White's last album with the band and he left Lizzy in August of 1982. Despite John Sykes adding some fire to the next album, 1983's 'Thunder And Lightning', Lizzy's days were numbered and the band split in September of that year.

RIOT ON THE ROAD

DATELINE: 14 NOVEMBER 1981
MAGAZINE: MELODY MAKER

New York metal act Riot had grabbed the opening slot on Saxon's UK tour in support of their third album 'Fire Down Under'. But the rock-hating *Melody Maker* was hardly moved by the show they caught at Sheffield City Hall, commenting: "It's tight, it's professional and if you had to watch it more than once you'd need an alarm clock." But what did those fools know? As songs like 'Swords And Tequila' ably prove, Riot were a seriously underrated band and Guy Speranza a superb metal singer. Sadly Speranza and the man who replaced him, Rhett Forrester, are no longer with us, and guitarist and group founder Mark Reale also died in 2012.

DENIM AND LEATHER BRINGS US ALL TOGETHER

DATELINE: NOVEMBER 1981
MAGAZINE: KERRANG!

Saxon's biggest ever UK tour (up to that point) was a whopping 18 dates, including a pair of gigs in their home county at Sheffield's City Hall. The band wrapped things up with two nights at the Hammersmith Odeon in London. The Barnsley Big Teasers introduced new drummer Nigel Glockler, who took over from Pete Gill after first performing as a stand-in, as well as unveiling their soon-to-be-famous eagle lighting rig and an ear-melting 40,000-watt sound system. The 'Denim And Leather' tour remains an all-time favourite among Saxon fans.

Saga 1981. What is your eye being drawn to here?

MICHAEL SADLER OF SAGA

IT WILL COME AS no surprise to you, the *Rock Candy Mag* reader, that we regard the modern world of social media with something of a sceptical eye. Of course we realise we need Facebook, Twitter and Instagram to get the word about our wonderful printed magazine out around the world. But sometimes we can't help but wish we could go back to simpler times at *Kerrang!* when all you had to do was write a review by 11.30, then decamp to the Old Coffee House pub at the bottom of Carnaby Street to celebrate your genius with eight pints of lager.

Nevertheless, even us luddites are prepared to admit that social media does have its uses. It got us back in touch with Saga frontman Michael Sadler, for starters. How? Well it went something like this...

AS WE were putting the finishing touches to Issue 1 of *Rock Candy Mag*, we started asking ourselves one important question. "What's your fave moustache in rock?" E-mails pinged back and forth between writers,

and it became very clear very quickly that one piece of face fungus above all was held in huge esteem. It belonged to Sadler. "Once seen, never forgotten," said Dave Reynolds. "A 'tache of wonder - the choice of connoisseurs," reckoned Paul Suter.



Of course Sadler's facial ode to the walrus hadn't been seen since the early '80s, but we couldn't help but Tweet that we loved his old school fungus and that he really should grow it back. As you know, we're strictly retro about these things. Within minutes Saga fans worldwide were re-tweeting and warming to the challenge of bringing Michael's moustache back to life. And would you believe it? Before too long the great man

himself was engaging with us too.

"Hi Rock Candy," said Michael. "You started a long thread on FB because of this tweet. I'll mull it over."

WELL, TRUTH be told, Michael's still mulling it over, and it's clearly taking up most of his time. Despite our best efforts we've yet to pin the frontman down for an



FLYING HIGH WITH HAROLD THE LOCUST

Time to pump your ride with these three fab Saga songs



Don't Be Late (Chapter Two) (from 'Silent Knight', 1980)

"Look at him running there's so far to go/He's very short of breath/And he'd said don't be late/ Just don't be late"



On The Loose (from 'Worlds Apart', 1981)

"I see the problem start/I watch the tension grow/I see you keeping it to yourself/And then instead of reaching conclusions/I see you reaching for something else."



The Flyer (from 'Heads or Tales', 1983)

"I fly and never look back/I fly away before they shoot me down/I fly/I'll hang the sign and find a place to clear my mind"

WATCH THIS

Type "Saga 1981 'Don't Be Late' www.sagaplanet.de" into YouTube for a brilliant 8 min 46 sec performance of 'Don't Be Late' from Dortmund, Germany in 1981. Marvel at Michael's moustache in full effect.



in-depth interview about his 'tache. And about Saga, of course. But we're generous souls, and haven't taken it personally. In some ways this only makes the elusive Mr Sadler more of a person of interest. And this whole affair did make us dust off our old Saga albums to remind ourselves of what the fuss was all about. *Kerrang!* writer Sylvie Simmons (or Laura Canyon, as was her *nom de plume* in *Kerrang!* Issue 35, February 10-23, 1983) was ridiculously enthusiastic about the five piece pomp rockers from Oakville, Ontario when she saw them supporting Jethro Tull.

"Stick Rush, Pink Floyd and Phil Spector in a recording studio, don't let them take too many drugs and it will come out sounding a lot like Saga," she claimed. But that wasn't all. "Saga have got volume," said Sylvie. "They've also got class. Not to mention melody, grandness, pomp, texture, sophistication, skill, versatility, baroque and enough keyboards and synthesisers to open a shop."

Sadly, what they didn't have, even at this stage in the band's career, was Sadler's 'tache. The photo that accompanied the *Kerrang!* piece featured a disappointingly clean-shaven frontman.

SYLVIE WASN'T alone in her enthusiasm, though. The Germans in particular went crazy over the Canadian rock band's OTT brand of pomp, as did the Puerto Ricans, who first got turned on to the band when a local hi-fi store featured one of Saga's songs, 'Humble Stance', on a radio advertisement. The band have played the island a whopping 12 times now.

Members have come and gone over the course of Saga's 40-year career, and even Sadler had a break between 2007 and 2011 before returning for the group's 20th studio album, '20/20'. Saga have retained a loyal fan base all this time, too, but have finally decided to knock it on the head after a good chunk of dates in Germany and Scandinavia throughout 2017 and a last hurrah on 2018's "Cruise to the Edge" with Marillion, Yes and Steve Hackett. Those who loved the alien insect – known as Harold The Locust – that has adorned many Saga-related items and has become part of the band's heritage, will mourn their demise even more. But with or without Saga, Michael Sadler – and his walrus moustache – will always be close to our hearts!

HOWARD JOHNSON



MAGNUM – CHASE THE DRAGON

DATELINE: MARCH 1982

Rodney Matthews explains the inner workings of this much-loved sleeve that he created for Birmingham pomp rockers Magnum's third album...
Interview by *Malcolm Dome*

"I GOT INVOLVED WITH Magnum after reading an interview with [*guitarist and songwriter*] Tony Clarkin in a music magazine around 1980. I liked the way he came across, so I went out and bought the 'Magnum II' album and really enjoyed it. Then I wrote Tony a letter. It helped that he was a fan of [*fantasy and sci-fi writer*] Michael Moorcock and I'd done a lot of stuff with Moorcock back then. I sent Tony a few things I'd put together, including album sleeves I'd drawn for NWOBHM bands like Praying Mantis and Tygers Of Pan Tang. He liked my stuff, so asked me if I'd do the artwork for Magnum's new album. The original title for it was 'The Spirit' and my painting is based around that title, really, not 'Chase The Dragon'. It was supposed to be a gatefold sleeve, too. I actually came up with two paintings: the one people know from the cover, and another that was intended for the inner sleeve, which I called 'Sanctuary' (*see right*). They're linked: the city in 'Sanctuary' is the same as on the 'Chase The Dragon' sleeve, but millions of years later. It was eventually put out as a poster.

"I'd already done a sketch for the cover when I found out that the album title had changed, but thankfully there was already a dragon in it. I was disappointed when I found out that the band's label, Jet, had abandoned the gatefold sleeve, but I assume it was because of the cost.

"THIS WAS the start of a long relationship with Magnum. But oddly, it was the only time they left me to my own devices. Since then Tony has turned up with ideas he's sketched out – though he's about as good at drawing as I am at playing guitar! The work on the 'Chase The



Dragon' sleeve took about three weeks. That was normal for me back then – I was quicker then than I am now. When the band saw what I'd done they were very happy. I didn't have to go back and alter anything, so what you see on the artwork is exactly what I'd done in the first place. The only thing I had to adapt was the title. I did do a sketch with 'The Spirit' lettering on it, but that wasn't hard to switch to 'Chase The Dragon'."

"Using the combination of blue and red colours was highly unusual for me. I'm not sure I'd ever done this before. What this represented was the contrast between the heat of the desert and the cool of the sky. It's that contrast that comes through in those colours, and that's important in the way the painting is perceived. This was me saying, 'There are no restrictions here on the colours I can use, so I'll go for this clash between blue and red.' I think it came out really well."

"I did the band logo for this album. I've always liked doing lettering, which might go back to my days working in an advertising studio. I've done logos for a lot of bands, actually. What you see here is the Sword Of Chaos as a primary part of the logo. That harks back to my Michael Moorcock connection, and since Tony is a big fan, it made sense to incorporate it into the logo. Plus it attracted attention."



"The palace was supposed to be very Eastern, which again has a connection to Moorcock, because I'd done similar paintings for him. If you look at a Moorcock poster I did in 1976, you'll see a relationship to the city I did here. I love having soaring buildings, because to me they represent the way God and man interact. I'm not suggesting that there are any quasi-religious undertones to the city in this painting, but it does give the impression of linking the earth and the sky."

"It's odd having fungus at the bottom of the tree in the foreground. And the fruit in that tree is spiky. If you wanted to take any of the fruit from it, then you'd have to be prepared to get spikes in your hand! That goes back to the days when I used to nick birds' eggs from trees. If I'd known I'd get a nasty cut doing it, then it would have made me think again! The tree reappears on the cover of Magnum's 2012 album 'On The 13th Day'. Bringing it back was Tony's idea."

"The dragon and the tree are very much at the forefront of the picture. But what that does is actually bring the city into perspective. I find that if you have objects at the front that catch your attention, then that sharpens the focus on the background. So the dragon and tree act as a way of getting you to notice the city. I wish I'd had the opportunity to use the 'Sanctuary' painting on the album as well, because it naturally follows on from what you see here. What I was trying to say was that the city might have aged over millions of years, but the spirit it represents is untouched."

Magnum - 'Chase The Dragon' Released: March 1982 Album length: 35.20

- Soldier Of The Line* (4.16)
- On The Edge Of The World* (4.22)
- The Spirit* (4.17)
- Sacred Hour* (5.35)
- Walking The Straight Line* (4.53)
- We All Play The Game* (4.07)
- The Teacher* (3.21)
- The Lights Burned Out* (4.29)

Line up:
Bob Catley - vocals
Tony Clarkin - guitar
Wally Lowe - bass
Mark Stanway - keyboards
Kex Gorin - drums

Production and engineering: Jeff Glixman
Recorded: 1980 at Townhouse Studios, London.
All songs by: Tony Clarkin.

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

EMAIL: EDITORIAL@ROCKCANDYMAG.COM

Mötley Crüe shot in London in August 1989 after they'd calmed down a bit



DATELINE: 23 JANUARY 1988

When **Mötley Crüe's** sex and drugs and rock'n'roll lifestyle finally caught up with them at the start of 1988 they had to explain away a cancelled European tour. Of all the lies they could have told, they opted to blame snow on the roof. WTF?!

AS 1988 COMES INTO view Mötley Crüe are enjoying themselves. Possibly too much. The LA four-piece are one of the biggest, and most incorrigible, rock bands on the planet. 'Girls, Girls, Girls', an unsurprisingly and unashamedly hedonistic affair, produced by Tom Werman and released back in May of '87, is still attracting huge crowds to the band's OTT live shows. The album has hit Number 2 on the US album charts - only kept off the top slot by Whitney Houston - and will eventually go on to be a four-times platinum seller. Under these circumstances it's hard to imagine playing the UK being top on the band's list of priorities. And given their professed love of drugs, meeting Heathrow's sniffer dogs is most likely something Messrs Neil, Lee, Sixx and Mars can do without.

NEVERTHELESS, THE band have announced a tour, their first in two years, and excitement amongst the Crüe's loyal European fans is at fever pitch. All of a sudden, though, disaster strikes! On 16 January 1988 *Kerrang!* magazine's news section features a "Stop Press!" addition. "CRÜE TOUR CANCELLED," screams the headline. "A Los Angeles source suggests that the band have run completely out of control and management don't want them to tour until they calm down," says the short story. The following week's issue of *Kerrang!* lays

out a number of over-the-top rumours doing the rounds as to why the dates have been scuppered. The wildest of them all is that bassist Nikki Sixx has been "overdoing it" and that he had a narrow escape when his heart actually stopped beating after excessive partying with Guns N'Roses drummer Steven Adler and guitarist Slash on the two bands' recent US tour.

KERRANG!'S INVESTIGATIVE team eventually gets an official explanation from Crüe's UK label, Warner Bros. They say "exhaustion and a non-stop schedule" has caused the cancellation. So far, so yawnsome. But the spokesman then drops an absolute bombshell. He announces that the band's representatives are above all concerned that potential snowfall on the roofs of the concert venues that have been booked will make it "too hazardous" for the band to perform! After all, the five UK shows are scheduled to take place between January 11 and 17, when, obviously, avalanches are well known in all of Britain's major urban areas! Too much snow on the roof?! TOO MUCH SNOW ON THE ROOF?!

WITH FANS understandably furious at such a lame and farcical excuse, *Kerrang!'s* Mick Wall gets on the case to uncover the truth. After an interview with singer Vince Neil is unsurprisingly postponed, a tenacious Wall finally

gets hold of guitarist Mick Mars and lays into him for the preposterous lie that's been told in the band's name.

"YOU GOT that [information] from an official source?"

thunders Mars. "That is the most COMPLETE and UTTER BULLSHIT I'VE EVER HEARD. I can't believe that came from someone who works for us. You're kidding me! I'm not even going to bother denying it. I mean, nobody believes that, do they? Believe me, nobody is more disappointed and upset about what's happened than us," says Mars. "Next time we go out on the road we start in Britain. That's the deal!"

EXCEPT, TO no-one's great surprise, that isn't the deal at all. Mötley Crüe's next tour, in support of the 'Dr. Feelgood' album, begins on 5 October 1989 - in Los Angeles. To be fair, this is only a warm-up show at the Whisky. But even so, the full-blown tour starts nine days later - in Essen, West Germany. The band don't make it to the UK until November 1, when the Crüe play the

first of two 'bursting at the seams' dates at London's Wembley Arena. Clearly the band's kind-hearted UK fans have forgiven them for the previous cancellation.

**"SNOW ON THE ROOF -
SNOW UP MY NOSE, MORE LIKE!"
TOMMY LEE**

IN 2011 former Warner Bros UK publicist Stuart Bailie admitted having been "briefed by the [label's] offices in New York and London to put out this fabrication." The band's manager at the time of the incident, Doc McGhee, later confessed that

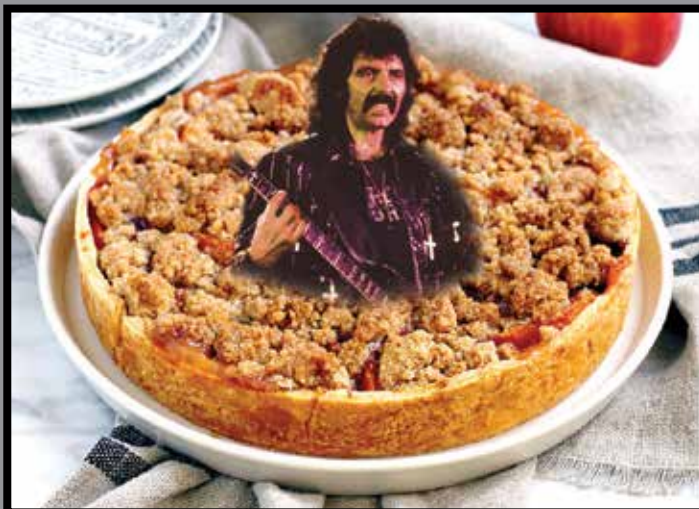
he'd pulled the plug on European dates, fearing the band was so out of control that "some would come back in body bags." He probably wasn't wrong. Nikki Sixx entered rehab for heroin addiction in January of '88 - exactly the time of the proposed UK dates.

WHEN KERRANG!'S Jon Hotten interviewed Crüe drummer Tommy Lee some time later, he quite rightly brought up the idiotic snow on the roof incident. It must be said that Lee didn't seem overly concerned about the fan let-down. "Snow on the roof?" he laughed out loud. "Snow up my nose, more like!"



Mötley cartoon by Christophe Senegas

Tony Iommi



IT'S MARCH 1989, AND I'm excited. Black Sabbath may have been in the doldrums since the departure of vocalist Ronnie James Dio back in November of '82. But the band's new album, 'Headless Cross', the first to feature the drumming talents of Cozy Powell, is a return to form. After being dropped by their two worldwide record labels, Vertigo and Warner Bros, leader and guitarist Tony Iommi has secured a new contract for the band with I.R.S. and the tape of 'Headless Cross', with vocalist Tony Martin in fine form, has convinced me that the band are bang back on top.

KERRANG! IS also of the opinion that this is a major Sabbath renaissance, so asks me to travel to Battle Abbey in Hastings where the band are filming a video for the album's title track. The idea is that I'll interview Sabbath in these spooky surroundings at the witching hour of midnight.

I arrive on set late afternoon, stoked about meeting Iommi. His riffs have been the bedrock of heavy metal music, his unique guitar sound is spookiness come to life, and his moustache is a thing of wonder. In short, the man is a legend. And given that he's the undisputed leader of Black Sabbath, a band so doomy that their records sound like the audio accompaniment to the apocalypse, I want to look into the eyes of this demonic figure and see what drives him. Surely you don't write riffs like those on 'Iron Man' and 'War Pigs' unless you're close to Beelzebub himself.



When Howard Johnson first met king of the black riff, Sabbath guitarist Tony Iommi, he certainly didn't expect advice on what pudding to eat!

AT FIRST, though, I don't see him, just a lot of shadowy figures lurking about the abbey. Dressed in cowls that hide their faces, I wonder whether these guys are Tony's devil-worshipping acolytes. Turns out they're just extras, hired to play the role of monks in the video. I'm asked if I'd like to play a monk too. Like an idiot I say no, thinking I'm too cool for that. It's a decision I regret to this day!

Suddenly I spot Iommi, standing alone over by a big truck. I brace myself to enter his satanic world.

"ER... EXCUSE me Tony. I thought I'd introduce myself. Howard Johnson from *Kerrang!* magazine. I'm here to interview you." Iommi turns his head slowly, a distant look in his eye. He looks me up and down, suspiciously. Then after a brief pause, he opens his mouth.

"Alright mate?" he enquires in a broad and decidedly un-satanic Birmingham accent. "'Ow are ya?" Then he gestures with his right hand towards the truck he's standing by. I realise it's the

catering truck. "'Ave you troid the apricot crumble? Very tasty!!" As opening gambits go, I doubt it's the first choice of Satan's hand servants. It is, however, very funny and very memorable. Tony Iommi, I can confirm, is not satanic. But he doesn't half love his puddings! ♡

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

MY FIRST GIG

Dateline: 22 November 1974
Copenhagen, Denmark

Noddy and Co. giving it some live proto glam metal action in 1974

WHITE LION AND FREAK OF NATURE VOCALIST MIKE TRAMP REMEMBERS GETTING DOWN AND GETTING WITH IT WITH SLADE...



“IT WAS SO LOUD – LIKE BEING IN A FACTORY!”

“**SLADE WERE HUGE IN** Denmark when I was growing up. My class at school was pretty much separated down the middle. Your favourite band was either Slade or The Sweet. I used to get back to my mum’s apartment in Copenhagen after school and play air guitar to Slade songs.

“My brother saw them at the KB Hallen here in 1973 and his concert ticket was on the wall of the apartment next to a photo of Noddy Holder. I looked at it every day, so when the band came back to play the same hall in 1974, I begged my mum to buy me a ticket – and eventually she gave in. I got my platform boots on and suddenly there I was, aged 13, witnessing Slade on stage. I was used to seeing local bands at my youth club, but Slade was on an entirely different scale.

They weren’t anything to do with the world I lived in. They were international! And I was seeing them in a legendary venue where all the great British rock acts like Zeppelin and Purple had played.

“**I’D SAY** I was at least five years younger than everyone else in the hall, which was full of 18-year-old men wanting to release some aggression. These guys were really going for it as soon as Slade hit the stage! I remember being transfixed by Noddy’s top hat with the mirrors and by Dave Hill’s Super Yob guitar. It was totally over the top and brilliant. And the sound? It was loud as hell, but a very different kind of loud to what you hear at

rock concerts these days. It wasn’t all hi-fi loudness and pristine clarity. It was loud like being in a factory! I didn’t know enough about music at the time, but now I look at pictures of Slade from that era and there are no floor wedges at all! How the hell Noddy could have heard himself I have no idea. But he did have the most incredibly powerful rock voice ever, so I guess that gave him an advantage.

“They opened with a cover of Ten Years After’s ‘Hear Me Calling’, the first number on the ‘Slade Alive!’ album. It was astonishing. But they had so many great songs of their own too: ‘Skweeze Me, Pleeze Me’, ‘Get Down And Get With It’, ‘Everyday’, ‘Cum On Feel The Noize’. In my opinion Noddy Holder and Jim Lea are the greatest songwriting duo ever after Lennon and McCartney; so underrated! The ‘Slade In Flame’ album came out just

a few weeks after this gig, but I don’t remember them playing any new songs from that album on the night.

“**THREE YEARS** later I was singing in my first band, Mabel, and was lucky enough to support Slade in Copenhagen. I took all my vinyl down and the guys in the band were great and signed everything for me. Amazingly, the band’s drummer Don Powell now lives in Denmark and we’ve become friends, which is something I’m very proud of. I was so lucky that Slade was my first ever concert. Why? That’s simple. Because they were absolutely, 100 per cent the real deal.” 🤘



Mike Tramp in all his glam metal splendour, 1987

WHAT IS



Faith No More photographed in 1986. L-R: drummer Mike Bordin, guitarist Jim Martin, bassist Billy Gould (flashing the horns) vocalist Chuck Mosley and keyboardist Roddy Bottum.



Rock Candy's Steffan Chirazi (left) hanging with his buddy Jim Martin (in glasses) and Jim's brother Lou at the Omni in Oakland, 1988.

Photos: IconicPix/Gene Ambo; Harald O

ITP



FIRST DAY OF ISSUE

DATELINE: THURSDAY 14 AUGUST 1986

Steffan Chirazi was just 19 when he left the UK for the USA. His friend **Cliff Burton** helped him settle in San Francisco and he's still there. Here he tells how Cliff introduced him to an unknown band called... **Faith No More**.

"MY FRIENDS ARE IN this band and they're really good," Cliff Burton drawled in that trademark laconic way. "And if you like 'em maybe you can put a word in for them, review them or something..." Ah yes, it's a good friend indeed who goes in to bat for his pals. But in this case Burton had a damn good reason. Because Faith No More were good. Very good.

"Nobody knew it yet, because they hadn't left the San Francisco Bay Area much, and back in 1986 there was no twitter-twitter 'connecting' a universe whose arse is forever glued to the Internet. Bands got 'discovered' through radio, the music press or word of mouth (that last one still works, by the way). Cliff figured that because I'd managed to get Metallica decent space in the UK's *Sounds* magazine after I'd been drafted in as their cub metal reporter, then maybe I could help Faith No More out by seeing if they were worth a write-up.

"I'D MOVED to San Francisco in early July of '86, 19 years old and on the move to find new things and escape crotchety old England. Because I'd given them a gateway into the UK music press, I'd got to know Metallica fairly well by this point. When I told Cliff I was moving to SF, he volunteered to be my greeter and guide, a job he took very seriously, frequently rolling into downtown SF to see me, above all hanging in the North Beach area of the city, where you could find rock club The Stone.

"It was Thursday 14 August apparently. I had to look up the date, because the memory doesn't quite hold up detail-wise. Cliff was insistent and I was a willing participant. We met with Faith No More guitarist Jim Martin and a friend, Dave Di Donato, outside The Stone in the late afternoon, and headed straight to a bar. I was underage by US standards, but the friendly bartender didn't care. I sat like a boy from Surbiton in the headlights, trying to decipher the East Bay wisecracking and overall drawl that was going on around me. To my ears, it was like an episode of *The Clangers*, but the friendship and camaraderie was firmly extended my way, so it felt right.

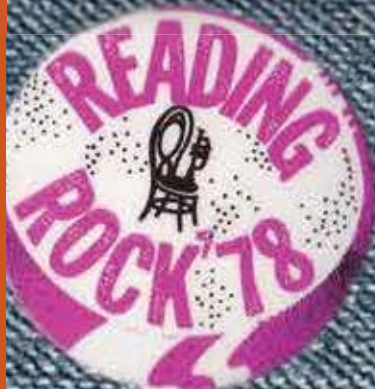
"MY LATE father raised me on many different types of music, so the sonic stew that assaulted me when Faith No More hit the small Stone stage was less scary than it might've been. The riffs were heavy, Sabbath with a hint of Killing Joke. The keyboards gave the sound a firm alternative feel, rammed home by Bill Gould's skull-cracking bass and Mike Bordin's feral drums. Frontman Chuck Mosely was all over the place, but you couldn't stop watching him. There were about 100 people there and I remember the atmosphere as volatile and exciting, and Martin (still growing out the hair, but already wearing his trademark red glasses) exuded psychosis. He was also one hell of a guitarist.

"Faith No More were electric to the eye and ear and I knew the British would love them precisely because they threatened to explode/implode at any moment. And beneath the chaos and the madness lay some superb songs and superlative melodies. I'm sure Cliff's positive endorsement must have had an effect too. Metallica's bassist didn't throw his words around lightly, and a recommendation from him was worth taking seriously. So I got in touch with *Kerrang!*, the mag I'd recently started freelancing for, and the editor Geoff Barton said, 'Yeah, of course, review them.' Not too much later he said, 'Yeah, of course, we'll do a feature' and he even conjured up the name 'Big Sick Ugly Jim' for guitarist Martin because of his crazy Catweazle look.

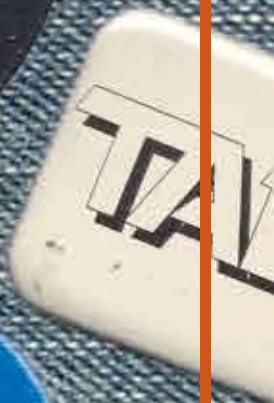
"AFTER THE show Cliff, Jim and I ate burritos and drank beer. I had no clue what was going to happen to Faith No More, or to me. I wasn't even 20 and Cliff and Jim weren't much older. I realized that maybe, with pals like this and music like that, my American stay might last a couple of years... It's strange how things turned out. Faith No More went on to become a household name and I bopped around the world following them everywhere from Boston to Brazil. Cliff Burton went back out on tour and didn't return. Jim ended up marrying me to Suzanne 16 years ago and I'm still in the US, working with Metallica amongst other things. Are there more tales to tell you? Oh, maybe a couple..."

VINTAGE BADGES

REMEMBER WHEN THESE LITTLE THINGS WERE ALL THE RAGE SO YOU COULD DISPLAY YOUR LOVE OF METAL FOR ALL THE WORLD TO SEE!?



With thanks to our very own Derek Oliver and Philip Wilding for providing these brilliant badges.





Victims of

When **Judas Priest** vocalist **Rob Halford** decided he wanted out in '91, how on earth would the British metal legends keep moving forward? They turned to **Tim 'Ripper' Owens**, but did it work? *Malcolm Dome* talks to guitarist **KK Downing** and Owens himself about those turbulent times

NOTHING CREATES MORE CONTROVERSY than a successful rock band changing vocalists, because a change of singer tends to alter a band's sound more than any other musician's departure. So it's no surprise that Judas Priest's switch from Rob Halford, who left in 1991, to Tim 'Ripper' Owens, who came on board in 1996, was one of rock's most seismic shifts.

Halford's voice – that incredible metallic siren that has been much copied, never bettered – was an integral part of the Priest sound and had helped carry the band from the back streets of Birmingham to the world's biggest stages. So when the 40-year-old vocalist announced he was quitting Priest at the end of 1991's 'Painkiller' tour, ending an 18-year association with the band, the remaining members knew it would be a serious setback.

"When Rob told us he was leaving, we were all pretty shell-shocked," admits guitarist KK Downing now. "It was a big blow to know we were losing him after so many years, especially as it came out of the blue. There was no hint that he was going to do something like that."

"I just felt that I had to leave Priest to find myself,"

Halford says of his decision. "Where I wanted to go musically was a lot more extreme than anything the other guys in the band wanted to do. Yes, I could have stayed with Priest and done other things as a side project, but nobody would have been satisfied. So it was best all round to make a complete break."

Yet even when Halford made his decision public, Downing wasn't completely convinced the split would actually happen. "I still didn't think Rob would go through with it," he says. "At the time Priest had a good thing going. Sure, we weren't as successful in terms of album sales as we'd been during our glory period of the mid-1980s. But we were still doing pretty well. And I thought Rob would eventually decide it was in his best interests to stay with us."

HALFORD SOON proved he was deadly serious about his intentions, though, and duly departed the group. Downing admits that Priest were rattled.

"We'd always prided ourselves on moving forward musically. We'd been playing for a lot of years and never

Priest photographed on the set of the 'Burn In Hell' video, London, 1997. I-R: KK Downing (guitar), Scott Travis (drums), Ripper Owens (vocals), Glenn Tipton (guitar), Ian Hill (bass)



Changes

stood still artistically. I think that went on up to the 'Turbo' album in 1986. The next release, 'Ram It Down' [1988], was OK, but then came 'Painkiller' [1990] and that didn't seem to move us forward. I realised we were in the doldrums. When Rob told us he was quitting, all of us were a bit despondent about where we were going to go next."

