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ANTHRAX

SCOTT IAN
OPENS UP

RAINBOW

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REVISITED

WHITE LION

DEMAND
RESPECT

SABBATH

WAS 'BORN AGAIN'
REALLY
A DISASTER?

STRYPER

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BOSTON

ALBUM ART
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ROCK CANDY

WELCOME

WHILE THE REST OF the music business is in the doldrums it appears that interest in classic rock is at an all-time high. I guess there are a number of reasons why, but in my heart of hearts I don't think it would be wrong to say that most contemporary music is about as fulfilling as a lettuce sandwich. I know I'm beginning to sound like my dad, but the stuff I hear in the mainstream chart leaves me cold. It's either super slick pop, rap or dance music. There are some noticeable exceptions, but most new guitar rock is tuneless nonsense, or merely a rehash of what we've heard a million times before. The recently trumpeted arrival of Greta Van Fleet left me more amused than impressed. In fact, I haven't had as big a laugh since the first time I heard Kingdom Come. But I digress...

CLASSIC ROCK is still attractive because it lives within us and speaks to our head and heart in a way that can never be emulated. When I listen to tracks such as 'Lights Out', 'More Than A Feeling', 'Shoot To Thrill' and 'Runnin' With The Devil' they still floor me to this day. There's a power and intensity in them that makes me feel like I'm listening to these songs for the first time! And it wasn't just about the music back in the day either. The attitude, the look and the swagger were an essential element as these artists took it to the edge for the very first time - pioneers with metal-plated wagons on their way to the rock promised land.

OF COURSE some will accuse me of being a luddite, a man who prefers a typewriter to a computer, content to sit in an armchair listening to my classic rock collection. But the moment anyone comes up with a better lifestyle I'll be the first to embrace it. And to prove my point, the latest *Rock Candy Mag* offers several significant reasons why nostalgia trumps modernity every day. Remember how you felt the first time you heard Randy Rhoads' guitar playing on 'Crazy Train', Judas Priest's live version of 'Exciter' or Rainbow's majestic 'Stargazer'. These artists and many other groundbreaking acts feature in issue 5 of *Rock Candy Magazine*, the first issue to go widescreen as it were, with international retail distribution. Yes, we've taken the plunge and ramped up our profile, but rest assured that no dereliction of class and quality will ever be tolerated and no compromises will be made. Enjoy.

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THIS ISSUE'S BIG QUESTION - WHAT'S YOUR FAVOURITE ALBUM TITLE AND WHY?

THE TEAM

Owner and Publisher: Derek Oliver

'Mutiny Up My Sleeve' by Max Webster. Crazy band, crazy music, and crazy title! And there wasn't even anybody in the band called Max Webster!

Editor: Howard Johnson

'Appetite For Destruction' by Guns N'Roses. In just three words we could immediately understand exactly what drove this anti-establishment band.

Editor at Large: Malcolm Dome

'Epicus Doomicus Metallicus' by Candlemass. Utterly ludicrous, but it certainly gave you a hint about what to expect.

Art Director: Andy Hunns

'Hail To England' by Manowar. The true exponents of heavy metal saluting the country of its origin. Just perfect.

Production: Louise Johnson

'Hi Infidelity' by REO Speedwagon. A decent pun - and with that title you know you're not going to get saccharine-sweet love songs.

Creative Direction: Julia Melanie Goode

'Not Fragile' by Bachman Turner Overdrive. It was the first album I bought and it turned out to be a pretty good motto for a girl in the music business.

Web Guy: Ross Sampson

'Meaty Beaty Big And Bouncy' by The Who. It perfectly sums up what rock music is all about.

CONTRIBUTORS

Jon Hotten

'Script For A Jester's Tear' by Marillion. Ludicrously, magnificently pretentious.

Alison Joy

'Back In Black' by AC/DC. Death, mourning and a career-defining rebirth all encapsulated in three little words.

Dave Ling

'You Can Tune A Piano, But You Can't Tuna Fish' by REO Speedwagon. It's just so memorable, considering they were only "piscine" about (ouch!).

John Nicholson

'Piledriver' by Status Quo. Thoroughly unpretentious, it fitted the music perfectly and you knew exactly what it meant.

Paul Suter

'You Can Tune A Piano, But You Can't Tuna Fish' by REO Speedwagon. So nice to have the joke on the outside of the sleeve rather than the inside.

Mark Weiss

'Led Zeppelin II' by Led Zeppelin. I learnt to play awesome air guitar to that album.

PHOTOGRAPHY

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



54 REMEMBERING RANDY RHOADS

LETTER FROM THE EDITOR

What an exciting time it is for *Rock Candy Mag*. Our fifth issue sees us proudly on sale in shops across the world after previously being available only from our website. We've listened to what you, our readers, have said and the message was loud and clear. You wanted to get our magazine in a way that suited you. So whether you want to pick up *Rock Candy* in a shop or order a physical copy direct from us and have it delivered to your door, well now you can. So to those who have already joined us, here's to the next phase of our evolution. And for those who are only now discovering what we're about, welcome to the magazine where the spirit of rock's greatest era – written about by the journalists who were actually there – is alive and well!

And what an issue we have for you, packed full of the loudest, most colourful and OTT bands ever. From Cheap Trick to Sabbath, from White Lion to Anthrax, we're proud to bring you all new stories about the glory daze of the '80s and '90s that rocked our world! And what's more, these pieces are lavishly illustrated with the very best rock photography from that incredible era.

I'm proud of everything in this issue, but let me point you to two things in particular. First, our 14-page story on Randy Rhoads is a fitting tribute to one of rock's greatest guitarists on the 35th anniversary of his untimely death. And I'm thrilled to bring you legendary rock photographer Mark 'Weissguy' Weiss's favourite ever shots. Mark is a valued member of the *Rock Candy* family, just like you, our fantastic readers. Enjoy the issue...

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



UPFRONT

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Obscure NWOBHM classic tunes, peerless singer songwriters and Robert Plant's best solo moments... Here are the *Rock Candy* Writers' YouTube playlists, designed to take the strain out of online searching.

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Enjoy this awesome outtake from the legendary 'Unleashed In The East' album sleeve session from back in 1979.

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18 PERSON OF INTEREST – BOB KULICK

He's bald and he's brilliant. *Rock Candy* salutes the man whose guitar has rocked Balance, Skull and any number of Kiss songs.

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Artist Roger Huyssen and Art Director Paula Scher on the story behind the cover that launched one of the biggest-selling debut albums of all time.

22 YOU COULDN'T MAKE IT UP – DUSTY HILL SHOOT'S HIMSELF IN THE STOMACH

Head with us back to 1984 and the curious incident of the ZZ Top bassist, a rather too-tight cowboy boot and a firearm with a mind of its own.

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Rock Candy boss Derek Oliver recounts his otherworldly first hand experience of the rock'n'roll frontman and his unfettered ironing board obsession.

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Those coveted 'Access All Areas' passes were also highly collectible pieces of art.



Exclusive interview



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in *Rock Candy* Mag?
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28 DARK DAYS – BLACK SABBATH'S 'BORN AGAIN' PERIOD

Eyebrows were raised when former Deep Purple frontman Ian Gillan tossed his hat into the Black Sabbath ring. The resulting album, 1983's 'Born Again', was roundly castigated and the line-up soon splintered. But was this unlikely collaboration really so bad? Malcolm Dome investigates...

34 EYEWITNESS – CHEAP TRICK ON 'AT BUDOKAN'

The Midwestern pop rockers were finding it hard to make it into music's A-league until an album that was supposed to be for Japan only suddenly went supernova. Robin Zander and Rick Nielsen reveal the full story of an unlikely success...

38 PHOTOGRAPHER MARK 'WEISSGUY' WEISS – HIS GREATEST IMAGES

If you remember an amazing rock'n'roll photograph from the '80s, chances are Mark Weiss took it. We're proud to have Mark on the *Rock Candy* team and to celebrate, we asked 'Weissguy' to pick his favourite ever shots and give us the stories behind them!

46 OVERLOOKED – WHITE LION

They had huge success in the '80s and yet White Lion never quite got the critical plaudits. Alison Joy talks to frontman Mike Tramp about the biggest band that never featured on the back of your denim jacket.

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The Slaughter frontman on Vinnie Vincent, hitting the big time and the death of guitarist Tim Kelly.

54 REMEMBERING RANDY RHOADS

It's hard to believe that it's 35 years since the brilliant Ozzy Osbourne guitarist's tragic death at the age of just 25. Over 14 pages and with access to exclusive new material, *Rock Candy* remembers the man who redefined the possibilities for rock music.

68 INSIDE STORY – MÖTLEY CRÜE

The kings of the Sunset Strip hair metal scene were at their notorious height as 1987's 'Girls Girls Girls' album stormed the charts. Crüe's tour in support of the album was one wild ride. Now the people who were there reveal all.

74 RAPID FIRE RECALL – SCOTT IAN OF ANTHRAX

The New York thrash metal riff machine opens up on pretty much everything...

78 UNCOVERED – THE MANY FACES OF BON SCOTT

He is indisputably one of the greatest rock icons. But how much do we really know about the AC/DC frontman and his relationship with the Young brothers? Jesse Fink, author of an in-depth new book on Bon, says we need to question everything...

PRODUCT

86 REAPPRAISED – RAINBOW'S 'RISING'

Using nothing but whips, chains and a pen, Jon Hotten does battle with the heat and the rain to decide whether this accepted masterpiece has succumbed to the ravages of time.

88 STRIKTLY FOR KONNOISSEURS

If you love your hard rock both underground and obscure, then here are two beauties for you to go to town on, as we dig up classic releases by The Godz and Zon.

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Oh Lordy! Four more must-have rock re-releases from our brilliant mother label, Rock Candy Records.

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The best old school music and books given the once-over by our expert team of *Rock Candy* reviewers.

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Brian gives you the benefit of his considerable experience of how to get the very best out of the magical music of Page, Plant, Bonham and Jones.

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Old school idea, old school questions. Test your knowledge of rock's greatest era by tackling the *Rock Candy* crossword.

99 SUBSCRIBE TO ROCK CANDY MAGAZINE

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



PHOTOGRAPHER MARK WEISS ON THE STORY BEHIND OUR RANDY AND OZZY COVER SHOT

"This shot was taken on 24 April 1981 at the Capitol Theatre, Passaic, New Jersey on the second leg of the 'Blizzard of Ozz' tour. The photograph is especially meaningful to me, because it was both my first and my last shoot with Randy. I shot a few frames of Ozzy and Randy together and they really seemed like childhood friends or brothers. Randy wanted to get a guitar for the photo, but it was minutes before the show and there were none around. It was still a very intimate moment, though, because I felt we connected. I often look at this shoot and I always see the sincerity in Randy's eyes. When he died *Rolling Stone* magazine used a photo from this shoot in his obituary."

68 MÖTLEY CRÜE



78 BON SCOTT



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 WORDS IN BRACKETS INTO YOUR YOUTUBE SEARCH BOX... AND ROCK!



FIVE SUPERB SOLO ARTIST SONGS Chosen by Derek Oliver

Sammy Hagar - 'I Can't Drive 55' (Sammy Hagar - 'I Can't Drive 55' - Official video)

I still can't get enough of this track and the video is so naff it's great. Sam and his band get excited about a jet black Ferrari before Sam speeds off to break the speed limit. He gets pulled by the cops, before being hauled into court and sentenced to a stint in the big house by none other than A&R man John Kalodner. What a hoot.

Dave Lee Roth - 'Yankee Rose' (David Lee Roth Yankee Rose official music video)

This is a massive, arena-shot video from 1986, just as DLR left Van Halen for solo stardom. Diamond Dave never looked or moved better - all gymnastic leaps and high kicks. Meanwhile, brilliant bassist Billy Sheehan and star guitarist Steve Vai play up to the camera every bit as much as their leader. Eddie Van Halen has surely never forgiven Dave for such a stunning display of solo bravado.

Rick Springfield - 'Jessie's Girl' (Rick Springfield - Jessie's Girl (1981) - MDA Telethon)

Sparkling in his pink suit and matching skinny tie, this is Springfield at his early-'80s popstastic best, with a hook-laden song from 1981's 'Working Class Dog' album that hasn't dated one jot. This live performance features a bassist decked out in a natty grey jumpsuit and a drummer who looks like he should have been in Montrose! A pure slice of pop rock heaven...

Tommy Tutone - '867-5309/Jenny' (Tommy Tutone 867-5309 Live)

A track taken from the 'Tommy Tutone 2' album - the US hit of the summer of '81 - and a song that's impossible to get out of your head. The chosen telephone number caused a furore at the time with obsessive fans calling to speak to Jenny, *Beavis And Buttthead* style, leading to several threatened law suits. This is an insistent 'live for TV' performance and is worth watching for the bassist's camouflage jumpsuit alone.

Michael Bolton - 'Everybody's Crazy' (Michael Bolton 'Everybody's Crazy' Official video)

There's no-one with a more impressive voice than Bolton. This track from his fourth solo album in 1985 cemented his place as the greatest rock vocalist of all time, yet failed to secure commercial success. The video shows that MB was no slouch when it came to performance. His moves are arena rock ready and if lady luck had been smiling he really could have owned the rock world.



FIVE BARELY-KNOWN KNOWN NWOBHM CLASSICS

Chosen by Malcolm Dome

A II Z - 'The Witch Of Berkeley' (A II Z The Witch Of Berkeley Stockport)

In 1980 there were a lot of people tipping this Mancunian act as one to watch. You can see why here, in footage filmed at a school hall in Stockport. There was a freshness and excitement to the group that made all their posturing not just acceptable, but positively encouraged.

Jameson Raid - 'Be My Friend' (Jameson Raid, Be My Friend, live Feb 1980)

These Birmingham beasts never quite made it out of the blocks, but this is a mighty number. It has all the innocence and naivety of the early NWOBHM era combined with a fine tune and an appreciation of a full-on riff. This rare footage from the Polytechnic Of Wales in 1980 shows that Jameson Raid really should have been contenders.

Grim Reaper - 'See You In Hell' (Grim Reaper 'See You In Hell' Official Video)

During the early 1980s Grim Reaper were big in America, but couldn't get arrested in their native UK. That's hard to understand, because this band had it all - songwriting skills, brazen musicianship and a fine vocalist in Steve Grimmett. This official video of a real anthem from 1983 shows their considerable worth.

Soldier - 'Sheralee' (SOLDIER - SHERALEE - NWOBHM)

These Northampton nutters put this track out on Heavy Metal Records in 1982 and the video shows they had the clichéd moves

and chops expected of a band from that era. But somehow Soldier overcame this. Ian Dick's guitar work is impressive and allows us all to revel in the joyous naivety of 'Sheralee'.

Aragorn - 'Black Ice' (Black Ice - Aragorn 1982)

As this footage from 1982 proves, the Hull mob offered up proto speed metal reminiscent of Iron Maiden a couple of years earlier. The sound is cluttered, but once you cut through the primitive production you're left with an anthemic cluster of rhythms.



FIVE ROBERT PLANT VIDEOS YOU NEED TO CHECK OUT

Chosen by Howard Johnson

'Big Log' (Robert Plant 'Big Log' Official Music Video)

The big American solo hit from 1983's 'The Principle Of Moments'. It's not hard to see why this tune clocked up millions of plays on US radio stations. Plant is at the wheel of a motor that breaks down in the middle of nowhere. While waiting for a tow-truck he goes into a state of reverie where some lovely lady spends her time swimming about the place. Well, why not?

'29 Palms' (Robert Plant '29 Palms' Official Music Video)

Percy has never been afraid to do pop and he has an unerring radar for a great tune. This one from 1993's 'Fate Of Nations' is brought to life by an enjoyably moody black and white clip mixing Bob driving across America's open spaces, religious iconography, and an inevitable attractive, free-spirited lady. Not all of it makes sense, but when did that ever matter?

'Burning Down One Side' (Robert Plant 'Burning Down One Side' Official)

A lovely bit of music from Plant's first solo album, 1982's 'Pictures At Eleven', that feels like Zeppelin without the bluster. The video is very much of its time, full of bizarre and daft interludes like a bloke playing guitar with his head covered in bandages. The only thing that's weirder still is seeing Plant without his trademark locks!

'Ship Of Fools' (Robert Plant 'Ship Of Fools' Official Music Video)

1988's 'Now And Zen' was generally seen as the album where Plant started to recognise his past in Zeppelin after years of denying it. Certainly some of the vocal phrasings on 'Ship Of Fools' hark back to his bare-chested days. But this song still propagates that clean guitar sound that characterised Plant's '80s work. The video sees a hairier Bob in moody blue and white mode.

'Tie Dye On The Highway' (Robert Plant 'Tie Dye On The Highway' Live at Knebworth 1990)

Robert was happy to nod to the good ol' hippy days on this song from 1990's 'Manic Nirvana'. He performs with gusto here at Knebworth that same year, though it's daytime, which isn't really befitting of a rock legend like Planty. No matter, the frontman gives it his all and turns in a nifty little vocal performance.

BRUCE DICKINSON



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DATELINE: 1979

Judas



Priest



*Was it live or was it Memorex? Who cares?
This amazing image of Judas Priest
perfectly captures the soul of the band...*

'UNLEASHED IN THE EAST' was released on 17 September 1979, and almost immediately it courted controversy. Heavy metal fans were quick to latch onto the nine-song live album, recorded at three Japanese shows from two different venues in Tokyo on Judas Priest's 'Hell Bent For Leather' tour in February of the same year. But rumours soon started to do the rounds that much of the album – produced by Tom Allom – wasn't live at all, leading to it being dubbed 'Unleashed In The Studio'.

EVENTUALLY WORD trickled out that vocalist Rob Halford had suffered from flu and laryngitis at the time of the recordings, necessitating some studio vocal overdubs. This may or may not be true, but there is some cause for doubt. The two shows were part of a Japanese run that took in six gigs in seven days. The first concerts recorded were at the Kosei Nenkin Hall on February 10 (one of them a matinee), while the second happened at the Nakano Sun Plaza on February 15. Had Halford been suffering with voice problems on the first date it seems unlikely that he would still be having trouble by the final performance without any of the shows in between getting cancelled – which they weren't.

THE AUTHENTICITY of these live recordings was further cast into doubt by the album cover image, which seems to feature Priest on a soundstage instead of in a live concert setting. For what it's worth, we here at *Rock Candy* don't think it matters one jot whether it was taken in Tokyo or Timbuktu, or whether it's a posed image or a genuine live photo. Why? Because photographer Fin Costello's iconic image – rumoured to have been shot at The Queensway Hall in Dunstable, England – captures everything you need to know about Priest's music in one magic celluloid moment.

PRIEST WERE between drummers at this point in the band's career – drummer Les Binks having left earlier in '79 – and so Costello artfully used smoke and strategically-placed band members to cover up the fact that there was no-one actually sitting behind the kit. Nevertheless, vocalist Rob Halford, bassist Ian Hill and guitarists KK Downing and Glenn Tipton thrust enough energy into the shoot to easily overcome that particular problem.