Downing has his own view on what prompted Halford to take the decision to leave the band. "The leather and bullwhip image had become synonymous with him, and I think he wanted to take it further. Maybe it was also because he had a sense of frustration in his personal life. I think Rob wanted everyone to know he was gay, and while he was in Priest he felt unable to come out."

Halford says this isn't true. "My sexual orientation had nothing whatsoever to do with me leaving the band. The only thing I would say is that in Priest my lyrics were a lot more fantasy-based. Whereas with Fight I could write about reality and be more upfront about putting my views into words. But quitting Priest had nothing to do with being gay."

Downing admits that the split ended up becoming acrimonious. "It definitely got ugly between us, and that's why I think Rob called the first Fight album

[released in 1993] 'War Of Words'. It described what was going on." Halford agrees: "Things did get ugly between us. That was all due to legal issues surrounding record contracts, rather than anything personal. But it wasn't the way I wanted it to end."

FOR THEIR part, Priest weren't in any rush to find a replacement for the departed vocalist. "We'd just come to the end of the touring cycle for 'Painkiller' and so there was no reason to dive straight in," explains KK.

"To some extent we could let the dust settle. [Guitarist] Glenn [Tipton] wanted to do a solo album, so he went off to make 'Baptism of Fire' [which eventually came out in 1997]. That inevitably meant we had to delay any thoughts of searching for a new singer for a while – a long while!

"The way it usually worked with Priest was that we'd jump right in to writing songs for a new album as soon as a tour was over. We were certainly on the writing/recording/touring treadmill and had been for a long time. But when Glenn decided to do his solo record, it got me thinking that maybe what I needed more than anything else was a break to get my energies back. I'd been doing the Priest thing non-stop for so long. I think Ian [Hill, the band's bassist] felt ▶

"I THINK ROB WANTED EVERYONE TO KNOW HE WAS GAY, AND WHILE HE WAS IN PRIEST HE FELT UNABLE TO COME OUT."

KK DOWNING



the same way, and we all knew it wouldn't be a problem to find a new singer when we needed one."

HAVING RECHARGED their batteries everyone in Priest came back with a fierce determination to drive the band forward.

"Our goal was to find someone better than Rob," says Downing. "We didn't go out to find a clone, but were keen to get in the person who could take us to the next level.

So in 1996 we got loads of tapes of singers from all over." Incredibly, though, it was a personal contact that led Priest to Tim 'Ripper' Owens.

"[Priest drummer] Scott Travis said he'd met a girl who suggested we check out this singer from Akron, Ohio. He was in a Judas Priest tribute band called British Steel - and that was Ripper. We got a video of him performing live and were blown away. So the next move was to get

him over. Not that we had to audition him. We'd already seen what the man could do. But we had to make sure that he could get on with all of us. And that turned out to be no problem. Anyone who's ever met Ripper will

tell you he's just a really nice guy. We all agreed that with his personality and his vocal capabilities he could definitely step into Rob's shoes and make the position of Judas Priest vocalist his own. We knew Ripper was right for the job."

As for Owens, the contact from Priest came out of the blue. "I had an original band called Winter's Bane," he explains. "And in 1993 we put out an album, 'Heart Of A Killer'. But that was a bad time for heavy metal in general, so I tried to get things going by starting a Judas Priest tribute band called British Steel. British Steel would open for Winter's Bane, but we only did the Priest tribute thing for a year, no longer.

"I FELT I HAD TO LEAVE PRIEST TO FIND MYSELF. WHERE I WANTED TO GO MUSICALLY WAS A LOT MORE EXTREME THAN ANYTHING THE OTHER GUYS IN THE BAND WANTED TO DO."

ROB HALFORD



“When Priest called they offered to fly me over to the UK to audition. I landed at Heathrow and went down to Wales where they were recording. Now the band said they’d like to me to get a good night’s sleep and audition the next day. But I knew there was no way I could sleep, so I asked if we could do it on the spot. We went into the studio, they put on ‘Victim Of Changes’ – but without Rob’s vocals – and asked me to sing to it. I got 15 seconds into the song, hit the first high note, and they stopped the track and said, ‘OK, you’ve got the job!’”

FOR HIS part, Halford says he had no problem with Priest carrying on without him as frontman.

“I always thought they’d decide to push forward,” he said. “Judas Priest was an unstoppable, creative animal, so why should they just stop? That was never an issue for me. I wished them luck. They needed to bring in someone who could hit all those high notes, that was obvious. And yes, when I first heard Ripper I did think. ‘They’ve got a Rob Halford clone!’ But what else could they do? The band had to have a singer who could do what I did, and Ripper certainly has the talent to do it well.”

Downing says nobody else was auditioned for the job, though one or two others were considered. “We definitely had Ralf Scheepers [*with Gamma Ray at the time and now with Primal Fear*] on our list and he was a strong contender for a time. But once Ripper came into the picture there was no-one else who came close.”

As Ripper came on board Priest signed to the SPV/Steamhammer organisation, leaving major label Sony where they’d been at the metal coalface since 1977’s

‘Sin After Sin’ album. According to Downing, this was partially down to Halford too.

“Rob told Sony he was leaving the band. Together with his personal manager John Baxter, he then negotiated a deal with Epic, which was part of the Sony group. And they gave him a good advance. Now we were concerned that having Rob signed to a Sony label would cause a conflict of interest, because Priest were on Columbia, another part of Sony. In the end, though, Sony decided not to pick up the new band anyway. Without Rob they weren’t interested. We went to SPV and had a great relationship with them. Naturally, they didn’t have the

financial resources of Sony. All of their roster was rock and metal acts, so there were no mainstream revenue to help them with cash flow. But they always did their best to promote and market us. The irony is that when Rob returned to the band, Sony

wanted to know us again, and we ended up signed to them again.”

THE FIRST Priest album to feature the new line-up was 1997’s ‘Jugulator’ which saw the band moving in a heavier, more thrash-oriented direction.

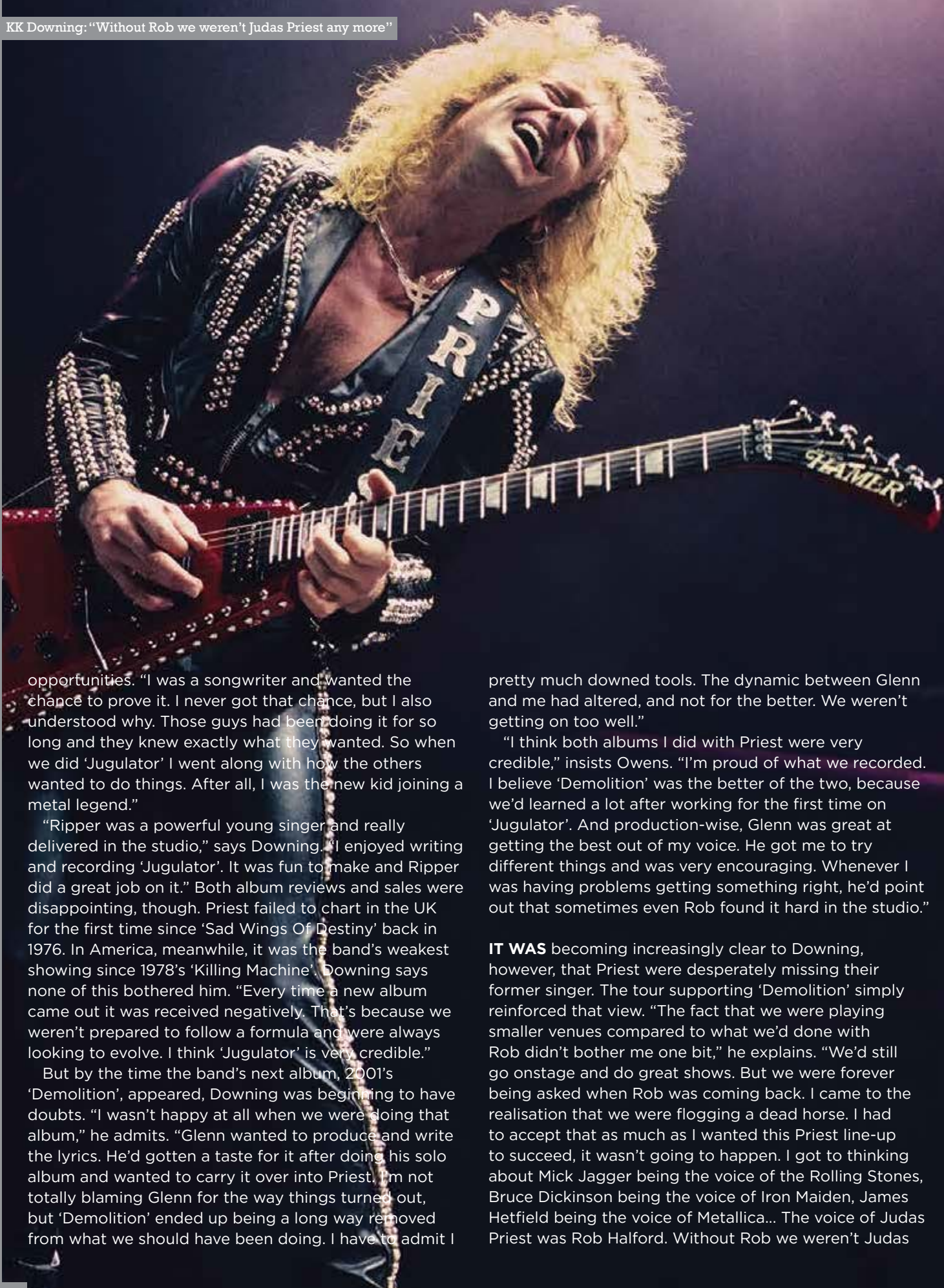
“Once we had Ripper in place, Glenn and I set about getting the material together,” explains Downing. “Despite the long gap between ‘Painkiller’ and ‘Jugulator’ we hadn’t been stockpiling songs, so everything was put together once the new line-up got together.” All the lyrics were written by Tipton, while musical credits went to Tipton and Downing.

Owens now admits that towards the end of his time in Priest he did get frustrated at the lack of writing ▶

“I WOULD NEVER HAVE QUIT PRIEST – IT WAS A DREAM COME TRUE TO BE IN THE BAND – BUT I ENDED UP LONGING TO BE FIRED! PRIEST NEEDED ROB BACK AND HE HAD TO RETURN.”

RIPPER OWENS

KK Downing: "Without Rob we weren't Judas Priest any more"



opportunities. "I was a songwriter and wanted the chance to prove it. I never got that chance, but I also understood why. Those guys had been doing it for so long and they knew exactly what they wanted. So when we did 'Jugulator' I went along with how the others wanted to do things. After all, I was the new kid joining a metal legend."

"Ripper was a powerful young singer and really delivered in the studio," says Downing. "I enjoyed writing and recording 'Jugulator'. It was fun to make and Ripper did a great job on it." Both album reviews and sales were disappointing, though. Priest failed to chart in the UK for the first time since 'Sad Wings Of Destiny' back in 1976. In America, meanwhile, it was the band's weakest showing since 1978's 'Killing Machine'. Downing says none of this bothered him. "Every time a new album came out it was received negatively. That's because we weren't prepared to follow a formula and were always looking to evolve. I think 'Jugulator' is very credible."

But by the time the band's next album, 2001's 'Demolition', appeared, Downing was beginning to have doubts. "I wasn't happy at all when we were doing that album," he admits. "Glenn wanted to produce and write the lyrics. He'd gotten a taste for it after doing his solo album and wanted to carry it over into Priest. I'm not totally blaming Glenn for the way things turned out, but 'Demolition' ended up being a long way removed from what we should have been doing. I have to admit I

pretty much downed tools. The dynamic between Glenn and me had altered, and not for the better. We weren't getting on too well."

"I think both albums I did with Priest were very credible," insists Owens. "I'm proud of what we recorded. I believe 'Demolition' was the better of the two, because we'd learned a lot after working for the first time on 'Jugulator'. And production-wise, Glenn was great at getting the best out of my voice. He got me to try different things and was very encouraging. Whenever I was having problems getting something right, he'd point out that sometimes even Rob found it hard in the studio."

IT WAS becoming increasingly clear to Downing, however, that Priest were desperately missing their former singer. The tour supporting 'Demolition' simply reinforced that view. "The fact that we were playing smaller venues compared to what we'd done with Rob didn't bother me one bit," he explains. "We'd still go onstage and do great shows. But we were forever being asked when Rob was coming back. I came to the realisation that we were flogging a dead horse. I had to accept that as much as I wanted this Priest line-up to succeed, it wasn't going to happen. I got to thinking about Mick Jagger being the voice of the Rolling Stones, Bruce Dickinson being the voice of Iron Maiden, James Hetfield being the voice of Metallica... The voice of Judas Priest was Rob Halford. Without Rob we weren't Judas

Priest any more. Eventually, I went to the rest of the band and talked to them about it. We all agreed we had to get Rob back.”

Owens himself accepts that a portion of the Priest fan base never really accepted him. “Of course there were people who came along to hate me, but I understood that. And I think I won some of them over when they saw us live. The only time I got upset was when people called me a Halford clone. That was unfair and inaccurate.”

Remarkably, though, even Owens realised that the band had to get his predecessor back. “I could see it was going to happen and knew it was inevitable. Not only that, I actually wanted it. Look, I would never have quit Priest – it was a dream come true to be in the band – but I ended up longing to be fired! Priest needed Rob back and he had to return. As I said, it was a hard time for everyone into metal, and the only way forward was for the classic line-up to reunite.”

Owens got the news that he was out of the band by email. “I’d just finished recording an album for Iced Earth – ‘The Glorious Burden’, standing in for Matt Barlow – when I got an email from Priest telling me Rob was coming back. Did it bother me that they’d sent an email and not called? Not at all. I was just happy to know Rob had returned. My family and friends were angry at the way it happened. But I still had, and have, the utmost love and respect for those guys.”

ROB HALFORD says it was when he got together with the other members of Priest to discuss the ‘Metalogy’

box set that he felt a return to the band was a possibility.

“All of us met up to talk about ‘Metalogy’ [which appeared in 2004]. It was the first time we’d been together since I’d left the band, and we got on so well that the idea of a reunion began to come into focus. I realised what I’d been missing and that I belonged in that band. It’s my spiritual home. And when the subject came up, all of us agreed it should happen.

“It was just so natural. There was no need for lengthy discussions. We were all of the same mind. I did feel sorry for Ripper, because he’d done a good job. But from my perspective he’d been standing in for me. Now I was back and he took my return with good grace.”

Halford was officially welcomed into the fold again in 2003.

“I think Ripper expected it to happen,” says Downing. “He understood that for the sake of the band, the fans and our history, it really had to happen. There was no choice.” All the same, Downing – who himself left Priest in 2011 – still looks back on the Owens era with fondness.

“I think what we did on those two studio albums and the two live releases [‘98 *Live Meltdown*’ and *Live In London*, which was released in 2003] is underappreciated. But I feel their time will come and people will see there was a lot of value to what we did with Ripper. The problem was that Ripper was seen as a stand-in for Rob and was always compared to him. But what he did with us was impressive and I’ve always believed Ripper has the talent to stand out as a great metal vocalist.” ♡



Rip it up!

Three Killer Priest Performances From Ripper

‘Bullet Train’

Taken from the ‘Jugulator’ album, this is a perfect showcase for Ripper’s vocal prowess, as he crashes through an anthemic piece of thrashy yet ultimately rhythmic mayhem.

‘Cathedral Spires’

Another winner from ‘Jugulator’. Ripper’s voice redefines epic as he handles everything this massive song throws at him, from moody opening right the way through to ominous climax.

‘Metal Messiah’

The sound of Priest breaking into the 21st century on ‘Demolition’. Owens handles the vocals perfectly on a tune that nods towards classic Priest while still looking to thrust onwards.



John Sykes photographed at the Holiday Inn, Swiss Cottage, London, 1 April 1984

“I FIRST STARTED WORKING with David Coverdale in 1984 after Whitesnake had recorded the ‘Slide It In’ album. I re-did some guitar parts for the US release of the album and played in the touring band.

“WE STARTED work on the songs for the next album in the spring of 1985 when David and I headed to a place called Le Rayol in the south of France. We rented a villa there, a place David already knew. It was good for the two of us to get away from England for a few weeks and to work on the songs with no distractions. It was just the pair of us. [Drummer] Cozy Powell had fallen out with David and had been fired from the band. Neil Murray was still the bassist, but he didn’t come out with us. I had lots of riffs and ideas for songs, which I’d recorded onto cassettes. We’d sit and go through them

and if something struck us as worth pursuing, then we’d develop it. One of the first songs we worked on was ‘Still Of The Night’. I already had that middle section sorted, the one that’s like Led Zeppelin’s ‘No Quarter’. I’d come up with that at my mum’s place. I was so excited when I had it down that I ran into the kitchen to play it for her. She was totally unfazed, and merely said, ‘Very nice, dear. Now would you like a cup of tea?’

“THERE HAVE BEEN STORIES THAT DAVID WAS SUFFERING FROM A SINUS CONDITION AND THAT’S WHY HE STRUGGLED WITH HIS VOCALS. BUT THAT’S NOT HOW I REMEMBER IT.”

“AT THE time I had a real sense of where I felt Whitesnake should be heading musically. We’d supported Dio on the ‘Slide It In’ tour and I loved what Ronnie was doing with his band. It was very heavy, but had a great groove as well. It reminded me of what Ozzy’s first solo band sounded like, with Randy Rhoads on guitar, Lee Kerslake on drums and Bob Daisley on

“I DON’T BELIEVE DAVID HAD ANY CLUE WHAT WE SHOULD SOUND LIKE.”

Guitarist **John Sykes** relives the trials and tribulations of recording 1987’s 10 million-plus selling **‘Whitesnake’** album.
Interview by *Malcolm Dome*

bass. I’d been to see them play at Newcastle City Hall on their first tour in 1980 and was blown away by what they were doing. It was truly inspiring. The same was true of seeing Van Halen. All of these things gave me the vision for where I thought we should be going sonically – creating a modern, edgy guitar sound with melody, finesse and drive.

“**WITH COZY** gone from the band we needed a really powerful drummer. I wanted Tommy Aldridge. I was friends with him and knew he’d give us the kick we needed in the studio. So, I took Tommy along to meet David at a restaurant on Sunset Boulevard in Los Angeles called Le Dome. But they didn’t get along. In fact, David was a bit rude. Tommy ended up walking out, saying ‘I don’t need this shit.’ [*Ironically, Aldridge would join Whitesnake for the band’s very next tour*]. So we spent a lot of time auditioning drummers, looking for the right guy. Finally Aynsley Dunbar came along and he was fantastic. He had the chops and power I knew we needed to generate on the album.

“**WITH ALL** the songs written we headed to Little Mountain Studios in Vancouver around September time to work with producer Mike Stone. I think I irritated Aynsley a lot at this point, because I had a very strong idea of how everything on the album should sound, including the drums. I would literally sing him the way I believed he should do his drum parts! But in my mind I knew precisely what we had to achieve on the album. It was all there in my head. That’s why it was me who got

Don Airey in to play keyboards. David? I don’t believe he had any clue what we should sound like. You have to understand that I was the person who began this project by telling David we had to focus on breaking America. I was brought in to play on the US version of ‘Slide It In’ because Geffen were keen to get down on record the sort of style that would appeal to American fans. Up to that point Whitesnake meant nothing in the US. But I believed we could achieve great things and so I pushed David towards a sound that could make Whitesnake big news out there. But it all came from me. David didn’t have any idea where we were heading.



The Snake line-up from just before the album sessions. L-R: Cozy Powell (drums), Neil Murray (bass), John Sykes (guitar), David Coverdale (vocals)

“**WE HIT** problems right after we’d done the basic tracks. Everything was going smoothly, but David was hardly anywhere to be seen. He rarely came to the studio and was holed up in his hotel room. We had to send cassettes up to him so he could hear how things were progressing. But when it was

time for him to do his vocals, that’s when we really began to hit big trouble. He used every excuse possible to explain why he didn’t want to record his vocals. He blamed the weather. He wasn’t happy with the studio. He even went so far as to say the microphones Little Mountain had weren’t good enough. Can you believe we flew in replacement mics from other studios?! But still he wasn’t satisfied. I honestly think David suffered from nerves. His voice was fine until the red light came on and it was time for him to record. Everybody, including John Kalodner [*Geffen’s top A&R man who signed Whitesnake*], was getting increasingly annoyed with

Cov and Sykes in happier, headbangier times, LA 1984.



David. Mike Stone was tearing his hair out because it was impossible to get anything done, and the album was getting more and more delayed. To try to get over this issue someone suggested maybe we should go to Compass Point Studios in Nassau, where a change in environment might help David overcome his problems. So we all moved out to the Bahamas, and you know what? It was an utter waste of time and money. Yes, we had a great time there. But from the work point of view we achieved precisely nothing! So, we went back to Little Mountain and tried again, but still David couldn't get over his nerves. In the end I went to John Kalodner and said maybe we should try to get Keith Olsen in to produce the vocals. Keith had already worked with Whitesnake when we recorded the US version of 'Slide It In' and I thought we should at least see if getting him back made

any difference. Mike Stone was fed up with the situation as it was. But with Keith onboard we finally got things done. Keith and David went to LA and finally we had the vocals down. I know that since then there have been stories that David was suffering from a sinus condition and that's why he struggled with his vocals. But that's not how I remember it.

"I HAVE TO DEAL WITH THE FRUSTRATION OF KNOWING 'WHITESNAKE' WAS BOTH THE START AND THE END OF MY RELATIONSHIP WITH DAVID"

"NOW I want to correct a rumour that I know has been out there for a long time. It's been said that when David was having his troubles, I went to Geffen and urged them to bring in another singer to replace him in Whitesnake. That's rubbish. How on earth could you ever have anyone fronting Whitesnake apart from David Coverdale? We did have a problem with 'Is This Love', though. Or rather / did. I'd already got all of my solo work for the track down before David and Keith began on the vocals. But

Keith wiped all the guitar parts off the tape to gain some extra space for David. I'd spent ages on getting the right sound and style, and then everything was gone.

I had no choice but to go to Townhouse Studios In London to redo the guitars. I wasn't impressed, and I can tell you that Mike Stone, who'd worked so closely with me on this, was also very unhappy.

"ONCE WE'D finally finished the album, though, David was already getting rid of us all from the band. It began with Aynsley. Once the drum parts were done, suddenly David wasn't answering or returning Aynsley's phone calls. Aynsley ended up calling me to ask what was going on? I had no idea, but told him that as far as I knew everything was fine. Then the same thing happened to Neil Murray. Again, he asked me what was happening, because David was ignoring him as well. I was still recording my final parts for the album with Mike Stone, so I couldn't dwell on it. But as soon as I'd finished the same thing happened to me. David said nothing to any of us about having decided to kick us out of the band. So I called John Kalodner and asked him straight out if I'd been fired from Whitesnake, even though I hadn't been told anything. His answer? 'I guess so!'

"I WAS furious and wasn't about to accept this. So I went down to the studio where David was still recording his vocals, prepared to confront him. But honest to God he ran away, got in his car and hid from me! I chased him and shouted at him. All he did was wind down his window about a quarter of an inch and bleat, 'It wasn't my doing. Geffen made me do it!' I knew he was fucking lying and I told him so. He then drove off fast. But I was still really pissed off at him. So I got in my girlfriend's Corvette and literally chased after him. I was seriously thinking of ramming my car into the back of his. But thankfully I had an attack of common sense and slowed down, letting him escape.

"WELL, WE all know the album sold millions. But what was hard to take was seeing footage and photos not only of the new line-up onstage, playing the music I had been so closely involved with, but also standing there with platinum discs celebrating the album's success. None of them appeared on that record, but here they were taking the plaudits for work I'd done! I put as much into the album as David did and in the beginning we had a good working relationship. Both of us pushed hard to take Whitesnake to the next level and we pulled it off. But to be dumped the way I was has been hard to accept.




"I'VE READ some astonishing things that

David's supposed to have said over the years. For instance, he's apparently claimed that he came up with 95 percent of the guitar parts you hear on the record. Really? When I knew him, David could barely play the guitar. A lot of what you hear on the album is very sophisticated and you could never achieve that standard playing as he did at the time! I know David has been saying recently that he and I have been talking about working together on a project outside of Whitesnake. That's completely false. I haven't spoken to David since the LA car chase and I really have no interest in ever talking to him again, let alone working with him. I'm still very bitter about what happened with Whitesnake and the way he treated me, Neil and Aynsley. We all deserved more respect.

"I'M OBVIOUSLY proud of what we did together on the 'Whitesnake' album. It turned out well and I think went a long way to reflecting my vision for the way we should have taken the music. I believed that was the beginning of a great relationship between David Coverdale and me. I know we could have achieved so much more. But at the end of the day I have to deal with the frustration of knowing that album was both the start and the end of our relationship." 🖤

Photos: Getty Images/Richard E. Aaron/Redfearns; Iconic Pix/Dalle



WHITESNAKE 'Whitesnake'
Released: 7 April 1987

LINE-UP
David Coverdale - lead vocals
John Sykes - guitars, backing vocals
Neil Murray - bass
Aynsley Dunbar - drums, percussion

Produced by: **Mike Stone** and **Keith Olsen**
Recorded: September 1985-April 1986
Recorded at: Little Mountain Sound Studios, Vancouver and Phase One Studios, Toronto, Canada. Compass Point Studios, Bahamas, Cherokee Studios and One On One Recording. Los Angeles
Mixed by **Keith Olsen** at **Goodnight LA**

TRACK LISTING (European version)

Still Of The Night (Coverdale, Sykes)
Bad Boys (Coverdale, Sykes)
Give Me All Your Love (Coverdale, Sykes)
Looking For Love (Coverdale, Sykes)
Crying In The Rain (Coverdale)
Is This Love (Coverdale, Sykes)
Straight For The Heart (Coverdale, Sykes)
Don't Turn Away (Coverdale, Sykes)
Children Of The Night (Coverdale, Sykes)
Here I Go Again (Coverdale, Marsden)
You're Gonna Break My Heart Again (Coverdale, Sykes)

Cover by **Hugh Syme**

FOREIGN AFFAIRS

Four decades after the release of their legendary debut album, **Foreigner** leader **Mick Jones** opens up to *Jerry Ewing* about the band's inner workings during the classic era from 'Foreigner' to '4'.

FOR 40 YEARS FOREIGNER has been Mick Jones' calling. Formed by the Englishman in New York back in 1976 when the 32-year-old guitarist was at a major crossroads in his life, Foreigner soon outstripped all of Jones' previous musical endeavours as the band became a multi-million selling phenomenon and a staple of American rock radio. The group's classy style saw off the punk rock fad that was taking hold when they first formed, and also the grunge explosion that reshaped the rock landscape through the '90s. At the age of 72, Mick Jones has seen it all and done most of it. And he clearly knows what counts in what is often an unforgiving business: "At the end of the day you have to have the songs," he says. "You have to have something people feel they can latch on to."

JONES LEARNT his trade by keeping his ears open in a number of jobs as a musical wingman for the likes of Johnny Hallyday (France's answer to Elvis), Peter Frampton and George Harrison. He played on the former Beatle's 1974 album 'Dark Horse' just after a short period with quasi prog rockers Spooky Tooth that lasted from March 1973 to September 1974. Jones then found himself earning a crust in former Mountain guitarist Leslie West's band, but when that gig went south he was in trouble.

"I did think it was it all over for me," he says. "I was high and dry in New York, had hardly any money and was scraping by in a studio apartment, trying to get my green card to stay in America. I considered going back to

England, but then decided I'd give it one more go. When I started writing I discovered that I had some good ideas - and perhaps some good karma on my side."

THE CONSIDERABLE music business experience he already had meant that at least Jones owned a decent-sized contact book. One of the names in it was Bud Prager, who'd managed Mountain and had been looking after Leslie West's band when Jones was in it. Prager would prove to be a pivotal figure in Mick's future.

"Leslie West had proved a handful, and had a lot of problems," Mick recalls. "I remember one time he had flown back to New York to see his dealer, leaving the rest of the band stranded in Florida with no money. It was the final straw. I called Bud and raged, 'What kind of fucking manager do you think you are? This is completely out of control.' I really laid into him and I think he was flabbergasted by that. He ended up saying 'What about *you*? What have *you* got to offer?' And that's the genesis of how we ended up working together. Bud used his own money to get the band up and running for the first year."

GIVEN THAT the group Jones put together would quickly become a staple of American FM radio, did he have a definite idea of how he wanted his fledgling outfit to sound?

"I think my time with Spooky Tooth really helped shape what I wanted," he says. "The groove and the feel ▶

"I SAT BACK ONE NIGHT, PUT THE HEADPHONES ON AND LISTENED TO THE ALBUM. I THOUGHT 'JESUS!' I MAY HAVE BEEN SMOKING SOMETHING AT THE TIME, BUT IT WAS A TRIP. THAT WAS A VERY EXCITING, HAPPY TIME."

Mick Jones in 1978. "There was a buzz going on."





Foreigner photographed in a cold New York, 7 February 1977.

L-R: Dennis Elliott (drums), Mick Jones (guitar), Ian McDonald (guitar), Ed Gagliardi (bass), Al Greenwood (keyboards) and Lou Gramm (vocals)

and the fact that there were melodies as well. I enjoyed playing with that band and it really rubbed off on the identity of what became Foreigner.”

The early Foreigner prototype featured Stories singer Ian Lloyd, keyboard player Al Greenwood, drummer Stan Williams and bassist Jay Davis. Ultimately, though, only Greenwood would last the course in a line-up that featured drummer Dennis Elliott, multi-instrumentalist and former King Crimson man Ian McDonald, and bassist Ed Gagliardi. “Ian Lloyd was my first friend in New York and he would sing some of my ideas,” explains Mick. “I don’t have a good rock voice. We did a few recording sessions and he played an important role at that point, not least in introducing Ian McDonald to me. But he wasn’t quite the right fit as a singer.

“We auditioned something like 50 vocalists,” Jones continues. “I even thought about asking Stevie Winwood to join, because he was a friend.” Eventually Lou Gramm – previously known as Lou Grammatico of Rochester, NY band Black Sheep – was chosen as vocalist. This was surely Jones’s defining decision in setting Foreigner out on the road to glory.

“Lou was a fan of Spooky Tooth, and even played our songs in his own band. He was a raw talent who didn’t have a lot of confidence in his own singing. He was fresh, hadn’t been around a long time, and I thought he might

be up for the challenge of finding the talent inside.”

But it wasn’t only band members who played important roles in Foreigner’s instant success. Another important cog in the early wheel was somebody who would eventually become synonymous with many major rock acts of the ’80s: John Kalodner.

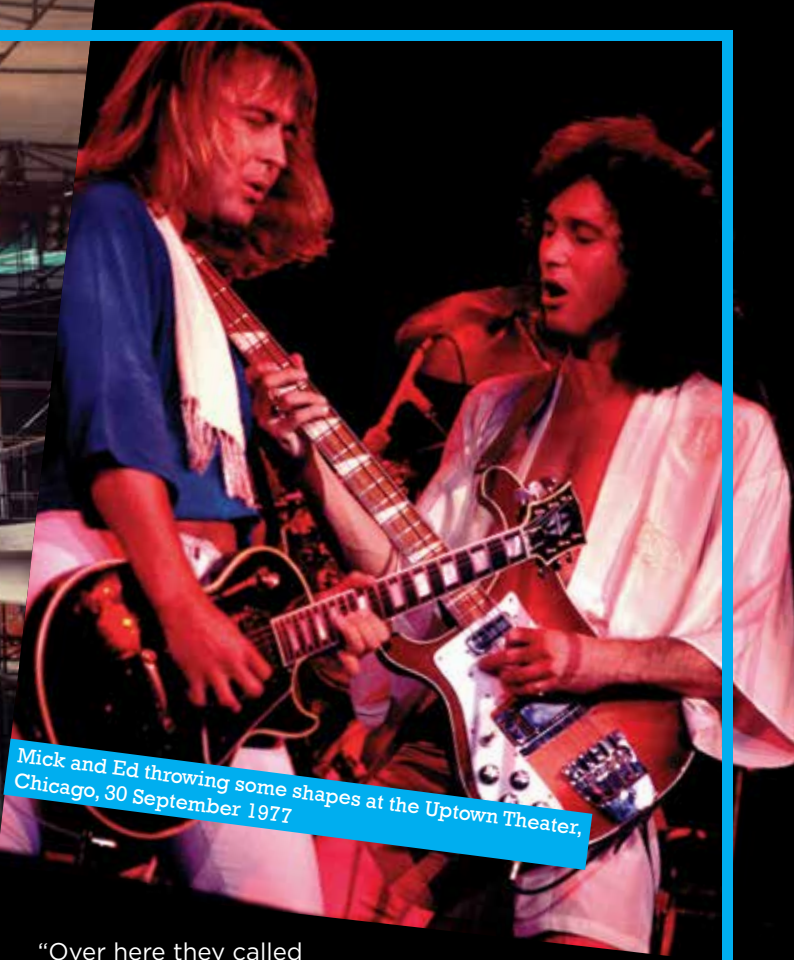
“We’d finished a four track demo that Bud had taken to his various contacts,” explains Jones. “Unfortunately nobody bit. I really wanted to sign to Atlantic, but they turned us down flat. John Kalodner had just joined the Atlantic publicity department. He found the tape, loved it and started fighting our cause. He bugged the shit out of everyone at Atlantic and eventually got people to come down to see us. We ended up being signed. John was hugely important in the early days.”

THE DEBUT album, ‘Foreigner’, was released in March 1977. It had been recorded at New York’s Hit Factory and Atlantic Recording Studios in November 1976, with the final mix happening at Atlantic as well. An initial mix at London’s Sarm Studios had been ditched.

“I was supposed to go to London for the mixing, but unfortunately I couldn’t be there,” Mick explains. “I had some green card issues and was stuck in limbo. Ian McDonald had gone over with the producers, Gary Lyons and John Sinclair, to handle the mix. But when I heard

“TRYING TO LEGITIMISE OUR SUCCESS WITH ‘4’ WAS THE KEY THINKING FOR ME. WE WEREN’T DARLINGS OF THE PRESS BY ANY STRETCH AND I THOUGHT WE NEEDED TO MAKE A STATEMENT AND SHOW WHAT WE COULD DO.”

Mick takes it to the people at Comiskey Park, Chicago, 5 August 1978



Mick and Ed throwing some shapes at the Uptown Theater, Chicago, 30 September 1977

some early tapes it sounded really different to how I'd envisaged it. Ian would phone from the studio saying it didn't sound right, so I took the decision to bring things back to New York and work with Jimmy Douglass, who was finally able to give us what we were looking for."

'Foreigner' was a huge "out of the box" success and would go on to sell four million copies in the US alone, remaining in the album chart Top 20 for a year and providing enduring AOR

staples including 'Cold As Ice', 'Feels Like The First Time' and 'Long Long Way From Home'. "I sat back one night, put the headphones on and listened to the album," says Mick. "I thought 'Jesus!'

I may have been smoking something at the time, but it was a trip. It sounded like it was supposed to sound, or even better. That was a very exciting, happy time. There was a buzz going on. It was like people had been waiting for that record for years."

SUCH INSTANT success was a remarkable achievement, but the pressure was immediately on for the second record to live up to some massive expectations. It's the kind of pressure that derailed more than a few good acts. Not so Foreigner, and the increasingly fruitful Jones/Gramm writing partnership helped deliver 'Double Vision' just over a year after the debut, in June 1978. The title track, a raucous 'Hot Blooded', and 'Blue Morning, Blue Day' quickly became staples in the Foreigner canon. But none of them mean as much to Jones as his personal favourite tune from all of the band's first four albums, 'I Have Waited So Long'. "It's one I sang," he says with obvious pride. "My kids have discovered it and they play it all day long." 'Double Vision' surpassed its predecessor in commercial terms, reaching Number 3 in the US charts and racking up sales in excess of seven million.

"WE'D HAD A FEW BALLADS BEFORE. BUT 'WAITING FOR A GIRL LIKE YOU' CAME SO NATURALLY, A CHORD SEQUENCE I WAS PLAYING THAT LOU PICKED UP ON. WE FINISHED WRITING AND ARRANGING IT IN AN AFTERNOON."

"Over here they called it 'the sophomore jinx': can you live up to that first success?" smiles Jones. "It was always in the background while we worked on 'Double Vision', but we didn't really have much time to think about it. That first year had been packed with touring, then almost immediately we were back in the studio recording."

Working at such a level of intensity, something had to give. Foreigner's third album, 1979's 'Head Games' - complete with a risqué cover of a girl in a bathroom stall that appalled middle America - wasn't received quite as well as its predecessors. The title track and a rampaging 'Dirty White Boy' showed the band still had it in them to write some awesome tunes. But all was not well. Bassist Ed Gagliardi had been shown the door shortly before the recording of 'Head Games', allegedly fainting when Jones told him his services were no longer required.

"Our drummer Dennis Elliott had a certain feel and Ed unfortunately wasn't the kind of player who could lock in to make the rhythm section sound tight enough," Jones explains. "Rick Wills [*who had played on David Gilmour's first solo album the previous year*] happened to be passing through New York. He gave me a call and suggested he pop down the studio. I booked a rehearsal without Ed, Rick came down and within 10 minutes everyone was looking at each other acknowledging the groove. We were emotionally upset for Ed. He was shattered by the experience. I didn't enjoy doing it, but the writing was on the wall.

"As for 'Head Games', well I don't think we were as focussed," he muses. "There's some great stuff on ▶

that album, but I think we were searching for something there and some of the music didn't come out as well as it should have. Maybe things had started to go to our heads a bit, living the rock star life. I did like the raw edge, which unglossed the band a bit. I wasn't totally bummed out with the record. And it still sold three or four million. Just goes to show what I know, ha ha ha!"

IN ANOTHER line-up change, both Al Greenwood and Ian McDonald were shown the door after the 'Head Games' tour, moving the band even further away from the original concept of three Americans (Gramm, Gagliardi and Greenwood) and three Brits (Jones, McDonald and Elliott). Now Lou Gramm was the only US member left.

"That was a huge decision [*to let Greenwood and McDonald go*]," Mick admits. "But the rhythm section, myself and Lou had really become the core of the band. Ian was playing more and more guitar instead of being a multi-instrumentalist, which caused a bit of a problem. And he and Al began writing songs together, which seemed to detract from the focus of Lou and I as a writing team in terms of determining the feel of the band. I felt we had to make a decision and the next album was crucial, so decided to take it on as a quartet."

JONES' INSTINCTS about his band were spot on. Recorded with hotshot producer Mutt Lange at New York's Electric Lady Studios, '4' was released on 2 July 1981 and catapulted Foreigner to ever greater heights.

The album was a massive worldwide success and the emotive ballad 'Waiting For A Girl Like You' set a record of sorts by spending an incredible 10 weeks in the Number 2 slot in the US Billboard Hot 100 chart without ever making it to the coveted Number 1 slot. But the album contained other classics like 'Urgent', 'Juke Box Hero' and 'Break It Up'. The heady mix of emotion and brawn on '4' still makes it Foreigner's best album, and many experts rank it as one of the greatest melodic rock albums ever recorded. Little wonder it topped the US album chart for 10 weeks, selling over seven million copies in the process.

"We weren't darlings of the press by any stretch," says Jones. "I thought we needed to make a statement and show what we could do."

IT CAN'T be denied, however, that Foreigner's ballads now began to overshadow the band's other material. In the UK, while 'Waiting For A Girl Like You' was a huge hit, airplay for the other tracks on '4' was almost

non-existent. "We'd had a few ballads before," counters Jones. "But 'Waiting For A Girl Like You' came so naturally, a chord sequence I was playing that Lou picked up on. We finished writing and arranging it in an afternoon. And you always know those are the songs that have the magic. There was no conscious attempt to go in a different direction. There was enough rock on '4' to compensate for it."

A pattern emerged as the follow-up album, 1984's 'Agent Provocateur', yielded an even bigger ballad and bigger hit in 'I Want To Know What Love Is'. It went to Number 1 in the US and the UK, yet few rock fans in Britain would be able to name many other tracks from the album. While it wasn't a problem for dyed-in-the-wool AOR fans, the subtle change started to draw dismissive grunts from an increasingly fragmented rock audience.

'AGENT PROVOCATEUR' gave Foreigner their first Number 1 album in the UK, but didn't sell as many copies as 'Double Vision' or '4'. The notably grittier 'Inside Information' came three years later, but once again sales weren't as good. Lou Gramm had released his debut

solo album, 'Ready Or Not', 10 months before 'Inside Information'. To outsiders, it looked like Foreigner was splintering. "I think a lot of people around Lou were urging him to do a solo project. I felt blind-sided by that. I felt he was taking a bit of the Foreigner identity with him. But Lou's a stubborn kind of guy and decided to go ahead with it."

Jones himself ended up putting out a self-titled solo venture in August 1989, Gramm then released a second solo effort, 'Long Hard Look', two months later. By 1990 the singer had left.

Things got no better when 1991's 'Unusual Heat', recorded

with former King Kobra singer Johnny Edwards, pretty much stiffed. Mid-way through a US tour in 1992 Elliott quit the band, soon followed by Wills. That same year Gramm and Jones reunited in a new-look Foreigner alongside bassist Bruce Turgon. A new song appeared on 'The Very Best... And Beyond', although a comeback studio album, 1994's 'Mr. Moonlight', again sold poorly. Lou Gramm had to deal with brain tumour surgery later in the decade, but recovered to front Foreigner again until he left the group in 2003.

JONES RESURRECTED Foreigner with a one-off Californian show in 2004, featuring drummer Jason Bonham and vocalist Chas West. Yet by the time Foreigner began to work consistently on the road again, ex-Hurricane singer Kelly Hansen was in place.



Mick Jones (left) and Lou Gramm live on stage at the start of Foreigner's rise to legendary status, New York, 1977



He's been the band's frontman ever since, with former Dokken bassist Jeff Pilson and multi-instrumentalist Thom Gimbel also ever-presents. Jones and Foreigner have since re-established themselves as a real live force and even released an impressive album of new material, 'Can't Slow Down', in 2009.

THINGS HAVE come full circle for Jones, driven by the 40th anniversary of the release of the band's debut album. It still bears witness to the enduring quality of a band that indisputably set the bar when it came to rock that was made to be heard on the radio.

"Rick and Dennis got up on stage with us not so long ago for a few numbers. And Lou's going to join in for a few too," says Jones. "It's a pretty cool way to help

celebrate the 40th Anniversary." This is something of an understatement given that the classic '4' line-up hasn't performed together since 1992.

"We met up in Atlantic's offices in New York," explains Jones. "A lot of water had passed under the bridge, and it seemed like the right time to celebrate what we'd achieved." He is quick to state, though, that there are no plans for a permanent Foreigner '4' reformation.

"It's been a great experience hooking back up with Dennis, Rick and Lou," Jones says. "It's come full circle." And what could be better than that? 🐾

Foreigner have celebrated their 40th anniversary by releasing a career-spanning anthology, '40'. The band will play four UK dates in May 2018. We can't wait!

FOREIGNER DEEP CUTS

Four obscure songs for connoisseurs only

Take Me To Your Leader

This surprisingly funky number failed to make the cut for Foreigner's debut album, but subsequently appeared on the expanded version of the release. It doesn't sound like the Foreigner we know, aside from Gramm's impassioned vocal. But it's got plenty of charm and the band show off some impressive chops.

Love Maker

A live version from a Chicago show stretching out to almost seven minutes that ended up on the expanded version of 'Double Vision'. Originally recorded in 1973 by Betty Wright as 'Let Me Be Your Love Maker', and also covered by Humble Pie, Gramm takes this groovy soul-flecked stomper and really makes it his own.

Zalia

Written by Lou Gramm and Ian McDonald, 'Zalia' is a somewhat morose ballad that was included on a 2002 reissue of 'Head Games'. The song's inventive keyboard arrangement makes it an interesting curio, but it's not really surprising that it didn't make the cut for the band's third album.

Juke Box Hero (Nearly Unplugged Version)

Something of a failed experiment. The band try to take some of the heat out of one of their best known songs, but in doing so remove some the tune's undeniable charm. It's interesting to listen to a different interpretation of the song, but it doesn't come anywhere near to eclipsing the version we all know and love.

FALLEN ANGEL

Whether playing technically tricky British-influenced hard rock or slick-as-you-please pop metal, '70s US rockers **Angel** always knew how to deliver. With an image as strong as the music, the band should have ripped up stadiums everywhere. So why did Angel always seem to be flying with broken wings? *Dave Reynolds* investigates...

DRESSED TO KILL IN trademark white satin and spandex, and with a good few gallons of hairspray on their immaculately sculpted barnets, at their peak in the late 1970s Angel delivered some of the greatest live shows ever seen, giving the band mythical status more than 40 years after they first formed.

"As a band we always felt we were on the same page musically," says vocalist Frank DiMino. "We were a tight, high energy group and we held our own live. It was great to be a part of that. It was a lot of fun."

Aside from some previously unavailable footage shot by a fan that turned up on YouTube a couple of years ago, there's very little visual evidence of the incredible spectacle that was a live Angel show. A planned movie project, *Angel Live at Midnight*, was aborted in 1977 (nobody knows what happened to the footage that was shot) and the full Angel live experience was never captured on film anywhere else.

Although the band toured religiously, were signed to the flamboyant Casablanca label that had broken Kiss, and received more than their fair share of press

attention, Angel's only major TV appearance, in the days before MTV, was performing what was effectively a Christmas single ('The Winter Song') on respected US TV show *American Bandstand*. And unfortunately radio never embraced the band either.

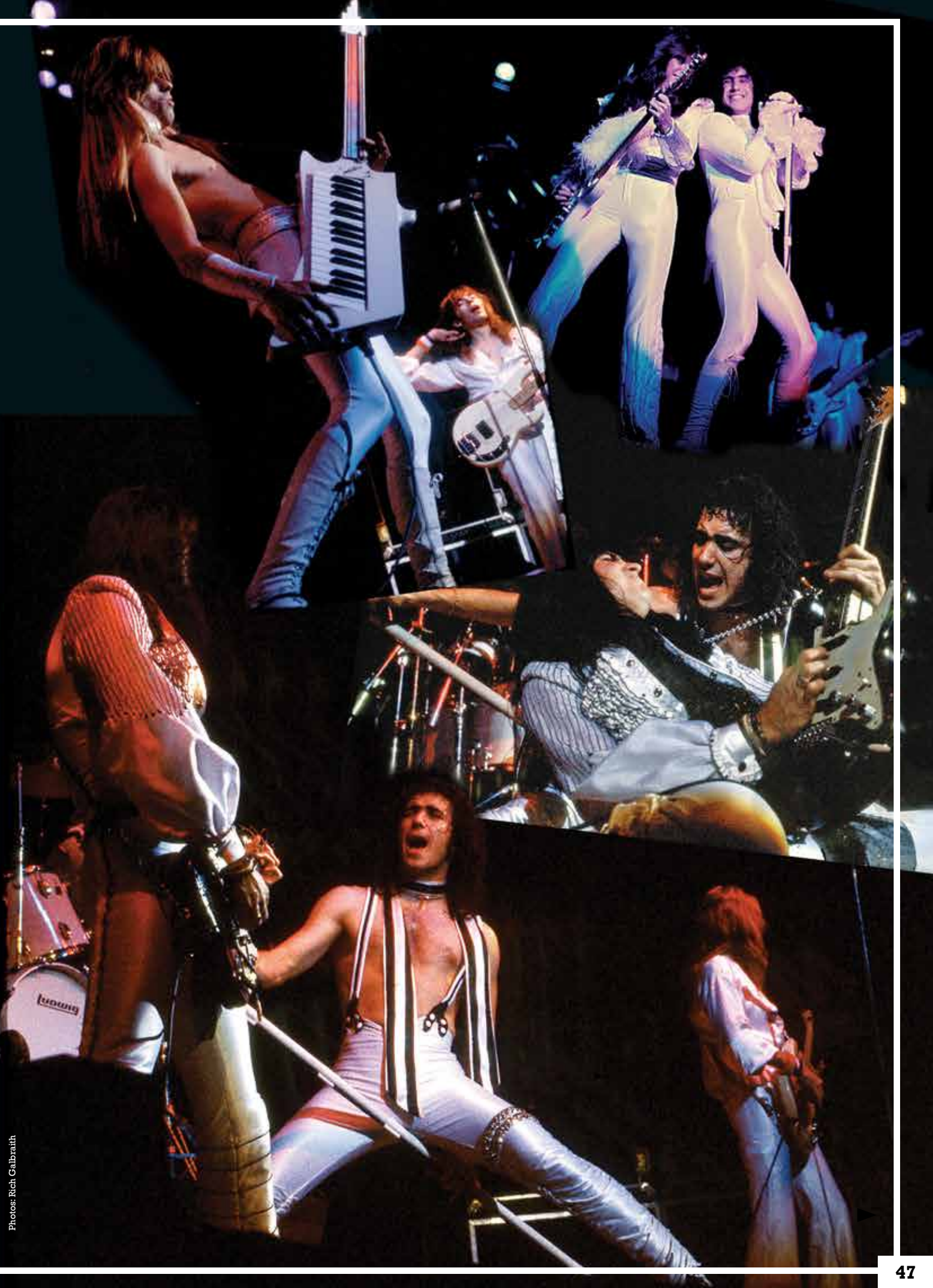
"JAPAN WAS INCREDIBLE. WE COULDN'T FIGURE OUT WHY THIS MADNESS WASN'T HAPPENING TO US IN THE STATES."
FRANK DIMINO

AS WITH Kiss, critics would never miss an opportunity to accuse Angel of being more show than substance. But despite the hard work of constant touring and the effort that went into crafting their music, Angel never denied that they were in the entertainment business.

"That was the basis for putting on the show," says Frank. "We wore the costumes and felt like super heroes. But we were careful not to allow what we did to detract from the music. That's the reason why

the visual stuff was deliberately placed at the beginning, middle and end of our show."

Angel were happy to admit that a strong image creates a buzz. "If you don't make a statement, then no one will notice you," said keyboardist Gregg Giuffria. But the band was focused entirely on the music when Angel first formed in Washington DC back in 1974. The line up ►




Photos: Rich Galbraith

OVERLOOKED

ZEDDIEZ

EARTH FORCE

ON THE RISE!



There is a movement growing... the energy of thousands is concentrating to share the spirit of the hottest rock group in America—ANGEL! ANGEL fans everywhere are coming together to join the official ANGEL EARTH FORCE. Now you can join too! Only as an EARTH FORCE member will you be in close communication with Frank, Greg, Punky, Barry and Felix. You will have access to info about ANGEL that only members can have. And all for only:

\$5.00

As an ANGEL EARTH FORCE member you will receive:

- An exciting full-color poster available only to EARTH FORCE Members.
- One 8x10 autographed photo, five individual 4x6's and six color wallet photos.
- Exclusive discounts and offers on ANGEL merchandise available only to EARTH FORCE members.
- Personal biographies of Frank, Greg, Punky, Barry, and Felix.
- A Full-color folder to hold all of your EARTH FORCE information.
- Your own official ANGEL EARTH FORCE Card—personalized and embossed.
- An EARTH FORCE Newsletter dated on ANGEL happenings.
- An Official ANGEL EARTH FORCE Certificate—ready to frame.

The Heat's On...
"WHITE HOT"



The scorching new album from
ZEDDIEZ

Produced by Eddie Leonetti
on
Casablanca Record and FilmWorks, Inc.

ZEDDIEZ

EARTH FORCE

CERTIFIED MEMBER

This certificate officially recognizes

Member of the ANGEL EARTH FORCE and is entitled all privileges and benefits provided by ANGEL EARTH FORCE. Member pledges to always be a loyal fan and member of the ANGEL EARTH FORCE.

Authorized Signature *John Coulter*

Date _____




consisted of former Bux duo, guitarist Punky Meadows and bassist Mickie Jones; vocalist DiMino; keyboardist Giuffria; and drummer Barry Brandt. With Jones and Brandt laying down the rhythm, Meadows and Giuffria would engage in expansive guitar and keyboard duels that would become a staple of Angel's live sets. DiMino, meanwhile, performed soaring vocal gymnastics over the top of the band's pulsing sound. "We thrived off the competition we gave each other," Punky told me in an interview back in 1985. "We all put a lot into the band."

In DC, Meadows had the highest profile of any member of Angel, having plied his trade from an early age with Beatles-influenced acts such as The Intruders, The English Setters and, more prominently, The Cherry People, with whom he recorded an eponymous album for Heritage Records in 1968. Alongside bassist Jones, Punky had also cut a Jack Douglas-produced album with Bux, 'We Come To Play', for Capitol in 1973. The album was shelved when the band split, but would eventually surface in 1976.

Where the name Angel came from depends on who you talk to. Meadows claims that it was a nickname he'd given to his guitar, but Giuffria told me it was the name of a pet poodle that his wife at the time had. "I think the name kinda just got thrown out there," says DiMino. "Nothing else came close. But I think that if Gregg had told us Angel was also the name of his wife's poodle we would have said no!"

BOGIE'S, a nightclub located on Connecticut Avenue NW in Georgetown, Washington DC, would be Angel's first base camp.

"Bogie's was the only club we played," states Frank. "We'd all played other clubs in Georgetown with bands we'd been in before, so the owner was well aware of us. He said if we only played at Bogie's then he'd let us rehearse upstairs. We actually performed at the grand opening of the place early in 1975."

It didn't take long before the fledgling group became the focus of a bidding war between two heavyweight management companies. One was New York-based Leber-Krebs, who looked after Aerosmith. The other was the Gem Toby Organisation, headed by David Joseph and operating out of LA. The band chose the latter option. The buzz on Angel was growing, and Kiss's Gene Simmons also got on board. The bassist and vocalist claimed he was so impressed by the band's live performance that he excitedly called Casablanca boss Neil Bogart telling him to sign the group. Simmons presumably also made a mental note never to allow Angel to open for Kiss...

"Going to LA was a new adventure for us," recalls DiMino. "If we'd signed with Leber-Krebs there's no question we would've stayed at Bogie's for a while. But because David Joseph was based in LA it made more sense to go out to the West Coast. We rehearsed every day to make sure we were really tight before we started to hit the road."

There was record label interest from both Capitol

and Casablanca, but Joseph signed Angel to the latter company, having previously negotiated a contract with the label for another of his acts, The Hudson Brothers. After some heavy bouts of rehearsing, Angel began studio work with former Deep Purple producer Derek Lawrence and famed session guitarist Big Jim Sullivan as a two-man team. "Because Jim was a musician himself we felt more secure with him," says Frank. "And we loved what Derek had done with Purple."

THE BAND'S first album, 'Angel', was released on 27 October 1975. Jeremy Railton, an innovative artist and designer from Zimbabwe, now CEO of the Entertainment Design Corporation, was asked by the band's

management to design the album artwork, Angel's first costumes and the band's stage set. The iconic "head" logo made its first appearance on the cover of 'Angel'.

"The idea was to design an angel with rock and roll hair in a *deco nouveau* style," offers Jeremy. The band's photographs were only featured on the inner sleeve: "At the time it was fashionable to push a band logo," he reasons.

"I think the white look was suggested by management, but the band embraced the idea and had a huge input into their costumes," Railton continues. "They had very firm ideas about what they liked.

Mickie was the most into it. He came up with the look of spandex pants that ended in a boot cover to go over four-inch wedge high heel boots!"

Angel made their live debut as Casablanca artists at the Aragon Ballroom in Chicago in November 1975, opening for Robin Trower. The band then played selected dates going into 1976, focussing mainly on the Midwest and featuring on bills headlined by Ted Nugent, Journey and Aerosmith. But the writing and recording of second album, 'Helluva Band', was already underway. "There was very little time between making those first two albums," Giuffria told me. "But fortunately we wrote quickly."

"When I think back it was a real rollercoaster ride," reflects DiMino. "But it seemed much calmer being in the middle of the hurricane at the time! We recorded whenever we could. We'd lay demos down in various studios and wrote on the bus as we toured. We had stuff going on all the time."

Produced once again by Derek Lawrence and Big Jim Sullivan, 'Helluva Band' featured epic track 'The Fortune' and was released on 18 May 1976. Jeremy Railton was again responsible for the album artwork where the band appeared on the cover for the first time. "I remember struggling to get the right look for the hand [*that's holding the band on the sleeve*]," says Jeremy. "To be honest I was disappointed with the cover when the album came out."

RETURNING TO the road to play a mixture of headlining shows and support slots for the likes of Rainbow, Blue Öyster Cult and Rush, Angel finally made their LA debut at the Civic Centre in Santa Monica on 21 June. The show was recorded and three songs were aired on the ▶

"WE WERE KINDA
STUCK, BECAUSE WE
COULDN'T MOVE
FORWARD, BUT THE
LABEL WOULDN'T
LET US GO EITHER.
THE ONLY THING
WE COULD DO WAS
BREAK UP."
FRANK DIMINO



Guitarist Punky Meadows rocks out with key-tarist Gregg Giuffria and vocalist Frenk DiMino, Oklahoma 1979



syndicated radio show *King Biscuit Flower Hour*. One of the tunes was a reworking of an old Bux song, 'White Lightning', that would feature on Angel's third album. Eddie Kramer was hired as producer and work began on it in late 1976. The late Big Jim Sullivan wanted to work with the band again, but wasn't surprised that the job was given to Kramer. "The first two albums weren't hits," he told me back in 2009. "That was the way of the business."

'On Earth As It Is In Heaven' was rush-released in Japan in early February of 1977, to coincide with the band's first and only tour outside the United States. "It was pretty wild," enthuses Frank. "When we first landed we were in customs and could hear all this screaming. The airport police came up and we all thought we'd done something wrong. They told us there was a problem because there were too many fans outside and the police were there to help co-ordinate our exit from the airport. They told us that whatever happened, we mustn't stop otherwise things would get out of hand. We had to keep on going. They made an aisle for us, but the police lines broke and fans started grabbing us. It was then that our crew simply picked each band member up. I remember Moose [roadie Peter Oreckinto] threw me into a car. That Japanese tour was incredible. We couldn't figure out why this wasn't happening to us in the States."

A bootleg of Angel's Hiroshima concert shows just how great the band's material from the first two albums sounded live. Most of the songs would be dropped by the time Angel's only official live album, the double 'Live

Without A Net', was released in 1980. "We'd always play a lot of new material from the latest album on any tour," says DiMino. "So we constantly dropped songs from the set, apart from the odd staple like 'Tower' and 'Can You Feel It'."