HAVING RECENTLY come across some of the outtakes from this amazing photo session, we wanted to share this particular shot with you. It may well be a matter of personal taste, but we reckon this version is even better than the photo that made it onto the final 'Unleashed In The East' album sleeve. Whatever your opinion, though, at least it gives all of us the chance to relive a key moment in the evolution of a classic British heavy metal band. 🤘

HOWARD JOHNSON

Judas Priest, 1979. L-R: KK Downing (guitar), Glenn Tipton (guitar), Rob Halford (vocals), Ian Hill (bass)

JUNE-JULY 1987

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



Well, it was undeniably a look. Heart L-R: Denny Carmassi (drums), Ann Wilson (vocals), Howard Leese (guitar and keyboards), Nancy Wilson (guitar, vocals and keyboards), Mark Andes (bass)

MULTI-PLATINUM HEART DEFEND THEIR USE OF OUTSIDE WRITERS

DATELINE: 25 JUNE-8 JULY 1987

MAGAZINE: KERRANG!

THIS WAS A CASE of one Bad Animal squaring up with two female counterparts. Issue 149 of *Kerrang!* saw Heart superfan Derek Oliver get together with vocalist Ann Wilson and her guitar playing sister Nancy for a chin-wag about the group's MTV-era 1980s renaissance.

FORMED 14 years earlier in Seattle, Heart had spent much of the 1970s in a state of flux. Their 1975 debut album, 'Dreamboat Annie', provided some hits to get the ball rolling. But there were big problems with the group's label, Mushroom Records, who even issued a second disc, 'Magazine', in an unfinished state. Although fourth release 'Dog And Butterfly' was a Top 20 record in the United States in 1978, its 1980 successor 'Bébé Le Strange' sold less well. As Oliver pointed out in his story, "as the 1970s drew to a close, so did Heart's creativity."

According to Derek, by the time of 'Private Audition' and 'Passion Works', issued in '82 and '83 respectively, "things had reached an all-time low – their songs were forgettable, all of their early members bar the Wilson

sisters and guitarist Howard Leese had left, and they could no longer headline large arenas."

A rare UK show at London's Dominion Theatre in June of 1982, where the band were joined onstage by Brian May of Queen and Spirit guitarist Randy California, had signalled a potential upturn for Heart. But it would take a radical image makeover, a switch of record label from Epic to Capitol and a new management company, the powerful Front Line (home to Whitesnake and John Waite), to return Heart to the very top.

Ron Nevison was installed to produce their eighth album, 1985's 'Heart', and the band broke through for a second time, shifting a whopping seven million copies and winning a Grammy in the process. Nevison claims it was he who found the album's most successful material.

AS A huge fan of both the 'new' and the 'old' Heart, Oliver hailed the band's early material, "heavily orchestrated and boldly arranged, with lyrics that told tales of heart-rending melancholy." He was also excited

by Nancy Wilson's musicianship, claiming she played "the meanest six strings this side of Jimmy Page."

Derek was a big supporter of the 'Heart' release, declaring it "one of the greatest pop-rock albums ever." But he was happy to embrace the latest release, 'Bad Animals', suggesting that it "followed spiritually in 'Heart's colossal footsteps, yet treats us to a broader spectrum." He felt 'Heart' had been "stuffed full of quick-thrill pop-rockers with short hooklines." "Bad Animals", he felt sure, would have "an immense lasting quality."

ALL FIVE members of Heart were present to answer the questions. The first; whether the band had been surprised by the success of 'Heart', caused vocalist Ann Wilson – who looked "gorgeous, almost to the point of erotica," according to Derek – to raise her "sensual eyebrows and ponder" before replying: "We tried to make an album of big hits, and that's what happened."

This was undoubtedly true, but had Heart done it entirely on their own terms? "Oh, [it was] ours. It's always ours," they said. Ann claimed that the band were comfortable with the fact that the hits from the previous album – 'If Looks Could Kill', 'What About Love', 'Never' and 'These Dreams' – were supplied by outside writers.

"We wrote solidly for eight albums, but towards the last couple we started to run out of ideas," she admitted. "We needed to re-evaluate our position. So we opened up the doors and met some other writers. I like to think of it as a form of cross-pollination, because working with outsiders has already inspired us to write again."

Oliver cited the title track of the new record, in his opinion its best song, as proof of this theory, but pressed on with his line of questioning. Was their success in any way diminished by the way it had been attained?

"No," replied Nancy in a voice that Derek suggested had "clear authority," adding: "You see, we always retain the right to make the final choice [over a tune's inclusion]. A song has to suit our way of playing and if it doesn't feel comfortable then we simply don't record it."

HEART HAD prepared 20 songs for 'Bad Animals', recorded once again with Nevison. Though the producer had a reputation as a hard taskmaster, Carmassi praised his efforts: "He has the discipline we lack."

"He's also good at getting us to keep the more commercial material on the record," chipped in Nancy, adding the key admission: "We had to compromise on a couple of the songs, but at the end of the day things have definitely turned out for the better."

BOTH WILSON sisters were planning solo projects at the end of touring in support of 'Bad Animals', but Heart promised that their itinerary would include long-awaited UK dates – their first shows on British soil since 1982. "Once we get to play here again and people see what we're about, we should be able to shake off the hype of being a big American machine," Ann promised.

The band were true to their word, playing three UK dates in March of 1988. But Ann Wilson's final line to Oliver offered a perfect encapsulation of where Heart stood at the time in relation to outside writers: "It's definitely a stigma we've got to rid ourselves of."

Never mind the outside songwriters. Let's rock!



ROCK CANDY SAYS...

TO SOME EARLY HEART fans, the band's mid-'80s, MTV success felt like a betrayal of the group's hippy-ish roots. The Wilsons have since conceded that they had the same reservations, though the admission that their legacy had been tainted by blow-dried hair and super-slick videos did not cause them to return the millions they made.

'Bad Animals' continued the band's astonishing second wave of success, receiving a Grammy nomination and selling three million copies thanks largely to its hits, 'Alone', 'Who Will You Run To' and 'There's The Girl'. However, save for 'There's The Girl' that was co-credited to Nancy Wilson, none were written by the band.

'**BAD ANIMALS**' still scrubs up well, but Ann's admission that the creative well had dried up spoke volumes. On Heart's next record, 1990's 'Brigade', songwriting credits were dominated by well-known hit-makers Holly Knight, Diane Warren and Sue Shifrin. 1993's 'Desire Walks On' showed more band input in the writing process, though this would be the last album to feature stalwart Howard Leese. More than a decade would pass before the Wilson sisters recorded again as Heart.

ANN AND Nancy finally seized back control of the band with 2004's 'Jupiter's Darling', 'Red Velvet Car' in 2010 and 2012's 'Fanatic'. The latter album was entirely co-written with producer Ben Mink. Heart's most recent set, 2016's 'Beautiful Broken', offered new tunes and re-recordings of material from years gone by.

HEART WERE inducted into the Rock & Roll Hall Of Fame back in 2013, but are currently on hiatus, following an incident involving Ann's husband Dean Wetter, who was arrested for allegedly assaulting Nancy's 16-year-old twin sons.

Ann and Nancy both claim that Heart has not permanently disbanded, though we're unlikely to see or hear from them again until those wounds have healed.





The classic 'Appetite...' line up. L-R: Steven Adler (drums), Izzy Stradlin (guitar), W. Axl Rose (vocals), Duff McKagan (bass), Slash (guitar)

GUNS N'ROSES ARE HUNGRY FOR DESTRUCTION

DATELINE: 23 JULY-5 AUGUST 1987
MAGAZINE: KERRANG!

THREE WEEKS AFTER GUNS N'Roses had graced the cover of *Kerrang!* – a brave decision for the magazine given that they were still relative unknowns – it was time to cut the crap. By mid-1987 we'd had a doctored so-called concert release, the independently issued EP 'Live?!*@ Like A Suicide', and the Gunners had played some shows at the 'old' Marquee Club in London's Wardour Street. Described by a typically immodest Axel [sic] Rose in the *K!* interview as "the only real rock'n'roll band to have come out of Los Angeles in the last 10 years," Guns N'Roses were the outfit that everyone was talking about – or so the UK's printed media would have had us believe. That they could talk the talk was a given, but could they also walk the walk?

THE MAN in the frame, *Rock Candy* editor Howard Johnson, believed so, awarding a maximum five Ks to 'Appetite For Destruction', their Mike Clink-produced full-length debut. Johnson had a reputation for being conservative with his marks, but trumpeted: "In the case of 'Appetite For Destruction' I have no hesitation in letting it all hang out."

This was, he felt, a record to show the likes of Faster Pussycat, LA Guns and all at the Cathouse exactly who was boss, "leaving the competition gazing in awe at their tail lights. Shooting stars? You betcha!" The Gunners' reputation as hell-raisers preceded them, of course, causing Johnson to wonder how the fivesome had "taken the time to sit down and learn to play this good, to write

songs so infuriatingly catchy and yet hard as railroad steel. How they've done it is a mystery to me, but this is the most exciting rock release of the past three years."

He was keen to emphasise the difference between rock and heavy metal, this being a record that was likely to leave traditional headbangers "sorely disappointed." From the "balls-to-the-wall anger of 'You're Crazy' to the summery charm of 'Sweet Child O'Mine'," here was an album that offered variety as well as class. "You can bet your ass that these boys have a wide and varied record collection," he theorised.

IN THE *K!* interview guitarist Slash had been only too happy to answer the question of what they listened to. Motörhead and The Beastie Boys, along with 'Never Mind The Bollocks', 'Rocks' by Aerosmith and the Stones' 'Exile On Main Street' were on everyone's playlist. Slash and bassist Duff McKagan were mad about the Ramones, while rhythm guitarist Izzy Stradlin was "a real big Johnny Thunders fanatic."

It all came together in the melting pot: "'Appetite...' is so captivating, so enthralling, so goddamned exciting because it's so flexible; a veritable musical rollercoaster ride that dips and pivots, twists and turns and provides thrills and spills from head to toe, top to bottom."

CONTAINING MORE swearwords than a John McEnroe umpire rant, HoJo felt that G N'R had "guaranteed absolutely no radio play whatsoever," but knew that...

well, they probably didn't give a fuck about that.

Ramping up the controversy factor, 'Mr Brownstone' was, of course a "drug-orientated opus," though illegal substances had patently failed in the task of slowing down the band. 'My Michelle', meanwhile, told the "sordid tale of a hot baby who works in porno after her poor mama copped it." Howard considered its X-rated content "curiously appealing."

"This is not a nice record," he summed up. "But when did anything worthwhile ever come along without the two necessary ingredients of pleasure and pain? If it's sleazy, then Guns N'Roses put their noses on the line for it."

ROCK CANDY SAYS...

THREE DECADES OF ACCUMULATED

wisdom – not to mention worldwide sales of more than 30 million copies – would suggest strong evidence to the contrary, but when 'Appetite For Destruction' first made it into the racks, few foresaw the album's importance.

Even the band's manager Alan Niven had modest expectations for the release. "I believed that if we could keep a degree of discipline in place, we could get that record to gold [500,000 copies in the United States]," he admitted years later.

For all their love of the band, *Kerrang!* didn't award the album a lead review in the issue concerned. That honour went to White Lion's 'Pride'. HoJo's words filled a half page at the end of the section, following in the wake of Shark Island's 'S'cool Bus', 'Children Of Madness' by Paul Di'Anno's Battlezone and Grim Reaper's 'Rock You To Hell'. 'Appetite...' wasn't an instant smash. It debuted at No. 182 in August 1987 and hit the top spot a year later.

ALTHOUGH THE story of the album's birth has been told many times, a few pertinent facts are worth repeating. Paul Stanley of Kiss and Nazareth guitarist Manny Charlton were both floated as early names to handle production. The latter claims to still have demo tapes he considers worthy of release. When Niven approached Spencer Proffer of Quiet Riot fame about the job, Proffer deemed the group beneath his interest and sent an assistant to the meeting in his absence. The job eventually went to Mike Clink, an assistant of Ron Nevison. "Mike was humble and had patience; he worked with Michael Schenker [in UFO]," Niven told *Billboard* years later. "That meant he was adept at dealing with difficult [personalities] and was a very good guitar engineer."

SCARCELY 10,000 copies of the album had been sold in the UK when Guns N'Roses returned to play Odeon-level venues in October 1987. Indeed, several months after its release the album appeared to have stalled Stateside at 250,000 sales. Geffen Records suggested that the band stop touring and begin preparing a second record until label boss David Geffen convinced the head of MTV to



Slash sums up the G N'R rock'n'roll attitude

air the video for 'Welcome To The Jungle' at five o'clock on a Sunday morning as a personal favour. That was all it took. The phones lit up and, as we now know, the Gunners never looked back.

THREE DECADES on from its release, having put aside considerable acrimony to do so, all but two of the musicians who performed on the debut – Stradlin and drummer Steven Adler – have been reunited. It's all part of the incredible, unpredictable world of G N'R.

"Y'know what I am [most] proud of?" said Niven in 2008. "That they're all alive today."

Stryper with some unusual clothes – and a personalised helicopter. L-R: Oz Fox (guitar), Robert Sweet (drums), Michael Sweet (vocals and guitar), Tim Gaines (bass)



STRYPER BRING THE YELLOW AND BLACK ATTACK TO HAMMERSMITH

DATELINE: 11-24 JUNE 1987

MAGAZINE: KERRANG!

PROMOTING THEIR THIRD ALBUM, 'To Hell With The Devil', the Californian white metallers rolled into London town to play for the first time on 30 May 1987. Although they had sold quite a few tickets for their show at the Hammersmith Odeon, it's fair to say that the four-piece was greeted by a mixture of cynicism, disbelief and scarcely concealed amusement.

Reviewing the Hammersmith gig for *Kerrang!*, Mick Wall felt no compulsion to hide his negativity. Wall proposed the theory that "great rock'n'roll, like great sex, is only good when it's dirty." Forcing the point home he added: "I said DIRTY! As in down on all fours crawling around in it DIRTY!"

Wall felt strongly that the God Stryper sang in praise of was "some old guy with a long beard, clean fingernails, and no dick." And what he wanted to know was why a bunch of "some souped-up Shirley Temples" felt it necessary to "hurl God's name around the stage like candy floss."

LUCKILY ENOUGH, Wall had met singer Michael Sweet and guitarist Oz Fox a few days earlier, which presented him with the chance of asking his all-important question. When the writer suggested that Stryper preach

Christianity in much the same way as Slayer use Satan as subject matter, the duo insisted he had it all wrong. They didn't preach. Instead they sought to balance out the bad vibes of bands like Slayer by sending out some honest-to-goodness positivity.

"After meeting Stryper I really wanted to see them play," Wall explained in his review, before adding, "And then I stood there for four songs and forced myself not to throw up."

PART OF the problem, Wall suggested, was that the crowd reacted in the exact same manner reserved for Venom, Slayer, Megadeth and Ozzy, "which either proves that people couldn't give a damn what the band are on about, or that we had a lot of God-fearing knee jerks walking around here tonight.

"My money's on the former," he continued, cutting to the chase of his argument. "I think that Stryper worship the same God as every other American rock band with a hot gimmick – The Church Of The Dollar Bill. We left Stryper to their good deeds and went to meet The Good Guy Upstairs," Wall summed up. "He was pouring drinks behind the bar, backstage. In the distance I could still hear a din, but thankfully it was fading."

ROCK CANDY SAYS...

WAS MICK WALL'S CRITIQUE of Stryper at Hammersmith unfair? Quite probably so, but it served as an entertaining overview of the British media's view of the band. When Stryper were interviewed by *Metal Hammer* around the time of 'To Hell With The Devil', drummer Robert Sweet admitted that the band did have groupies. "But then again, so did Christ - he had thousands of people following him. Look at all of the beautiful prostitutes that followed Christ because they saw something awesome in him. I prefer to call them 'friends', but if you have groupies it's a sign that you're a real rock'n'roll band."

OVER THE decades, and whether or not one agrees with their religious beliefs, Stryper have earned their rock'n'roll credentials. 'To Hell With The Devil' was an excellent melodic rock record that would have been embraced wholeheartedly but for a lot of the public's reservations regarding its subject matter. And in recent years Stryper's albums have become increasingly heavier, dismissing the notion that they're only in the music business to chase the almighty dollar.

However, over the arc of Stryper's career certain mistakes are impossible to ignore. Nobody was likely to take them seriously when 'Against The Law' was issued. This controversial 1990 album saw them dilute their Christian message against the backdrop of a heavier

sound. Likewise, the recent parting of ways with bassist Tim Gaines seemed rather toxic and undignified.

IN OCTOBER of 2017 the band revealed that they'd completed a new album, stating: "God is in control! He always has been and always will be, despite our weaknesses and faults. You can't stop God. You can't manipulate God. You can't change or alter God's plans. There is a plan and a calling for Stryper and we'll answer to that on this album just as we have on every album."



Stryper vocalist Michael Sweet in action at the Hammersmith Odeon, 30 May 1987



SNIPPETS — SHORT, SHARP SHOCKS FROM JUNE-JULY 1987

JUDAS PRIEST RELEASE 'PRIEST... LIVE'

DATELINE: 11-24 JUNE 1987

MAGAZINE: KERRANG!

Rob Halford and company talked about their second live album, a double-set recorded the previous summer in America. "People keep asking why we don't play 'Sinner' anymore," joked guitarist KK Downing. "I tell 'em it's because we've repented."

RORY CALLAGHER: "SCHENKER SHOULD PLAY THE BLUES!"

DATELINE: JULY 1987

MAGAZINE: METAL HAMMER

Still working on an album that had been "years in the making," Rory admitted he had "no idea" of what was going on in the metal scene, but suggested it was time for Michael Schenker to make a blues album. "I'd love to see him doing some Albert King material, rather than playing with singers who try to sound like Paul Rodgers."

UDO DIRKSCHNEIDER QUITS ACCEPT

DATELINE: JUNE 1987

MAGAZINE: METAL HAMMER

The pugnacious vocalist gave *Hammer* an exclusive interview to explain his departure. "The compositions after the 'Balls To The Wall' album [of 1983] weren't written for my voice anymore," he said. "Somebody else should have sung them." Udo's short-lived replacement was Englishman Rob Armitage, previously of Baby Tuckoo.

TNT IGNITE THE 'OLD' MARQUEE

DATELINE: 9-22 JULY 1987

MAGAZINE: KERRANG!

Writer Jon Hotten felt that he was in at the birth of "the biggest thing since the midwife delivered Cyril Smith" as the three-part Norwegian, one-part American group played an incendiary UK debut. "By the time they return the Marquee won't be big enough to hold 'em anymore," Hotten predicted. Oops!

Whitesnake milking the applause. "The day was theirs!"

WHITESNAKE STEAL THE DAY AT TEXAS JAM

DATELINE: 23 JULY-5 AUGUST 1987

MAGAZINE: *KERRANG!*

IN THE BUILD-UP to the UK's premier rock festival of 1987 - Monsters Of Rock at Donington Park, headlined by Bon Jovi and with a line-up completed by Dio, Metallica, Anthrax, W.A.S.P. and Cinderella - Malcolm Dome of *Kerrang!* boarded a plane to Texas to meet up with Steffan Chirazi, a freelancer based in San Francisco, and a US photographer called Joe Giron. Together they would attend the Texas Jam, a massive outdoor event that had taken place every year since 1978. For the modest admission price of \$20.25, 81,000 rock fans at the Cotton Bowl Stadium would get to see a stellar bill of headliners Boston, together with Aerosmith, Whitesnake, Poison, Tesla and Farrenheit. Imagine the dismay of Dome and Chirazi when they discovered the passes they'd been promised - "priceless paper guaranteed to get the owners treated like royalty" - were in fact utterly worthless amid a plethora of equivalents generated by the individual groups. "Now we were stuck in Nowheresville... with engine failure," they moaned.

And for a while at least, things got decidedly worse. With an eponymous album newly available via Warner Brothers, Farrenheit had been touring with Boston and were last minute additions to the bill. "They should have been left off it," was the verdict, Dome suggesting that ex-Joe Perry Project frontman Charlie Farren and company were "abysmal, dying in the heat and failing to raise more than a smirk of indifference."

STEFFAN, MEANWHILE, was impressed by Tesla, heaping praise on the gimmick-free, blue-collar approach of the Sacramento quintet who were still touring their debut, 'Mechanical Resonance'. "Tesla are winners," Chirazi predicted. "They hit the hardest groove since AC/DC and the big stages are no problem for them."

WITNESSING POISON in their natural environment, on a North American tour, had converted Dome "from a total sceptic into one of the band's greatest fans." In Texas - sorry, Texas - Poison once again "exuded a joie de vivre that hooked everybody from the moment they bounced onstage." With their second album, 'Open Up and Say... Ahh!' still a year away, a guest appearance from Kiss frontman Paul Stanley on the latter's 'Strutter' suggested their admission to the big league was a mere formality.

SPEAKING AS a US-based Brit, Chirazi owned up to finding Whitesnake's new superstar status puzzlesome. But 45 minutes later he was blown away. The set-list - 'Bad Boys', 'Give Me All Your Love', 'Here I Go Again', 'Love Ain't No Stranger', 'Slow An' Easy', 'Crying In The Rain' and 'Still Of The Night' - said it all, causing him to state: "81,000 people were on their feet giving this supergroup an ovation. The day was Whitesnake's."

DESPITE BEING special guests, Aerosmith were



Boston mastermind Tom Scholz leans into it in '87

forced to play in scorchingly bright sunshine and shorn of lighting or effects. Though they previewed some tracks from their soon-come renaissance album 'Permanent Vacation', valuable momentum was lost. And yet, as Dome pointed out, "even a below-par Aerosmith is more than capable of showing most bands a well-shorn pair of heels," showing "surges of true greatness." With a much-anticipated UK visit lined up for the autumn, he predicted: "Once Aerosmith get back into gear then I doubt there are many that can touch them."



GIVEN WHAT had preceded them and also that band leader Tom Scholz was unveiling a new line-up, expectations were low for Boston. The group's third album, 'The Third Stage', had been six years in the making and the band had been playing its ten songs from front to back in recent live shows. On the upside, they had the benefit of darkness and a superb front of house sound.

Despite the fact that they opened with the first album's 'Rock & Roll Band', Chirazi was underwhelmed. "Boston are a vinyl band - their performance rooted me to my seat," he wrote. "It made me think I was still listening to the interval PA. Maybe I should have fucked over my journalistic integrity and got pissed, but I wouldn't have got anything more out of it than a technicolour yawn."

ROCK CANDY SAYS...

YOU'VE GOTTA ADMIT, THE Americans certainly know how to put on a festival, don't they? With a 10-year history behind it, the Texas Jam had already presented such A-list names as Van Halen, the Eagles, Journey, Ted Nugent, REO Speedwagon, Rush, Foreigner, Styx, Deep Purple and Santana. Despite their reservations about some of its attractions and the lack of access they were afforded to the artists, Dome and Chirazi went along with the organisers' claim that the Texas Jam was "the longest running hard rock festival in the world," putting "the likes of Castle Donington into the shade."

Organisation-wise, the Jam ran with "military-style precision," its joint promoters Lou Messina and David Krebs having built a back-up team "capable of turning a crisis onto a carnival."

THE FOLLOWING year, in 1988, the festival would morph into the Dallas stop of the US's own Monsters Of Rock tour, featuring Van Halen, co-headliners the Scorpions, Dokken, Metallica and Kingdom Come. This was, of course, an extremely impressive line-up, and ticket sales for a trek that ran from the end of May in Wisconsin to Colorado at the end of July were brisk. We can only wonder why on earth the tour failed to become a regular fixture?

SNIPPETS - SHORT, SHARP SWOOPS FROM JUNE-JULY 1987

"KISS WAS HOLDING ME BACK" - ACE

DATELINE: JUNE 1987

MAGAZINE: METAL FORCES

As the guitarist/vocalist released his 'Frehley's Comet' album, Space Ace admitted that he had been "feeling itchy" about remaining a member of Kiss since the success of his eponymous solo debut in 1978. "I felt that the band was holding me back," he revealed.

FASTER PUSSYCAT DEBUT RECEIVES PURR-FECT SCORE!

DATELINE: 9-22 JULY 1987

MAGAZINE: KERRANG!

Sylvie Simmons awarded the maximum 5K rating to the eponymous debut from the Hollywood sleaze outfit fronted by Taime Downe, declaring that... "if this album was a dog, it would piss the carpet and rub itself rudely up your mother's leg." Celebrity pooch trainer Barbara Woodhouse would most definitely have had something to say about that!

"HEAVY METAL IS A WORLD OF SHEEP" - JOEY DEMAIO

DATELINE: 25 JUNE-8 JULY 1987

MAGAZINE: KERRANG!

On the eve of their 'Fighting The World' album's release the bassist took a swipe at the fickle nature of heavy metal fans. "This year thrash is in, last year it was glam metal. Every year there's a different influx of stupidity. It's a world of sheep, but Manowar rolls on. We follow our own path and if people don't like it then they can die."

PERSON OF INTEREST

ROCK CANDY SALUTES THE ROCK STARS WHO DID THINGS DIFFERENTLY...



BOB KULICK

BOB KULICK'S SLIDING DOORS moment came on 17 January 1973, when he was 23 years old. He auditioned for Gene Simmons, Paul Stanley and Peter Criss, who'd placed an ad in New York's *Village Voice* newspaper seeking a lead guitar player for their band Wicked Lester. Bob did well, but...

"I got a call about two weeks later," Kulick recalled.

"They told me that the guy who came in after me got it. They liked his look, his vibe and his personality and that was more of what they were looking for..."

"The guy" – Ace Frehley – was a rock star, born and bred. Bob Kulick turned out to be something else – a guitarist versatile enough to sustain a career that has lasted from that day to this, with a canon of work that includes some pretty stellar names. He has worked with artists as diverse as Diana Ross, Lou Reed, Meat Loaf and Michael Bolton; with prize cult gems like Balance and Skull; plus balls-out heavy metal in W.A.S.P. and Doro and a Grammy-winning turn as a producer on Motörhead's 'Whiplash' in 2004... Through it all Kulick's playing, like his trademark chrome-dome bald head, has shone through.

BORN IN Queens, New York, Bob's first brush with guitar greatness came with what he calls his 'baby band', Random Blues Band, at Café Wha? on MacDougal Street in Greenwich Village. A kid came in and auditioned under the moniker Jimmy James and the Blue Flames. "Four weeks later," Kulick remembers, "he changed his name to Jimi Hendrix. The rest is history. It was like a space ship had landed..."

Kulick was a pretty handy guitarist himself, and built a reputation throughout the city as a go-to guy. He guested in Patti LaBelle's touring band and appeared on Lou Reed's 'Coney Island Baby' album. As he did so, Kiss took off like a stack-heeled rocket. But canny as ever, Paul Stanley and Gene Simmons kept Kulick close at hand. When the time came to record guitar parts for the new studio tracks on 'Alive II' in 1977 Bob stepped in, appearing uncredited, and was trusted enough to reprise the trick on 'Naked City' from 1980's 'Unmasked', and then the four new studio tracks on the 'Killers' compilation in 1982. Kulick also received a credited appearance on Paul Stanley's eponymous 1978 solo album.

He made another crucial intervention in Kiss-tory when he recommended his younger and far hairier brother, Bruce, as a replacement for Mark St John, who'd played on the band's second record without make-up, 'Animalize'. Just like his bro, Bruce has proven a safe pair of hands for Simmons and Stanley down the years.

Kulick says the Kiss duo are among the more demanding of his employers. "[They were] very challenging because Gene and Paul both had to be pleased," he says. "But the results were there to be heard and... people still ask for those solos."

KULICK'S ABILITY to sail calmly on a stormy sea was apparent again during his next big job, as a foil for an almost-adrift Meat Loaf on 1984's 'Bad Attitude' album and a series of subsequent world tours. The Loaf was in the first of his post-Steinman career slumps, having swung from the highs of one of the biggest-selling albums in history with 'Bat Out Of Hell' to the monochrome and Jim-free third outing, 'Midnight At The Lost And Found'.

Beset by troubles, Meat Loaf recorded the next album, 'Bad Attitude', in England. He enjoyed a hit single in 'Modern Girl' and a strong camaraderie with the Neverland Express, a band with which he'd tour hard. Kulick was the key component, the man charged with reproducing Todd Rundgren's immortal contributions to the songs from 'Bat...' as well as the new material.

FOR MANY, a well-regarded gig as safe studio hand and touring fire fighter would have been reward enough. What's really

impressive about Bob Kulick's career, though, is the drive that at the same time saw him forming Balance with Peppy Castro. It was a three-album early-'80s project that produced the cult classic 'In For The Count'. Kulick, meanwhile, played rhythm guitar on another record beloved of AOR collectors, the first solo effort from the former Blackjack singer Michael Bolton. Blackjack had also included brother Bruce.

Like Todd Rundgren, Kulick's versatility and muso chops may have cost him true solo stardom. He's been good enough, though, to play sessions for Diana Ross and then step in with Blackie Lawless on his grandiose concept record 'The Crimson Idol'. He's produced Motörhead and a plethora of metal tribute records (including, amazingly, one to Frank Sinatra) and he also composed and performed a hit song for the kids cartoon series *SpongeBob Squarepants*.

"**I BASICALLY** just go the way the wind is blowing," Kulick told *Antihero* magazine this year. "So the Meat Loaf gig might have gone on for longer, but it didn't. I wanted to stop doing that so I could do Paul Stanley stuff, and then I ended up taking over a studio. I'm a full-time producer really. None of it was premeditated at all, it was just what happened... The theme I did for [wrestler] Triple H with Motörhead had to be something special as a song... 'Whiplash' won the Grammy. Whether I played on songs or wrote them or produced them, the thrill was the same."

Now, Kulick has just released his first solo record, 'Skeletons In The Closet'.

"I feel blessed that I was given the opportunity to play with so many great people and I feel having this record has at least gotten that monkey off my back, of never having a record that just had my name," he says.

At 67 – and after 50 years in the biz – Bob Kulick is, it seems, as restlessly unstoppable as ever... 🧠

Bob mugs it up with his far hairier brother Bruce





Boston photographed at the Civic Center, Providence, Rhode Island on 7 October 1976. L-R: Brad Delp (vocals and guitar), Tom Scholz (guitar and genius), Sib Hashian (drums), Fran Sheehan (bass) and Barry Goudreau (guitar)

BOSTON - 'BOSTON'

DATELINE: 25 AUGUST 1976

Art Director **Paula Scher** and cover artist **Roger Huysen** on the bumpy ride that created the cover of this AOR classic.

THE SLEEVE OF BOSTON'S enormously successful debut album 'Boston' is still instantly recognisable more than 40 years after it was first seen. But the people who created it are baffled by its legendary reputation amongst rock fans.

"I'm mystified by the iconic status of that cover," says Art Director Paula Scher today. Roger Huysen – the man who actually painted the image for Scher – is no more enthusiastic about his own work. "The record itself is beyond great and the music is why you're interested," he says. "I'm sure it's not the artwork. I've done hundreds of album covers and they're all better than this one. For 15 years I didn't even include 'Boston' in my portfolio."

ALTHOUGH THERE was a degree of excitement at Boston's label, Epic Records, that their new signing had delivered an excellent debut album, nobody was overly concerned about what the packaging should be like. "It was just business as usual," recalls Huysen. "The wonderful thing about doing album sleeves at that time was that we were given total artistic freedom, because there was no connection between record sales and the package itself. Airplay sold the album; we just decorated it. Although later that would change big time."

NEITHER SCHER nor Huysen came into contact with the band during the project and only Scher heard any music at all. Instead they dealt with product manager Jim Charne and the only initial instruction was that the cover should feature guitars rather than a band photo.

"There was a sketch of a beauty pageant," Scher notes, "with the girls as guitars. It was pretty dreadful. But then

Jim Charne suggested that maybe it should be scientific, given that [Boston guitarist] Tom Scholz was a product engineer at Polaroid. So we went back to guitars and settled on a guitar-shaped spaceship. I hired Roger to create the cover illustration and we came up with the idea of guitar-shaped spaceships attacking a city."

"IT WAS quite an ambitious project to airbrush in all the buildings and people and we were running out of time. There were no computers back then," says Huysen. "Then three days before my deadline Paula told me I had to bring in what I'd got for a meeting. Most of the guitar was done, and a guy called Gerard Huerta had the logo font done. But the city scene was still at a basic stage."

It was at this point that the whole thing was vetoed just days before the deadline. It's not clear if the band ever saw the original idea and rejected it, but Scher was told it was, "too violent. The spaceships should be saving people, not attacking."

"So with two days left," remembers Huysen, "I came up with the only way to save what I'd completed and still make the date. I had to blow India ink over the whole scene and turn the background into a space scene. The guitar-shaped spaceships were all that was left and we needed a new concept. So we decided to blow up the Earth in the background, so it would look like cities migrating into space.

"In the end it wasn't a tough job to complete," notes Huysen. "But it was really disappointing. This screwy, corny image became famous on its own, and I think a lot of people don't even realise it's a guitar."

"My initial idea was a take off on the H.G. Wells *War Of the Worlds* movie poster, with the guitar spaceships in place of the original UFOs. I spent days working on the Boston landscape and the people, but in the end it was vetoed and I had to cover it all in India ink."

"The label was notoriously cheap on printing. They would print a dozen or so sleeves on one sheet of paper and I knew the heavy black space background would gain ink and kill the brightness of the colours on the rest of the art. That's exactly what happened."



"Lots of people didn't even realise that this was a guitar. It was only when they turned the sleeve upside down that they worked it out."

"The idea was that Earth had blown up and that whole cities were being evacuated from our planet in guitar-shaped spaceships. The spaceships were originally named London, Paris and Rome. But at the last minute someone decided people would assume it was a Boston album called 'London, Paris, Rome', so the names were removed."

"The middle ground was supposed to be a well-known part of downtown Boston - a square with the Old North Church, buildings and the statue of Paul Revere. And in front, people running in terror towards the viewer, like the original *War Of The Worlds* movie poster."

BOSTON - 'BOSTON'

Released: 25 August 1976 Album length: 37.41

More Than A Feeling
(4.46)

Peace Of Mind (5.02)

Foreplay/Long Time (7.47)

Rock & Roll Band (3.00)

Smokin' (4.22) (Scholz/
Delp)

Hitch A Ride (4.12)

Something About You
(3.48)

Let Me Take You Home

Tonight (4.44) (Delp)

LINE UP:

Brad Delp - lead and harmony vocals, acoustic guitar on 'Let Me Take You Home Tonight'

Tom Scholz - electric guitars, lead guitar, acoustic guitars, clavinet, organ, bass guitar

Barry Goudreau - rhythm guitar on 'Foreplay/Long Time' and 'Let Me Take You Home Tonight', lead guitar on 'Long Time' and 'Let Me Take You Home Tonight'

Fran Sheehan - bass guitar on 'Foreplay' and 'Let Me Take You Home Tonight'

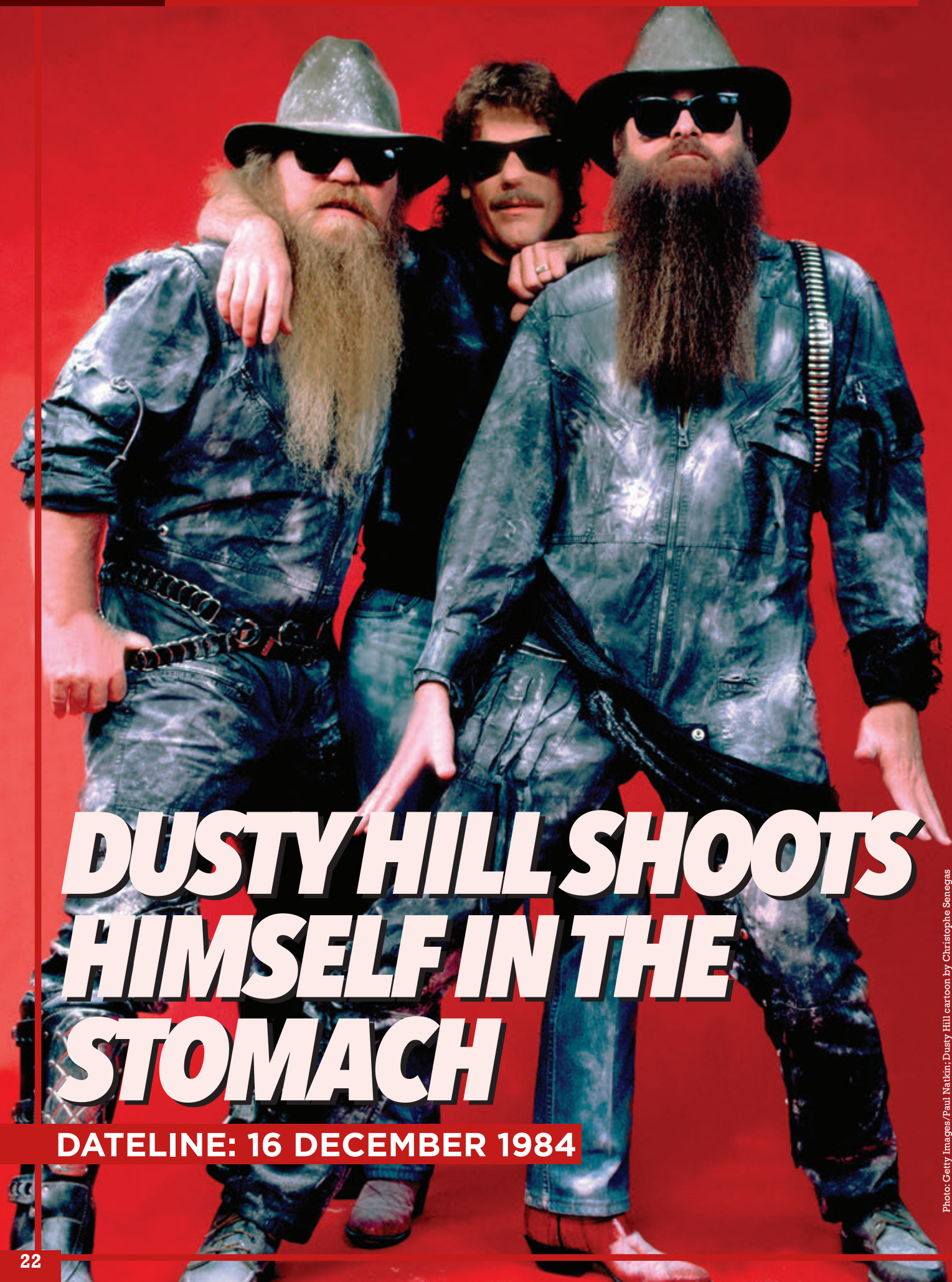
Sib Hashian - drums, except 'Rock & Roll Band'

Jim Masdea - drums on 'Rock & Roll Band'

WHICH CLASSIC SLEEVES WOULD YOU LIKE US TO DISSECT?