Manager David Joseph had sanctioned the Japanese tour. But Japan's most famous promoter, Mr Udo, believed it was too early in the band's career. "It was a great adventure, but a bit of a debacle," tour manager Bill Schereck told me. "David Joseph wanted to push things faster. Another promoter offered us a lot of money to do it, so we went." The dates proved to be something of a logistical headache for the band's crew, too, as they struggled to cope with a newly designed stage set.

The highly ambitious Angel live show was developed with the aid of illusionist John Gaughan and featured talking logos, miraculous appearances and exits from the band members, and an over-the-top introduction voiced by Marvin Miller of '50s US TV show *The Millionaire*, set to the theme tune from *Ben Hur*. The show was ridiculously expensive, if brilliantly conceived.

"The talking head was inspired by the lady at the end of the Haunted Mansion at Disneyland," reveals Jeremy Railton, who was heavily involved in developing the theatrical entrance and exit sequences where the band seemingly materialised inside carefully stacked boxes at the start of the show, and then disappeared into a rising album cover at the end of the set.

"I'd been working with an illusionist, Mark Wilson, beforehand and he'd inspired me. It was always a thrilling

moment when the head opened its eyes, yelled to the crowd and the audience yelled back a huge 'yeeesss!!!"

"It felt great," says Frank when asked what it was like to be a part of this legendary stage show. "There was a lot of brain-storming putting the whole thing together. When you work as hard as we did on all the ideas, then watch them come together, the reality of everything working becomes very exciting." Were there ever any mishaps? I know that Barry didn't make his magical appearance the first time for fear of being trapped. "Yeah," says Frank. "The first show we did at the Budokan, Barry got a little freaked out and never walked out of his tower."

ON RECORD, 'On Earth...' showcased a band in transition as Angel moved from the epic sound of the first two albums towards a more pop rock feel. In retrospect, it made sense given the band's image and theatricality. But at the time Angel fans were confused.

"There was a lot of pressure put on us in that area," reflects DiMino. "FM radio in the US was significantly different by then and there was no way you'd hear something like 'Long Time' from our first album on the radio. We had to adapt. We didn't want to get caught out or left behind. 'On Earth...' was all about trying to find the middle ground."

'On Earth...' not only heralded a change in direction, but also introduced the band's iconic logo, originally conceived by budding graphic artist Bob Petrick.

The band name could be read exactly the same upside down as the right way up. "I thought it was brilliant," Railton enthuses. "I was slightly embarrassed that I'd not seen the potential to do that myself. I think it's one of the best logos of the era!"

"I started randomly doing invertible lettering pieces in 1975," Petrick told me. "I'd heard the band was playing at the Spectrum in Philadelphia in 1976 and I showed them my artwork in a rough stage. To my shock everyone liked it and immediately saw its potential. That was all I needed to be inspired to do the best piece I'd ever done up to that point, and perhaps it still is my best piece."

IN JUNE 1977 bassist Felix Robinson replaced Mickie Jones. A former member of the St Louis group Griffin, at the time Robinson was playing in The Word (a band coincidentally managed by Bill Schereck) and was an obvious choice to succeed Jones.

Eddie Leonetti was hired to produce the next album and Robinson's first recordings with the band, which turned out to be 1978's 'White Hot', Angel's fourth album. "Eddie worked with Jack Douglas, so we thought it could be good," notes DiMino. "He was really into pre-production and as a result we were able to craft songs more. The first two albums had all been about songs we'd developed live. What we did with Eddie Leonetti started working better for us as a band."

Angel enjoyed national exposure performing 'The

Winter Song' on *American Bandstand*. But that track had actually been included on 'White Hot' at the expense of the poignant 'Better Days' at the eleventh hour. As great as it is, the problem with 'The Winter Song' is that it pigeonholes the whole of the 'White Hot' album into a seasonal timeframe.

"Absolutely, I fought against its inclusion tooth and nail," states Frank. "It was originally called 'Christmas Song' and was intended to be used as a precursor to the album, a Christmas present to the fans, because we'd been thinking about Phil Spector's Christmas album. The song was never intended to go on the album, but Casablanca wanted it and had us change the lyrics. But whatever the lyrics are, it's still saying Christmas."

'Better Days' would sneak out almost unannounced, ironically as the B-side to the Canadian release of 'The Winter Song', and would remain pretty much undiscovered for over 30 years.

'White Hot' found Angel also looking at cover songs. The Young Rascals' 'Ain't Gonna Eat Out My Heart Anymore' made the record. The Left Banke's 'Walk Away Renee' didn't (though it would eventually appear on the 'Anthology' compilation in 1992). Eddie Van Halen's claim that Angel recorded 'You Really Got Me' to try to usurp Van Halen's own version of the Kinks song has always been strenuously denied by the band.

"The cover versions were just something we would play in rehearsals, just to blow out a song before we started to concentrate on the real work," notes Frank. "We recorded 'Ain't Gonna...', but we also used to play 'Got To Get You Into My Life' by the Beatles."

AT THIS point Angel's popularity was at its peak. As the group toured relentlessly throughout 1978 an official fan club, the Angel Earth Force (clearly styled on the Kiss Army) was formed. Many of the band's fans, especially the girls among them, took to wearing all-white costumes to Angel shows. Writer Sylvie Simmons, reporting in *Sounds* magazine in June 1978, noted that getting dressed up was "almost as obligatory to Angel fans as tartan turn-ups at a Rollers show."

"It really was crazy looking out into a sea of white," Frank recalls. "The fans in the audience really got into it and feeding off the crowd gave us a lot of energy. There were always lots of girls, especially in places like Chicago. Back then the Playboy Club was there and there would be tons of Bunnies at the show. But we played tough too, so had a lot of male fans as well."

After the *Angel Live At Midnight* movie was cancelled, Angel agreed to appear in *Foxes*, a Casablanca-funded movie starring Jodie Foster, Adam Faith and ex-Runaways vocalist Cherie Currie. Filming took place at the Shrine Auditorium in LA, in December of '78. Unfortunately, most of the Angel footage was left on the cutting room floor, but the precious minutes where the band did appear in the film made sitting through ▶

"MICKIE JONES WAS THE BAND MEMBER WHO WAS MOST INTO THE CONCEPT. HE CAME UP WITH THE LOOK OF SPANDEX PANTS THAT ENDED IN A BOOT COVER TO GO OVER FOUR-INCH WEDGE HIGH HEEL BOOTS!"
ANGEL'S COSTUME DESIGNER
JEREMY RAILTON

OVERLOOKED

the rest of it well worth the time. The band did, however, record what was essentially the film's title track, a disco-style number titled '20th Century Foxes' that was produced by Giorgio Moroder. The song was released as a single some months after Kiss had put out their own disco single, 'I Was Made For Loving You'. It was Kiss who had the hit...

ANGEL HAD intended to release a double live album after 'White Hot'. "That was the plan," confirms Frank. "But it got convoluted. We were going to release a live album with new material, and even started recording the new numbers live. But then we went back on the idea and put a new studio album together instead."

'Sinful', with its iconic cover photo was released on 15 January 1979 and the band continued to tour alongside Styx and Ted Nugent. Despite the record being a massive step forward musically, Casablanca appeared to have lost faith in the band by this stage. In his book *And Party Every Day: The Inside Story of Casablanca Records*, label executive Larry Harris suggested that Casablanca thought Angel was "a lost cause."

After releasing the long-promised double live album, 'Live Without A Net' in January 1980, Angel opted for a radical move, ditching both the stage show and the white threads before heading out on a co-headlining tour branded the Rock'n'Roll Marathon alongside Mahogany Rush, Humble Pie and Mother's Finest.

"That was a very transitional time," says Frank. "But the Rock'n'Roll Marathon tour was actually great. I got to sing with Steve Marriott and Bobby Tench. We'd go jam with other bands in the clubs, sing old Hank Williams songs on the bus. Good times!

I think doing the tour without our costumes was a little misguided. But we were just trying to move forward without getting stale. We didn't want to be known just for the costumes and show. We always wanted to emphasize the music. We never thought of ditching the costumes for good, so I think had we gone out again and toured, we would have come back with the whole show and the costumes."

Did they receive any negative feedback from fans? "Absolutely, but when you do something as drastic as we did, the fans are always the first ones to let you know."

In hindsight, was it the right decision or the wrong one? "I wouldn't say it was the wrong decision. We could have done that tour with our costumes very easily, but I think we got caught up thinking we would somehow have more credibility without them. In hindsight, I guess that was probably a misguided decision.

The main issue was that PolyGram was in the middle of a takeover of Casablanca and we ended up hanging in the wind. We wanted Jack Douglas to produce the next record and Jack wanted to do it, but PolyGram wouldn't pay. There had been a huge turnover of staff and there was no one at the label we knew to talk to any more. It

was odd. We were kinda stuck, because we couldn't move forward, but the label wouldn't let us go either. The only thing we could do was break up. I was working on some stuff with Giorgio Moroder at the time. Felix left and Rudy Sarzo came in on bass. But then he got the chance to play with Ozzy and things slowly fell apart."

AS FRANK pursued his work with Giorgio Moroder, Punky Meadows, Gregg Giuffria and Barry Brandt recruited former Trillion vocalist Fergie Frederiksen and one-time Babys bassist Ricky Phillips. The group recorded some promising demos, but the project finally fizzled out, as did a reunion between DiMino, Brandt and Meadows back in 1985. DiMino and Brandt have since made sure the band's music has never been forgotten, playing together as Angel on various occasions over the years. Giuffria, meanwhile, enjoyed significant success post-Angel with both Giuffria and House Of Lords, before giving up the music business altogether to become a successful businessman in the slot machine and gaming industry.

Angel never made the grade but, more than 40 years after forming, the group is still revered by many as a cult rock act that never got the commercial success their music so richly deserved. DiMino and Meadows have released solo albums, though, and worldwide sales of hairspray are still going strong, so you can be assured that the Angel legacy lives on. 🦋



SIX OF THE BEST

ANGEL'S classic period releases dissected



ANGEL (1975)

Unashamedly influenced by British hard rock, this is an incredible debut. Angel used to cover Queen's 'Father To Son' and Procol Harum's 'Simple Sister' in their early days and it's easy to see why. Album opener 'Tower', the first song the group wrote together, remains a shining example of Angel's remarkable musical prowess.

The band members have admitted to spending too much time on the eight-minute plus epic 'The Fortune', to the detriment of the other songs here. This may not be as cohesive a set as the debut album, but 'Helluva Band' finds DiMino in the vocal form of his life, while the musicians demonstrate celestial playing ability.



HELLUVA BAND (1976)

ON EARTH AS IT IS IN HEAVEN (1977)

A transitional album as the band moves in a poppier direction. The finished record lacks some of the warmth of the first two records and the pop rock stuff is a bit hit and miss. But the driving hard rock of 'Cast The First Stone' and a punchy 'White Lightning', in particular, are well worthy of investigation.



This is Angel unashamedly wearing their Beatles and Phil Spector influences on their white satin sleeves. A cover of the Young Rascals' 'Ain't Gonna Eat Out My Heart Anymore' is the sound of pop mixing it up with rock and scoring top marks. A pretty much flawless demonstration of power packed rock candy.

WHITE HOT (1977)



SINFUL (1979)

Originally titled 'Bad Publicity', complete with different artwork, many fans think 'Sinful' is the definitive Angel album. It's full of delicious pop metal that has rarely been bettered, and opened the door for a whole host of imitators inspired by the likes of 'L.A. Lady' and 'Wild And Hot'.

LIVE WITHOUT A NET (1980)

Recorded primarily at shows in Santa Monica and Long Beach during 1978 (with '20th Century Foxes' captured 'on location' at the Shrine in LA), this double album gives you four wild and hot sides of live action. A worthy official release, for sure, though it's not quite up to the awesome standard of the 'Blowing Great Guns' bootleg.



KEVIN CRONIN

R.E.O. SPEEDWAGON

THE FAST-TALKING FRONTMAN ON EMBARRASSING OUTFITS, THE SAD DEATH OF BANDMATE GARY RICHRATH AND THE INSANE SUCCESS OF 'KEEP ON LOVING YOU'...



You first joined R.E.O. in 1972 when you replaced vocalist Terry Luttrell, who would go on to front Starcastle. How did you get the gig?

"I was singing up in Chicago, and would hear R.E.O.'s name on the radio. One day I got a phone call, and this guy was telling me about the band, but very surreptitiously. Eventually [guitarist] Gary Richrath identified himself. He came up to my little apartment and I played him a couple of songs I'd written, as well as my rendition of Elton John's 'Holiday Inn' from the 'Madman Across The Water' album. That happened to be one of Gary's favourite songs, we bonded and I joined the band."

You recorded one album, 'R.E.O./T.W.O.', in 1972, but left the group the following year during the recording of the 'Ridin' The Storm Out' release because of "internal conflicts." What were they, exactly?

"It was complicated. I'd been diagnosed with a nodule on my vocal cords, but I never told anyone because I was afraid I'd lose my gig. I wasn't singing at rehearsals, so the band thought I was being a prima donna. I was just trying to save energy for singing in the studio. It would have been much easier if I'd told the truth, but that situation led to me being asked to leave the band."

So how did you end up re-joining R.E.O. in 1976?

"I moved to Colorado and eventually discovered that I'd been misdiagnosed and didn't have this nodule after all. The three albums the band had made without me [*Ridin' The Storm Out*, *Lost In A Dream* and *This Time We Mean It*, with vocalist Mike Murphy] didn't sell very well, and there was a petition going round with 5000 signatures on it wanting me back in the band. I was doing solo shows, and was doing OK, but [keyboardist] Neal Doughty gave me a call and suggested we got together to see if we could work it out. I'd just written a song called 'Keep Pushin' [which ended up on 1976's *R.E.O.* album]. We jammed on it and I was back in the band. They realised they needed me, and I realised I needed them."

1978's 'You Can Tune A Piano, But You Can't Tuna Fish' was a breakthrough album. Can you explain that title?

"We'd done a great gig in R.E.O.'s hometown of Champaign, Illinois and there was a raucous party after the show. I remember a guy named Pineapple tearing a mirror off the wall of this hotel room. He set it up on the bed and drew out the words R.E.O. Speedwagon using some unmentionable substance - and the party kind of took off from there! In among the madness Pineapple came out with the phrase 'You can tune a piano, but

you can't tuna fish' and it stuck with me. I woke up the next day and said to the guys, 'We got the album title.' Everyone thought I was crazy, but they grew to like it."

Talking of album covers, your next album, 1979's 'Nine Lives', is truly hysterical. How come you ended up wearing such a ridiculous get-up?

"I just knew you were going to ask about that, Xavier! Looking at that sleeve is like looking at an old high school yearbook. It's a truly horrible experience. What

can I say? You get talked into these things!

R.E.O.'s monstrous hit single 'Keep On Loving You', from 1980's 'Hi Infidelity', was about your marriage difficulties at the time. Was it odd to have your personal life exposed on every radio station in America?

"Yes it was. But the funny thing is, when you write a song you have no idea where it's going to end up. So I wrote 'Keep On Loving You' just like I write all my songs. I never thought the band would even record it. Little did I know that it would become a Number One hit single. It didn't help my first marriage very much, but it was the truth."

How much did you make out of 'Hi Infidelity' and 'Keep On Loving You'?

"Oh we made a shedload of money from that record and tour, but I can't remember how much exactly!"

What led to guitarist Gary Richrath leaving in 1989?

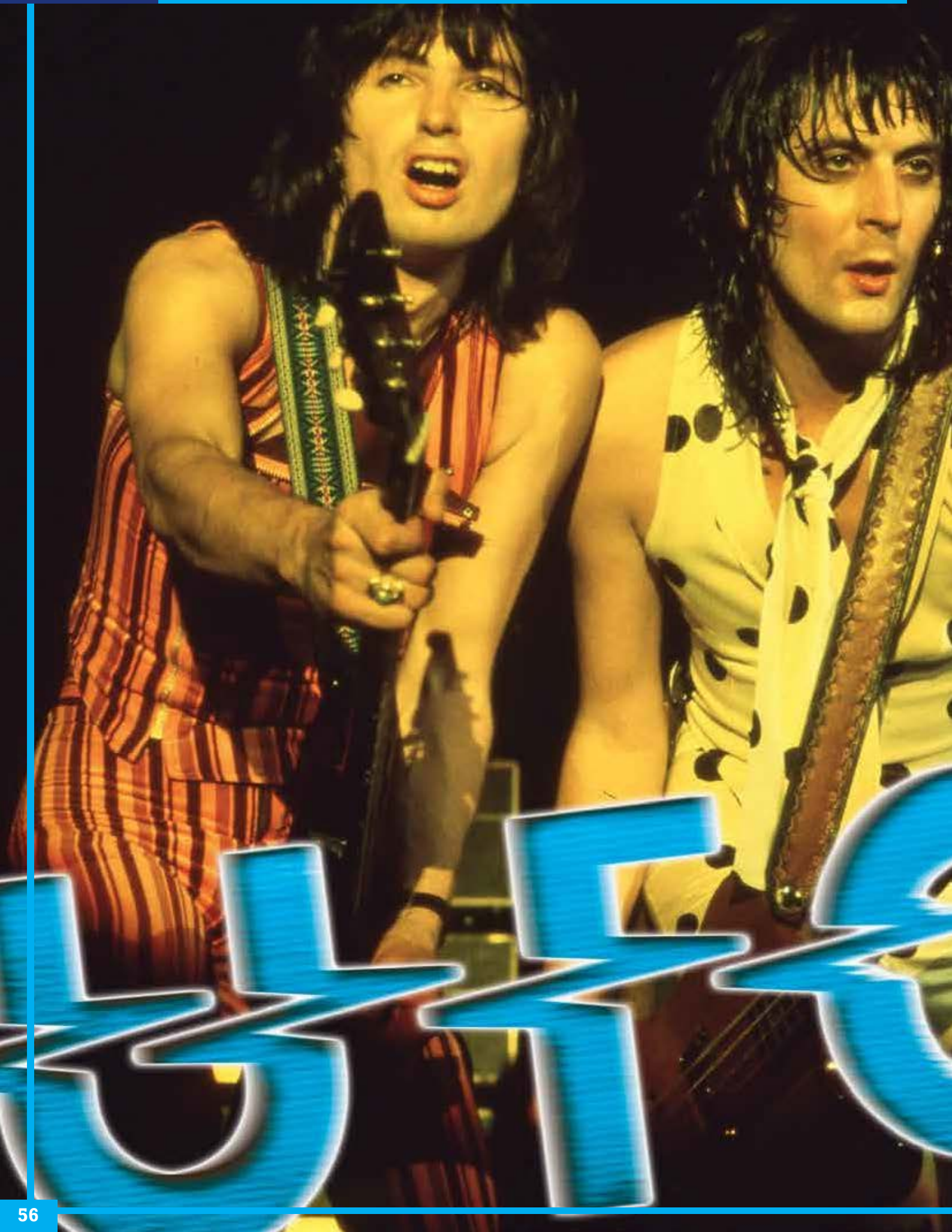
"It's complicated. There isn't a simple answer. Gary and I were like two pieces of sandpaper. Both are very useful on their own, but when you rub them against one another they start wearing out. At the end of the '80s there wasn't much sand left on Gary's paper and the creativity just wasn't there anymore. I thought he would be out of the band for a year, two at the most, and then realise he'd be better off back with us. He knew the door was open to him, but it never happened and I'm still sad about that."

How much did Gary's death in 2015 affect you?

"It blew my mind. We were in Ohio, and I got a phone call from our manager in the middle of dinner telling me Gary had passed away. I dropped to my knees and was just speechless, overcome with sadness. Fortunately [Styx and *Damn Yankees* guitarist] Tommy Shaw and I had pulled together a benefit show after a huge tornado wiped out part of Illinois the year before. Gary was in the area and he came down and played 'Ridin' The Storm Out' with us. That led to us getting together for lunch, which ended up being a three-hour conversation. I'm so glad I was able to spend that time with him and to connect again." 🗨️

"WE MADE A SHEDLOAD OF MONEY FROM THAT 'HI INFIDELITY' RECORD AND TOUR, BUT I CAN'T REMEMBER HOW MUCH EXACTLY!"
KEVIN CRONIN

CLASSIC ERA UFO



PHENOMENON (1974)



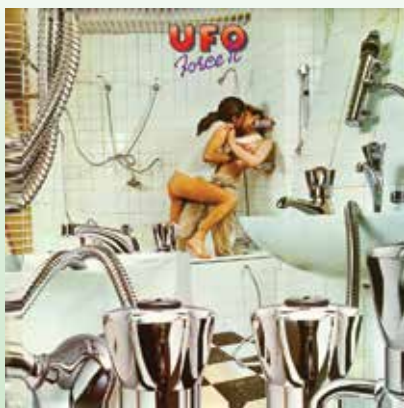
“**‘PHENOMENON’ WAS** our first album for Chrysalis and it was deadly serious, as you can imagine with UFO. Not! Our whole vibe was, ‘We’re not very good, but we’ll have a go.’ I liked working at Morgan Studios, up in Willesden, north London. Sabbath were recording there, but this was before I knew Ozzy. I always saw him sitting in the coffee shop. It was the first album where we worked with Leo Lyons as producer. Leo played bass in Ten Years After. I think Chrysalis found him for us because Chris Wright, who owned the label, managed him. Leo was great. He liked the group and liked our songs, so he pretty much left us to it.

‘PHENOMENON’ IS a very commercial album, actually. At the time Michael was really into Wishbone Ash, who were very melodic for a rock band. So the songs we recorded here were all about melody, and Michael is a melodic guitar player anyway. A lot of the music we were recording was quite soft. The album’s almost acoustic in feel, except for Michael’s fantastic solos, of course. We had a very open mind about making music. For example, ‘Too Young To Know’ could have been Lou Reed. Well it could have been if we’d mentioned heroin somewhere! If you took ‘Doctor Doctor’ and ‘Rock Bottom’ out of it, ‘Phenomenon’ wouldn’t necessarily be classed as a rock album.

I ONLY got writing credits for two tracks, ‘Too Young To Know’ and ‘Oh My’ [*the rest of the album’s 10 songs were credited to Schenker and Mogg, with the exception of a cover of Willie Dixon’s ‘Built For Comfort’*]. But in truth everybody contributed to the songs. In some bands everybody would have got a cut. It didn’t work like that in UFO. Maybe I got stitched up, I don’t know. But you can’t underestimate Michael’s and Phil’s influence on everything. Michael did an awful lot of work on these songs at home on his little four-track tape recorder thing, and then Phil would put his brilliant lyrics on the top.

‘PHENOMENON’ WAS the first album we recorded that we thought was really good quality. But I’m still surprised by the way the songs have stood the test of time.”

FORCE IT (1975)



“I REMEMBER recording ‘Force It’ in two different studios [*Morgan Studios and Wessex Sound*], but I can’t remember why. I’d guess it was for practical and economic reasons, getting cheaper studio time in one or the other, and being able to record in one when the other wasn’t available.

Leo Lyons produced because we were happy with what he’d done on ‘Phenomenon’. Again, he pretty much let us get on with it. He’d tell us if there were a couple of wrong notes here and there. But as long as he liked the arrangements, he didn’t really try to interfere.

I THINK the sound of the band toughened up on ‘Force It’, because we’d done such a lot of touring with ‘Phenomenon’. By this stage we knew we wanted to be a hard rock band. I suppose we were metal, but with a ballad or two between us. But even at this stage I think we had our own style. We never felt there was any point going, ‘Oh, Sabbath are doing well in the American charts. Let’s do a Sabbath-type song.’

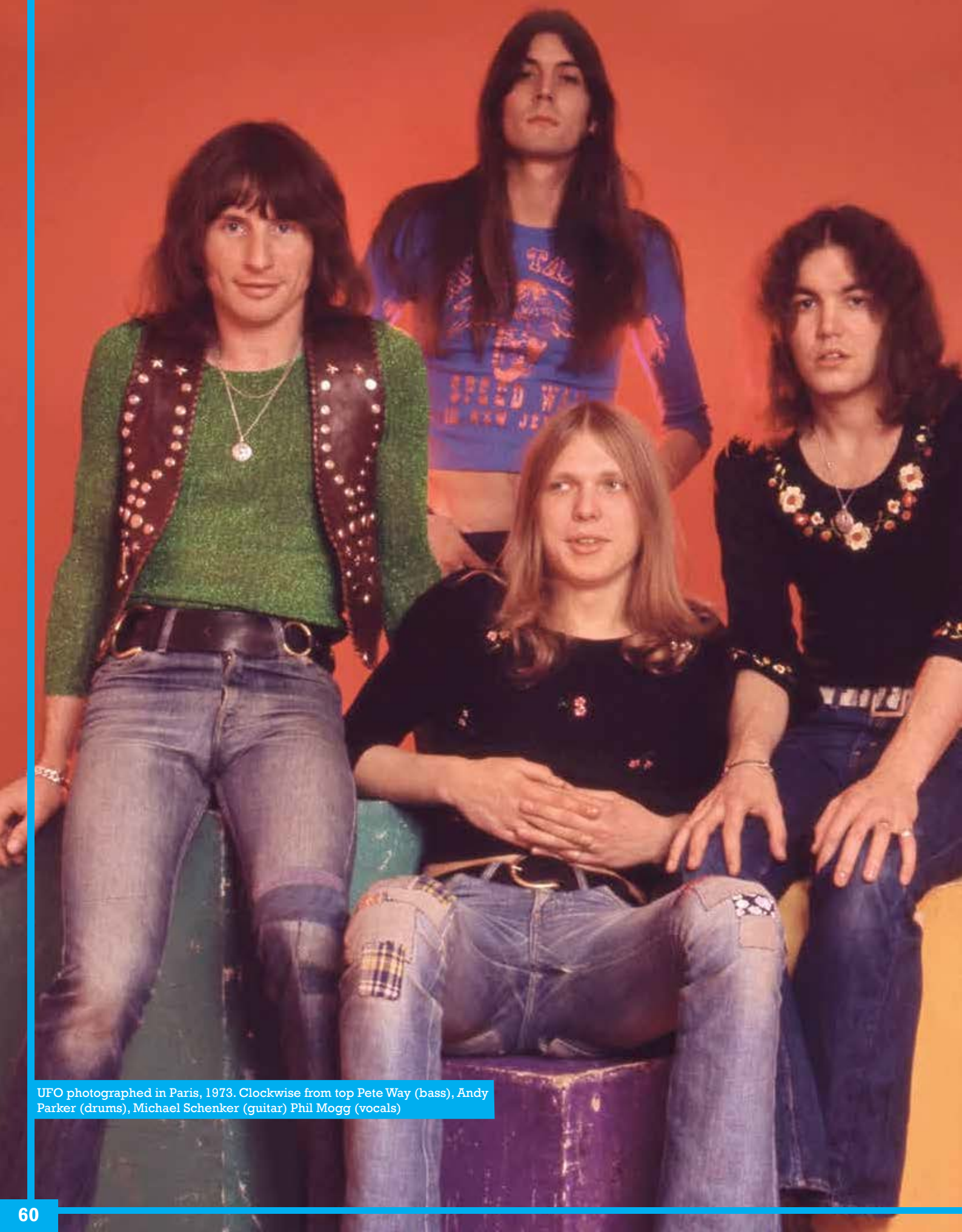
We didn’t outright copy anybody, but we certainly had influences. We listened to all sorts of music, and probably stole loads of different stuff, but it all came together in a style that

was uniquely ours. That meant we could take on most types of music, but we liked to add a good punch on the nose. We used to turn it to 11... all the time.

‘FORCE IT’ had songs on it that became ‘must haves’ for the live show. ‘Shoot Shoot’ felt like an automatic choice straight away, as did ‘This Kid’s’ and ‘Out In The Street’. Some of the other songs here, like ‘High Flyer’, always felt more like studio tunes, though I dare say we could still have played them live and they would have sounded good.

I had a sole songwriter credit on the album for ‘Too Much Of Nothing’. I think that was simply because we didn’t have enough songs. I said to Phil, ‘I’ve got this’, but it was really something I’d done in my bedroom. Leo said he liked the idea, and Phil didn’t attempt to rewrite the lyrics, so it went down pretty much the way I’d originally done it. I’m a bit embarrassed about the lyrics, because I wouldn’t write them like that now. I do think the solo Michael does on that song is amazing, the way he harmonises all the way through with feedback. I’ve rarely heard a solo like that.”





UFO photographed in Paris, 1973. Clockwise from top Pete Way (bass), Andy Parker (drums), Michael Schenker (guitar) Phil Mogg (vocals)

NO HEAVY PETTIN' (1976)



"THIS WAS the first album where we decided to add a full-time keyboard player, Danny Peyronel. He'd been in Heavy Metal Kids with Gary Holton and gave us a different edge in the studio. 'Force it' had done alright, cracking the American Top 75. But 'No Heavy Petting' didn't do very well, because just around the time that the album was released Chrysalis had a split with Warner Bros, who were distributing the label in the States. We ended up with independent distribution and lost out on sales.

We were supposed to be playing with Kiss in the States, but had to pull out of the tour because the album didn't chart particularly highly. Paul Stanley said to me, 'You're supposed to be doing a tour with us. Why did you pull out? Scared to play with us?' He couldn't believe it when I told him the real reason why we couldn't do it.

'NO HEAVY Petting' turned out to be the least known UFO album of this era. It charted, but it was badly under-promoted. I thought it was a good album, though. 'Natural Thing' and 'On With Action' were really good songs that became live favourites, but there were

other numbers that I thought were great tunes that didn't get as much attention. I was a big fan of 'Can You Roll Her?' and I also like our cover of the Frankie Miller song, 'A Fool In Love'.