EMAIL: EDITORIAL@ROCKCANDYMAG.COM

Produced by: John Boylan and Tom Scholz; Recorded: October 1975-April 1976 at Foxglove Studios, Watertown, Massachusetts; Capitol Studios, Los Angeles, California; The Record Plant, Los Angeles, California. All songs written and composed by Tom Scholz except where noted.



DUSTY HILL SHOOTS HIMSELF IN THE STOMACH

DATELINE: 16 DECEMBER 1984

Photo: Getty Images/Paul Nakat; Dusty Hill cartoon by Christophe Senegas

BE EXTRA CAREFUL WHEN YOU'RE HELPING SOMEONE GET UNDRESSED. YOU NEVER KNOW WHAT THEY'RE HIDING IN THEIR BOOTS. JUST ASK ZZ TOP BASSIST DUSTY HILL'S GIRLFRIEND... WORDS BY HOWARD JOHNSON

ZZ TOP WERE ON top of the world. After a career spanning 15 years and 8 studio albums, their 1983 release 'Eliminator' had launched the three piece into the rock stratosphere. The 'little ol' band from Texas' had been pumping out classy boogie rock since their inception back in 1969, but an updated, radio-friendly sound and some iconic videos had seriously kicked things up a notch. 'Eliminator', featuring a slew of hits including 'Gimme All Your Lovin'', 'Sharp Dressed Man' and 'Legs', was a slam dunk hit and would go on to sell over 10 million copies.

BASSIST DUSTY Hill found a rather peculiar way of celebrating such mega success, though. He shot himself in the stomach. Being a genuine good ol' boy, the bassist and vocalist, 35 years old at the time, was partial to his guns. On the night of 16 December 1984 he was with his then-girlfriend. Being a good sort, she decided to help her man out of a particularly tight pair of boots. As she yanked at the footwear it's unclear whether Hill had told her that he had more than just a sock and a foot hiding in there. The boot also contained a Derringer pistol! The lady in question gave the footwear one last almighty tug and off it popped. The Derringer, however, dropped out and onto the floor, instantly discharging a bullet into the hapless rock star's abdomen.

UNDERSTANDABLY, HILL'S first reaction was to shout "shit", followed by "ouch". "I couldn't believe I'd done

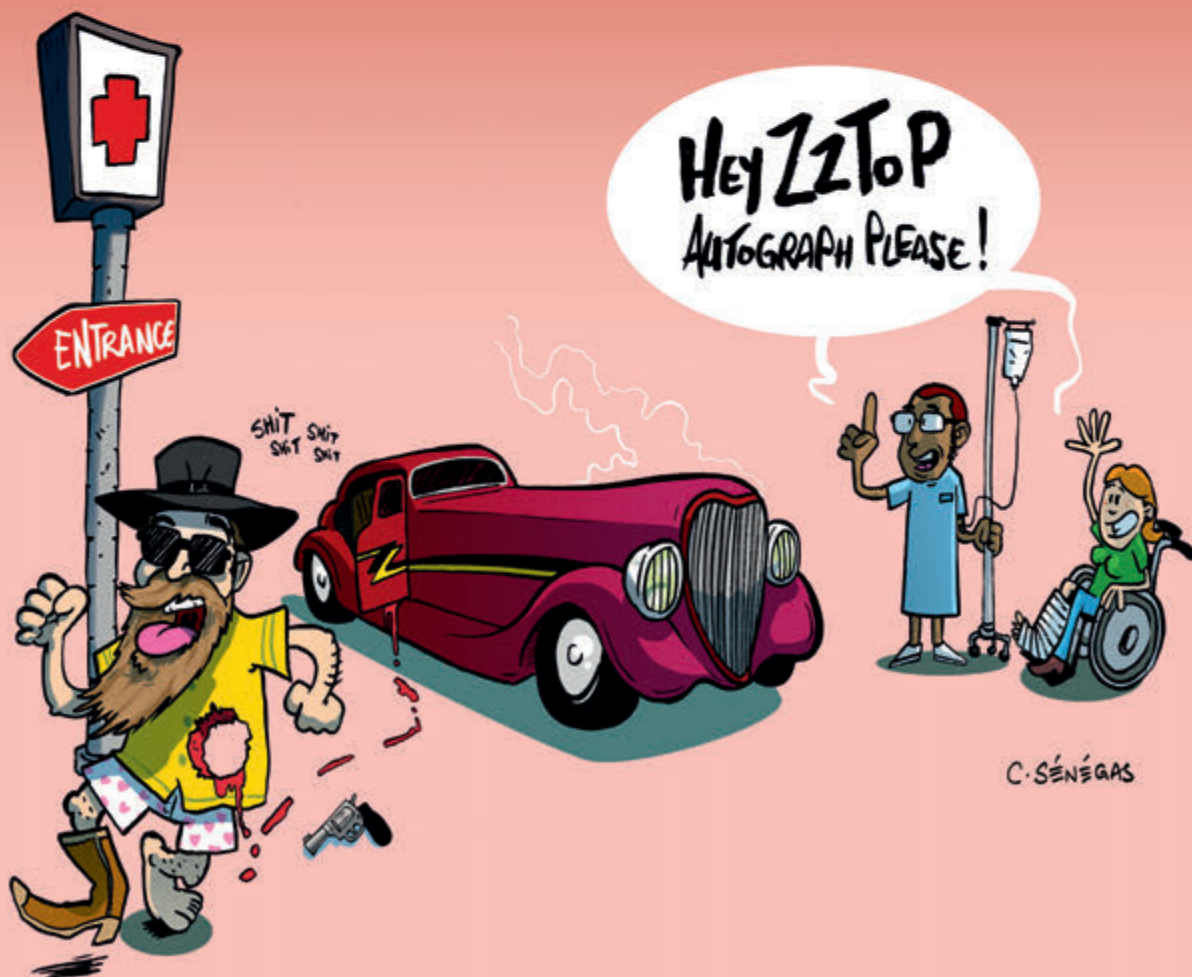
something so stupid," he admitted in a 2014 interview. "To this day I don't know how I could do it." In this he is not alone.

CLEARLY NOT thinking straight, Hill decided the best course of action would be to drive to the hospital. Now you would have thought his girlfriend would be in the best position to do this, what with him having a bullet wound to the stomach and all. Perhaps she hadn't passed her driving test? Whatever, it was Hill himself who grabbed the keys and headed for Houston's Memorial City Hospital to seek medical attention. Doctors rushed to help and quickly patched Dusty up before the bullet could do too much damage.

"**I DIDN'T** really feel anything at the time," admitted Dusty. "All I knew was that I had to get myself to a hospital straight away. It was only when I arrived there that the seriousness of what I'd done hit me, and I went into shock."

Local police were apparently "unable to talk with Hill about why he was carrying the gun." Or, indeed, why he'd been such a dumbass. But Dusty was soon back in action pumping out those great ZZ Top bass riffs and all was well with the world again.

The only shame, of course, is that the bullet had entered his body too high up, thereby depriving the world of the perfect 'Dusty Hill Shoots Himself In The Foot' comedy headline. 🤪



THE CULT

Derek Oliver recalls the time when he caught the British rock band's frontman **Ian Astbury** with his pants down... literally!

DURING MY YEARS AS an A&R executive (as one in that job is often labelled) I encountered numerous artists in various states of repair and disrepair. Tantrums and tiaras were commonplace, with wardrobe and hairstyle malfunctions, conspiratorial inter-band arguments and politically angled management manoeuvres seemingly the primary sources of discontent. However, nothing I witnessed backstage came close to the eye-opening antics of The Cult frontman Ian Astbury. You might expect me to be relaying tales of rock star excess involving alcohol, drugs and wimmin. But somewhat sadly, that would be far from the truth.

FOR ALL their wild-eyed bravado The Cult had, by the late '90s, settled down into a comfortable place in the scheme of things. Guitarist Billy Duffy exuded an aura of calm and content, labouring slavishly over his big white Gretsch guitar, knocking out an endless supply of giant riffs with hip-shaking coolness. Ian Astbury, shorn of the flowing locks that had previously flapped around his mic stand, now preferred to prowl the stage with righteous indignation, spitting out his lyrics with rejuvenated venom. These two had assembled a particularly potent backing band, featuring a number of familiar faces from the underbelly of the LA hard rock scene.

I was working for Roadrunner Records at that time and was handed the task of signing heritage acts that still had fire in their belly. The Cult were high on my hit list. They were an act that still meant a lot, not only to me, but also to lots of other people I'd been talking to. The band had been crafting great new material and still had a point to make. I started visiting them at shows, enjoying both their company and their full-tilt performances. We made plans to cut a new studio album, 2007's 'Born Into This', produced by 'Man Of The Moment' Martin 'Youth' Glover, formerly of Killing Joke. It ended up sounding not unlike the group's late 1980s heyday.

BACKSTAGE AFTER the shows we'd gather in the band's dressing rooms to discuss big plans. Billy and

Ian preferred to occupy separate quarters. I was in New York following a show at the Irving Plaza ballroom and dutifully filed into Astbury's backstage boudoir. I detected the familiar and comforting whiff of fresh laundry. "Nothing unusual about that," you might think. But it soon became clear that the room had been turned into a makeshift Chinese laundry by a trouserless Ian standing over a heavy-duty ironing board, while robustly pushing a fuss-free steam iron, the kind my mother has in her sideboard. Ian's face, peering out of the misty haze of steam, was a picture of concentration and dedication.

I'll admit, it was hard to focus on the business at hand. The conversation was stilted by a mixture of surprise and embarrassment, almost as if we'd walked into a strange satanic ritual rather than a rock star's palace of domestic decadence. To his credit, Ian carried on a conversation as if nothing was out of the ordinary. This was merely his chosen way of winding down after an evening's hard graft leading an explosive rock band through

a blistering 90-minute, energy-sapping performance. It was difficult to press on with the normal post gig routine of congratulatory backslaps, chummy beer swigging and hipster hi-fives when faced with a trouserless man brandishing an ergonomic steam iron, working his way through a series of stubborn creases.

AS I continued my working relationship with the band this scene was repeated many more times, normalising for me what was initially one of the strangest encounters I've ever had – and there have been many – with fully-fledged, card-carrying rock stars. So Ian, if you've got a few spare moments mate, and now that I know you're so good at it, perhaps I could drop off a fresh bag of my own weekly washing for a scheduled next day pick-up? Whadda'ya think? 🐼

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



You didn't do a great job ironing these pants, Ian!



WARRIOR SOUL **Back On The Lash**

Kory Clarke and Warrior Soul are back and as aggressive and loud as ever. Incendiary rock n' roll from one of the last great frontmen.

SULO **Sulo's Full English**

Brand new album of rootsy rock n' roll from the Diamond Dogs mainman – Also features guest appearances from Spike, Robert Wyatt, Billy Bremner and Dave Tregunna



HOUSTON **Houston III**

Stunning new release from the classy AOR outfit - Includes the infectious single 'Dangerous Love'.



V.I.P. LAMINATES ARE THE LIGGER'S HOLY GRAIL. BAG ONE OF THESE AND A WORLD OF BACKSTAGE DELIGHTS ARE THERE FOR THE TAKING...





VAN HALEN
W.D.F.A.

GARDEN PARTY
THE DOORS

THE CULT
BAND

GREAT WHITE / TESLA / GREAT WHITE
the Double Header

POISON
FRESH & BLOOD

RATT

**KNEBWORTH
CONCERT
4th AUGUST 1979**

THE ROLLING STONES
M T O U R N E E
1982



**LED
ZEPPELIN
PASS**

*King Charles
World Tour '87*

L A B E A



THE 'BORN'

It seemed like the most unlikely of partnerships. In 1983, **Black Sabbath's Tony Iommi** and **Geezer Butler** linked up with former **Deep Purple** frontman **Ian Gillan** to produce the 'Born Again' album. The following Sabbath tour proved to be a disaster and the line-up splintered after just one album. But did anything good come out of this bizarre alliance? *Malcolm Dome* investigates...

THINGS HAVE NEVER TRULY run smoothly in Black Sabbath. Even when they were in their acknowledged creative prime during the mid-'70s, a combination of drugs, alcohol and controversial managers always threatened to unravel the unique rock chemistry that existed almost supernaturally between guitarist Tony Iommi, bassist Terry 'Geezer' Butler, drummer Bill Ward and vocalist Ozzy Osbourne.

The list of Sabbath-related fiascos is long. To pick a few at random... Ozzy's 1977 departure to be replaced by Dave Walker lasted just one show before the band begged him to come back. The band's 10th anniversary tour in 1978 saw them in disarray and blown offstage nightly by new American upstarts Van Halen. Ronnie Dio left in 1982 after revitalising the band in the three years he was with them. Why? Because he believed the band were messing with his vocals on the 'Live Evil' album. The rest of the group claimed it was a drunken engineer who caused the problems. It was all so very *Spinal Tap* and had the music not been so often astounding, then Sabbath would have been dismissed long ago as a joke.

The most hilarious Sabbath-related musical gag of them all, however, has been traditionally accepted as their 1983 album, 'Born Again'. Yet is this really fair? It's perfectly true to say that the band were living through some dark days at the time. But has history turned out to be kinder to this period of Sabbath than anyone could have imagined?

OZZY OSBOURNE had finally been given his marching orders proper in April of 1979 after the usual crash and burn tales of drink and drugs. Bill Ward had left Sabbath during a tour to promote 1980's 'Heaven And Hell' album amidst all sorts of rumours of personal and musical disharmony. His replacement Vinny Appice, meanwhile, had subsequently left to throw his lot in with Ronnie Dio's new outfit, Dio, at the end of 1982.

With only Butler and Iommi still left in Black Sabbath, both musicians were gamely trying to struggle on. John Sloman (ex-Uriah Heep and Lone Star) and Nicky Moore (of Samson) were considered as potential vocalists. Even AOR singer Michael Bolton auditioned. Eventually,

IDENTITY

though, the band opted for someone scarcely anyone could have imagined fronting the band.

Former Deep Purple singer Ian Gillan had split up his post-Purple outfit Gillan at the end of 1982, and things hadn't ended well. "The reality was that was I having trouble with my voice," explains Gillan now. "But I was also fed up with where the band were. I was having to pay for everything out of my own pocket and I just didn't want to carry on doing that."

The respected vocalist met up with both Iommi and Butler for a sounding-out session. Could these three members of two legendary bands genuinely find some common creative ground?

Given the wildly differing styles of the two acts in question, surely it was highly unlikely, if not downright impossible...

"We went to a pub called The Bear in Oxford for a few drinks," remembers Gillan. "It was supposed to just be for an hour or two, but we ended up staying in the pub all night long. Geezer and I were so drunk that we both slid under the table! Thankfully, somebody managed to get me home. But the next day I got a phone call from my manager, Phil Banfield. He said, 'Look. The next time you make a career decision, you should talk to me first.' It seemed that in my inebriated state I had agreed to join Black Sabbath!"

"MY MANAGER SAID, 'LOOK. THE NEXT TIME YOU MAKE A CAREER DECISION, YOU SHOULD TALK TO ME FIRST.' IT SEEMED THAT IN MY INEBRIATED STATE I HAD AGREED TO JOIN BLACK SABBATH!"

IAN GILLAN

DON ARDEN, who was managing Black Sabbath at the time, had persuaded the guitarist and bassist not to start a fresh project, which had been their initial intention, but rather to keep the Sabbath name going because they could trade on it and make more money that way. Ian Gillan had a big reputation himself, of course, and the new Sabbath line-up was soon rounded out by the return of drummer Bill Ward.

"Bill had just come out of rehab, where he'd been to sort out his drink and drug problems," revealed Iommi. "So we called and asked him if he would come back to do the album. And he was up for it, thankfully."

DESPITE HAVING three-quarters of the classic Sabs line-up back together, the fan reaction to the choice of Ian Gillan to front the band was one of incredulity. People started to dub the

group Deep Sabbath, which made Butler bristle with indignation. "Ian Gillan has joined Black Sabbath," he told *Kerrang!* at the time. "It's a simple as that. We will not be doing Deep Purple songs live. This is Black Sabbath with a new singer, that's all!"

Those words would subsequently come back to haunt the bassist. Nevertheless, in May of 1983 the band went to The Manor Studios in Oxfordshire to record a new album, producing it themselves and working with ▶

engineer Robin Black. Music had to be made, of course, but before laying down any tracks the first thing the band managed to do was to kill off the prize fish that studio owner Richard Branson kept there.

“For some reason Ian decided he was going to stay in a tent in the grounds of the studio,” chuckles Iommi. “Now we loved getting up to pranks, so we decided to get hold of some of the pyros we used onstage and strategically place them in the ground around his tent. Well, the tent was more of a marquee actually. We let the pyros off while Ian was sleeping, but we ended up using too much and the concussive force of the explosions reached the pond. The result was a lot of dead fish, which we then had to explain to Branson!”

ANTICS SUCH as this did at least give the band inspiration for songs.

“We all had cars bought for us,” explains Gillan, “because Richard Branson had a go kart circuit at The Manor. It wasn’t big enough for us to race one another,

though, so we held time trials instead. I went first...”

“Ian actually used Bill’s car instead of his own for some reason,” adds Iommi. During his attempt to clock up a world-beating time, though, Gillan lost control of the vehicle and flipped it over. “It was funny,” says Iommi dryly, “but he could have been killed.” Still, the unscathed frontman made the best of a bad situation. He used the mishap as inspiration for the lyrics to one song that made the album, ‘Trashed’.

“I went into the studio the next day, heard some great music the guys had been working on, and the words just came to me,” recalls Gillan.

‘Disturbing The Priest’ was another tune that was inspired by unusual events at The Manor.

“I came down to the studio one day and there was a vicar waiting there,” laughs Gillan. “He explained that he was from the local church, which was very close to the studio. We had a habit of keeping all the doors and windows open at The Manor and the priest explained that they had choir practice every Tuesday and Thursday. The volume at which we were playing our ‘nice music’,

“‘BORN AGAIN’ DESPERATELY NEEDS TO BE OVERHAULED. THE SONGS ARE GOOD, BUT THE SOUND IS ALL WRONG.”
GEEZER BUTLER



Ian Gillan: “I didn’t realise was how much dry ice there would be, so I couldn’t see my crib sheets.”

which is how he described it, was interfering with what they were trying to do. So we agreed to keep the windows shut while they were practicing. It was all very amicably resolved.”

So far, so uneventful. But a few years later ‘Disturbing The Priest’ would cause the band a major problem.

“I was told that Sabbath did a gig in Mexico where the locals believed ‘Disturbing The Priest’ proved that Black Sabbath were Satanists,” relates Gillan. “They were run out of town, apparently.”

HI-JINKS WERE entertaining, but the musical results the band came up with left the members unsure as to whether what they’d done was up to scratch. It wasn’t the music *per se* that they were unhappy with, but rather the way it was presented.

“I remember listening to the final mix of ‘Born Again’ for the first time and thinking it sounded horrible,”

sighs Butler. “It desperately needs to be overhauled. The songs are good, but the sound is all wrong.”

Gillan, too, famously claimed he was so upset with the way the album sounded when he played it in his car that he ejected the cassette and threw it out of the window onto the motorway.

But it wasn’t just the sound of the music that appalled the band. Butler was also disgusted with the cover, designed by *Kerrang!*’s art editor at the time, Steve ‘Krusher’ Joule. It featured a bizarre-looking devil baby in Day-Glo red with yellow claws set against a deep blue background. “When I first saw it I thought this was a joke,” says Butler. “It’s awful and I’m ashamed to have my name associated with it.”

The whole thing looked terribly rushed. But there was a reason for that. That’s exactly what it was. At the time Krusher was working closely with Ozzy Osbourne and his wife and manager, Sharon. Sharon had fallen out with her dad, Sabbath manager Don. So when Krusher was asked to come up with something for the ‘Born Again’ sleeve he was worried about souring his working relationship with the Osbourne camp. In retrospect what he should have done was turn the job down. Instead, Krusher decided to throw together some artwork in the hope it would be turned down and that someone else would be brought in to replace him. To his shock and surprise, Don Arden loved the work and the devil baby ended up on the cover. Most people thought the cover was a joke, though. Gillan himself legendarily claimed that he threw up when he first saw it.

THE REACTION of the rock-buying public to ‘Born Again’ when it was first released in August of 1983 was damning. “One of heavy metal’s greatest disappointments” and “The cover is awful, the music is worse” are just two negative appraisals. But despite this, ‘Born Again’ reached number four in the UK charts and became the first Sabbath album to crack the top five since ‘Sabbath Bloody Sabbath’ a decade earlier.

In America it didn’t fare as well, though it was by no means a disaster either. ‘Born Again’ peaked at number 39, whereas Sabbath’s two previous studio albums with Ronnie Dio – 1980’s ‘Heaven And Hell’ and 1981’s ‘Mob

Rules’ – had made the top 30.

Could it be, though, that most fans were listening with their eyes rather than their ears? Back in ‘83 it felt like a lot of people actively wanted the album to fail. Ozzy and Dio had managed to stamp their own identities on

Black Sabbath, but for some reason nobody felt Gillan could pull off the same magic trick for a third time. Maybe there was a certain silly rivalry between fans of two of rock’s most legendary acts. Maybe there was disbelief that Gillan could ever sing ‘War Pigs’ with conviction. Whatever it was, it felt like people were willing ‘Born Again’ to tank.

Listening back to the album now, the negative critiques seem way too severe. *Rolling Stone* magazine claims in retrospect that “The fusion of Deep Purple and Black Sabbath yielded some very nice songs.” ‘Zero The Hero’ and ‘Born Again’ itself are tunes that are worthy of rubbing shoulders with acknowledged Sabbath classics. And while the mix could have been stronger and more focused, the strength of the material and the individual performances are nowhere near as bad as the general attitude at the time would have you believe.

In retrospect it feels like the hoo-ha surrounding the band back then had such a negative effect on the Sabbath brand that the music they produced at the time was somehow unfairly polluted.

IAN GILLAN’S image had seemed to be at odds with the dark vibes the band had become famous for. The singer wore his trademark blue denim for publicity shots, while the rest of the band were in traditional black. Gillan’s decision to wear a poncho for some photos seemed even more ill advised. Sabbath also had a new drummer to accommodate, and the choice they made to fill the

‘BORN AGAIN’ IS AN ALBUM THAT HAS MUCH MORE TO OFFER THAN MOST SABBATH DIEHARDS SEEM WILLING TO ADMIT.



Sabbath performing live on the ‘Born Again’ tour at the Espace Balard, Paris, 29 September 1983

stool vacated by Bill Ward also had many fans scratching their heads in astonishment.

According to Tony Iommi's autobiography, *Iron Man: My Journey Through Heaven And Hell With Black Sabbath*, Ward had begun drinking again towards the end of the 'Born Again' album sessions and left the band to get treatment. His replacement was Bev Bevan of Electric Light Orchestra. The decision seemed to be based as much on a shared Birmingham background as it was on the drummer's aptitude for the job. Bevan wasn't exactly known as a powerhouse timekeeper. In a 2015 interview he talked about taking on the challenge of playing live with the band.

"Black Sabbath stuff wasn't easy," he said. "Some of the timing was difficult. Black Sabbath is just feel. I remember the song 'Black Sabbath'. As a drummer you try and count things, and you can't get a count on it." But he's not against trying it again. "Apparently there's now a promoter who's a massive fan of the 'Born Again' tour line-up and he wants to put it back on again... with Tony, myself, Geezer and Ian. That would be fun if it ever happens."

BEVAN MIGHT well be into a live 'Born Again' reunion, but the ideas the band had for the accompanying stage show at the time would need a serious revamp. What Sabbath opted for back in '83 ended up being farcical.

"The designer asked us if we had any ideas for the set," recalls Gillan. "And Geezer said he thought the show should be based on Stonehenge [the title of one of the tracks on the album]. When the designer asked how big he should make the set pieces, Geezer told him they should be life-size."

For his part, Butler claims he had nothing to do with the Stonehenge idea. "That came from Don Arden," he insists. "He wrote the dimensions down on a piece of paper and gave them to Paul Clark, our tour manager. The problem was that what Don wrote down was in yards, when it should have been in feet! So instead of being 15 feet high, the pieces ended up being 45 feet tall! Most of it was too big to fit into many of the venues we were booked to play on that tour. It cost us a fortune and we had to leave most of it in storage."

OF COURSE this tremendous piece of idiocy ended up inspiring one of the most famous scenes in *This Is Spinal*

Tap. But there was more, namely an idea of having a dwarf dressed up to look like the baby on the 'Born Again' album cover.

"That was Don Arden's idea," insists Gillan. "We were supposed to have the sound of a baby crying come through the PA, with this dwarf walking along the top of the Stonehenge pillars. Then he would fall backwards off the stones and land on a mattress. We all thought the fans would find it laughable. Don said it would be great.

"On the first night of the tour [in Drammen, Norway on 18 August 1983] the dwarf started doing his thing. I watched the reaction of the fans at the front and they

were cringing with embarrassment. And when we went into the opening song, 'Children Of The Grave', there was an audible scream from the back of the stage. The dwarf had fallen off the pillar as planned, but the mattresses had been moved! That was the only time we had the dwarf."

As if this wasn't calamitous enough, Gillan was also having trouble remembering the

lyrics to some of the older Sabbath songs.

"The problem was that nothing was sticking in my mind," he explains. "So I came up with the idea of having crib sheets on the stage wedged between two monitors. I even rehearsed at home turning the pages with my feet. And it worked! But what I didn't realise was how much dry ice there would be during the first show, so I couldn't see the sheets. The only way I could read them was to crouch, so I ended up bobbing up and down all the time. When I was crouching down some wag in the crowd shouted out, 'Look! Ronnie Dio's back!'"

DESPITE GEEZER Butler's insistence that there would be no Deep Purple material in the Sabbath set, the band did end up performing 'Smoke On The Water'. "It seemed like a bum deal for Ian not to do any of his stuff, while he was doing all of ours," explained Tony Iommi. "The fans loved it."

This might have been the guitarist's view, but when Black Sabbath headlined the Reading Festival in England on 17 August, fan reaction was one of sheer bewilderment. Nobody appeared to be enjoying the show and the general consensus from the audience afterwards was that Ian Gillan simply wasn't a good fit with Black Sabbath. While Ronnie Dio had been able to give fresh impetus to the Ozzy-era material, the new man



Geezer Butler: "This is Sabbath with a new singer, that's all!"



Tony Iommi: "It seemed like a bum deal for Ian not to do any of his stuff, while he was doing all of ours."

was clearly uncomfortable singing those songs.

The tour in support of 'Born Again' proved to be a huge commercial disappointment, especially in North America, where 30 per cent of the 96 scheduled dates had to be cancelled because of poor ticket sales. Sabbath ended up playing 93 dates in Europe and America, with the final show of this dark period in the band's touring history taking place in Springfield, Massachusetts on 4 March 1984.

Once the tour was over there was no talk of the line-up carrying on. Gillan quickly quit in April of 1984 and was soon back in Deep Purple for a reunion of the Mk 2 line-up. It was obvious that he was way more comfortable there than he'd ever had been with Sabbath. What was perhaps more surprising was the fact that Geezer Butler, Sabbath's bass stalwart and the man whose lyrics had encapsulated much of the band's dark, suffocating appeal, also chose this time to abandon ship. In the Black Sabbath documentary *1978-1992* Butler was candid. "I just got totally disillusioned with the whole thing," he said. "I'd just had enough of it."

By 2015, however, Butler's attitude to the 'Born Again' era seemed to have softened. "My second son had just been born," he said. "And he was having problems. I never fell out with anyone. I just told Tony I couldn't concentrate on the band, and he understood."

'BORN AGAIN' has traditionally been seen to herald the start of a long period of creative and commercial decline for Sabbath. The next 13 years would prove to be a time of great uncertainty as the band searched for an identity.

This wasn't helped by the fact that their former vocalist, Ozzy Osbourne, became a phenomenal solo success in the US, far outstripping his achievements with Sabbath, certainly commercially if not necessarily creatively. Sabbath did produce some interesting music during this fallow period, though. Maybe they even produced some great music. Certainly 1989's 'Headless Cross', featuring vocalist Tony Martin, is regarded as a high point.

It can't be denied, however, that the majority of Sabbath's fans don't accept this period of the band's history as true to their spirit. It was only when the original line-up of Butler, Ward, Osbourne and Iommi reunited in 1997 that the real Black Sabbath rose from the dead. But maybe we need to reappraise the beginnings of Sabbath's fall from grace. Why? Because 'Born Again' is an album that has much more to offer than most Sabbath diehards seem willing to admit.

The reality is that history has been realigned to give the impression that only the Ozzy albums represent the true Sabbath. There's respect for the Dio releases, sometimes grudging, but the standard view is that everything that happened afterwards should be ignored. But if we can put aside the madness surrounding the whole 'Born Again' era and focus solely on the music, I believe a different story emerges.

Had 'Born Again' been listened to without prejudice at the time then I'm convinced people would have reached a very different conclusion about it. The bias against 'Born Again' has nothing to do with music, and everything to do with misaligned loyalty to what people believe is the sound of Black Sabbath. 🖤

'BORN AGAIN' REVISITED

Rock Candy's reappraisal of the maligned 1983 album...

'Trashed'

Not a million miles away in feel to the Dio-era classic 'Neon Knights', this is a powerful opener full of big Iommi riffs and an impassioned Gillan vocal.

'Stonehenge'

Moody and not a little eerie, this is just under two minutes of atmospheric keyboard swirls that act as an interesting musical interlude.

'Disturbing The Priest'

This number has a more traditional Sabbath type feel with odd time changes, gigantic riffs and Gillan screaming his lungs out in the same unhinged manner as Ozzy. Excellent.

'The Dark'

Some more effect-driven, interlude stuff. It's just 45 seconds long and simply leads into the monster that is 'Zero The Hero'.

'Zero The Hero'

A huge number full of raw menace that wouldn't have been out of place on 'Sabbath Bloody Sabbath'. You get seven minutes and 36 seconds of prime quality doom here.



'Digital Bitch'

This is a song that doesn't really feel like Black Sabbath. It's a mid-paced affair that you could imagine Ian Gillan doing with his solo band. It's just too damned jaunty for the acknowledged masters of doom.

'Born Again'

A fantastic, dynamic piece that was rightly judged to be worthy of the album's title track. Iommi is at his moody best here, while Gillan delivers a surprisingly sensitive vocal performance in amongst the traditional lung busting.

'Hot Line'

A little bit throwaway and with a riff that's just a tad too close to 'Smoke On The Water' for comfort. It sounds harsh to write it, but we wouldn't have been missing much if this had been left on the cutting room floor.

'Keep It Warm'

Not an awful album closer by any means, and it features an engaging Iommi solo in amongst a bunch of good riffs. But this isn't the killer you'd want to finish an album with.



Cheap Trick making friends with the Japanese market.
 L-R: Rick Nielsen (guitar), Robin Zander (lead vocals and
 rhythm guitar), Tom Petersson (bass), Bun E. Carlos (drums)



“...Budokan’ had its own momentum. It was insane!”

‘Cheap Trick At Budokan’ was the live album that we almost never heard. Initially recorded for the Japanese market only, it became a breakout worldwide hit and instantly turned the American band into a major league act. Vocalist/guitarist Robin Zander and guitarist Rick Nielsen reveal the story behind their greatest success... Interviews by Malcolm Dome

‘CHEAP TRICK AT BUDOKAN’ is an album that sums up the glamour of US hard rock as the 1970s drew to a close. It made perfect sense to young Americans brought up on music that was big and loud. But the album’s unique combination of youthful energy and exquisite melodies, as well as an innate sense of fun, reminded everyone that rock music didn’t always have to be as po-faced as Led Zeppelin or as musicianly as Kansas.

Appropriately enough, Cheap Trick hailed from Rockford, Illinois. Nobody would claim that’s a particularly glamorous place. But vocalist and guitarist Robin Zander, guitarist Rick Nielsen, bassist Tom Petersson and drummer Brad Carlson (who quickly glammed up his name to Bun E. Carlos) somehow transcended their Midwest Americana roots and constructed an endearingly entertaining and offbeat mix of thumping riffs, Beatles melodies and cartoonish stage personae.

CHEAP TRICK’S home country of America was slow to respond to the band’s first three albums, ‘Cheap Trick’ and ‘In Color’ from 1977, and 1978’s ‘Heaven Tonight’. But Japan was quicker on the uptake. When the band visited the country for the first time in 1978 to play five dates between April 25 and 30, the Japanese arm of the

group’s label, Epic, was keen for Trick to record a live LP for their domestic market. Parent company Sony had just split its music operation into two divisions, Columbia and Epic, and each wanted a live album recorded at Tokyo’s legendary Budokan venue. Columbia got Bob Dylan. Epic got Cheap Trick, who recorded their two shows on April 28 and 30 in front of 12,000 fans a night.

At first the US was only serviced with a promotional album titled ‘From Tokyo To You’, but strong airplay led to sales of an estimated 30,000 copies of ‘Cheap Trick At Budokan’ on import. The album was finally given an official US release in February 1979, reaching number four on the album charts and going on to sell over three million copies. The irresistible single, ‘I Want You To Want Me’,

peaked at number seven and in an instant Cheap Trick went from enthusiastic wannabes to real rock’n’roll stars.

RICK NIELSEN: “By the time we did the live album we’d already recorded three studio albums. They hadn’t sold well but our label, Epic, really liked us so we were under no pressure to come up with a big-seller. They seemed happy to let us move on to the next studio record, believing it could be the one to break us big. Then the idea came up to do a live album just for Japan.” ▶

“THE FIRST COUNTRY OUTSIDE OF JAPAN TO PUT THE ALBUM OUT WAS THE UK, ON YELLOW VINYL... THEY CALLED IT ‘KAMIKAZE YELLOW’, WHICH WAS VERY RACIST IF YOU THINK ABOUT IT!”

RICK NIELSEN

ROBIN ZANDER: “The idea for a live Japanese album came from Epic. We had a large fan club over there, and Japan was where the three albums we’d released had sold best. So it sort of made sense to do something just for them. Why were we so popular in Japan? I think it was a combination of things, but I guess our image had a lot to do with it. You had Rick and Bun E., who were the quirky-looking guys. And then there was me and Tom who were the gay-looking duo. For some reason this odd combination really appealed to the Japanese.

“We’d toured with Queen in America in 1977 and they were very big in Japan. We were lucky that they liked having us open for them and talked about us in the press. That same year we also got to support Kiss in the States, and that was when they were at the height of their popularity. They constantly told everyone how good we were, which did us no harm at all in Japan. So because of these connections the Japanese media began to take notice of us, and Rick was doing interviews for magazines over there. It all helped our popularity.”

RICK: “There was only a very small budget to record the album – about \$10,000. But it was only meant to come out in Japan so that made sense. We were lucky that Jack Douglas, who’d produced our debut, said he’d accept a very low fee to oversee the production side of things. But he didn’t come out to Japan. We had a guy called Tomoo Suzuki who acted as the on-the-spot sound engineer.”

ROBIN: “This was a totally live album, but not everything you hear in the final mix came from just one show. We had some technical problems along the way. For instance, the kick drums had no meat to them at one of the Budokan gigs. All you could hear were clicks. Thankfully, though, we recorded both of our gigs there, as well as one other show we did in Osaka on that tour [on 27 April]. I do know that the vocals for ‘I Want You To Want Me’ don’t come from the same date as the rest of the track. There was a vocal problem at the gig where the rest of the song was recorded, so what I sang on one of the other nights in Japan was taken and put on top of the music. But I can assure everyone that it was still a live performance. There were other things that had to be fixed, but in every instance the fix

was something live, not something we did in the studio afterwards. So this is still a genuine live album.”

RICK: “We tended to vary our set list at each show on that tour, which was in support of the ‘Heaven Tonight’ album. But we did the same set for both of the dates at Budokan. I recall having problems at one of the Tokyo gigs during ‘Ain’t That A Shame’. We didn’t even get to finish the song! A girl jumped from the balcony onto the stage during the number, then raced over and grabbed me, which meant we had to stop playing. I think she was aiming to get hold of Robin, but ended up with me!”



“WE NEVER EXPECTED THAT LEVEL OF WORLDWIDE SUCCESS. TO US, IT WAS JUST A THROWAWAY, LOW BUDGET ALBUM SPECIFICALLY FOR JAPAN.”

ROBIN ZANDER

ROBIN: “We never mixed the entire show for release, because that would have meant putting out a double album. Again, this was down to the fact that we were putting a record together that was supposed to be available in one country alone. So we thought it was a waste of time to mix the whole show. We just selected certain tracks and concentrated on those. It was only 20 years later, in 1998, that the entire concert was finally released. Looking back, it was a huge mistake to wait so long before putting the whole thing out.”

RICK: “The album title, ‘Cheap Trick At Budokan’, wasn’t exactly imaginative. But we left that up to the record label and that’s what they came up with. When the album was first released in Japan [in October 1978] it sold well over there straight away. But what really surprised us was that word quickly began to spread elsewhere. In Boston and San Diego radio stations began

to pick up on the album and play tracks from it, even though it wasn’t available as a US release. As a result of that, fans were going into record stores to buy copies and the only ones they could get hold of were imports. So the import version of the album began to sell in really big numbers.”

ROBIN: “It was insane that we were selling so many records when there was no domestic release anywhere outside of Japan. ‘...Budokan’ had its own momentum.”

RICK: “The first country outside of Japan to decide to put the album out was the UK. And they made the

strange decision to release it on yellow vinyl. They called it 'kamikaze yellow', which was very racist if you think about it. In those days nobody took any notice of those kinds of things. Can you imagine the outrage if a band tried something like that today? It'd never be allowed..."

ROBIN: "We got a very positive reaction to the album from British fans. I can remember our first tour there in March and April of 1978. It really surprised us how well we went down. So there was a connection with British fans from the start."

RICK: "Then in 1979 we did something like 28 dates in 30 days in Britain. I couldn't even name 28 cities there!"

ROBIN: "Actually, not all of those dates were in the UK. It was a European tour, as I recall. But it went so well that we were invited to play the Reading Festival [Cheap Trick featured on 25 August 1979 alongside the Scorpions, Gillan and Steve Hackett]."

RICK: "I remember that just after the festival *Melody Maker* put me, Sting and Lemmy on the cover together. What an odd grouping. But it showed we were getting a lot of attention in Britain. A major magazine like that doesn't put you on the cover unless you're going places."