Frankie was on Chrysalis like us and supported us in the States. He used to tell everyone that Led Zeppelin had covered one of his songs. Sadly for him, it was only us! We did another of Frankie's numbers actually, 'Have You Seen Me Lately Joan?', which didn't make the album [*but which saw the light of day as a bonus track on the 2007 reissue*]. We were always looking out for good songwriters, not always with a view to covering their songs, but simply to learn from them.

WE ALSO recorded The Small Faces' 'All Or Nothing' at the same time [*which again appeared as a 2007 bonus track*]. Why wouldn't you cover that? They were a London band like us, it was a great song and it fit perfectly into the live set. Whenever we played it, it went down well. Thinking about it, we also did 'You Are So Beautiful' [*which had been a hit for Joe Cocker in 1975*] live. Danny and Phil sang it as a duo, which was great actually. Then we'd go back to playing the usual row, of course!"

LIGHTS OUT (1977)



"I'D SAY 'Lights Out' was our breakthrough album, even though it came out at the height of the punk explosion in England. It was the first time we worked with Ron Nevison as producer. 'No Heavy Petting' had been a commercial disappointment and I think Phil, in particular, thought it was time for a change of producer after three albums with Leo Lyons. We knew we had to come up with something in the studio that was as good as the band was live.

'Lights out' was also the first album we did with Paul Raymond after he replaced Danny Peyronel. Paul gave us more options than Danny. He played great keyboards, but he was also a very good rhythm guitar player. We had more complicated ideas for the songs on 'Lights Out' that we wanted to be able to reproduce live and they required someone who was an all-rounder.

I THINK Chrysalis sounded Ron Nevison out for the producer's job. He heard some things we'd done and thought he'd give it a go. He probably just had three months off and so decided to come over to have some fun in England. We liked 'Physical Graffiti' and the first Bad Company album, and Ron had engineered both of them. We liked that open sound.

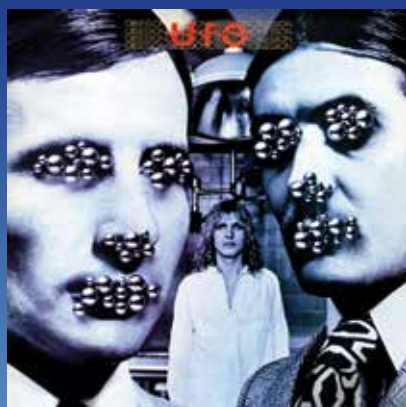
Recreating that live feel was so important to us, because most rock bands at the time were criticised for not being able to capture what they really sounded like on a record. Ron was very, very good at getting that live sound in the studio. He was very demanding, but he liked the songs we had. He thought we were really good writers and that we gelled as a band.

THERE WERE loads of great songs on 'Lights Out'. 'Too Hot To Handle', 'Try Me' and the title track became big tunes for us, but probably the biggest of them all was 'Love To Love'. I wish I'd claimed a songwriting credit on that one! That bass line at the start was mine, obviously. I remember coming up with it in a rehearsal, then Paul picked up on it and started the keyboard lick, which sounds like the music from *The Exorcist* to me. Then Michael came in with that chugging guitar and suddenly we had something. I enjoyed doing my bass runs in that one, stuff that was influenced by listening to Santana's 'Abraxas'. I'm not in the slightest bit bothered that 'Love To Love' is credited to Schenker and Mogg, but it really was a group effort. Without everybody contributing it would never have come together. Not that it matters. What's done is done and the song's great.

RON CAPTURED our live performance power in the studio on 'Lights Out'. It was very polished, but it wasn't over-polished, if you know what I mean. I think that was a direct result of the way we worked with Ron. You'd be in the studio for half an hour and things wouldn't be happening. But then the drinks came out and the cocaine came out and what you'd been struggling with for 45 minutes would suddenly go down in one take!

It was boring for Ron to sit around for hours going, 'Come on guys. Get some energy going.' He had his little bottle, so he'd pop into the studio and give us some energy out of his bottle. You have to remember we didn't have much money at that time for the white substance. Thinking about it, that album should have been called 'Whites Out', not 'Lights Out!'"

OBSESSION (1978)



“OBSESSION’ WAS a very different record to anything we’d done before, because we recorded in the States for the first time and we did it with a mobile studio. We’d moved to America because we were doing so much work there. If you get an album in the Top 30, as we’d done with ‘Lights Out’, then you have to be on tour there all the time. I think we treated the recording of ‘Obsession’ like a gig, and that was the best way of doing it because it helped us get the right atmosphere. The main work was done in a post office in the Mexican district of Beverly Hills, would you believe? The drum sound was fantastic, really ambient.

I know fun’s a silly word to use when you’re talking about making a serious rock’n’roll record, but that album really was fun to make. It was about as far away from going through the motions as you could get. Songwriting always came very easily to us and this album was no different. Everybody had ideas all the time and then it was just a question of leaving it to Ron to find the songs he thought had some moments of real magic.

I DON’T know how long we spent on ‘Obsession’, probably a couple of months, maybe not even that long. We could do an album in a week from a musical point of view. But then Phil

would take about a month to do the vocals. I dunno why it worked out that way, but that’s how it was. He wouldn’t have any ideas for a while, then suddenly he’d get something and he’d be off and running. Michael worked really hard on his guitar playing on ‘Obsession’. As the songs became more creative they also became more difficult, hence the importance of Paul Raymond.

Michael used his vintage Flying Vs in the studio, which I wouldn’t recommend. Studio work isn’t like playing live, where you can get away with a lot. Ron demanded excellence in the studio and I remember this one time when he was getting more and more angry because we just couldn’t get the guitars in tune. We didn’t give him the nickname ‘Ronnie Fury’ for nothing! Anyway, after something like three days of frustration we finally worked out that it wasn’t Michael’s guitars that were out of tune after all, but rather this harpsichord that we’d hired at great expense. And the funny thing is, we didn’t even end up using the harpsichord on any of the tracks!

‘OBSESSION’ WAS probably our most consistent record. It had some great stuff on it. On the one hand there was ‘Hot ‘n’ Ready’, a real ‘turn up to 12’ song. On the other there was ‘Born To Lose’, which was a big orchestrated piece. I remember Ron had hired the orchestra and really got into the whole thing. He got something recorded and Phil and I went down to listen to what he’d done. Ron was so proud. He said, ‘What do you think?’ and Phil and I said, ‘Fucking awful!’ We’d gone from being Led Zeppelin to becoming the London Symphony Orchestra! He had the strings too far up in the mix, but when we sorted that out the track was fantastic.

‘Cherry’ is one of my favourite ever UFO songs. I was playing around with the bass, experimenting with the idea of using two strings for a melody, and came up with that intro. I was trying to take my melodic playing further, because anyone can go fast. Well, I can’t, actually. But you know what I mean. I generally used to play quite simply, but if something more technical came up like ‘Cherry’, then I liked to show I could do it. I *loved* the ‘Obsession’ album cover, too, because it’s so odd. It was put together by Hipgnosis and was shot at an animal hospital in LA. UFO always had clever covers when Hipgnosis were doing them, which was brilliant considering we weren’t particularly artistic. If you’d left it to us the cover of ‘Obsession’ would probably have been a Polaroid of us on a stage in a pub! I’m still a big fan of the album. It’s really good, very classy.”

STRANGERS IN THE NIGHT (1979)



“STRANGERS’ WAS a simple concept. It was just us doing our live performance. There are virtually no overdubs on the record, because we didn’t believe in that. Ron Nevison said he wanted to capture the atmosphere of one of our shows. At this point we were drawing 10,000 people or more every night without ever having a big hit single. Foreigner had loads of them, but they were down the road playing to 4000 people.

The recording perfectly highlighted our strengths. I was a great believer in the Zeppelin way of doing things. The band was there to support the lead guitarist and let him get on with his job. They had a big bass and drum sound and Jimmy could do what he liked over the top of it. I couldn’t play extravagant bass across Michael’s melodies. It would have got in the way. Michael wanted freedom, especially live, and we were there to help him achieve it.

THIS ALBUM brings back all the memories of being out on the road, in and out of hotels, performing night after night. We recorded it over two nights at the Chicago International Amphitheater in front of 14,000 people a night. I think we also recorded at an arena in

Louisville and at a couple of smaller shows at Agora ballrooms, maybe in Cleveland. [*Liner notes from a 2008 reissue of ‘Strangers’ state that songs were recorded at two Ohio shows, one in Youngstown and one in Cleveland*]. I think we ended up using the Chicago crowd reaction on the Agora and Louisville recordings, or it could have been the other way round. But apart from that it was just a question of sticking the mics up and capturing us as we were.

IT’S GREAT to listen to a good song you’ve recorded in the studio and think to yourself, ‘That’s exactly how I heard it in my head.’ But when you play live you get the vote from an audience that’s right in your face. We were good live, too, so it was always a pleasure to play. I enjoyed it. When I was recording I’d play what I call a songwriter’s bass. When I was on stage I’d just be thumping it out at whatever volume my amp would go up to!”

PETE'S PEN PICS

THE BOYS OF CLASSIC ERA UFO AS VIEWED BY WILD WAY



PHIL MOGG

"Phil is one of the people I've been closest to in my life. We're both very fastidious and if you ever saw us shopping together you'd think we were the odd couple. We'd be very sniffy about what we'd buy from the vegetable counter in the supermarket, for example, which is weird considering I stuck needles in my arm, but there you go! Phil's very sardonic, we have the same sense of humour and we never missed the opportunity for a laugh, usually at Andy Parker's expense. Phil's funny, but he can also be annoying, maybe even a bit hypocritical. 'I can be out of it, but you can't be.' Phil's sophisticated, artistic and complicated, and a good singer. Did I think we had the best hard rock vocalist? No, I wished we had David Lee Roth at the time! But Phil's a genuine class act, and his input into UFO has been amazing. Without his knowledge of good songwriters we wouldn't have been the same quality band."

MICHAEL SCHENKER

"You can't put Michael into words. He's a genius and I love him to death. But he's eccentric. He can be the nicest person ever, or the most arrogant, angry German you've ever met on this planet. It depends on the day. I used to love playing with him, but then again, who wouldn't enjoy playing with Michael? He was the reason why we stood out. Of course I wish he'd stayed in the band, but it was tough to have him there 24/7 at the time, because you were always hoping he'd turn up in a good mood. Often he didn't. Had we been able to stick with Michael I think we would have gone much further than we did. When people like Eddie Van Halen tell you Michael is their hero, then you know you had something. It would have been great if we'd kept the classic line-up together, but common sense and talent don't always go together. At the end of the day, though, when I think of Michael, what I really think of is simply Michael, my friend."



ANDY PARKER

"Andy's a great, solid drummer and he was always the cool head in the band - unless you crossed the line. He used to be the butt of the jokes, but I never called him 'No Neck', despite what people say. That was Phil! Andy's a really good person, really reliable, someone who always has your back. But he could be like a headmaster, too. If ever I was out of it when we played - which sadly on some occasions I was - Andy would be on my case. 'Phil's right, Pete. You *were* out of it.' When I had my brush with cancer and then the heart attack, though, Andy was the first person on the phone, and of course that meant a lot to me."

DANNY PEYRONEL

"Danny is a good musician and a good singer. If you're looking for the best players in the world you won't find Danny there. But he's a very good all-rounder with a good voice, and is a talented songwriter to boot. Danny's a good guy, too, but he's a bit of a character. He's actually Argentinian, but sometimes likes to come across as *Lord* Peyronel. If he likes you he'll let you know. But if he doesn't you'll get a different type of Danny, the Danny who goes, 'Oh look at him. He's a fool!'"



PAUL RAYMOND

"I was the one who asked Paul to join UFO, but I think it's fair to say he can be a bit delusional. I don't care about the things I do or the way I look. If I'm required to do the rock star thing, then I'll do it. Paul is a rock star, though... but mainly in his own mind! God bless him, though, I had a lot of good times with Paul. "



LIGHTS

SOUNDS WRITER GARRY BUSHELL JOINED UFO IN TEXAS BACK IN JUNE OF 1980. TO GET A GLIMPSE OF THE BAND IN FULL ROAD FEVER MODE, HERE'S A SHORTENED VERSION OF HIS STORY...

THUNDER SPREADS ACROSS THE weather-beaten face of the Selector's roly-poly coach driver Tennessee Romain Reynolds.

"UFO?" he yelps. "Them guys are crazy, man. Cray-zeel!" He thumps the breakfast table like he's an SPG (Special Patrol Group) man working out on a demonstrator's skull, sending half-eaten tubs of jam scurrying floor-wards, and carries on ranting.

"They're the biggest bunch of jerks I've ever met. They're fuckin' animals. I ain't ever having them fouling up mah bus."

Some 60 hours later the leader of the animal pack, UFO vocalist Phil Mogg (age indeterminate) is living down to his reputation. Out of his box on booze and downers, he makes a drunken lunge to try and hurl my sylph-like frame into the cool hotel pool.

With a speed that would've brought tears to the eyes of my old games master, I grab Phil's head and heave him over my right shoulder, leaving him to topple helplessly into the water like a pole-axed ox...

Even this humiliation doesn't calm Mogg down however. Later on the tour, and even more blitzed after a gig down Mexico way, Phil is suddenly seized by an all-consuming belief in his own ability to fly.

He leaps off a first floor landing to soar with the grace of a 16-ton dump truck towards the floor and galloping unconsciousness. When the promoters revive him,

punches are thrown, the cops are summoned. Mogg runs, hides, falls akip... and comes to the next morning with a broken left arm and what feels like the Hulk working out in his head. Happy daze...

UFO HAVE been touring the States since March. On the Southern leg, they're co-headlining with Triumph whose set is like Guy Fawkes Night gone wrong, Catherine wheels and sparklers going off all over shop. Road manager John Knowles describes it as "like being on tour with Southend Pier".

Their Austin Municipal Auditorium show is possibly the greatest UFO gig ever...and certainly one of the funniest. The familiar set is delivered with a killer punch and genuine conviction.

Take Pete Way. Now it may be, as Michael Schenker once said, that "that man's brain does not function," but strap a bass guitar on the loveable goon and it's like he's got a million volts coursing through his substance-damaged body. He curls over the amps above my head, crouching, squatting, twisting, turning, and putting his all into the performance, sweating like the proverbial glass-blower's arse.

Pete's wearing his trendy Cockney Rejects T-shirt tonight; and the gallant East End gents are toasted several times. Mogg winks as he sings a spirited 'Lights Out In West 'Am', followed by a rollicking fine 'Tony

OUT IN HOUSTON

Gordon Please' to the tune of 'Doctor Doctor' (a name-check there for the Rejects' butterball manager)...

UFO AREN'T the most organised band. "We call ourselves the shower," Pete confides. "Other bands do everything perfect, like James Bond, but everything we arrange goes to cock."

Everything except hotels. At Houston we stay at the space age Hyatt Regency; and at Austin the out-of-this-world Lakeway Inn where I finally have a serious chinwag with Moggy...

He comes out strongly against the sort of rock album getting released back home: "It's so easy to write an HM cliché album, bung down a few riffs, and holler a few lyrics about killing babies and rocking after midnight, y'know."

"Our next album's gonna be raw but it won't be an easy cash-in. I'm not interested in all that metal clichéd stuff, I'm more into writing adult songs... Now you take Springsteen; his songs paint perfect pictures of American life. He really knows how to use words."

The band have slotted in a few big European festivals, one in France with The Clash, and a Reading headline in August. They want to fix up "raw" Marquee dates as well as a traditional UK theatre tour. As we survey our sun-soaked surroundings, Phil sips ice-cold lager and smiles. "Just think," he says. "We're getting paid for all this..."

The evening inevitably degenerates through football matches, Tonka Chapman's barbecue, crazy roller-skating, and the feeble fight scene that opened this feature.

The only time Phil stops smiling is when he finds out our photographer is staying over "on the Joe Ronce" (ponce) for a couple more weeks. Mogg's face drops lower than an earthworm's gusset, so I slip him a can of tear gas I'd bought in a supermarket. At the time it seems the least I can do. ♡



To read Garry's full UFO story visit the X-Tra Content section of the Rock Candy Mag website at www.rockcandymag.com

And check out his fantastic book, **Sounds of Glory Volume One**, featuring loads of Garry's interviews and stories with bands including Ozzy, Motörhead, Quo and Priest.

MOTÖRHEAD



Photo: Getty Images/Fin Costello. Interview by Howard Johnson

When we were young, Motörhead's classic line-up L-R: 'Fast' Eddie Clarke (guitar), Ian 'Lemmy' Kilmister (bass and vocals), Phil 'Philthy Animal' Taylor (drums)

ead



Says it all, doesn't it? The last man standing from the classic line-up, 'Fast' Eddie Clarke, looks back on his time in this legendary band

Meeting Lemmy

"Around May of 1976 Phil and I had talked about a possible audition for me to join Motörhead. I'd seen Lemmy here and there around London, but had never really met him. One morning I was taking a girl to work at a place called Furniture Cave on the King's Road. It was a rehearsal room and a bit of a hub for musicians. I was down in the basement having a cup of coffee, when who should walk in but Lemmy? He'd been up all night and was walking back from Notting Hill to his squat in Battersea. I felt I had to seize the moment, so I said, 'I'm supposed to be auditioning for your band. Didn't Phil tell you?' Lemmy said, 'Mmm, I think he might have mentioned something.' So I said 'Why don't we organise a rehearsal? I've got a car, I can get the gear, I can come and pick you up and we can do it.' Lemmy warmed to the idea that I was keen as mustard and was really nice. Before I knew it, though, he was gone. I got his phone number, though."

Joining

"Phil, Lemmy and I had organised my audition at Furniture Cave for two in the afternoon. I'd booked the place for four hours, but [*the band's guitarist*] Larry Wallis didn't turn up. So the three of us just jammed and jammed while we waited for Larry, even though Lem said he didn't do jamming! Phil and Lemmy were a bit embarrassed that Larry hadn't shown up, especially because I was paying for the rehearsal. I was paying for my own audition! I thought it was blinding, though. Besides jamming, we did 'Johnny B. Goode' and some stuff off the first Motörhead album. Larry finally turned up around half six, but he didn't seem in a very good mood. He started playing without really saying anything, expecting us to follow him. It was very tense and in the end I decided to leave them to it. I thought Larry didn't want me in the band and that was that, so I didn't think much more about it. I thought I'd had a lucky escape, but as it turned out I hadn't!" ▶

The Music

“What Motörhead were doing was certainly left-field compared to what I was used to. But I just loved playing the guitar and figured I could turn my hand to anything. Back then it was hard to get started, so you really had to take any opportunity that came along – and Motörhead already had a bit of a reputation. Phil gave me a copy of the album on cassette and I thought it wasn't that bad. There were a couple of things I thought could have been more hard-hitting. It sounded like a cross between the Pink Fairies and Hawkwind, two bands I was never that *au fait* with. I was more into Jimi Hendrix, Cream and Humble Pie, but you had to be flexible. Once I was in the band the style evolved naturally. I'd start playing, then Phil and Lem would join in. Then after we'd been tanking along for about five hours trying this and that, someone would say, 'Maybe we should make this into a song.'”

Drugs

“Drugs were very much part of the band's chemistry, though I didn't know what a speed freak was until I met Phil and Lemmy. I didn't even drink when I first joined the band, but I did like a smoke. I was actually a bit of a hippie. I went to Cornwall in 1970 and lived on a hill and played guitar. But at the very first Motörhead rehearsal Lemmy got his little bag of speed out. He had a tube that hung around his neck and he said, 'Have some of that!' I was game for anything back then, so we all had some and we were like 'Fuckin' hell, let's go man!' I was never as bad as Phil and Lemmy, as I was still a bit of a dooper. But without speed Motörhead wouldn't have been the same band in my opinion.”

That Logo

“All that stuff was already in place when I came on board. I remember talking to Lemmy about the logo and he said that when he went to see [artist] Joe Petagno all he did was bare his teeth and say he wanted a logo like that! So Joe based the Motörhead death's head on Lemmy's rotting teeth! But what a fantastic image that was, and what a fantastic logo. That stuff really helped the band develop a presence. We had the image, the Germanic writing and the brilliant bastard mascot. Everything looked ace. It's become totally iconic, of course, but I didn't make any money out of anything at the time. We got paid a couple of hundred quid a week and when I left Motörhead I was skint. That's how it was back then.”

'Overkill'

“The song 'Overkill' was a real turning point for us. We'd managed to get a proper record deal with Bronze and when we went into rehearsals we were so over the moon that we had tons of extra energy. Phil had got some new drums and didn't know what to do with the two bass drums. So he said, 'Why can't we do a song like this?' and

started playing the intro to what became 'Overkill'. Then Lemmy started playing in E and I started going 'rrrrr, rrrrrr rrrr' and we were off. We jammed it out and suddenly we had a song. We loved it. It was a turning point in our writing, a real landmark, because it was so different to anything else that was going on at the time – and so different to anything else we'd done before! You know the brilliant false endings on 'Overkill'? Our manager, Doug Smith, said we'd have to cut them because Bronze wanted to release the song as a single. We said 'Why do we have to cut the endings? We're Motörhead. We can do anything we like.'”

'No Sleep...'

“That was tricky, because we were out of the country when it hit the top of the charts. We'd done a couple of little tweaks to the original live recordings when suddenly Ozzy called out of the blue wanting us to play with him in America. So we dropped everything and left, leaving [producer] Vic Maile to mix the album. When it was done they sent over a mix and we fucking hated it! So we sent back a six foot fax outlining all

the changes we wanted, and at the bottom was a note from us saying, 'And if you don't make these changes we'll kill you!' I think we'd had a few bevies that night! Of course nobody took any notice. Because we were busy in America we didn't think too much more about it, and then the next thing we knew the album had gone to Number One in Britain! We felt fucking marvellous about that, but we were all pissed off that we weren't in the UK. We were thinking of all the free drinks we were missing!”

Highpoint

“There were so many good moments, but if you ask me the Bomber tour often gets overlooked and that was absolutely fantastic. Why? Because of the bomber, of course! That was the highlight of my Motörhead experience. It was fucking marvellous playing under that thing. Well, it was marvellous once you'd got over the fear that it might drop on your head any minute! But my attitude was always that if anything ever did go wrong and the whole rig came crashing down on me, then what a way to go at least! If ever the gig wasn't going too well or if you were having an off day yourself, you always knew that everything would be alright once that bomber came down. It never let us down, that thing.”

Lowpoint

“That would be the Wendy O. Williams thing [a cover of the Tammy Wynette song, 'Stand By Your Man' that Motörhead recorded with Plasmatics singer Wendy O. Williams in 1982]. It was a piece of shit, but Lemmy was determined to do it. He knew it was rubbish. Everyone knew it was rubbish. All I was interested in was the music, playing in my band and making Motörhead as

“EVERY DRINK THE THREE OF US EVER BOUGHT WAS PAID FOR BY THOSE SIX YEARS OF OUR LIVES. EVERYTHING WAS DONE IN THAT SIX YEAR PERIOD. WHEN PEOPLE SAY MOTÖRHEAD WAS A GREAT BAND, THEY'RE TALKING ABOUT THOSE SIX YEARS.”
FAST EDDIE CLARKE



Eddie with axes: "I just loved playing the guitar"



good as it could possibly be. I said, 'This is shit. We shouldn't do it.' But Lemmy and Phil insisted. They said, 'We'll put on the cover that this has nothing to do with Eddie Clarke.' But I said, 'Wait a minute. Motörhead's my band too. I'm more worried about the band than my own reputation.' But there was no stopping them."

Leaving Motörhead

"We were in New York in May of '82 and the 'Stand By Your Man' thing came to a head. The day before the gig I threatened to leave and they told me to fuck off. But I didn't want to leave. They were being all silly. The next day was ridiculous. When it came to the soundcheck Phil and Lemmy said they wouldn't do it while I was in the building. I'd have to do mine separately. They even

put me in a different dressing room. I was in there all on my own with nothing but a bottle of vodka and a pile of speed for company. So we did the show, and it was a bit of a weird one, of course. But afterwards I went to see the two of them and said, 'Look guys let's not do this, we've worked too hard.' But they said 'No man, fuck off.' I was heartbroken, and that's why I hung up my leather jacket and changed tack. I thought to myself, 'If this is the way heavy metal people behave, then I don't want any part of it.'"

Death of Phil and Lemmy

"Despite the way I left the band, Phil and Lemmy were still my two greatest friends and we had the best times together. To get to the heights we attained really was something. Phil and I had a lot of fights and Lem and I had a few set-tos, though it never got physical between us. But I always thought of them as brothers. So when they died it was really difficult for me. I always thought we had a special bond, so it took a chunk out of me when they weren't on the planet any more. We only fell out for about 12 months, and the best years of our lives were when we were in Motörhead together. Every drink the three of us ever bought was paid for by those six years of our lives. Everything was done in that six year period. When people say Motörhead was a great band, they're talking about those six years... I meet people all the time who shake my hand and tell me how great Motörhead was. And I always believed we'd have one more crack at doing a show together. But as time went on Phil had his troubles and that made me realise the light was dimming for any reunion. The last time I saw Lemmy and Phil was in Birmingham in 2014 and it meant so much to see them both. I miss them." 🐻

“SCREAM WRO



BUT WHERE ON EARTH WAS WROCLAW? BACK IN 1984, **IRON MAIDEN** HEADED TO POLAND FOR A GROUNDBREAKING TOUR, DETERMINED TO SMASH DOWN CULTURAL BARRIERS AND BRING SOME METAL TO THE COMMUNIST MASSES. **ROCK CANDY** EDITOR **HOWARD JOHNSON** WAS THERE EVERY STEP OF THE WAY...

HE ALWAYS LAUGHS ABOUT it when I see him, even now. Iron Maiden's very own Sheriff of Huddersfield, manager Rod Smallwood, still loves to remind me of the wind-up instigated by him and bassist Steve Harris almost 33 years ago, with me as victim.

It was a practical joke that led to me walking self-consciously through Warsaw airport ahead of the start of Iron Maiden's 'World Slavery Tour', my hair pushed up inside a baseball cap. Rod and Steve had convinced me that only musicians would be allowed into Poland with long hair – it was still a communist country back then, so it seemed believable. I was a journalist, they said, so that didn't count. I'd merely be seen as an undesirable and be put on the first plane back to the West.

"You should have seen the state of you," Smallwood guffaws. "Walking around with your barnet tucked up in your hat! And there was the band, wandering about right next to you with hair down to their arses. I can't believe you were that gullible!"

AH BUT I was. It was Wednesday 8 August 1984. I was 19 years old, hopelessly naive, and had been writing for *Kerrang!* magazine, Britain's best-loved metal mag, for the past three years. I'd got close to Maiden in that time and was thrilled when I got the opportunity to witness the ground-breaking opening to the 'World Slavery Tour'.

It turned out to be a gruelling 172 show stint, a workload that would ultimately lead to fissures in the band and to vocalist Bruce Dickinson seriously

considering quitting the music business altogether. But on that first day in August everyone was fit, healthy, happy and raring to go.

"We were all pissing ourselves when you put your hair up," Steve told me at the time, on the coach on the way into Warsaw. "We couldn't believe you'd be dumb enough to fall for it." In retrospect, neither can I...

IRON MAIDEN were on top of the world at this point in time. The band had already outstripped their New Wave Of British Heavy Metal origins to become a genuine worldwide phenomenon, paying no heed to the commercial conventions of the day that demanded even harder-edged bands should always pander to radio.

Maiden's music was raw and aggressive, it was radio-unfriendly, and it had served them well. 1980's 'Iron Maiden' and follow-up 'Killers', which arrived a year later, gained them a hard-core following. Then 1982's breakthrough 'Number Of The Beast' and '83's 'Piece Of Mind' saw Maiden acknowledged by all as one of the top metal outfits on the planet.

Their new album, 'Powerslave', however, saw Maiden taking chances once again. Produced by Martin Birch, who'd delivered a hard yet classy sound on the previous two recordings, 'Powerslave' was starting to reveal a different, more complex and even thoughtful side to the band. Steve Harris had made no secret of his love for prog rock as well as metal, often citing Jethro Tull as an influence. And while 'Powerslave', Maiden's

**AM FOR ME
OCLAW!**



fifth album, sounded nothing like Ian Anderson's mob, it did show a band developing an interest in more complex song structures and lyrical themes.

When Smallwood gave me a pre-release tape of 'Powerslave' it was immediately clear that the standout number was the 13 minute 45 second 'Rime Of The Ancient Mariner', based on the poem of the same name by Samuel Taylor Coleridge. Written by Steve Harris, the track showed Maiden cocking even more of a snook at radio-centric convention as the song moved through any number of changes in tempo and feel. It was Iron Maiden doing what Iron Maiden do best, refusing to play the game and constantly challenging themselves to do something different.

IT WAS this same pioneering spirit, this desire to push the boundaries and do new things in rock, that had brought us all to Poland in the first place. Western groups had played behind the Iron Curtain before, but Poland had never previously witnessed a show of this enormous scale and substance.

The logistics of taking a major stage set into a country that had no history in handling anything of that nature were hugely complicated. And given that

Poland was going through immense political upheaval as the Solidarity movement challenged the communist government's oppression of its people, the trip wasn't without risks. But manager Smallwood was as brave and innovative as the band he managed, always looking for different ways

to give his act a competitive edge. He could do so, of course, because he had Maiden's total trust.

"I didn't really think about the political side of things too much," Steve Harris told me at the time, sitting in a coach that wasn't grand enough to be called a tour bus, ahead of a gig in Katowice. "I don't believe Rod would have let us come here if he wasn't sure about the safety angle." The place, it must be said, was noticeable for its heavy security presence.