ROBIN: "In the end the sheer demand for the album in America forced Epic to get it out there [in February 1979]. But we never expected the level of worldwide success it achieved. To us, it was just a throwaway, low budget album specifically for Japan, because that's what they wanted. But it just took off. It got into the Top 10 in the States. When you consider that none of our albums had even made the Top 40 before [the band's best chart showing at that point had been the 'Heaven Tonight' album that reached number 48], it gives you some idea of how all of this took us - and our label - by surprise."

"There was one downside to the success of the album, though, and this is going to sound odd. '...Budokan'

forced us to postpone the release of our next album, 'Dream Police'. We had it all ready to go and were very keen for people to hear it, but had to keep pushing the release back because '...Budokan' kept selling. In the end 'Dream Police' came out in September 1979, almost a year after we'd planned to release it. But it did end up selling better than any of our previous studio albums on the back of what the live one did, so we can't complain!"

RICK: "In those days we recorded every gig we did. It was usually on a reel-to-reel machine, so they were hardly up to professional standards. But all these tapes still exist - Bun E. kept them. There's a chance we might go back and listen to them, and if they're even vaguely OK we might think about releasing a few of them. But I've really not had any contact with Bun E. since we played together in 2016 when we were inducted into the Rock & Roll Hall Of Fame. That makes getting hold of these tapes a little tough."

ROBIN: "People always seem to put 'Cheap Trick At Budokan' in the same category as 'Kiss Alive' or 'Frampton Comes Alive', the albums that 'saved' these bands' careers. Obviously there are similarities, but I never thought our live record saved our career. I feel that even if 'Cheap Trick At Budokan' had only come out in Japan, we'd still have been able to carry on making albums. We might never have had the success we went on to have, but we'd have managed to bounce along. What '...Budokan' did was turn us from a marginal band into a very big band - and the great thing was that none of it was ever planned. I wish I could say we had this idea for marketing the album by word of mouth. We weren't clever enough for that - and neither were Epic!"

RICK: "Did this album save our career? I would have to say it didn't. But it certainly *made* our career. We became an overnight sensation - and it only took five years to get there!" 🐼



Trick rocking Tokyo during the recording of '...Budokan'



CHEAP TRICK

'Cheap Trick at Budokan'
Released: October 1978, Japan
and February 1979, US

LINE UP

Robin Zander - lead vocals, rhythm guitar
Rick Nielsen - lead guitar, backing vocals
Tom Petersson - bass, backing vocals
Bun E. Carlos - drums

PRODUCTION

Cheap Trick - producers
Tomoo Suzuki - recording engineer
Jack Douglas, Jay Messina - mixing
Gary Ladinsky, Mike Beriger - mastering

TRACK LISTING

Hello There (Rick Nielsen)
Come On, Come On (Rick Nielsen)
Lookout (Rick Nielsen)
Big Eyes (Rick Nielsen)
Need Your Love (Rick Nielsen, Tom Petersson)
Ain't That A Shame (Antoine Domino, Dave Bartholomew)
I Want You To Want Me (Rick Nielsen)
Surrender (Rick Nielsen)
Goodnight Now (Rick Nielsen)
Clock Strikes Ten (Rick Nielsen)

RECORDED

Nippon Budokan, 28 and 30 April 1978

PICTURE

Ronnie Dio talked of “an image caught in time”. US photographer **Mark ‘Weissguy’ Weiss** knew exactly how to capture the moment, documenting the great rock bands in their prime for music mag *Circus*. Now working for *Rock Candy Mag*, Mark has scoured his huge archives to bring you his favourite shots and reveal the stories behind them...



LAWN, CAMERA, ACTION...

“It was 1973 and I was 13 years old when I got my first camera. I was a regular kid growing up in New Jersey trying to make a few extra bucks mowing lawns. One day I knocked on the door of a neighbour with a seriously unkempt lawn: ‘Hi, my name is Mark,’ I said. ‘I live down the street. I noticed your lawn is a bit long. Can I help you by cutting it?’ The neighbour told me that if I mowed his yard for the whole season he’d give me a camera. Then he went back inside. When he came out again he was holding a Bell & Howell Canon FP. It looked to me like it was worth a million bucks. I said ‘sure’ and after a few cuts he gave me the camera. It was a few years later that I began going to concerts, sneaking my camera into shows to shoot the bands.”

PERFECT

MARK'S FAVOURITE PHOTO SESSION



OZZY OSBOURNE 1981

"I was on an assignment to shoot Ozzy for the cover of *Circus* magazine, which would also include a separate feature titled 'Rock And Roll Yearbook: Class of '81'. Onstage, Ozzy used to run all over the place and jump about while performing, so *Circus* awarded him 'Most Athletic.' I figured I'd take some sports-themed shots, so I brought boxing gloves. Then Ozzy came out dressed in a pink tutu! I spotted a pair of his red cowboy boots nearby, so I had him put those on too - a sort of play on Sabbath's 'Fairies Wear Boots'. This shot of 'The Prince Of Darkness' in ballet wear on the cover of *Circus* magazine got so much attention it was incredible.

"The session led to many other shoots that year, including the photo with Randy Rhoads that features on the cover of this month's *Rock Candy Mag*. It's been a 35-year journey with Ozzy. I've gained his trust and know when to take out my camera and when to just be there as a friend. I've maintained many relationships over the decades, but I must say that the bond I have with Ozzy and his family is something words cannot describe. My camera was given to me by fate. I don't, and never will, take the opportunities to photograph these extraordinary artists for granted."





ACE FREHLEY 1977

"Kiss came to Madison Square Garden on their 'Rock And Roll Over' tour. I'd been perfecting my concert shooting technique for just over a year. When the lights went down I jumped over the barricade and made my way up front. Then about 10 rows back I stopped and began dismantling the seats, closing off an area so the ushers couldn't get to me. It gave me my own little space to shoot the show. I did that for years until I started getting proper credentials to be in the pit with the other photographers.

"I knew I'd got some great Kiss shots that night. Later that week I took the photos to school to show my friends. Word got out that I had cool shots of the band and I began selling prints - including this one of Ace Frehley - out of my locker. That was when I knew I wanted to be a rock'n'roll photographer. When Kiss came back to play three shows at the Garden in December 1977 I sold the photos outside the venue and was raking in the cash at a buck a piece - until I got arrested on the third night and went to jail! The next day I went to *Circus* magazine, which started my career."



ROBERT PLANT 1977

"I closed out my high school years shooting Led Zeppelin, who came to New York for six shows at Madison Square Garden. While my schoolmates were all home getting dressed for the prom I was sneaking in to the venue, celebrating my 18th birthday by shooting the mighty Zep! After the show I spent the night printing my photos. I took them to school to sell the next day, then hopped on a train back to the Garden where I sold some more out front, dodging the cops alongside the T-shirt bootleggers. The show blew me away and this shot captures why. It's full of emotion."



QUIET RIOT 1983

"I really hit it off with [Quiet Riot vocalist] Kevin DuBrow from the first time I shot him. He even gave me keys to his house when he was on tour. I remember being on the band's tour bus when the 'Metal Health' album had just come out. No-one really knew what the band looked like, so when we got off at a venue fans would line up and ask for my autograph as they assumed I was in the group. Needless to say, I would oblige. I shot the cover for the single sleeve for 'Metal Health (Bang Your Head)' backstage at Madison Square Garden in October 1983 when Quiet Riot were opening for Iron Maiden. [Drummer] Frankie Banali had an idea to use his artistic skills to graffiti the backdrop. All sweaty after the show, I grabbed all the band members and wrapped them up in Frankie's masterpiece."



RONNIE JAMES DIO 1983

"The mesh idea came about as a bit of play on words on the album title, 'Holy Diver'. This was the first time I shot Ronnie after his departure from Black Sabbath and it turned out to be the first of many shoots we did together until he sadly lost his life to cancer. At Ronnie's funeral this photo was displayed above the sign-in book. Ronnie's wife and manager, Wendy, told me that it was his favourite photograph of himself."



MÖTLEY CRÜE 1984

"I was out with Ozzy, and Mötley was the opening act. Nikki Sixx asked me if I wanted to come along with them on their bus. Sounded like a plan! He escorted me onto the bus after the show, and Tommy Lee was sitting in the driver's seat blocking the entrance with his leg. Nikki started biting my leg and told me to 'draw blood'. I had no idea what he was talking about. As Nikki continued to bite me Tommy held me still. Eventually I figured out that Nikki wanted me to bite him back and draw blood. After several shots of Jack Daniels to numb the pain I finally gave in and bit him back. It was their initiation to travel on the bus with them. We passed around the Jack and it's been my 'go to' drink ever since. This shot always reminds me of a night to remember - or maybe not!"



DEE SNIDER 1984

"After a 20-hour photo session with Twisted Sister I still didn't feel we had 'The Shot'. A couple of the guys hadn't been taking it seriously; they kept giving me the finger and making faces. Since I didn't think we had the magic image, just as everyone was packing up to leave I asked Dee to stick around for one more roll of film. I really wanted him to get in character, so I told him to think of himself as a caged animal hungrily devouring the bone I'd brought on set. Needless to say we got the shot. Dee and I turned a lot of heads with this image. On the 25th anniversary of the release of 'Stay Hungry' Dee signed a copy of the shot for me. He wrote, 'We rocked the world with this photo.' It's a powerful image that really became iconic."



W.A.S.P. 1984

"Twisted Sister's 'Stay Hungry' album was a success and the cover image I shot was becoming notorious. The phone started ringing with people asking me to do album covers and I was hired to shoot W.A.S.P.'s 'The Last Command'. I had a set to build, and a very challenging one at that. But after two tons of dirt, a few skeletons, a canvas painting of a thunderous sky and some red gels and lights, we had it. I was proud of the outcome and felt like I was really coming into my own."



BON JOVI 1986

"The album title 'Slippery When Wet' was inspired by the No.5 Club in Vancouver, Canada, where the band was recording. Strippers there would perform in a Plexiglas see-thru shower on the bar. The idea was to make a shirt with the words 'Slippery When Wet' in the style of the street sign, then put it on a voluptuous girl and add a few provocative cut-outs. I shot the girl on a blue background with a piece of glass, soap suds and some ice to perk things up a bit. Bon Jovi's label loved it and the new album campaign was set to begin, with 200,000 copies printed up using this cover image. But this was 1986 and the PMRC was in full swing. Record stores were insisting labels ease up on explicit content and imagery or they wouldn't stock the product. Suddenly we had just 24 hours to come up with a new cover. Jon arrived at my studio. He said to me, 'Garbage bag. Spray bottle.' I propped up the bag and sprayed it with an oil and water mixture. Then Jon wrote the words SLIPPERY WHEN WET with his finger. He said, 'That's it. There's the cover. Let the music speak for itself.' He didn't even wait to see the Polaroid. The next day I delivered the photo - and the rest is history. The album has sold more than 28 million copies to date."



METALLICA 1986

"I would go out with Ozzy for a week at a time during the 'Ultimate Sin' tour; the magazines always wanted photos. Metallica were opening for Ozzy and editors started requesting them too. 'Master of Puppets' had just been released and was getting a buzz. I introduced myself to the guys and asked if it was cool to shoot the shows. I told them I'd be on and off the tour and that I would bring them the photos to approve. After showing them the pics of the first few shows we began doing shoots both before and after Metallica's performance. I love photos that capture a specific time period. It could be a phone, a car, a radio or a TV. With this shot it was the transparencies that the band are holding. That's how things worked back then - I would bring the processed film for the band to approve and they would put their initials on the shots they liked."



MOSCOW MUSIC PEACE FESTIVAL 1989

"Skid Row, Cinderella, Scorpions, Ozzy, Mötley Crüe and Bon Jovi were on their way to perform at the Moscow Music Peace Festival on 13 August 1989. All the bands that were performing were on the one plane. It was a free-for-all, with guys crashed out on the floor under the seats. There were mini-amps, guitars and lots of alcohol. It was like a school trip with all your buddies - and I was the guy documenting it! When we arrived I made sure I got off the plane first to shoot everybody as they came out. It was my 'Beatles arrive in the US' moment."

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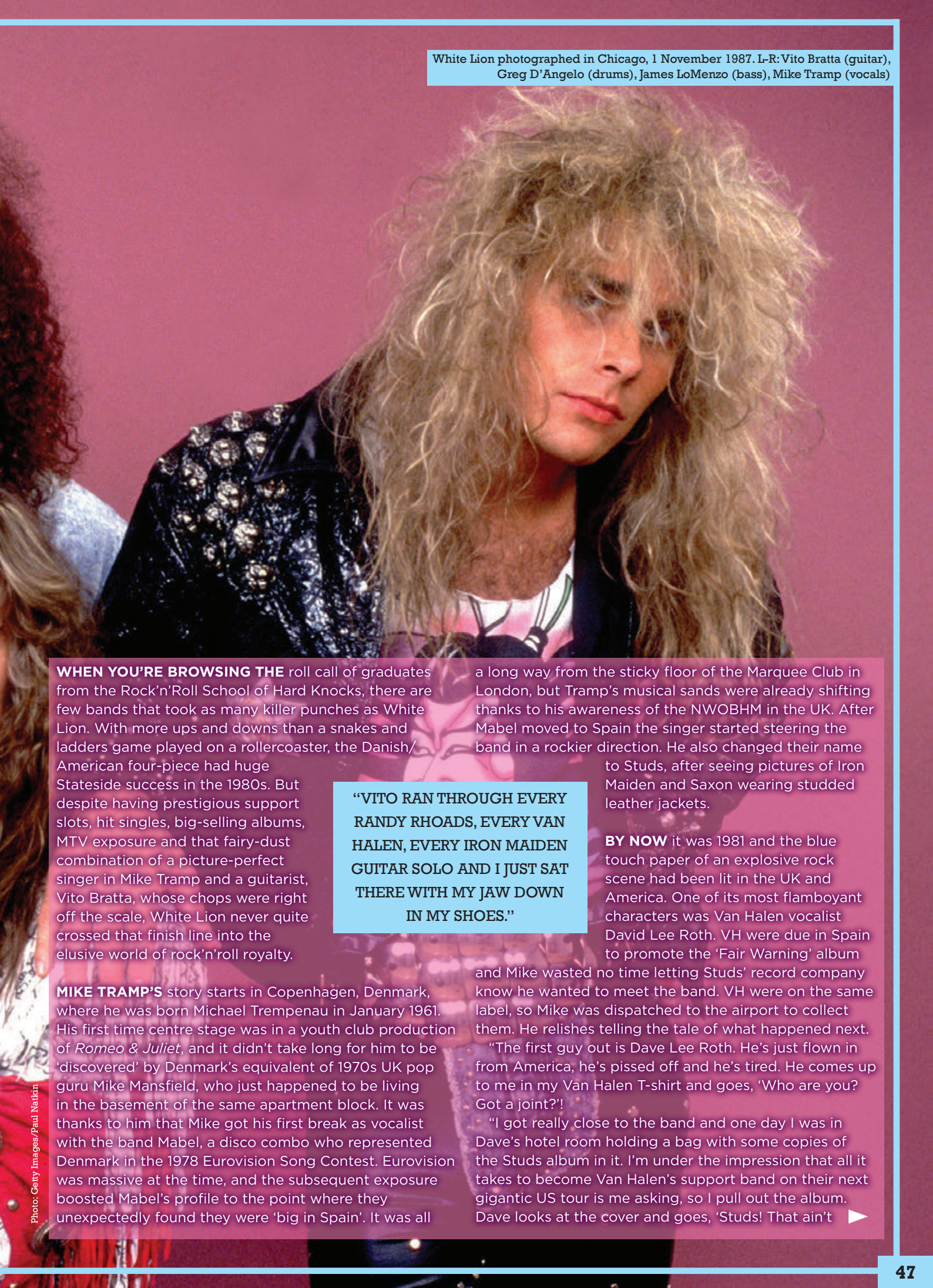
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Pride & Prejudice

Vocalist **Mike Tramp**'s Danish/American band **White Lion** had a double platinum Stateside success with 1987's 'Pride'. But despite such a major achievement they were never truly anointed as rock legends. *Alison Joy* talks to Tramp about the band that didn't quite get enough love...



WHEN YOU'RE BROWSING THE roll call of graduates from the Rock'n'Roll School of Hard Knocks, there are few bands that took as many killer punches as White Lion. With more ups and downs than a snakes and ladders game played on a rollercoaster, the Danish/American four-piece had huge Stateside success in the 1980s. But despite having prestigious support slots, hit singles, big-selling albums, MTV exposure and that fairy-dust combination of a picture-perfect singer in Mike Tramp and a guitarist, Vito Bratta, whose chops were right off the scale, White Lion never quite crossed that finish line into the elusive world of rock'n'roll royalty.

"VITO RAN THROUGH EVERY RANDY RHOADS, EVERY VAN HALEN, EVERY IRON MAIDEN GUITAR SOLO AND I JUST SAT THERE WITH MY JAW DOWN IN MY SHOES."

MIKE TRAMP'S story starts in Copenhagen, Denmark, where he was born Michael Trempenau in January 1961. His first time centre stage was in a youth club production of *Romeo & Juliet*, and it didn't take long for him to be 'discovered' by Denmark's equivalent of 1970s UK pop guru Mike Mansfield, who just happened to be living in the basement of the same apartment block. It was thanks to him that Mike got his first break as vocalist with the band Mabel, a disco combo who represented Denmark in the 1978 Eurovision Song Contest. Eurovision was massive at the time, and the subsequent exposure boosted Mabel's profile to the point where they unexpectedly found they were 'big in Spain'. It was all

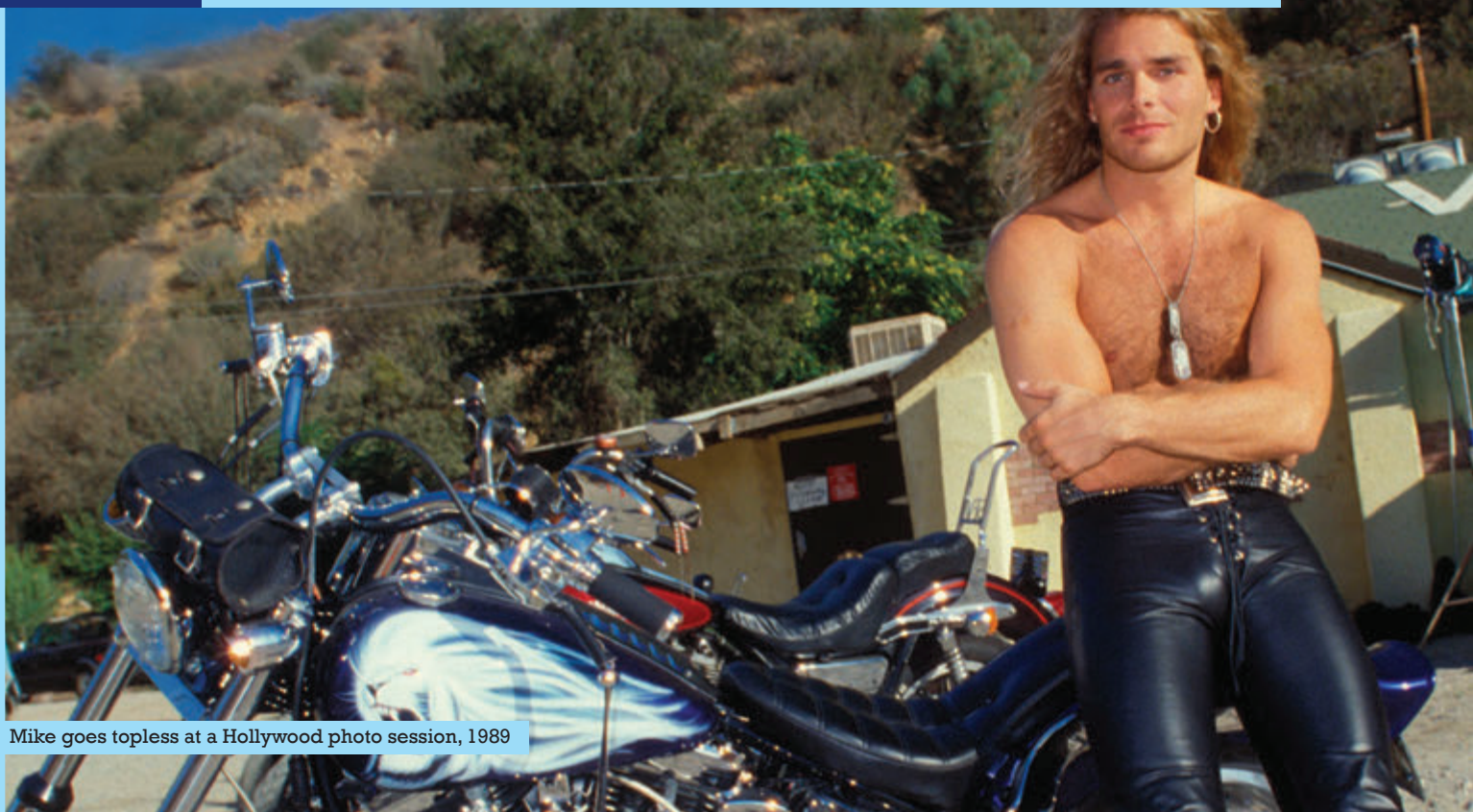
a long way from the sticky floor of the Marquee Club in London, but Tramp's musical sands were already shifting thanks to his awareness of the NWOBHM in the UK. After Mabel moved to Spain the singer started steering the band in a rockier direction. He also changed their name to Studs, after seeing pictures of Iron Maiden and Saxon wearing studded leather jackets.

BY NOW it was 1981 and the blue touch paper of an explosive rock scene had been lit in the UK and America. One of its most flamboyant characters was Van Halen vocalist David Lee Roth. VH were due in Spain to promote the 'Fair Warning' album

and Mike wasted no time letting Studs' record company know he wanted to meet the band. VH were on the same label, so Mike was dispatched to the airport to collect them. He relishes telling the tale of what happened next.

"The first guy out is Dave Lee Roth. He's just flown in from America, he's pissed off and he's tired. He comes up to me in my Van Halen T-shirt and goes, 'Who are you? Got a joint?!"

"I got really close to the band and one day I was in Dave's hotel room holding a bag with some copies of the Studs album in it. I'm under the impression that all it takes to become Van Halen's support band on their next gigantic US tour is me asking, so I pull out the album. Dave looks at the cover and goes, 'Studs! That ain't ►



Mike goes topless at a Hollywood photo session, 1989

gonna work. They'll think you're the next Village People! That was when I discovered that the word 'studs' in America is not just something on a leather jacket!"

NONETHELESS, TRAMP was soon lusting after his own slice of the American Dream. A year later the band sold everything, flew to New York and changed their name to Lion. Hitting the ground running, Tramp was convinced he had a crystal ball: "I knew the '80s were gonna be big in every way. Every rock club in New York was packed... it was like a new world coming."

Perhaps the most famous of those clubs was L'Amour in Brooklyn, and it was here on 22 November 1982 that a black-haired, ciggy-in-mouth guitarist from a band called Dreamer wandered into Lion's dressing room.

Tramp was deeply unimpressed by the fact this guy was wearing sunglasses at midnight: "I'm going, 'What a fucking jerk!' But then he ran through every Randy Rhoads, every Van Halen, every Iron Maiden guitar solo and I just sat there with my fucking jaw down in my shoes going, 'How quickly can I send my three band members home?' This was the guy I needed to play with. And his name was Vito Bratta."

IT MIGHT have been love (of a kind) at first sight, but the partnership took a while to be consummated. Lion ran out of money and went back to Denmark, but in March of the following year Tramp returned to New York. Back in the Big Apple, on his first night out on the town a girl

passed him a phone number. Not so odd, maybe? But it wasn't hers, it was Vito's.

Bratta introduced Mike to Michael and George Parente, the two Italian brothers who owned L'Amour, and they became Lion's managers. Their first move was to see if Tramp and Bratta could write songs together.

"Vito came over from Staten Island and we did exactly what we'd do for the rest of our career: we sat in front of each other with two guitars. The first song we wrote was 'Broken Heart', which has the highest note I ever sang in White Lion. Vito had never written a song before, but it became the way we worked together every time, and it was probably the only time we connected in a similar language, because we shared nothing else in life."

"WE WERE OFFERED THREE-AND-A-HALF MONTHS WITH AEROSMITH BEFORE AC/DC OFFERED US THREE MONTHS WITH THEM. YOU ASK YOURSELF, 'CAN LIFE GET ANY BETTER?'"

WITH TRAMP and Bratta established in their songwriting, Nicki Capozzi was recruited to the drum stool and on bass came Felix Robinson, previously with Angel. Tramp gives the impression that neither musician was quite the right fit,

but thanks to a friend-of-a-friend situation the band had been offered the chance to record an album at a studio in Frankfurt, Germany. So off they went in January 1984 to lay down 'Fight To Survive'.

A swift change of name to White Lion was forced on them when management discovered there was a Californian band named Lion. But then came the news every would-be rock star dreams of. Tramp's eyes are wide as he recalls the moment.

"I'm not shitting you, within two weeks of coming back from Frankfurt our managers landed a massive record

deal with Elektra. Holy shit! This is Elektra Records! This is Metallica! This is Mötley Crüe!”

But this is White Lion, and they are aboard their rollercoaster at one of its highest points – so we know what’s coming next...

“One day, close to the release date, we got a phone call: there’s good news and bad news. The bad news was that Elektra were not going to release the album, and were going to let the band go from their record deal; the good news was that we could keep the money. The money didn’t matter. We were shattered. Almost a year went by where we just pretty much retreated.”

FELIX ROBINSON and Nicki Capozzi departed and were replaced by bassist Dave ‘The Beast’ Spitz and drummer Greg D’Angelo respectively. There was also some desperately needed good news. The band’s managers had secured a Japanese release for ‘Fight To Survive’. Tramp remembers how imported albums were so powerful in the ‘80s, and how ‘FTS’ jumped from Japan to Germany, to France – and then into both the *Kerrang!* import chart and the New York record stores.

Around the same time, an independent record label in New Jersey called Grand Slamm started importing ‘Fight To Survive’ and promoting it hard. Things were looking up and there was demand from the Japanese market for a video to go with ‘Broken Heart’, which the band duly filmed. But then...

“We came down to the dressing room after filming all day in the theatre we’d hired, and Dave goes, ‘Tony Iommi’s asked me to join his version of Black Sabbath.’ And we just said, ‘Why didn’t you tell us that before we filmed your ugly fucking face?’ We tried to edit him out, and after that we flew James [LoMenzo] in from LA. He brought a lot of happiness and was a great bass player.”

WITH THE classic line-up in place there was still no sign of a record deal, so the band took advantage of some free studio time back in Frankfurt to record their second album, ‘Pride’. The record appeared to be in the bag, but when they played it on the drive home from New York’s JFK airport an uncomfortable silence descended. According to Tramp, it was Vito who finally said, “It’s just



Guitarist Vito Bratta modelling the latest in White Lion chokers

not good enough.” This was the summer of ‘86, and for the next six months the band went back to the clubs while Tramp and Bratta picked the songs apart and stitched them back together again.

The quartet were truly in the doldrums when a phone call came from producer Michael Wagener, who’d heard ‘Fight To Survive’ and was impressed. He put up the money for White Lion to fly to California, and in January ‘87 they landed in LA to have a second crack at recording ‘Pride’.

RUNNING CONCURRENTLY to this is an entertaining side story. In late ‘86 White Lion were due to play a Baltimore club with a band called Mannequin, and WL’s managers found out that an A&R scout for Atlantic, Jason Flom, was going to be there. They wasted no time in offering him a lift to the gig.

“On the way there they got him fucking hammered, and I think he just saw the first White

Lion song before he collapsed,” Tramp recalls. “A few months passed and by this time we were in the studio with Michael. Our managers showed up at Jason’s office saying that the band were in the studio and they needed to finalise the contract. And he goes, ‘What band? What contract?’! They just had to turn it around in Italian terms and say, ‘We made an agreement that day, you shook our hand, we made a deal.’”

The put-upon Flom ended up flying out to LA and signing a band he’d barely heard.

“The good old days!” laughs Mike. “Then we played him ‘Wait’, ‘Lady Of The Valley’ and ‘Tell Me’, and his jaw dropped. Everything was good.”

‘PRIDE’, VERSION two, was rammed with wall-to-wall quality, but hit the shelves only to be faced with resounding commercial silence. The band took to the road in the States with Y&T and Ace Frehley, filmed a video for ‘Wait’ and then joined the Kiss tour. And then, oh so slowly, radio stations started playing ‘Wait’ and getting a huge response. Word spread, the video eventually got daytime exposure on MTV and the following week it was Number One on the ‘10 Most Requested Videos’ chart. Finally, months after

release, 'Wait' gave White Lion a *Billboard* Top 10 hit. Boom.

Tramp remembers, "We did three sold-out shows at the Marquee, and I was sharing a hotel room with one of our managers. In the middle of the night he suddenly started screaming, 'We got it!' We'd been offered three-and-a-half months with Aerosmith when we got back from Europe. We hadn't even finished the first week before AC/DC offered us three months with them, starting two days after we finished with Aerosmith. You ask yourself, 'Can life get any better?'"

BY NOVEMBER 1988 the band had been working the 'Pride' songs for two-and-a-half years and they were exhausted. A management phone call ordering them to "get back in the studio and back on the road before you're dead" was not welcome. But a week later Tramp and Bratta found themselves in a Palm Springs motel starting work on album number three - 'Big Game'. Despite the lack of downtime the new songs sprang into life, and Tramp and Bratta were excited to be finally crafting new material.

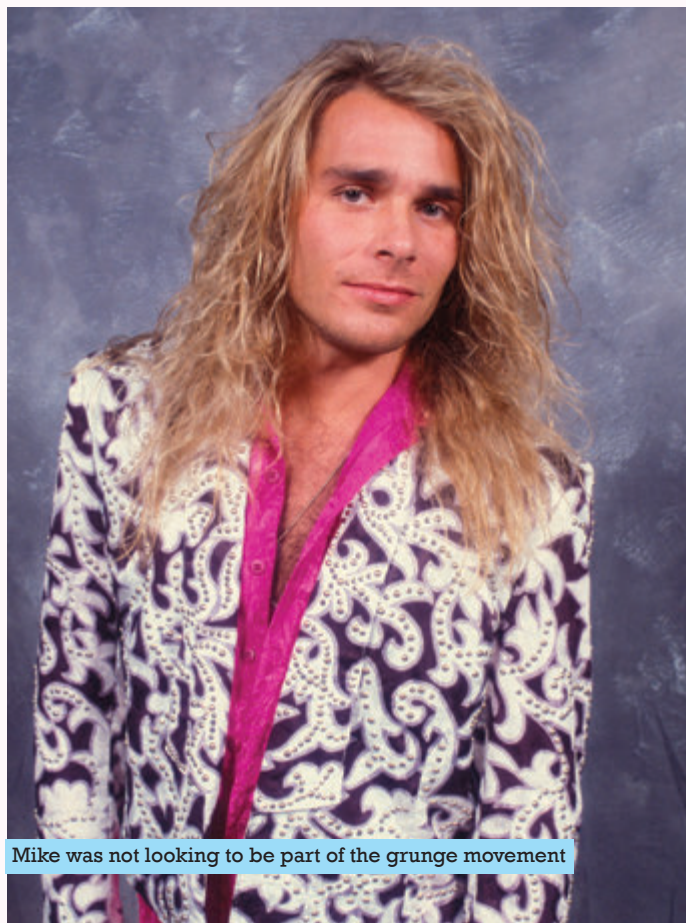
'Big Game', again produced by Wagener, went gold on its release day in August '89 and the band set sail in the US with Ozzy Osbourne and Vixen.

But the reviews for the album weren't great, including a very negative one in *Kerrang!* from *Rock Candy Mag* Editor Howard Johnson. "Vito and I never felt that the songwriting was not 100 percent up to par, but the band was back in the studio just two-and-a-half months after being on the road for two years."

Tramp feels that someone should have stepped in - A&R, record company, management - and recognised that they weren't ready. But rock's clock was ticking, and by the time they got into the studio the album already had a release date and they'd been offered the big bucks tour with Ozzy.

"Twenty-five years later we found out that after Jason Flom and Doug Morris [president of Atlantic Records] came to listen to the album, Doug said to Jason, 'Why are you letting the guys do this?' But they said it to each other, not to the band! They didn't stop it and say, 'We're sending you guys on fucking vacation.'"

Tramp's frustration is palpable, especially when he ponders the impact of the *Kerrang!* review. "It had more



Mike was not looking to be part of the grunge movement

effect than we gave it credit for, and White Lion never played the UK as headliners on the 'Big Game' tour."

TIME, THEN, for another attempt to claw their way back up rock's slippery pole. Tramp and Bratta reconvened in LA and the songwriting process began again, with the pounding 'Lights And Thunder' being first out of the trap. Also in LA at the time were Cheap Trick, and the pair were invited to the studio where CT were working with producer Richie Zito on the 'Busted' album. It was guitarist Rick Nielsen who suggested White Lion should use Zito as producer on their fourth album, 'Mane Attraction'.

Tramp and Bratta saw the new record as something of a musical fork in the road, with White Lion separating

themselves from the Poison/Ratt/Cinderella vibe.

"As we started writing the songs I noticed that my voice was changing," remembers Mike. "As I said earlier, 'Broken Heart' had the highest note I ever had to sing and I struggled with it later on because it took a lot of effort to push the vocal up there. When we started writing 'Lights And Thunder' I took the voice a little bit down and started thinking about where Phil Lynott might sometimes start."

A successful European tour got the 'Mane Attraction' campaign off to a galloping start, but the shit hit the fan once again when Greg and James announced their intention to leave. According to Tramp, there was a disagreement about money.

BACK ON American soil, the remaining duo signed up drummer Jimmy DeGrasso and bassist Tommy Caradonna, then took the new line-up out on a three-week club tour. At the same time, White Lion's 'new' single 'Broken Heart' was released - a revamped version of the band's first-ever song, re-recorded for 'Mane Attraction' very much against Tramp and Bratta's wishes.

They were also up against what Tramp describes as 'the changing of the guard.' The Seattle grunge scene was on fire, with the charge led by Nirvana, and many bands who'd been riding high were now looking into the commercial abyss.

"The day they released 'Broken Heart' the whole record company went on fucking vacation," says Mike. "Radio wasn't picking it up, MTV wasn't picking it up. We came

into New York to play our homecoming show at a sold-out Ritz and not one person from the record company showed up.”

The following day, a pissed-off singer marched into Atlantic Records and demanded to see Doug Morris, but was told he wasn't available. Tramp, painfully aware that the receptionist had no idea who he was, claimed to be Sebastian Bach from Skid Row, and Morris was duly summoned. Apparently, as he arrived in reception, expecting to see Bach, Tramp turned around and walked out. It was the final nail in the coffin, and White Lion only had another week to live.

AT AN outdoor show a few days later, Tramp made the call: “I don't know where this fucking thing came from but I was standing behind the amps with Vito and I said to him, ‘When we play Boston on Friday it's gonna be the final show’. He just goes, ‘OK’.” Even now, Tramp looks stunned both by his own words and Vito's non-reaction.

“We did the final show at the Channel Club in Boston, then I went back to California, Vito went back to Staten Island and that was it. There were no calls from management, the record company, the merchandiser, publishing company... They should have said, ‘What are you guys thinking!? Go on a fucking break and we'll meet up in a couple of months.’

“We could have met again, started analysing the scene,

looking at MTV and understanding that Nirvana and Pearl Jam were taking over the radio. We could have reminded ourselves that the band was exploding in Indonesia and Korea – and this is where you need your manager, whom you've given 20 percent of your hard-earned money to, to say, ‘Let's regroup, see where we are musically, reinvent our image and let's come back.’ White Lion were slowly moving over to being a band like Journey; we were going to bring in a major keyboard player and wanted to go further away from the '80s and the LA bands with our songwriting. But at the end we couldn't communicate. We couldn't reason. We couldn't fucking see the forest for trees.”

TRAMP'S FRUSTRATION at the slew of obstacles thrown in White Lion's path, from their first steps in New York to those final chords in Boston, is understandable. He doesn't say it, but you get the feeling he knows better than anyone how close they came to the proper big time. Ultimately, though, no-one fought to resuscitate White Lion and so they lay down and died.

Now a graduate with honours from the Rock'n'Roll School of Hard Knocks, Tramp remains philosophical: “I've no regrets about anything I've done because it made me the person I am today, and I'm very comfortable as a human being. It doesn't matter that I'm not in a mansion. Overall, it's been a great trip.” 🍷

The Stamp of Tramp

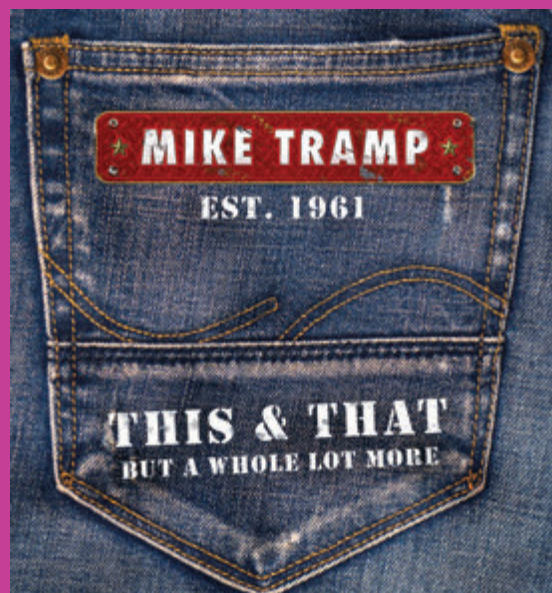
Mike's raided the vaults to produce a highly personal box set spanning 30 years

“**THE NEW BOX SET** is one of those that's for the diehards; it's for those who have travelled the journey,” says Mike Tramp of his latest project, a five CD, one DVD package available as a limited edition run of 1000, all numbered and signed by the singer.

“**THIS RELEASE** is Mike Tramp's home demos,” he explains. “So it's very interesting for those people who think Mike Tramp is important to them. None of this has been released before, and most of it wasn't even recorded for release. I write the music for me, whenever I'm ready, and I'm at my prime right now. I feel as though my songwriting is quality. I've done 10 solo albums and what's interesting is that I can look back and know that I've been consistent. You won't get confused about what I'm all about.