HARRIS WAS right to put his faith in Smallwood, though. The only security danger we faced during our week-long stay in Poland and the five dates the band played (in Warsaw, Lodz, Poznan, Wroclaw and Katowice) was from the over-enthusiastic Maiden fans who turned out to greet us in huge numbers everywhere we went. Dickinson, Harris, drummer Nicko McBrain and guitarists Dave Murray and Adrian 'H' Smith were constantly being mobbed by passionate Polish rockers.

The fact that these fans had never been so close to real-life rock stars seemed simply too much for many of them to comprehend and the deafening chants of 'Eye-Ron, Eye-Ron' that started when we first arrived at Warsaw Airport didn't seem to stop from the minute we arrived until we left the country.

MAIDEN HAD opted to bring their full stage show with them, and having witnessed the band running through their paces during production rehearsals in Hanover, Germany, a couple of days before our arrival in Poland, I knew that the locals would be in for a visual treat.

The set had been designed to replicate the Egyptian-themed 'Powerslave' album sleeve, and even by the standards of a band that had already raised the bar in terms of live spectacle, this was on another level.

Sarcophagi featuring the Eddie head gave a suitably spooky background, from which a 30-foot mummified Eddie, cleverly placed behind the drum kit, was able to emerge at the climax of the show, then loom menacingly over the band members performing below.

MAIDEN'S FIRST show in Poland took place at Warsaw's Torwar Sports Hall on Thursday 9 August 1984, in front of 6,000 Polish Maiden rivet heads. The roar that rose from the crowd when the house lights went down – guttural and almost primeval – is still with me today. It sounded like the release of years of frustration after living under a system that had made it hard to have unbridled fun.

The soldiers who were liberally sprinkled throughout the hall, however, had zero interest in enforcing any

kind of martial law. By the time Maiden had run through their set, any sense of square-drilled Soviet style military discipline had completely disappeared. Shirts were thrown off, army hats were being chucked ever higher in the air and these young men were suddenly free to really let rip and enjoy

themselves with zero inhibitions.

"I think the Polish fans definitely give audiences everywhere else in the world a good run for their money," said Bruce. Clearly he was right.

My notes, scribbled on scraps of paper as was my habit at the time, were less complimentary about the band's first performance. I labelled the show "substandard". But at least I had the maturity to mitigate this negative report, commenting in my *Kerrang!* piece that "eight months off the road and the introduction of no fewer than six new songs proved a little too much for a first night in such a 'novel' environment."

NONE OF us knew what to expect from Poland, of course. If you didn't live through the Cold War era and have only ever known instant communication via the Internet and social media, then it's impossible to imagine how different it was back then. We had literally no idea what the country was like. How could we? But Poland certainly proved to be very different from what we were used to.

Fortunately, manager Smallwood was savvy enough to want a permanent record of such a ground-breaking rock adventure, so hired a crew to film the whole affair for music station MTV. *Iron Maiden Behind The Iron* ▶

**"I DIDN'T REALLY THINK ABOUT THE POLITICAL SIDE OF THINGS TOO MUCH. I DON'T BELIEVE ROD WOULD HAVE LET US COME HERE IF HE WASN'T SURE ABOUT THE SAFETY ANGLE."
MAIDEN BASSIST STEVE HARRIS**

Davey and H ripping it up onstage in Poland



Bruce looks shocked to find upwards of 74 percent of the Eastern Bloc going Maiden crazy





Maiden arrive at Okecie Airport, Warsaw, Poland at the start of the World Slavery Tour, August 1984. L-R Dave Murray (guitar), Adrian Smith (guitar), Steve Harris (bass), Nicko McBrain (drums), Bruce Dickinson (vocals)

Curtain (which you can find as a bonus on the *Live After Death* DVD) looks primitive by today's standards. But there's no doubt that it's an incredible record of a very special event in rock history.

I love it, of course. It's like having my own personal Polish holiday video, as I pop up here and there throughout the film. I'm hanging out on the bus and backstage, frankly not looking like I'm doing very much, except when my very red head appears at the end of a sequence of the band and assorted hangers on like me playing football for a Maiden XI against a team of Polish journalists. Steve always was big on the footy, though it's funny to see the other band members appearing in their shorts here, with Nicko as coach, clearly under some kind of three-line whip. You wouldn't catch Bruce, Davey or Adrian kicking a ball about now!

What the film clearly does show, however, is how much the Eastern Bloc countries lagged behind the West at this point in time. From the minute we arrive at the airport to the moment we leave it looks like we're in a country that's operating in another time frame entirely. The clothes the locals are wearing, the cars the lucky few are driving, the hotels we're staying in – everything seems out of the ark.

"I THOUGHT POLAND WAS GOING TO BE A LOT GRIMMER. BUT EVERYONE WAS REALLY HELPFUL AND FRIENDLY AND DID WHAT THEY COULD. IT WAS GREAT, REALLY ENJOYABLE."

MAIDEN GUITARIST ADRIAN 'H' SMITH

Of course this was all a long time ago, but our Western lives back in 1984 really were nothing like those of the Polish people you get to see here in the film. For a single example of how different things really were, look no further than the hotel food. Despite being billeted on our arrival at the plushiest place in Warsaw, the Intercontinental Hotel, the chances of getting a decent meal by present day standards were slim, the chances of having some choice non-existent. Every time you

asked for something from the menu you were told that the particular dish in question was "off". In the end we all worked out there was no point in even asking, and that we would have to make do with whatever was served up to us. That was, without exception, unidentified

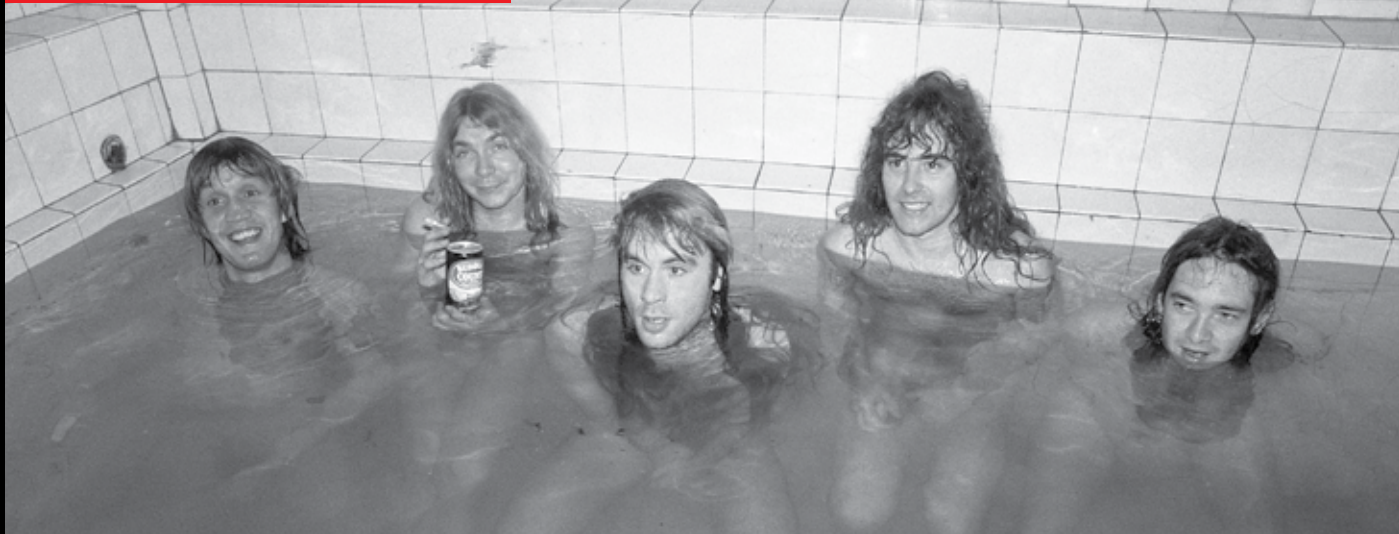
grey meat and equally grey vegetables.

BUT IF there was very little on offer in the hotel restaurant, it soon became clear that there was plenty on the room service menu. Starting to doze off in my hotel room after a late night session with the band in the downstairs bar after the Warsaw gig, I was suddenly jolted back awake by the phone ringing. "Mr Johnson?" "Yes." "Is there anything else you need to make you more comfortable in your room?" "I don't think so, no." "You're absolutely certain I can't send something up?" "No, ▶

Bruce, *Rock Candy Mag* editor Hojo and Davey having a good time... all the time!



Ruddles and fags. The choice of the sporting elite



Now that is quality signage



The Maidenettes "entertain" at the infamous Polish wedding



really, I'm fine." "Well good night, then." "Good night."

It was only later on in the trip that the penny finally dropped and I realised that one of the hotel's high-class hookers had gone home disappointed thanks to one very wet-behind-the-ears English rock journalist.

MAIDEN'S MODUS operandi at this stage of their career was hugely different to how things would end up. There was no Ed Force One for Bruce to fly and no fencing for him to do, for starters. The band ate, drank and hung out together – and the sense of camaraderie was palpable. Nights out invariably involved all five members and plenty of booze. Maiden was never much of a drug band as far as I could tell. They all seemed too down to earth for that. But they certainly liked a drink. And if you liked a drink, Poland in 1984 was a tough old gig to handle.

Beer wasn't plentiful, from what I recall, but vodka most definitely was. This obviously led to some messy old evenings, when my preferred drinking partner Davey and I would end up in a bit of a state, always escorted home by the steadying figure of security man John Harte. The most legendary of these evenings occurred the night following Maiden's gig at the Poznan Arena on Saturday 11 August, at what would infamously become known as "The Polish Wedding."

On the lookout for a way to wind down after a real steamer of a show, Maiden, plus rag-tag entourage (manager, me, Polish translator, photographers) somehow ended up gatecrashing a

wedding reception in the centre of the city. Much to the surprise of the newly married couple, Nicko, Bruce, Dave and Steve quickly usurped the wee wedding band hugging the tiny stage at the far end of the hall. Not sure where 'H' was by this stage. Me? I nabbed a spot on backing vocals while the Maiden boys got ready to play.

"People of Poznan," said Bruce. "The moment you've all been waiting for. We present, live on stage, playing traditional folk music from Texas, The Maidenettes!"

With a sound that was very much not set to stun, our gallant band lurched rather than launched into cover versions of 'Smoke On The Water' and 'Tush'. Messrs Blackmore and Gibbons, I feel, would have winced, but might at least have admired our collective chutzpah.

Nonetheless, the local wedding guests were enthusiastic, raising their hands as if under orders from Jon Bon Jovi himself, dancing with great enthusiasm if little skill and generally having a ball. As life experiences go, being on a 10-foot stage with one of the biggest metal bands on the planet, providing poor BVs and being hailed by a ton of wedding guests you've never met in your entire life is definitely right up there!

DESPITE ALL sorts of late-night shenanigans pretty much every night, Maiden's energy levels onstage in Poland were simply off the scale. The guys were still young fellas at this time (only Nicko was over 30 in 1984)

and they were more than capable of getting in at four in the morning from a night of carousing, then performing at high-intensity night after night.

The shows were as demanding of the audiences as they were of the band. New songs and long songs from 'Powerslave' were at the centre of the set list. 'Aces High' opened the show, a devilishly difficult number for Bruce to deal with before his voice had properly warmed up. 'Powerslave' and the instrumental 'Losfer Words (Big 'Orra)' gave audiences plenty of new Maiden intricacies to deal with too. But it was, unsurprisingly, 'Rime Of The Ancient Mariner' that really made a statement of intent.

Positioned as the sixth song in, the tune's multiple changes were hard enough for me to get my head around, even with the handy cheat of my pre-release tape. But it was asking a lot of a Polish crowd to be able to take all of the song's twists and turns on board at first listen. The Polish metallers responded gamely, though, greeting the song each night with the same level of enthusiasm as for established Maiden classics like 'The Number Of The Beast' and 'Hallowed Be Thy Name'.

Of course, the irony of opening the set with the recorded Winston Churchill speech that precedes 'Aces High' was lost on no one. Fierce patriot Rod Smallwood clearly took great delight in hearing Churchill's bullish tones echoing around vast halls in a country that had been under Nazi control only 40 years previously. Listening to those words was more bizarre than ever as the show got underway

at the Hala Ludowa, "The People's Hall" in Wroclaw (pronounced Ross-lof) on 12 August.

Hanging around underneath the vast dome of the hall before the gig, Adrian and I had noticed a huge awning draped across the very apex of the building. When we asked our Polish liaison guy Roman why the top of the hall was covered up, he explained that it was linked to the fact that the hall had been constructed when Wroclaw was part of the German Empire. The architecture was such that the enormous Iron Cross that had been built into the dome was essential to the structure, so couldn't be removed. The only solution for the communists to conceal the hated symbol of their German past was to cover it with drapes. "You can almost hear the jackboots echoing," said H ruefully, imagining Nazis under the self-same roof.

This was not the kind of gig you'd want to play every night, but the band seemed to work harder than ever in Wroclaw, almost subconsciously wanting to dispel the ghosts of the past and bring something altogether more joyous to the people of the city.

WITH HINDSIGHT, a sense of joy is my abiding memory of one of the most incredible trips I've ever done as a rock journalist. "The kids I've talked to have been absolutely amazed," our guide Roman told me at the time. "It's something they never thought they'd see in

THE ROAR THAT ROSE FROM THE WARSAW CROWD WHEN THE HOUSE LIGHTS WENT DOWN – GUTTURAL AND ALMOST PRIMEVAL – IS STILL WITH ME TODAY.

Poland, even though heavy metal is very big over here. Rock'n'roll helps the kids to survive. It's pretty much the only expressive youth culture they have access to, albeit a limited access. The government does turn a blind eye to rock music. They use it to placate the kids."

But if the idea of placating the kids was a means of holding on to power, then the Polish government's policy was a resounding failure. The country's communist leader, Wojciech Jaruzelski, tried hard to hang onto his position, but it was obvious that the Polish people were hell bent on real, not cosmetic, change. Such revolutionary fervour proved hard to push back and Jaruzelski was forced to resign in 1989, five years after our journey behind the Iron Curtain. Democratic elections were finally held in Poland and communism was over.

YOU CAN argue that rock music is nothing more than entertainment, rock gigs nothing more than the opportunity for all of us to get lost in a musical daydream for a couple of hours. Poland showed me that this is only half the story. Rock music really can galvanise a pioneering spirit, give a focus to people's lives, and help them express anger and frustration at thwarted dreams and unjust systems.

Iron Maiden may have been only dimly aware of the

impact our shared adventure behind the Iron Curtain was having. But what is certain was that the band members truly enjoyed bringing their brand of hard rock to fans who'd been starved of the opportunity of witnessing it first hand.

"I thought Poland was going to be a lot grimmer," said Adrian Smith. "But everyone was really helpful and friendly and did what they could. It was great, really enjoyable."

"I think maybe they don't really know what goes on in the West," commented Steve Harris. "But obviously they love Western music. This tour's proved that. Now they've had a taste of it, they're going to want more."

THE UNFOLDING of events in Poland that led to the downfall of an entire political system just five short years after this Maiden tour convinced me of one thing. The pioneering spirit shown by a single heavy metal band really did play a significant part in bringing about tangible, life-affirming change. But what about my own part in the reshaping of Europe? Well, truth be told I didn't do anything to alter the world's political boundaries when I was liggering in Poland with Maiden. But on the flipside, I did have a bloody great, absolutely unforgettable time! 🤘



"Well that's Poland sorted, then!"

TOUR



Photo: Iconic Pix/George Chin

Ozzy Osbourne guitarist Zakk Wylde shreds for peace. Moscow, 12 August 1989

SSIA WITH LOVE



When **Bon Jovi** and **Mötley Crüe** manager **Doc McGhee** needed to raise money to fund a non-profit foundation after a drug conviction, he decided to do it in style, organising The Moscow Music Peace Festival in communist Russia's capital. Did heavy metal really bring about the collapse of the Eastern Bloc? *John Nicholson* investigates...

COULD A BUNCH OF successful rock'n'roll crazies with big hair, tight pants and eyeliner really assist in the downfall of communism, the collapse of the USSR and the end of the Cold War, armed with nothing but guitars, drums and industrial strength vodka? The answer may surprise you.

One thing is undoubtedly true. Held over two days on 12 and 13 August 1989, the Moscow Music Peace Festival – or Rock Against Drugs And Alcohol – was a truly remarkable two days in rock history. Bon Jovi, The Scorpions, Mötley Crüe, Cinderella, Skid Row and Ozzy Osbourne were flown in behind enemy lines. Their mission? To rock the Russians like they'd never been rocked before. Or, possibly, like a hurricane! How smoothly do you think that all went? If your answer is “not smoothly at all” you may be wrong... or you may be right. Once the festival was over nothing would ever be the same again. Not for the bands, nor the Soviet Union, nor the Russian people.

THE ROOTS of these most extraordinary two days go way back to 1982, fully seven years earlier, when Doc McGhee, later to be manager of Bon Jovi, The Scorpions, Skid Row and Mötley Crüe, was arrested helping to bring enormous amounts of cannabis into America. In January 1988 and after years of legal wrangling, McGhee pleaded guilty to helping smuggle 18.5 tons of marijuana into Carteret County, North Carolina. In making his plea, McGhee said he was not active in drug smuggling, but had introduced a smuggler to an acquaintance who had a contact who could obtain Colombian marijuana.

The case finally came to court in April of 1988, but by this point Doc was doing rather well as manager of some seriously huge bands. It looked for all the world like he was going down, and this wasn't good news either for Doc or his groups, all of whom were hell bent on world domination. Incarceration would be a major inconvenience. Enter Mr Jon

Bon Jovi. Extensive research has failed to determine whether he rode into the courtroom on a steel horse. But he did bring along a six-page letter for the judge. Jon explained how Doc had seen the error of his ways, quite possibly by closely observing Mötley Crüe, for whom hardcore narcs were part of an alternative five-a-day diet. Doc could help kids stay off drink and drugs. But only if he wasn't banged up.

Amazingly, Bon Jovi's appeal worked a treat. US District Judge Earl Britt stopped short of sending 37-year-old McGhee to jail. Instead, he handed down a five-year suspended sentence and ordered Doc to invest \$250,000 and spend 3000 hours in a non-profit organisation aimed at deterring young people from taking drugs. McGhee's sentence also called for him to serve 180 days in a community treatment centre, pay a \$15,000 fine, and produce an anti-drug documentary film with rock stars, an anti-drug recording and anti-drug brochures. A further order required McGhee to raise money from private sources for anti-drug charities and promote and manage free basketball clinics to educate youngsters about the dangers of drugs. Why basketball? No idea. But anyway, with a \$250,000 donation from Doc, the Make A Difference Foundation was created. Its goal was to make vulnerable people aware of the dangers of drink and drugs.

THE MOSCOW Music Peace Festival was arranged to fund the Foundation's work and aimed to raise \$6 to \$10 million, primarily via pay-per-view on cable music channel MTV. Sky in the UK also agreed to broadcast. Who exactly would get the cash? Speaking for the Foundation on the subsequent MTV broadcast Joe Cheshire, the lawyer who'd helped Doc sort out the whole deal with the court, explained all. "The money's going to help the kids," said Cheshire. What sort of help, and for which kids exactly, was unclear.

From the get-go, of course, the irony of inviting a load of heavy rockers with drug and booze issues to play a festival in Moscow while chanting "just say *nyet*" was lost on no one. Some believed that staying out of jail was McGhee's biggest motivation in making this gig happen. He claims otherwise. In *I Want My MTV - The Uncensored Story of the Music Video Revolution* by Rob Tannenbaum and Craig Marks, McGhee insisted, "We always wanted to go to Moscow and do the first rock show in the Soviet Union. I wanted to do their Woodstock. The Moscow concert had nothing to do with my conviction, okay?"

THE MOSCOW Music Peace Festival turned out to be nothing like Woodstock. It was much smaller and better organized for a start. Some estimates put the attendance at Woodstock at over 600,000. Doc's Moscow extravaganza was held in the 81,000 capacity Central Lenin Stadium (now the Luzhniki Stadium) and not one flower was dropped from a helicopter. Despite

Doc's ambitions, The Moscow Music Peace Festival wasn't even the first Western rock show in the USSR. Back in May of 1979 Elton John had played four gigs there. Dick Clement and Ian La Frenais, the writing team behind smash hit BBC comedy series *Porridge*, had even directed a documentary about the whole experience titled *To Russia With Elton*, which actually sounds like one of their sitcoms! And Doc wasn't even in the silver medal position for putting on Russian gigs: Billy Joel had also played there in 1986.

Even so, you have to admire McGhee's sheer chutzpah and organisational talent. In *I Want My MTV...* he said, "It was the first rock show ever on Russian television and was televised in 52 countries. We couldn't get permits. Russian officials would say 'sure this is a great idea,' but no one would stick their neck out and sanction it. We never had a permit to do anything. I brought 64 trailer-tractors into Russia with no permits. That show was absolutely insane. I nearly had a nervous breakdown."

RUSSIA MIGHT not have been like the West when it came to handling rock'n'roll people prancing around on a stage. But by 1989 the Iron Curtain was getting a wee bit rusty and the Soviet people a tad uppity. The Scorpions had rocked Leningrad (yes, like a hurricane) for 10 nights in 1988, and Rudolf Schenker's Flying V is enough to foment revolution in any totalitarian regime. Despite the Soviet head of state Mikhail Gorbachev's

policy of glasnost (encouraging increased openness and transparency in government), the authorities were still extremely wary of subversive old rock music. Yet despite fearing that men dressed like women were all part of a cunning Western plot to undermine communism, and with the help of one Stas Namin, a Moscow record producer and manager who also had family connections to the top brass of the Communist Party, the "authorities" allowed the gig to go ahead.

And so it was that on 6 August 1989 a chartered 757 left Newark, New Jersey carrying a large gaggle of America's biggest rock stars. It landed in not-very-rock'n'roll Luton to pick up very rock'n'roll Ozzy Osbourne, before flying on to Germany to collect the Scorpions, then on to the Soviet Union.

Journalist Robert Hilburn was on board. Writing for the *LA Times*, he said, "In keeping with the concert's theme, no alcohol was served on the plane and there was no apparent drug use." Cinderella manager Larry Mazar told *Rock Candy Mag* that, "The plane had been painted by American pop art legend Peter Max, which gave it a total rock and roll feel." But Larry also reports "the flight was pretty sedate. I sat next to [former Atlantic Records exec] Phil Carson and [drummer] Jason Bonham. Geezer Butler was the wildest, maybe. But it was fine."

Not everyone was of the same opinion, though. Mötley Crüe drummer Tommy Lee had a different

"WE ALWAYS WANTED TO GO OVER TO MOSCOW AND DO THE FIRST ROCK SHOW IN THE SOVIET UNION. I WANTED TO DO THEIR WOODSTOCK. THE MOSCOW CONCERT HAD NOTHING TO DO WITH MY CONVICTION."

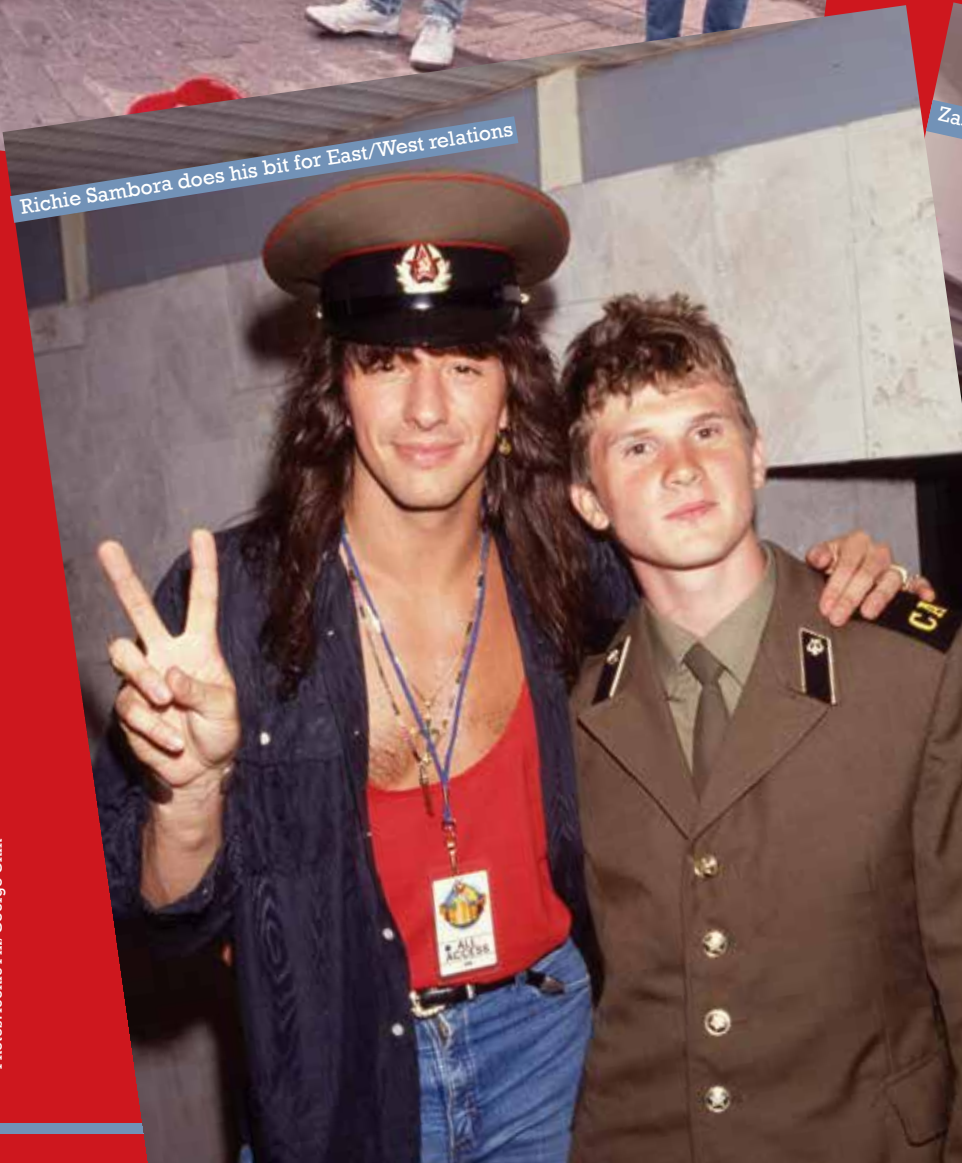
DOC MCGHEE

Muscovites are clearly bemused by a busking Jon Bon Jovi's choice of trouser. Richie Sambora concentrates on his chords



The Scorpions' Klaus Meine. "Now how do I get the word balalaika into a song?"

Richie Sambora does his bit for East/West relations



Zakk Wylde on board the most metal flight of all time





Soldiers keep an eye out for signs of metal-related trouble

perspective: In *I Want My MTV...* Lee claimed “This was the one time when all four of us in Mötley Crüe were sober. And everyone else on the airplane was drinking, doing blow, everything. Geezer Butler from Black Sabbath commandeered the liquor cart and was rolling it up and down the aisle. Ozzy had passed out in his seat. We were in agony, because everyone was partying except us.”

Skid Row vocalist Sebastian Bach claimed “[Ozzy guitarist] Zakk Wylde smuggled in Jack Daniels and we were drinking it in the back.” And Bon Jovi’s security guru Michael Francis’s book *Star Man* documents mounds of cocaine being tipped onto tray tables, with six inch lines being snorted through hundred dollar bills.

Photographer George Chin, whose pix you will often see in *Rock Candy Mag*, was covering the festival for legendary Japanese rock magazine *Burn!* He’d jumped on the “Magic Bus” at Luton and told me that the flight was “a fantastic experience; one big rock’n’roll party.”

BENEATH THE surface, though, tensions were bubbling up, primarily between the Bon Jovi and Mötley Crüe camps. Both acts were managed by Doc, of course.

“THIS WAS THE ONE TIME WHEN ALL FOUR OF US IN MÖTLEY CRÜE WERE SOBER. AND EVERYONE ELSE ON THE AIRPLANE WAS DRINKING, DOING BLOW, EVERYTHING.”
CRÜE DRUMMER TOMMY LEE

“There was no love lost between them,” says Larry Mazar. “They didn’t sit near each other on the plane and they didn’t have any contact with each other.”

John Cannelli, senior vice president for A&R at gig broadcasters MTV said, “There was really bad tension between Jovi and Mötley. Mötley thought Bon Jovi were pussies.”

When the 757 finally touched down in Moscow, a moving rabble of dishevelment spilled off the plane, looking the very epitome of late ‘80s rock stars. Most were dressed like they were about to go on stage and it was hard to tell them apart in their rock star ‘uniforms’. “Alright, USSR!” said Sebastian Bach, ever

the philosopher, as he swaggered off the plane.

What these poster boys for consumerism found in Moscow was a world frozen in time – somewhere around 1947 by the look of things. Most of the bands were billeted at the best hotel in town, the Ukrainia, but this was not the luxury they were used to.

“The record company told us to take our own soap, towels, and toothpaste because the hotel wouldn’t have any,” remembers George Chin. “They were right. I left mine in the room, went out and when I got back two



cleaning women had stolen them. You had to buy your stuff back with cigarettes. We paid for taxis with packs of Marlboro too."

Larry Mazar recalls, "When I got home, people would ask me, 'What was Russia like?' I said it was like 1950s Cleveland. Everything was grey."

A splash of colour and good old US pizzazz was soon to arrive, however, in the form of a pop-up Hard Rock Café, charged with providing a week's catering from inside the stadium. Importing everything from burgers and buns to ovens and microwaves, this was nothing less than an American cultural invasion. "The Russians had never seen so much food," says George Chin. "The first night we went to the hotel restaurant. The food was horrible. Soup with bread followed by stew with bread. That was it. You weren't even sure what was in the bowl."

Chin also recalls the fully stocked fridges of Coca Cola being popular with the local crew, who would grab armfuls of cans at a time and promptly take them home. "The Russians couldn't get enough of them," remembers George Chin. "These people had nothing and they really wanted what we had in the West."

Chin also recalls the fully stocked fridges of Coca Cola being popular with the local crew, who would grab armfuls of cans at a time and promptly take them home. "The Russians couldn't get enough of them," remembers George Chin. "These people had nothing and they really wanted what we had in the West."

WHILE STAFF and crew prepared the stadium for the invasion of 160,000 Russian rockers for the two-day metalfest, the bands were charged with press and TV duties. Everyone was under heavy manners to push the Make A Difference Foundation message at every opportunity. This, rather brilliantly, from Doc McGhee: "We're trying in these concerts to say that drugs don't have to be part of rock. You can still have fun and you can still be rebellious without drugs."

Mötley Crüe bassist Nikki Sixx opted for a different approach. "We're not thinking of this as an anti-drug concert," he said. "It's an anti-abuse concert, and there's a big difference. If you cross the line between use and abuse, it's tragic. But I'm not here to preach."

Moscow was supposed to have a significant drugs problem back in 1989, but a heavy military presence at all times seemed to dampen most people's enthusiasm for the illegal. It was easier to get pissed.

"If I was living here full-time I'd probably be dead of alcoholism," said Ozzy. "Or sniffing car tyres. There's nothing else to do." How high can you get from sniffing rubber? We have no idea, but we suspect Ozzy had done his research!

"Russian vodka is about eight times as strong as the vodka we have," explained Skid Row drummer Rob Affuso. "We would order vodka drinks, and after two I was shitfaced." Doubtless alcohol played a part in some jingoistic japery at the Russians' expense. According to McGhee, "Wayne Isham [*the video director for the event*] filmed himself pissing in front of Lenin's tomb in Red Square, in the middle of the night, singing 'God Bless America' with the Russian flag in the background."

SO FAR, so crazy. But Doc had bigger problems to deal with. He'd promised Ozzy that he'd appear third on the bill behind Bon Jovi and Scorpions. But a day before the first gig Doc apparently tried to demote Oz below his own act, Mötley Crüe. Understandably, Ozzy didn't like that, because he was already far more popular in the USSR than any of the other acts. Ozzy's manager, Sharon Osbourne, wasn't happy either and in her own inimitable

style she made sure Doc knew about it. Larry Mazar told me, "Sharon was apparently ready to go home at one point, over Doc's bands being given preferential treatment." Ozzy summed it up with his usual wit and wisdom in an interview with radio station KNAC. "I don't expect to come to fucking Moscow and have a finger up

my ass. It's a matter of principle. I don't give a fuck if I open, close, stand outside with a fuckin' banjo. But I don't want to be fucked around by dickheads." Coming under fire from such a round of Brummie abuse, Doc was forced to restore Ozzy to his original place on the bill. But with the ingenuity that made him one of the most in-demand managers in rock'n'roll, he apparently got Ozzy and Sharon to agree that the TV broadcast of Ozzy's performance would be shown *before* The Crüe's set, so it looked like he'd gone on before them anyway. ▶

**"THE MOSCOW MUSIC PEACE FESTIVAL DEFINITELY GAVE A NEW POWERFUL IMPETUS TO BRINGING ABOUT THE COMPLETE END OF THE COLD WAR."
GOR KY PARK GUITARIST 'JAN' JANENKOV**



Mötley Crüe's Vince Neil and Skid Row's Sebastian Bach lead the all-star jam

BEING A wee bit hard to please, however, Mötley were still pissed off with their manager. "Mötley Crüe felt that Doc sold them out after making lots of promises," recalls George Chin. In fact, what the Crüe really hated was the fact that Bon Jovi were on the bill at all, as in their eyes they weren't even a metal band. The fact that Bon Jovi were shifting records by the million at this point didn't help. Understandably they were Doc's priority.

Each band was supposed to play a stripped-down set without stage effects or pyro: "It was all supposed to be equal," says Larry Mazar. But some were apparently more equal than others.

JBK made a grand entrance, walking through the crowd via a corridor guarded by Russian soldiers. To cap it all, he was dressed in a Russian army coat, milking the crowd for all it was worth. As he hit the stage "there was definitely pyro," says Mazar.

The Crüe were furious that Bon Jovi had been given preferential treatment by the manager they both shared. Skid Row vocalist Sebastian Bach recalls the moment when it all came to a head. "I was right there. Tommy Lee said to me, 'Doc's an asshole.' He grabbed my bottle of vodka and chugged it, then ran over to Doc and punched him in the head. Doc was walking around with tears in his eyes. It was a bad fucking scene."

Right there and then Mötley Crüe sacked their manager. A year and a half later, Bon Jovi would do the same. In *I Want My MTV...* Doc talks about this infamous incident. "Mötley felt like I'd fucked them, which I didn't. There was a malfunction. One tiny piece of pyro went off. It was a popcorn fart. I was backstage and I didn't even hear it. When Tommy came at me, I had no idea what he was talking about. We were all kinda burned out. Nikki

almost died of an overdose a year and a half before that. Vince had killed a kid in a car crash with the drummer from Hanoi Rocks, and crippled two other kids. The catshit was piling up. And when the catshit gets bigger than the cat, you've got to get rid of the cat."

Indeed you do, but who was the cat? Doc, or the Crüe? It was hard to tell.

AND YET despite all this nonsense, on a musical level the two Moscow Music Peace Festival gigs were absolutely magnificent. Most striking of all when you watch it on *YouTube* now is the sheer joy on the faces of the crowd. The fans look overwhelmed by what they're witnessing, as one band after another tears it up. This was the first time Russian music fans had been allowed to stand at a rock concert! They'd now experienced how the West got its rocks off and they wanted a big, big slice of that pie.

Larry Mazar is in no doubt that the festival was an important part of what, later in 1989, became the collapse of the entire Eastern Bloc and the end of the Cold War: "The kids were excited. They would come up and offer to buy our jeans.

You could sense that this generation wasn't going to put up with how things had been. Change was in the air."

Laughing at the memory, George Chin says, "All the kids wanted to do was swap things with us. They had no money to buy anything and there was nothing to buy anyway. But they had nothing we wanted! It was obvious that things couldn't go on like that."

There was a heavy military presence throughout the week, but you could see that the soldiers' hearts really weren't in it. There's footage of them dancing in the crowd, while others sold or swapped their army coats with band members. Jon Bon Jovi's sartorial gesture at

**"THERE WAS REALLY BAD TENSION BETWEEN JOVI AND MÖTLEY. MÖTLEY THOUGHT BON JOVI WERE PUSSIES."
MTV GUY JOHN CANNELLI**

the start of his band's show seems culturally significant now, the singer a living embodiment of East meets West.

MTV's Adam Curry commented. "Before the broadcast went up to the satellite, it had to go through the Russian censors. They had a grey Volkswagen bus – that was the KGB. At that moment, I knew the Cold War was bullshit, because those guys had no technology."

What is often forgotten in all the festival hoo-ha is that three Russian bands appeared, including Gorky Park. Hugely popular in their home country, the group would go on to have a Top 100 album in the US. "Nuance and Brigada S were also on the bill, but they aren't on the official video because they didn't fit the format," Gorky Park's tour manager Egor Dervoed told me.

Gorky Park guitarist Alexandre 'Jan' Janenkov says, "It was outstanding, with so many legendary rock bands on one stage in a country where rock music had been forbidden for many years!"

Having seen so many Russian faces and having seriously rocked them all, the marauders of Western metal were finally ready to head out. Mötley Crüe flew home on their own after refusing to share a plane with Doc. Someone gave Ozzy loads of bottles of Russian vodka that, once back on home soil, he apparently necked before going into a drink-fuelled psychosis and famously trying to kill long-suffering wife Sharon. But Moscow didn't have such a negative effect on everyone. Diminutive pyramid-climber Klaus Meine promptly wrote the Scorpions' huge worldwide hit, 'Winds of Change'. High on the fumes of such world-altering performances, surely none of the bands that performed in Moscow could have imagined that little over a year later Nirvana's 'Nevermind' album would bring grunge to the masses, and deliver a punch to the guts of traditional metal.

DID THESE two days of rock'n'roll in August of 1989 really help bring down the old Soviet Union, then? Well it's easy to be cynical, to decide the Moscow Music Peace Festival was nothing more than a bunch of lunatic metal monsters making a noise to help a man in whom they had a vested interest avoid going to prison. But this "once in a lifetime" festival *did* play a big part in breaking up the Eastern Bloc.

Well placed to witness its impact first hand, 'Jan' Janenkov from Gorky Park knows exactly how important the Festival was. "People are the same all over the world, they want the same things – happiness and peace. Unfortunately, politicians don't always take people's opinions into account. But the Moscow Music Peace Festival definitely gave a powerful new impetus to bringing about the complete end of the Cold War."

But what happened to the money that was raised for the Make A Difference Foundation? And how much was there, anyway? Well that's more difficult to analyse.

"You've got to hand it to Doc," says Larry Mazar. "The show was impeccably run. It was a military operation, one of the best things I've ever been involved with in over 40 years in the music industry. But where the money went, I have no idea."

Later in 1989, a clunkily titled album of cover versions was released featuring the bands on the bill. The proceeds from the non-charting 'Stairway to Heaven/ Highway to Hell' album supposedly also went to the Foundation, after which it seems to have dissolved. Maybe it was this simple. Maybe everything on its "to do" list had been ticked off: Doc had stayed out of jail. Russia had been severely rocked. The winds of change were now blowing a gale... And Ozzy didn't have to stand outside Lenin Stadium playing a banjo. 🍻

"CHECK THIS OUT MUTHAS!"

Why not take **Skid Row** vocalist **Sebastian Bach's** advice and head over to www.rockcandymag.com **X-Tra Content** to check out the exact setlists that each band played in Moscow?

And if you want to investigate the documentary of the event on **YouTube** simply type **Moscow Music Peace Festival 1989** in your search bar.



All star jammers (L-R): Klaus Meine (Scorpions), Jan Janenkov (Gorky Park), Mathias Jabs (Scorpions), Jeff LaBar (Cinderella), Rudolf Schenker (Scorpions)

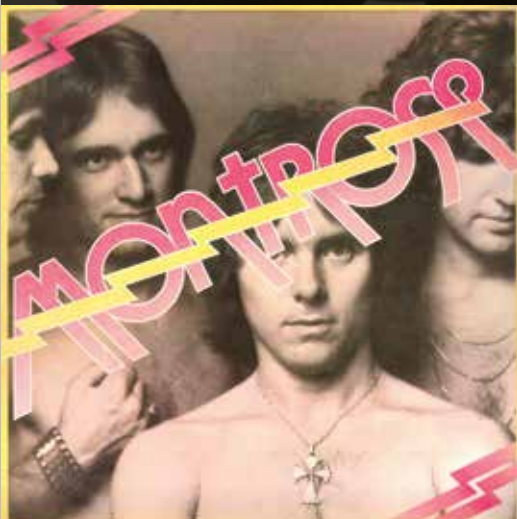


Clockwise from top: Bill Church, Sammy Hagar, Ronnie Montrose, Denny Carmassi

MONTROSE – ‘MONTROSE’

DATELINE: OCTOBER 1973

ROCK CANDY GOES WAY BACK TO REAPPRAISE A RELEASE THAT’S BEEN DUBBED “THE FIRST AMERICAN HEAVY METAL ALBUM.”



MONTROSE

‘Montrose’ (Warner Bros)
Released: October 1973

LINE-UP

Sammy Hagar – vocals
Ronnie Montrose – guitar
Bill ‘The Electric’ Church – bass
Denny Carmassi – drums

PRODUCED BY

Montrose and Ted Templeman

RECORDED AT

Warner Bros. Studios, North Hollywood
and Sunset Sound Recorders, Hollywood

TRACK LISTING

Rock The Nation (R. Montrose)
Bad Motor Scooter (S. Hagar)
Space Station #5 (R. Montrose/S. Hagar)
I Don’t Want It (R. Montrose/S. Hagar)
Good Rockin’ Tonight (R. Brown)
Rock Candy (D. Carmassi/B. Church/
S. Hagar/R. Montrose)
One Thing On My Mind (S. Hagar/
R. Montrose/J. Sanchez)
Make It Last (S. Hagar)

WHICH CLASSIC ALBUMS WOULD YOU LIKE US TO REVISIT?

EMAIL: EDITORIAL@ROCKCANDYMAG.COM

HAGAR ON ‘MONTROSE’: “Within a month we were signed to Warner Bros. Records, Ted Templeman producing, and the first Montrose album was born a month after that. It was the fastest thing I’ve ever done in my life. I went from zero to a hundred in the blink of an eye – all because of Ronnie.” – *Sammy Hagar*

ASIDE FROM THE FACT that Montrose's debut album gave this magazine and mother label its name, what's remarkable about the four-piece's first record is how a relatively untested group could catch lightning in a bottle at their first attempt, then never fully repeat it again.

THE FIRST four songs that Sammy Hagar ever wrote – 'Bad Motor Scooter', 'Make It Last', 'One Thing On My Mind' and 'I Don't Want It' – all made the cut for a record that would come to define 1970s hard rock. Two ended up with additional writing credits, but band leader Ronnie Montrose was already impressed with Hagar's earliest work. "I played them for him the first time we met," said Hagar. "He shook my hand and said, 'let's start a band.'"

RONNIE

MONTROSE had come to fame as guitarist with The Edgar Winter Group on their hit album 'They Only Come Out At Night'. Ronnie, being Ronnie, wanted to keep moving and walked away from the band with a lucrative deal with Warner Bros. in his back pocket. He formed a group in his own name and Montrose were quickly packed off to Hollywood to work with the label's in-house production team of Ted Templeman and engineer Donn Landee. In a little over a month they'd created an album that would come to define an era and echo down the decades through almost every band who stopped to gaze starry-eyed down the Sunset Strip.

FIRST IMPRESSIONS are that it's Ronnie's album, the bare-chested guitarist staring out from the album cover while the rest of the band look like they're trying to get out of the shot. Despite the fact that Sammy Hagar was a fully formed frontman, Bill Church a beautifully supple yet effortlessly brutal bass player, and Denny Carmassi a drummer who swung and thumped with equal ease, there's never any doubt who's the rock ringmaster here. It's Ronnie's taut, strident 'Rock The Nation' that opens the record, a hip-shaking shot across the bows that sets out Montrose's stall early doors. If 'Rock The Nation' serves due notice of the band's brash intentions, then 'Bad Motor Scooter' sees the gloves well and truly come off. Ronnie's guitar careers into view like a Harley kicking into life as Hagar adopts a perhaps surprisingly guileless tone: "If you get lonely on your daddy's farm,

just remember I don't live too far." It's great stuff, then moments later Montrose exceed all expectations with the thundering 'Space Station #5', a thrumming, woozy, solid-gold masterpiece.

IN LITTLE OVER A MONTH MONTROSE CREATED AN ALBUM THAT WOULD COME TO DEFINE AN ERA AND ECHO DOWN THE DECADES.

OVER 40 years later 'Montrose' still resonates. It's arguable there'd be no Van Halen without it, and at the height of their success Def Leppard would pump the album out loud over the PA

before they hit the stage. It's a cliché but it's also true; this album – clocking in at just 32 minutes and 22 seconds – has stood the test of time. After Ronnie Montrose's suicide, aged just 64 in 2012, Sammy Hagar was asked how the guitarist should best be remembered. Without hesitation the singer replied: "If you're going to remember him for anything, put on

Montrose rock out at the Summer Of '74 festival, Charlton Athletic Football Ground, London, 18 May 1974



that first Montrose record." Amen to that.

PHILIP WILDING

THE ORIGINAL REVIEWS

"Guitarist Ronnie Montrose's new power trio (plus singer) is a potentially scorching outfit. Montrose is the star and plays Jeff Beck-oriented music, with nods to other great leads. His performances have not yet reached the height of his sources, but he uses his talent to best possible advantage throughout... 'Space Station #5' combines Hendrix and the Led Zeppelin of 'Communication Breakdown'; 'Rock Candy' combines both Zeppelin and Beck's 'Beck-Ola' style. And yet, for all its derivativeness, the band wraps the music up in a convincingly entertaining package."

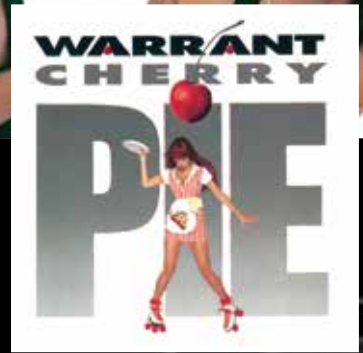
– **Gordon Fletcher, Rolling Stone, 11 April 1974**

"Yippee! Crotch rock is back. Yup, that super heavy, ear splitting, distorted, wunnerful stuff that makes you double over in sheer rock and roll ecstasy when you hear it. Ex-Edgar Winter guitarist Ronnie Montrose has assembled a band that sounds like Mt. Vesuvius at a New Year's party... pretty explosive. The drums quake like thunder, the guitar like a jet plane, the bass cuts the air like a dull butter knife and the vocals are raw as hell. The whole thing is a metallic exercise in plodding, avalanche rock and proves to be quite a head throbbing treat."

– **Ed Naha, Circus, March 1974**

Photos: Getty Images/Michael Ochs Archive

'MONTROSE' FACT: The album's final track – 'Make It Last', written by Sammy Hagar – got an occasional airing during Van Halen's early club shows: you can hear it on the Internet if you know where to look.



WARRANT – ‘Cherry Pie’

ORIGINAL RELEASE DATE – 1990

LINE UP

Jani Lane – vocals
Joey Allen – guitar
Erik Turner – guitar
Jerry Dixon – bass
Steven Sweet – drums

BACKGROUND

If you lived in the US in the late '80s you'll know that one number encompassed the era. That song was 'Cherry Pie', a track that was ubiquitous to the point of total saturation. It was one of the period's great calling cards. MTV embraced the accompanying video, radio accelerated the track into interstellar overdrive and Warrant could do no wrong. No strangers to the charts, the band had already scored a platinum record with their debut 'Dirty Rotten Filthy Stinking Rich'. But that was just an appetizer for Warrant's own brand of total hair metal domination.

WHAT BASSIST JERRY DIXON SAYS

"I thought the songs on the album were

great. But then again, Jani Lane was a great songwriter. He was special, though we had no idea just *how* special when we first found him singing to two people in a tree at an outdoor festival. Warrant had been going two years before Jani and Steven joined the band. He blossomed in front of us and turned into a really good songwriter. The guy was fuckin' talented!"

TRACKS TO CHECK OUT

'Uncle Tom's Cabin', 'Love In Stereo', 'I Saw Red', 'Cherry Pie'.

MORE BANG FOR YOUR BUCK

The CD is fully remastered, contains five bonus tracks, a 16-page full-colour booklet, a 3,500-word essay by *Rock*

Candy Mag Editor Howard Johnson, enhanced artwork, unseen photos and a new interview.

THE WORD FROM RC BOSS

DEREK OLIVER

"One of the finest hair metal releases of the era. Originally issued in 1990 and produced by veteran studio wizard Beau Hill (of Winger, Ratt and Kix fame), 'Cherry Pie' drove Warrant to incredible success. It was musically superior to the band's debut – and heavier to boot. Front man Jani Lane became a poster boy for hair metal and the band's faces were in virtually every music magazine. But Lane's untimely death adds a sad and tragic coda to the band's legacy."



STONE FURY – ‘Burns Like A Star’

ORIGINAL RELEASE DATE – 1984

LINE UP

Lenny Wolf – vocals and rhythm guitar
Bruce Gowdy – guitar
Rick Wilson – bass
Jody Cortez – drums

BACKGROUND

Based in LA and formed by the talented duo of German-born singer Lenny Wolf (later to be leader of Kingdom Come) and American guitarist Bruce Gowdy, Stone Fury created an immediately identifiable sound that led to much industry interest. The band's demo eventually secured them a deal with MCA. With top British producer Andy Johns (Led Zeppelin, Free) at the helm, their debut album was recorded in LA and released in 1984 to critical acclaim, but surprisingly few sales. Stone Fury is a perfect example of overlooked talent – a band with great songs and superb musical arrangements.

WHAT VOCALIST LENNY WOLF SAYS

"I can't remember exactly how many dates we did with Aerosmith, but it was only a handful. I know I went onstage wearing a ridiculous pink sparkling shirt with a golden butterfly on my chest. I don't know what pill made me do that – I'm still embarrassed now – but I do remember the big screen in the middle of a huge hall at one gig, which said: 'Welcome Stone Fury!'"

TRACKS TO CHECK OUT

'Break Down The Walls', 'I Hate To Sleep Alone', 'Hold It', 'Life Is Too Lonely'

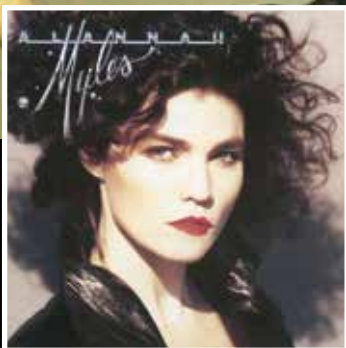
MORE BANG FOR YOUR BUCK

The CD is fully remastered, features a 12-page full-colour booklet, a 3,500-word essay, enhanced artwork and a new interview with Lenny Wolf.

THE WORD FROM RC BOSS

DEREK OLIVER

"A heavy yet melodic outfit, Stone Fury's sound leant towards the '70s, but Wolf's falsetto vocals gave the songs a contemporary edge, bolstered by Gowdy's impressive guitar work and adventurous musicianship. Add Andy John's masterful production and you have a 24-carat hard rock classic."



ALANNAH MILES – ‘Alannah Myles’

ORIGINAL RELEASE DATE – 1989

LINE UP

Alannah Myles – lead and backing vocals
Kurt Schefter – guitars
David Tyson – keyboards, bass
Steve Webster – bass
Jorn Andersen – drums

BACKGROUND

Born and raised in Toronto, Alannah Myles’s rise to fame was slow at first, but her unshakeable self-belief eventually earned her an impressive deal with Atlantic Records in the US. Her debut album, issued in 1989 and produced by fellow Canadian David Tyson, mined the lucrative space between all-out hard rock and considered pop. It leaves no room for doubt about Alannah’s vocal credentials. Raspy, sultry and distinctive, her stunning voice permeated a work that had immediate appeal. But of course it’s the huge international hit single ‘Black Velvet’ that made the biggest impression, helping to propel the album to sales in excess of six million units worldwide.

WHAT ALANNAH MYLES SAYS

“I had a three piece rock band doing AC/DC songs in Toronto and I just sang whatever I wanted. I was going from the soul of ‘I’ll be there to love and comfort you’ by the Four Tops and then rocking out with AC/DC’s, ‘We’re on the highway to hell’ just like that. Nobody else had ever done that kind of stuff together in the one group – nobody. I was doing shit like that for 10 years before I ever got a break. I was nearly 30 by the time I signed to Atlantic”.

TRACKS TO CHECK OUT

‘Still Got This Thing For You’, ‘Kick Start My Heart’, ‘Rock This Joint’, ‘Black Velvet’.

MORE BANG FOR YOUR BUCK

The CD is fully remastered, features a 16-page full-colour booklet, a 3,500-word essay, enhanced artwork with previously unseen photos, and a new interview with Alannah herself.

THE WORD FROM RC BOSS

DEREK OLIVER

“When Canadian vocalist Alannah Myles issued her debut album few expected it to attain a level of success that would bring her international acclaim and see her become one of the biggest-selling female artists of the era. But this record exudes an undeniable air of confidence wrapped up in production values that still sound fresh and exciting today.”



OUTLAWS – ‘Playin’ To Win’

ORIGINAL RELEASE DATE – 1978

LINE UP

Harvey Dalton Arnold – bass, guitar, vocals
David Dix – percussion, conga, drums
Mike Duke – keyboards
Billy Jones – electric guitar, vocals
Freddie Salem – guitar, vocals, slide guitar
Hughie Thomasson – acoustic guitar, banjo, guitar, pedal steel, electric guitar, vocals
Monte Yoho – drums

BACKGROUND

During the 1970s Southern Rock music was at its peak. Bands like Lynyrd Skynyrd, Molly Hatchet and the Allman Brothers Band reigned supreme, all helping to fly the Confederate flag loud and proud, while receiving huge commercial accolades and setting out a mandate that would carry through to the next decade. The Outlaws were one of the movement’s most accomplished and respected acts, delivering a series of first-rate albums that helped secure the South’s musical heritage.

WHAT DRUMMER MONTE YOHO SAYS

“We had a hard rockin’ style here, as compared to the more country elements we’d had before. There were still country moments, but they were toned down. Mutt [Lange, producer] gave us more of a rock’n’roll edge and a definite commercial pop/rock angle. Much of what he later did so successfully with bands like Def Leppard you can hear on ‘Playin’ To Win’.

TRACKS TO CHECK OUT

‘Take It Anyway You Want It’, ‘You Can Have It’, ‘You Are The Show’.

MORE BANG FOR YOUR BUCK

Fully remastered, with a 16-page colour booklet, a 3,500-word essay by *Rock Candy Mag* Editor-at-Large Malcolm Dome, enhanced artwork and unseen photos.

THE WORD FROM RC BOSS

DEREK OLIVER

“This album showcased the Outlaws in search of something fresh. As you’d expect with Mutt Lange in the production seat, the focus was on songs and melody, showcasing a style that sounded big, beefy and highly commercial.”

Buy these albums and tons of other great releases at www.rockcandyrecords.com

Photo: Tom Farrington



JETBOY – ‘Feel The Shake’

ORIGINAL RELEASE DATE – 1988

LINE UP

- Mickey Finn** – vocals
- Billy Rowe** – rhythm guitar
- Sami Yaffa** – bass
- Fernie Rod** – guitars
- Ron Tostenson** – drums

BACKGROUND

The mid-’80s LA rock scene gave us plenty of winners (Guns N’Roses, Poison, Mötley Crüe) and a heck of a lot of losers. But in a strange alternative universe, many of the also-rans were more respected than the heavy hitters. Jetboy is one of those acts. Formed in San Francisco, like so many others the group gravitated to Los Angeles, cementing their line up by including former Hanoi Rocks bassist Sami Yaffa and signing a deal with Elektra Records. This, their debut album, was recorded by British producer Tom Allom (Judas Priest, Def Leppard). But once the record was completed disaster struck when Elektra reshaped their roster and cast the band adrift!

WHAT GUITARIST BILLY ROWE SAYS

“I have to say Hanoi Rocks were ‘the big one’ for both myself and Fernie [Rod, the band’s other guitarist]. The first album we were fans of was ‘Bangkok Shocks...’, but we were hardcore into their live album, ‘All Those Wasted Years’. Hanoi Rocks had a huge influence on the image of the band, as well as on the sound we produced. They really turned the key to another place.”

TRACKS TO CHECK OUT

‘Bad Disease’, ‘Fire In My Heart’, ‘Snakebite’, ‘Feel The Shake’.

MORE BANG FOR YOUR BUCK

The CD is fully remastered, features a

12-page full-colour booklet, a 3,500-word essay by *Rock Candy Mag* Editor Howard Johnson, enhanced artwork and a new interview with the band.

THE WORD FROM RC BOSS

DEREK OLIVER

“Fortunately for Jetboy, when they were dropped by Elektra Records, MCA quickly snapped the band up, and issued ‘Feel The Shake’. Informed by the sounds of the Rolling Stones, The Cult, Guns N’Roses and, of course, Hanoi Rocks, the record was well received by many. Yet ultimately it failed to connect commercially, even if it did end up cementing Jetboy’s place in the hearts of fans who love low-slung guitar mavericks.”



DOKKEN – ‘Beast From The East’

ORIGINAL RELEASE DATE – 1988

LINE UP

- Don Dokken** – lead vocals
- George Lynch** – lead guitar
- Jeff Pilson** – bass guitar, rhythm guitar, keyboards and backing vocals
- Mick Brown** – drums and backing vocals

BACKGROUND

Dokken might have looked and sounded like an archetypical ’80s LA rock band, but they were an extremely gifted unit musically, constantly crafting great songs. They don’t get much credit for it, but each member was at the cutting edge of his craft, delivering maximum impact both in the studio and on stage. Their combined talent produced several big records and paved the way for this, their career-defining double live album. In many respects ‘Beast From The East’ was their swansong – a last hurrah before internal strife put the mockers on the band’s first period of activity.

WHAT BASSIST JEFF PILSON SAYS

“I guess I was always cast as the peacemaker in Dokken, and I definitely did take on that role. But I certainly didn’t think about it. I just got on with it. It was uncomfortable at times, but I realised pretty early on that in that band it was the only way to get things done.”

TRACKS TO CHECK OUT

‘Dream Warriors’, ‘Unchain The Night’, ‘In My Dreams’, ‘Just Got Lucky’.

MORE BANG FOR YOUR BUCK

The double CD is fully remastered, contains all the original vinyl version’s

17 tracks, features a 16-page full-colour booklet, a 3,500-word essay, enhanced artwork, unseen photos and a new interview with Jeff Pilson.

THE WORD FROM RC BOSS

DEREK OLIVER

“Taped in Tokyo in early 1988, this album featured impressive versions of Dokken classics and received tremendous reviews. George Lynch’s guitar playing is off the hook, while the rest of the band work like men possessed. Look out, too, for an extra studio track, ‘Walk Away’, giving an indication of where the band might have gone had they stayed together.”



MICHAEL WHITE – ‘Michael White’

ORIGINAL RELEASE DATE – 1987

LINE UP *This was Michael's band at the time, though a number of other musicians also contributed to the album*

Michael White – vocals
Randy Piper – guitar
Scot Gaines – bass
Dan Bilan – drums

BACKGROUND

The name Michael White has been associated with Led Zeppelin, though not always in a positive way. Fronting his own band The White, Michael secured a reputation as perhaps the best Robert Plant tribute act in the world. Yet, back in the mid-'80s White was signed to Zeppelin's label Atlantic Records as a solo artist. Despite some similarities to solo era Plant, the record set Michael White apart from the pack as he embraced far wider musical influences. This positioned him as a real star in the making. The record, produced by Queen collaborator Mack, and recorded in Munich, received critical praise, yet failed to elevate Michael beyond the status of a musical curio.

WHAT MICHAEL WHITE SAYS

"[Atlantic Records executive] Phil Carson liked what I was doing, so he got the tapes primed and waited for his moment. His office was next door to Ahmet Ertegun, who had signed Zeppelin back in 1968, and Phil knew he'd go crazy for my material. So one day, Phil played my songs loud in his office, knowing Ahmet would hear them. When he did, he came rushing into Phil's office and said, 'Why haven't I heard these Zeppelin tracks?' Phil replied, 'It's not Led Zeppelin. It's Michael White.' Ahmet said, 'Sign him!'"

TRACKS TO CHECK OUT

'Fantasy', 'Psychometry', 'Radio', 'Déjà Vu', 'Matriarch'.

MORE BANG FOR YOUR BUCK

The CD is fully remastered, features a 16-page full-colour booklet, a 3,500-word essay, enhanced artwork, and a new interview with Michael.

THE WORD FROM RC BOSS

DEREK OLIVER

"Back in the day I got an advance cassette of this album from Phil Carson, accompanied by a cheeky smile. I had no idea then who Michael was, but when I played the tape I caught on to Carson's wry sense of humour. You could hear the similarity to Robert Plant's vocal style, but the music was fresh and exhilarating. I later learnt of Michael's Zeppelin affiliation, but by then I was already sold."



MOTHER'S FINEST – ‘Iron Age’

ORIGINAL RELEASE DATE – 1981

LINE UP

Joyce "Baby Jean" Kennedy – vocals, percussion
Glenn "Doc" Murdock – vocals, rhythm guitar
Jerry "Wyzard" Seay – bass
Gary "Moses Mo" Moore – guitar
Barry "B.B. Queen" Borden – drums

BACKGROUND

You could make the case that multi-ethnic Atlanta act Mother's Finest were the real instigators of a funk rock boom that climaxed in the late '80s with the arrival of an array of colourful artists with equally radiant names. We're talking about the likes of The Dan Reed Network, Stevie Salas Colorcode, The Electric Boys, Lenny Kravitz, Living Colour and The Red Hot Chili Peppers here. These acts dominated the airwaves with a combination of riffs and grooves that echoed MF's groundbreaking moves.

WHAT BASSIST WYZARD SAYS

"It was the record we wanted to make and we started getting interest from the metal market because of it. I freaked out when I first heard 'Movin' On' on the radio. It was ahead of its time. It really had that pre-Metallica attitude."

TRACKS TO CHECK OUT

'Luv Drug', 'Movin' On', 'Evolution'.

MORE BANG FOR YOUR BUCK

The CD is fully remastered, features a 16-page full-colour booklet, a 3,500-word

essay by *Rock Candy Mag* contributor Dave Reynolds, enhanced artwork, unseen photos and a new interview..

THE WORD FROM RC BOSS

DEREK OLIVER

"Mother's Finest had always been hailed as a ground-breaking band by discerning rock fans. But on 'Iron Age' they really committed to a full-on hard rock album. For many, it's the pinnacle of the band's output, unleashing a torrent of hard and fast songs, including riff-laden classics and tip-top tunes."

Buy these albums and tons of other great releases at www.rockcandyrecords.com



DEF LEPPARD 'The Def Leppard EP'

(UMC/Mercury)

WHAT'S THE STORY?

Back in 1978, vocalist Joe Elliott's parents confounded the reputation of thrifty Yorkshire folk everywhere by handing over some of their hard-earned cash so that Def Leppard could record their first vinyl EP. The Sheffield lads headed to Fairview Studios in Hull and laid down three tracks that would launch the most remarkable of careers: 'Ride Into The Sun', 'Getcha Rocks Off' and 'The Overture'. This Holy Trinity was released on the band's own Bludgeon Riffola label in early 1979, but has finally been re-released this year. About time too!

WHAT THE BAND SAY

"We listened to it in the car all the way back to Sheffield. We were driving over a bridge and I said, 'Ah, there's a wrong note there'. But it was a real good record. It really represented what we were."
- Joe Elliott

ANY EXTRAS?

You get 12" of vinyl, packaged in a duplicate version of the EP's original artwork (designed all those years ago by a colleague of Joe's at the Osborn-Mushet tool factory where both men worked) and including a lyric sheet. The three tracks have been "tidied up" by Leps producer/engineer Ronan McHugh, but with a firm eye on authenticity.

HIGHLIGHTS

Bearing in mind the band's youth at the time, it's impossible not to be seduced by the breadth and ambition captured in these early grooves. 'Ride Into The Sun' ticks the radio-friendly box, 'Getcha Rocks Off' is the balls-out rocker to make your hair stand on end and 'The Overture' delivers an accomplished, Rush-inspired colossus clocking in at nearly eight minutes long. The guitars of Steve Clark and Pete Willis are raw, powerful,

hypnotic and utterly in your face - the very best way for guitars to be in my opinion.

HEAR IT

Unless you picked it up on Record Store Day you might struggle to lay your hands on a copy of this re-issue. But while you're searching the auction sites, dust off your original, whack it on your turntable and bask in the crackle of vintage vinyl.

Alison Joy



WHAT'S THE STORY?

NWOBHM demigods Witchfynde offer up a triple CD box set of their first three albums, 'Give 'Em Hell' (1980), 'Stagefright' (1980) and 'Cloak And Dagger' (1983). Each album comes in a "mini-sleeve" of the original album artwork, and it's all housed in what's called a "clamshell" box, if you're interested. At the time of these recordings, the Derbyshire band landed some decent support slots with the likes of Thin Lizzy, Def Leppard, Iron Maiden and Saxon. But their mix of prog and hard rock proved to be a bit too leftfield

WITCHFYNDE 'Divine Victims - The Witchfynde Albums 1980-1983'

(HNE Recordings/Cherry Red)

for some. Like a good cheese, though, Witchfynde's repertoire has matured with age. It's been a lot of fun re-discovering this highly misunderstood act after all these years.

WHAT THE BAND SAY

"We'd been demoing songs and waiting for a label to show some interest, and then we heard about Def Leppard and their DIY approach. So we thought we'd do that, record an album with a view to putting it out ourselves." - *Guitarist Trevor Taylor (aka Montalo).*

ANY EXTRAS?

There are plenty of bonus tracks to enjoy here, including 'Tetelestai' and 'Wake Up Screaming', as well as four tracks that had been recorded for an edition of Tommy Vance's *Friday Rock Show* that was originally transmitted on BBC Radio 1 on 12 February 1981. The package also

comes with an extensive booklet penned by NWOBHM expert and renowned Witchfynde historian John Tucker.

HIGHLIGHTS

Well, apart from the four tracks recorded for the *Friday Rock Show*, there's a hysterical rendition of Charles Williams' 'The Devil's Gallop' - the theme tune to the wildly popular 1940s radio series *Dick Barton - Special Agent*. It's great to hear how the band developed from 1980 through to 1983.

HEAR IT

There's an extensive selection of Witchfynde's back catalogue available on Spotify if you want to immerse yourself in their sounds, as well as a number of concert clips of the band live in action on *YouTube*.

Xavier Russell





VOIVOD

'Rrröööaaarr' / **'Killing Technology'** / **'Dimension Hatröss'**
(BMG/Noise)



WHAT'S THE STORY?

A repackaging of three 1980s albums from the cult French Canadian act, hailing from the Jonquière region of Quebec. Skipping Voivod's 1984 debut 'War And Pain', you can dive straight into 1986's 'Rrröööaaarr', 1987's 'Killing Technology', and 1988's 'Dimension Hatröss'. This way you can follow the band – vocalist Snake, bassist Blacky, guitarist Piggy, and drummer Away – evolving from primitive thrashers into a pioneering progressive metal act with a sci-fi tinge. With free rein to follow their instincts, Voivod produced music that feels both entirely individual and rigorously executed.

WHAT THE BAND SAY

"When we started out we weren't good

enough to play anything that was even remotely complex. All we could do was follow a much more punk, hardcore and metal approach. But we never forgot about the prog bands we'd grown up listening to." – *Drummer Michel "Away" Langevin*

ANY EXTRAS

You can buy all three of these albums on heavyweight slabs of 180g vinyl. But if you want to get your hands on some interesting extras, then you'll have to opt for the CD versions instead. 'Rrröööaaarr' comes with audio recordings from two shows, together with a DVD of live videos. 'Killing Technology' offers contemporary live recordings on both CD and DVD, while 'Dimension Hatröss' has a live show

on CD, with audio demos and live videos on DVD.

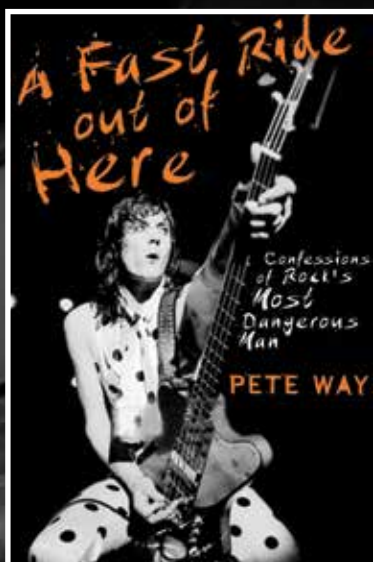
HIGHLIGHTS

All three albums feature some undeniably impressive material, but it's 'Dimension Hatröss' that is clearly the standout recording. It's on this little beauty that Voivod come into their own. A word about the artwork too, created by drummer "Away", which perfectly complements the conceptual nature of these albums.

HEAR IT

Check all this out on Spotify and watch Voivod take flight again!

Malcolm Dome



PETE WAY

'A Fast Ride Out Of Here: Confessions Of Rock's Most Dangerous Man'

(Constable)

madman. But compared to Pete Way I'm out of my league!"

WHAT PETE WAY SAYS

"With my new solo album almost finished, it seemed like a good idea. It's truthful, but there are some things I held back. I'm embarrassed by some of the drug stuff, but it's what the publishers wanted. Above all, I didn't want to write a book that knocked other people."

BEST BITS

Just about all of it, in raw, gory form. Way is a fantastic, immensely likeable rock'n'roll character, but he's never been known for his moral fibre. He cheated on each of his wives because... well, being out on the road isn't real life, is it? Only, of course, it is, and there's a human price to be paid. This currently stands at six marriages, a pair of daughters who were unaware of their father until he began

repairing those relationships, and two spouses who died because of the excess of a life alongside him.

DOES IT HIT THE SPOT?

Yes, mostly. Rees intersperses the anecdotes with testimonies from the likes of Way's brother Neil, Michael Schenker, Slash, Joe Elliott, Geddy Lee, 'Fast' Eddie Clarke, engineer Mike Clink, and Way's drug dealer buddy Gary Lee. They often contradict Pete's own version of events, though maybe that's not surprising. Input from UFO vocalist Phil Mogg, however, is conspicuous by its absence. The book's final third, which sees Way sink into squalor and what most would have seen as the final throes of addiction is plain harrowing. The fact that Pete believes he's finally conquered his demons, though, is heartening indeed.

Dave Ling

WHAT'S THE STORY?

Co-written by Pete himself, with the help of rock writer Paul Rees, this is the autobiography of the UFO, Waysted and Fastway bass icon, a hellraiser of whom Ozzy Osbourne once said, "They call me a



Classic Thin Lizzy L-R: Phil Lynott (bass and vocals), Scott Gorham (guitar), Brian Downey (drums), Brian Robertson (guitar)



VOCALIST AND GUITARIST **RICKY WARWICK** IS IN A UNIQUE POSITION TO GIVE US THE LOWDOWN ON THE WONDERS OF LIZZY. FIRST HE WAS A FAN. THEN HE JOINED THE BAND...

“THE FIRST TIME I was aware of Lizzy was back in 1973 when I saw the band playing ‘Whiskey In The Jar’ on *Top Of The Pops*. I remember thinking how cool Phil Lynott looked. I was growing up in Belfast, so when my sister told me the band was Irish that made it even better. By the time I was buying records myself Lizzy had released ‘Black Rose’, which I loved. I started working backwards. I loved the sheer variety in the band’s music. There was lots of rock, of course, but there was a bit of folk going on there, some funk, some Doobie Brothers, some Allman Brothers, all sorts really. Plus Phil had an edge that came from loving punk, too, so there was a real mix of things happening. Phil’s singing was a huge influence on me with that great baritone of his. I have a similar range and can’t sing the high stuff to save my life. But Phil singing that way made me think you could still have attitude and be sexy in a lower register.

“I’D KNOWN [guitarist] Scott [Gorham] since the early ‘90s. He’d played on my first solo record and we’d speak

from time to time. So when he phoned in January of 2010, I thought it was just a friendly call. But he said, ‘I’m putting Lizzy back together and I want you to be the singer.’ Well I hit the floor, but two months later we got together in London and everything sounded great right off the bat.

OF COURSE there were haters, people saying ‘No Phil, no Lizzy.’ It was inevitable. But what made me stop caring about what anyone else thought was when Phil’s mum Philomena came to the show in Dublin on the first tour. She sat in one of the boxes and I was so nervous I didn’t dare look at her all through the show. We did ‘Black Rose’ as the encore and I finally glanced up at the box – and Philomena was crying. After the show she gave me a huge hug. ‘You have soul,’ she said. ‘I miss my Phil every minute of every day. But for an hour and a half you made me miss him that little bit less.’ She was so gracious and lovely. That night I walked out of the building feeling like I was 10 feet tall!”

THE ALL-TIME CLASSIC – BLACK ROSE: A ROCK LEGEND' (1979)



“**THE NINE** songs the band recorded for this album are all incredible in my opinion. But if push comes to shove, my favourite has to be ‘Do Anything You Want To’. I actually had the first verse tattooed on my right leg when I first joined Lizzy as a sort of celebration. They were a good mantra for me when some people were against the idea of me being in the group. The lyrics were all about Phil saying, ‘screw the haters and don’t let anybody put you down.’ But

that’s just one amazing track here. There are so many others. How can you go wrong with ‘Waiting For An Alibi’ or ‘Got To Give It Up’? And then ‘Sarah’ is on there as well, which I later found out was about Phil’s daughter. I saw Lizzy performing that song on *Top Of The Pops* when I was a kid. It was definitely poppy, but it was also a great tune that showed both the brilliance and the diversity of the songwriting on ‘Black Rose’. An all-time classic, and no mistake.”

THE ONE FOR CONNOISSEURS – ‘FIGHTING’ (1975)



“**FOR ME**, ‘Fighting’ is the album that’s the purest expression of what Lizzy’s all about. Robbo and Scott had been working together for less than a year when this album came out. It blows my mind to think of that, because already they’re in full flow here, really working that harmony guitar thing. ‘Fighting’ shows off Lizzy’s diversity better than any other album they ever recorded. There’s classic pop rock like ‘Rosalie’; ‘Suicide’ is great for showing the band’s harder edge; while ‘For Those

Who Love To Live’ – which Phil wrote as a nod to [*gifted Irish footballer and bon viveur*] George Best – is Lizzy in its purest form, with those effortless changes in intensity and that fantastic melody. ‘Wild One’ deserves a mention too, a gorgeous up-tempo ballad about roving and leaving home, which Phil wrote about often and wrote about very well. This feels like an album where everything is natural and organic, where the songs are just tumbling out. It’s jam packed full of gems.”

THE ONE TO AVOID – ‘THUNDER AND LIGHTNING’ (1983)



“**DON’T GET** me wrong, there are some great songs on this album, as there are on every Lizzy record. But I think it’s the overall heaviness of the interpretations here that jars with me. I’d class this as a heavy rock, borderline heavy metal album, and that wasn’t really what Lizzy was about as far as I’m concerned. ‘Cold Sweat’ is a great rocker, ‘The Sun Goes Down’ has a really

nice atmosphere, and ‘Someday She Is Going To Hit Back’ also has a lot going for it. Now that I think about it, I also like ‘This Is The One’. So maybe calling this album ‘The One To Avoid’ is a bit harsh. But if you were to put all of the Lizzy albums in front of me and tell me that one of them would have to be taken away, then I guess this is the one I’d have to go for.”

THE BEST BOOTLEG – ‘THE BOYS ARE BACK IN TOWN’/‘WAITING FOR AN ALIBI’ (PRIVATE COLLECTION)



“**I’M NOT** a massive fan of live bootlegs and never really have been, to be honest. I’d rather listen to records, because bootlegs are never as good. People often come up to me after shows and give me bootlegs of my own performances with Lizzy. To tell you the truth I rarely listen to them, because I always hear the imperfections. That said, I’ve heard some Lizzy stuff that I’d love to have on a bootleg. There’s a guy in Sweden called Par Olsson who was close to Phil, and he’s archived all sorts of amazing stuff. When

I was up there with Lizzy last summer Par sat me down and played me some of the stuff he had – and it was incredible. There’s a version of ‘The Boys Are Back In Town’ with different lyrics that’s crazy to hear, and a really good ‘Waiting For An Alibi’ with an extra verse. Stuff like that’s cool, because it’s really interesting to hear how a song evolved and became what it became. I also heard some demos Phil did with Huey Lewis and the News backing him. That was really fascinating too. And really good, actually.”

Phil chilling in London, October 1981



THE BEST FILM OR VIDEO – ‘DO ANYTHING YOU WANT TO’ (1979)



“**THERE ARE** quite a few visual things Lizzy did that I like, so it’s hard to choose. But the promo video for ‘Do Anything You Want To’ is a definite favourite. I love the whole vibe of that one, the way Phil, Scott, [drummer] Brian [Downey] and [guitarist] Gary Moore are whacking the kettledrums at the start. Remember the bit where Phil’s hamming it up in a jail cell? That’s funny. There’s some live stuff from Dublin 1975 at the National

Stadium that I think is great, too, including brilliant versions of ‘Wild One’ and ‘It’s Only Money’. I love ‘It’s Only Money’, but I’ve only sung it once with Lizzy. I also like the band’s 1983 performance on [UK rock show] *The Tube* where they do ‘The Sun Goes Down’, ‘Cold Sweat’ and ‘The Boys Are Back In Town’. That was one of the last filmed performances of the band, so it’s special for that reason alone.”

THE RARITY – ‘LITTLE DARLING’ (1974)



“**I THINK** any of the original vinyl from back in the day would be great to own as a rarity. But there are a couple of singles that I particularly wish I had in my collection. I’d like to own the single version of ‘The Rocker’ with Eric Bell on. That’s a really nice record with some good band chemistry

going on there. But even more than that, the one that I’d really like to get my hands on is ‘Little Darling’, which is a great track from 1974 that Gary Moore played on. It’s got a lot of charm, that tune. Both of those songs came out as singles and I’d love to have them in that rare form.”



RICKY WARWICK'S LIZZY PLAYLIST

'JAILBREAK'

(from 'Jailbreak', 1976)

"I've played this song so many times over the last seven years and I never get tired of it. It's a killer riff, a killer lyric, a huge chorus and a great groove. It has everything a great rock and roll tune should have."

'BORDERLINE'

(from 'Johnny The Fox', 1976)

"A beautiful song with a really haunting lyric and an amazing chorus. Phil couldn't half write a chorus. I can get emotional playing this one."

'SITAMOIA'

(from 'Remembering Part 1', 1976)

"The title is Irish, though I don't know what it actually means. It's a brilliant track written by Brian Downey and not many people know about it. The drumming is particularly great on this one."

'DO ANYTHING YOU WANT TO'

(from 'Black Rose', 1979)

"The first song by Lizzy that I ever got really into, and for that reason alone it has to be on my playlist."

'ARE YOU READY?'

(from 'Live and Dangerous', 1978)

"This is so great to play, a dirty, greasy rock'n'roll song. Everyone in the band got off on doing that one."

THREE TO AVOID

'SHOWDOWN'

(from 'Nightlife', 1974)

"I'm not too big on this one, I must admit. It's a little bit too loungey for me. I can't really get into it."

'BOOGIE WOOGIE DANCE'

(from 'Johnny The Fox', 1976)

"I get it. You needed 10 tracks on the album guys, and you were missing one at the end and needed something quick."

'HEART ATTACK'

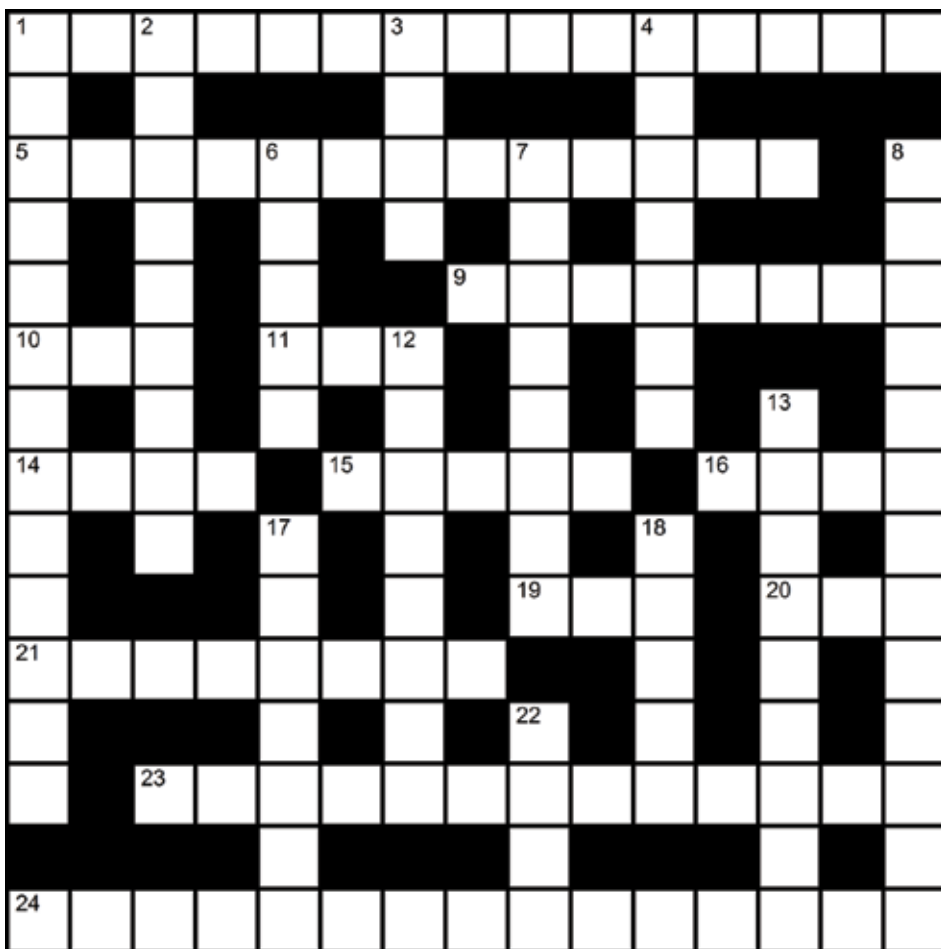
(from 'Thunder and Lightning', 1983)

"Not one of the greatest. It's a bit of a filler and not something that you'd call memorable. But Phil didn't write many duffers, he really didn't."

Lizzy live at the Winterland Ballroom, San Francisco, California, 1978



Have you got what it takes in your rock'n'roll memory banks to fill in these blanks? Suck on your pen top, get ink all over your lips and enjoy the old skool *Rock Candy* crossword



15 ACROSS: AC/DC



3 DOWN: MOTHER'S FINEST



12 DOWN: BLACK SABBATH



24 ACROSS: RATT

ACROSS

- 1 2012 album from Finnish melodic rockers Prayer. (6,2,3,4)
- 5 'Welcome To The -----', said Meat Loaf in 1995 (to his UK fans, anyway!) (13)
- 9 Chicago's Peter Cetera released this 1986 solo album, '-----/Solitaire'. (8)
- 10 Perry or Walsh. (3)
- 11 Second word in name of band who enjoyed a 'Tango In The Night'. (3)
- 14 John Waite and Ian Hunter collaborator, ---- Slick. (4)
- 15 First name of former AC/DC and Dio drummer. (5)
- 16 'This Girl's On ----', declared Mayday on their 1982 'Revenge' opus. (4)
- 19 See 12 Down.
- 20 The Who's original manager, --- Lambert. (3)
- 21 'Yesterday ---- ----', the Carpenters song later covered by Redd Kross. (4,4)
- 23 Hanoi Rocks spotted something 'Up ----- ---- ----'. (6,3,4)
- 24 Back in 1985, Ratt launched an '----- Of Your -----'. (8,7)

DOWN

- 1 Molly Hatchet's second lead singer. (5,3,5)
- 2 This drummer's so great, he makes time stand still. (4,5)
- 3 Funk rock outfit Mother's Finest introduced the '---- Age' in 1981. (4)
- 4 Aerosmith felt 'Sweet -----'. (7)
- 6 Keyboard player, Jesse -----, who featured on both Sammy Hagar and David Lee Roth solo projects. (5)
- 7 Genesis song, 'Blood On The -----'. (8)
- 8 The band 1994's sophomore long-player from 1979. (6,5,2)
- 12 & 19A Classic Ronnie James Dio era Sabbath song, '----- Of The ---'. (8,3)
- 13 Guitarist from BulletBoys and King Kobra. (4,5)
- 17 He's a made-up bassist and entrepreneur. (7)
- 18 Orders from Bon Jovi. '----- Your Hands'. (5)
- 22 'Feels Good - Don't ----', said Kick Axe on their 1985 release 'Welcome To The Club'. (4)

For answers go to our website www.rockcandymag.com

ROCK CANDY



COME AND JOIN THE ROCK CANDY MAG FAMILY!

SUBSCRIBE FOR A YEAR AND BUY BACK ISSUES ONLINE AT
WWW.ROCKCANDYMAG.COM

A SUBSCRIPTION COSTS JUST £5.99 PER ISSUE PLUS P&P. THAT'S £1.00 PER ISSUE LESS THAN THE REGULAR ONLINE PRICE. AND YOU'LL GET SIX ISSUES A YEAR FULL OF 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



LILLIAN AXE - 'S/T'



LILLIAN AXE - 'LOVE + WAR'



WARRANT - 'CHERRY PIE'



WARRANT - 'DIRTY ROTTEN FILTHY STINKING RICH'



MOTHER'S FINEST - 'IRON AGE'



MAHOGANY RUSH - 'LIVE'



FRANK MARINO - 'WHAT'S NEXT'



FRANK MARINO - 'THE POWER OF ROCK AND ROLL'



FRANK MARINO - 'JUGGERNAUT'



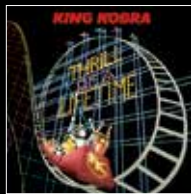
CREED - 'S/T'



SURVIVOR - 'EYE OF THE TIGER'



KING KOBRA - 'READY TO STRIKE'



KING KOBRA - 'THRILL OF A LIFETIME'



707 - 'S/T'



707 - 'THE SECOND ALBUM'



707 - 'MEGAFORCE'



OUTLAWS - 'PLAYIN' TO WIN'



SAMMY HAGAR - 'ALL NIGHT LONG'



SALTY DOG - 'EVERY DOG HAS IT'S DAY'



TYKETTO - 'DON'T COME EASY'



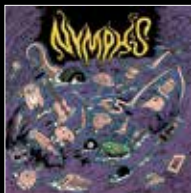
KICK AXE - 'VICES'



KICK AXE - 'WELCOME TO THE CLUB'



KICK AXE - 'ROCK THE WORLD'



NYMPHS - 'S/T'



RITZ - 'RETURN TO ZERO'



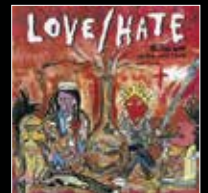
WARCHILD AMERICA - 'CLIMBIN' THE WALLS'



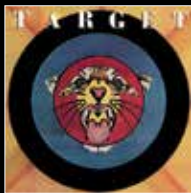
GIRL - 'SHEER GREED'



GIRL - 'WASTED YOUTH'



LOVE/HATE - 'BLACKOUT IN THE RED ROOM'



TARGET - 'S/T'



TARGET - 'CAPTURED'



MAYDAY - 'S/T'



MAYDAY - 'REVENGE'



BAD BOY - 'THE BAND THAT MILWAUKEE MADE FAMOUS'



BAD BOY - 'BACK TO BACK'

COMING SOON



BAD ENGLISH - 'S/T'



JETBOY - 'FEEL THE SHAKE'



DOKKEN - 'BEAST FROM THE EAST'



STONE FURY - 'BURNS LIKE A STAR'



ALANNAH MILES - 'S/T'

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.