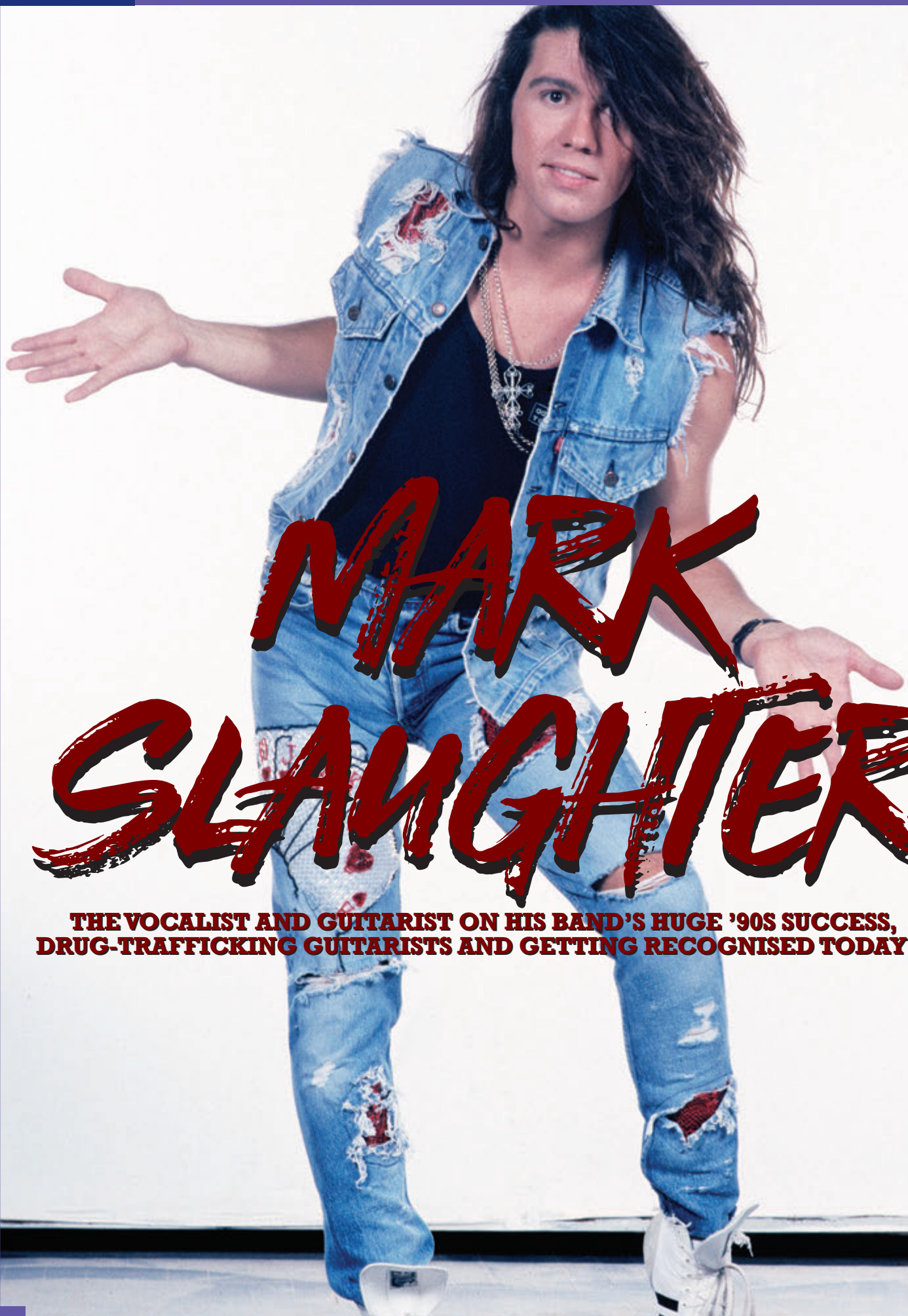
“The interesting thing is how I found this connection to

the fans, even though the fans have gone from 10 million to 5,000! They're almost people I know by first name and they share an equal love for my music. I understand where I am and it's nice sharing this intimate little private cigar club with 5,000 world fans.



“**MY FAVOURITE** thing is knowing that through my music I've been able to drag someone along for almost 40 years. Yesterday I was doing a speech and there were fans there from when I started in '76. They feel that Mike Tramp has given them so much, and that I'm important in their life. They are willing to travel 3-400 kilometres to hear me sing the same songs and say the same things that I've done for the last 10 fucking years!”

“**This & That But A Whole Lot More**” is on sale from 1 December and is only available online at www.shop.targetgroup.dk



MARK SLAUGHTER

THE VOCALIST AND GUITARIST ON HIS BAND'S HUGE '90S SUCCESS, DRUG-TRAFFICKING GUITARISTS AND GETTING RECOGNISED TODAY...

You and bassist Dana Strum first tasted success with Vinnie Vincent Invasion in 1986. What made you both leave and form Slaughter?

“Chrysalis made all of the Vinnie Vincent Invasion band sign ‘leaving member’ deals, which meant they had first refusal on anything we did afterwards. Dana and I fell out with Vinnie, and I haven’t talked to him since I walked off the stage after our last show together in 1988. So I did a four-track demo with Dana, the label liked it and then gave us the budget to do the debut album. It was as simple as that. Thankfully, Chrysalis was run by Chris Wright, who was a real musical visionary. He saw our potential.”

The first Slaughter album, 1990’s ‘Stick It To Ya’, sold over two million copies. Did that level of success surprise you?

“To some extent, yes. But we were determined to make sure everything was set up right to give the album the best possible chance of selling. We actually finished it six months before it was released. But we kept telling Chrysalis we wanted it held back until the marketing and promotional plan was OK. We could have gone the route a lot of others took by throwing it out there immediately, but we wanted to be sure it had every opportunity to break through.”

What was the biggest misconception about Slaughter in the ‘90s?

“That we were only a studio project and nothing more. Just because Dana and I knew our way around a recording desk the rumour began to spread that we weren’t even a real band. That’s why we did the live EP [‘Stick It Live’, also from 1990], to prove to all the doubters that we could really deliver onstage, and that we were a proper band.”

When the first Gulf War happened in 1991, Slaughter and Cinderella cut short a European tour. Is that something you regret?

“It was out of our hands. We opened on that tour, so it was Cinderella’s call to go home. There were death threats made against both Cinderella and us by those sympathetic to Iraq, so it wasn’t just a case of us running scared without a reason. I wish we’d been able to do more dates in Europe, but I have no reason to regret what we did.”

After a second album, 1992’s ‘The Wild Life’, your guitarist Tim Kelly was arrested for drug trafficking in 1993. What the hell happened?

“Tim had moved from Pennsylvania to LA and got in with the wrong people. They asked him to post a package for them, gave him some money and told him not to ask any questions. He went along with it, got caught and ended up in a halfway house kinda prison. He wasn’t allowed to leave the country after that, so we actually had to do a Japanese tour with a different guitarist, Dave Marshall. Tim was stupid and knew it.”

Despite two big albums Slaughter were dropped after EMI took over the Chrysalis label. How did you feel about that?

“It was a mutual thing. We had our third album, ‘Fear No Evil’, ready to go, but we wanted the new label owners to give it some significant backing. They wouldn’t do it, so we left. Chrysalis was a company run by a visionary. EMI was a corporation that didn’t care about music. Some bands went along with that. We didn’t. We got out.”

Sadly, Tim Kelly was killed in a traffic accident back in 1998.

How did that loss affect you?

“It hurt, and it still does. Tim was the guy who was most proud of the band. He always wore a Slaughter T-shirt onstage. One of the first decisions we had to make after he died was whether we should carry on or quit. We decided we would carry on and brought in Jeff Bland. Jeff was a member of our road crew and Tim always loved his playing.”

You now feature on lots of rock package tours with other successful bands from the ‘80s and ‘90s. How much fun is that?

“We love doing it. Some bands love to entertain. Others – and I won’t mention any names – get bitter about their lot in life and feel they’re owed more. I grew up learning to play guitar to Black Sabbath, Iron Maiden and Raven songs, so to get the chance to be onstage is amazing. I’m still a massive music fan, so why wouldn’t I enjoy being able to perform? Being up on stage is still my dream come true.”

Do you ever get tired of being part of the retro scene?

“Never. You know why? Because I look at it like this. I’m paid to travel and to play in front of people. The fans still come to see us because we made a difference to their lives. You can call that being part of a retro scene if you want. But as someone who loves music, I see it as a sign of long-lasting success. We do about 40 shows a year and we’ve got plans to get over to the UK in 2018. Our booking agent is currently confirming what we’re going to do.”

Is it still easy for you to sing the songs that made you famous, technically and emotionally?

“Oh yes. If anything, I feel like my voice is better than it ever was. In my younger days it was a little too much like a razor’s edge. Now I’ve learnt more about how to project it and the voice is more rounded. And yes, I still love doing all those old songs.”

Do people still recognise you?

“Yes, it does happen from time to time, and I’m really fine with that. Some guy came up to me in a hardware store just the other day and said, ‘Hey Mark, how’s it going?’ We chatted for a while about music. Slaughter always made a point of talking to the fans. We were never aloof rock gods, so when I’m recognised today, I still think it’s very cool.” 🤘

“SLAUGHTER ALWAYS MADE A POINT OF TALKING TO THE FANS. WE WERE NEVER ALOOF ROCK GODS.”
MARK SLAUGHTER

RANDY RHOADS

1956 - 1982



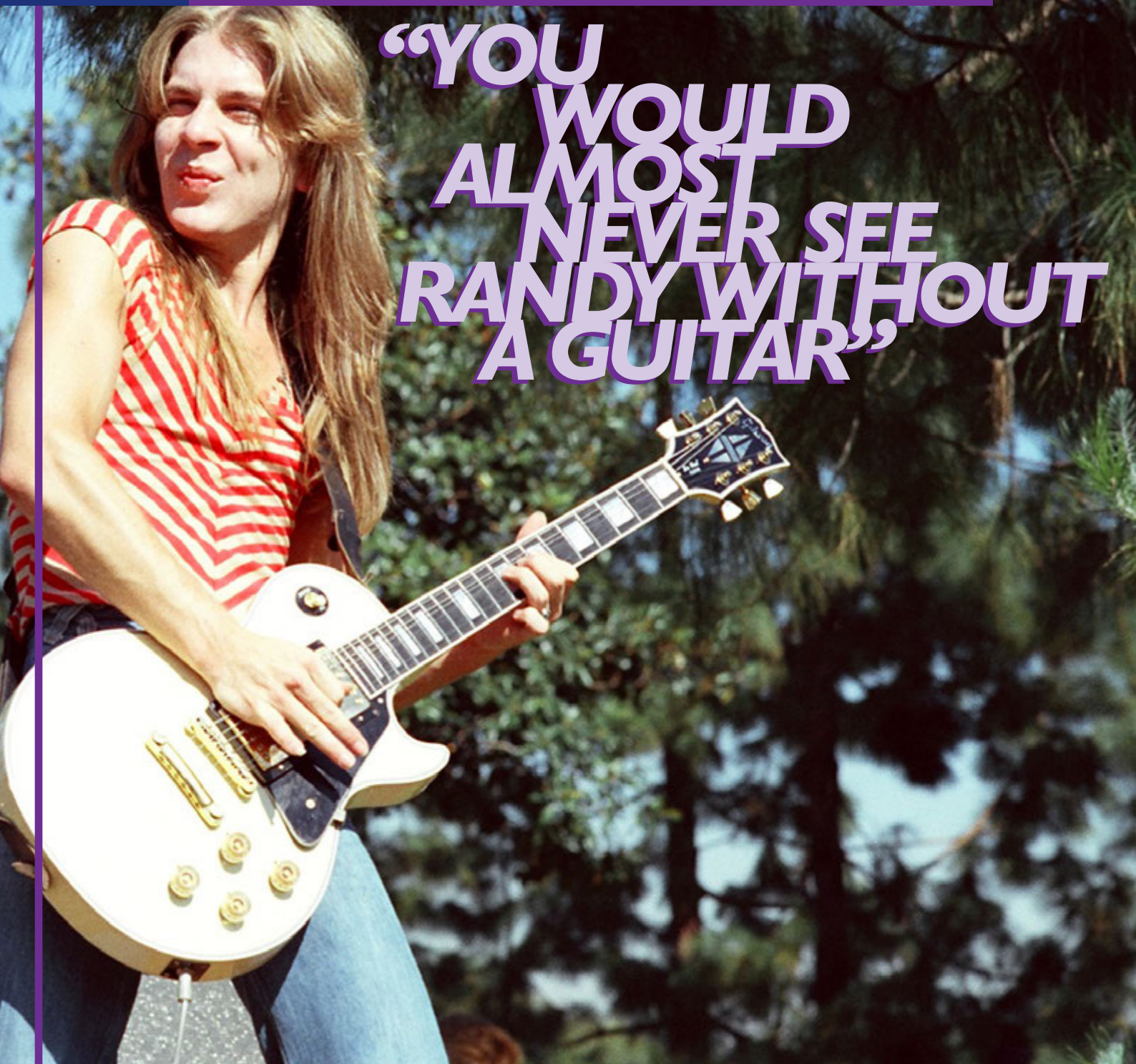


Remembering Randy

2017 IS THE 35TH anniversary of the death of Randy Rhoads at the tender age of just 25. Randy's formidable guitar playing had already established him as a remarkable talent with fans and musicians alike, and everyone was in awe of his ability. Yet the tragic flying accident on 19 March 1982 that took Randy way too soon hasn't diminished his influence and impact. Over the next 14 pages *Rock Candy* is proud to bring you a 360-degree appreciation of one of the greatest guitarists who ever lived. We talk to Bernie Tormé, who faced the immense challenge of replacing Randy in Ozzy Osbourne's band. Journalist Garry Bushell provides one of the last interviews ever recorded with Randy. And we get a truly revealing insight into Randy's character from his first guitar tech, Harold Friedman. With many remarkable shots provided by his close friend, photographer Ron Sobol, we hope you enjoy our tribute to Randy as much as we enjoyed putting it together...

RANDY RHOADS

INTERVIEW WITH HAROLD FRIEDMAN - THE FIRST GUITAR TECH



“YOU WOULD ALMOST NEVER SEE RANDY WITHOUT A GUITAR”

HAROLD FRIEDMAN IS IN A UNIQUE POSITION TO REVEAL THE REAL RANDY RHOADS. FRIEDMAN WAS JUST 15 YEARS OLD AND A MUSICIAN HIMSELF WHEN HE MET THE GUITARIST FOR THE FIRST TIME BACK IN 1975. HAROLD QUICKLY BECAME RANDY'S GUITAR TECH IN THE FLEDGLING QUIET RIOT AND OVER THE NEXT FOUR YEARS SPENT ENDLESS HOURS WITH RHOADS, WATCHING HIM AS HE WORKED TO MAKE THE WORLD TAKE NOTICE OF HIS EXCEPTIONAL PLAYING ABILITY.

How did you get the gig as Randy Rhoads' first guitar roadie, Harold?

“I first met Randy when he was 18 years old. I'm from the LA neighbourhood of Sherman Oaks, right down the street from the Magic Wand rehearsal space that was owned by Quiet Riot's first manager, Dennis Wageman. Randy and [bass player] Kelly Garni had started a band

back in 1973 called Little Women that eventually became Quiet Riot around 1975. They found a drummer, Drew Forsyth, and had posted an ad for a singer, I believe. Kevin DuBrow had got the gig and the band had already written some original material and played their first gig when I hooked up with them. I bumped into Kevin getting out of his Opel GT with a guitar case in his hand.

Harold Friedman interview by Howard Johnson

I was an aspiring guitarist myself, so got talking to Kevin, and was quickly invited to the band's rehearsal room."

Be honest, now. Did you have aspirations to wheedle your way into the band?

"I had no aspirations at all. Once I'd seen Randy play I quickly realised I'd never be the one on stage, but that maybe I could do stuff behind the scenes. I went, 'OK, that's what it takes. And I'm a long way from that.' Roadie is simply a shorter word for 'frustrated musician'. So I hooked up with the group from their second gig in June of '75 right through to the early part of 1979 when Rudy Sarzo joined the band."

Quiet Riot rehearsed at Magic Wand. What was it like?

"It was a two-car garage out the back of a triplex that Dennis Wageman owned just off Magnolia Boulevard in Van Nuys. Dennis had converted it into a rehearsal room, complete with egg cartons stapled to the roof, and it was cramped. Drew was tucked into a corner with the drum kit sticking out, Kelly had some 2x15 Sun cabinets and Randy had a little Sun cabinet and a black Gibson SG that would never stay in tune."

Was it obvious to you right from the get-go that Randy was a guitar hero in waiting?

"The day I first met him it was plain to see that he was on a different level to everybody else. Then once I started working with him I realised that you'd almost never see Randy without a guitar in his hand - unless he was smoking, that is. He practised constantly and I soon found out that he came from a very musical family. His dad wasn't around, but his mum Delores had a degree in music herself and Randy was already giving guitar lessons at Delores' music school. He'd quickly outstripped his own music teacher on a technical level. Once I started working gigs with Quiet Riot I used to witness the quality of his playing first hand. Around 1977 he developed a song called 'Laughing Gas' that was pretty much a seven-minute guitar solo in a nine-minute song. He'd get an effect going using an Echoplex tape delay machine and by doing that tapping thing he did. To this day people can't believe what he pulled off there. But what was more amazing was that he'd say to me, 'When we get to this part I want you to start messing with the Echoplex. You know, change it up every few bars. Change the delay. Try to throw me off.' And he would do this live! I think that was because he was always looking to challenge himself, rather than simply playing your traditional rock guitar solos."

Was that also why Quiet Riot played covers that stepped well outside of the traditional rock sphere?

"Could well be. They did a version of The Dave Clark Five's 'Glad All Over' [that ended up on the first Quiet Riot album in 1977], an old '60s song called 'Talk Talk' by a band called Music Machine and also a cover of Manfred

Mann's 'The Mighty Quinn', though I'm not sure they ever played that one live. They were all big Humble Pie fans, so they did 'I Don't Need No Doctor' and 'Stone Cold Fever', pretty good versions too. But despite all this, Quiet Riot was mainly about originals. That was what was interesting and unique about them, particularly the way that Randy would write in a discordant minor seventh chord to get an off-key, weird tone."

Did Randy use a lot of effects in those early days of Quiet Riot?

"Not at all. Randy really struggled getting a tone he liked with the Peavey Solid State amp head he had at the time, so he played a lot of different guitars, including a number of mine. But his pedal board back then was as simple as simple can be. He tried a dozen different overdrive and distortion boxes before he ended up with the old MXR Distortion Plus and a Maestro Phase Shifter. But it was around '79 before he even added a wah-wah pedal. And aside from the Echoplex that was pretty much it."

Did the band start to gain a fanbase quickly?

"We did a few local gigs that attracted some people, but it was really when the band started playing the LA clubs in 1977 that things suddenly exploded. By that time they'd changed managers and had left Dennis Wageman to sign with the Toby Organisation in West Hollywood, which was a much bigger deal. Pretty quickly Quiet Riot became almost like the house band at the Starwood, which was a well-known club on Santa Monica Boulevard. We started out

doing Mondays and Tuesdays and pretty quickly moved to Fridays and Saturdays. But we'd get the odd decent support gig too. We opened for Yesterday & Today [Y&T] and Detective among others at the Starwood and opened for Black Oak Arkansas, Journey and Angel at other venues as well."

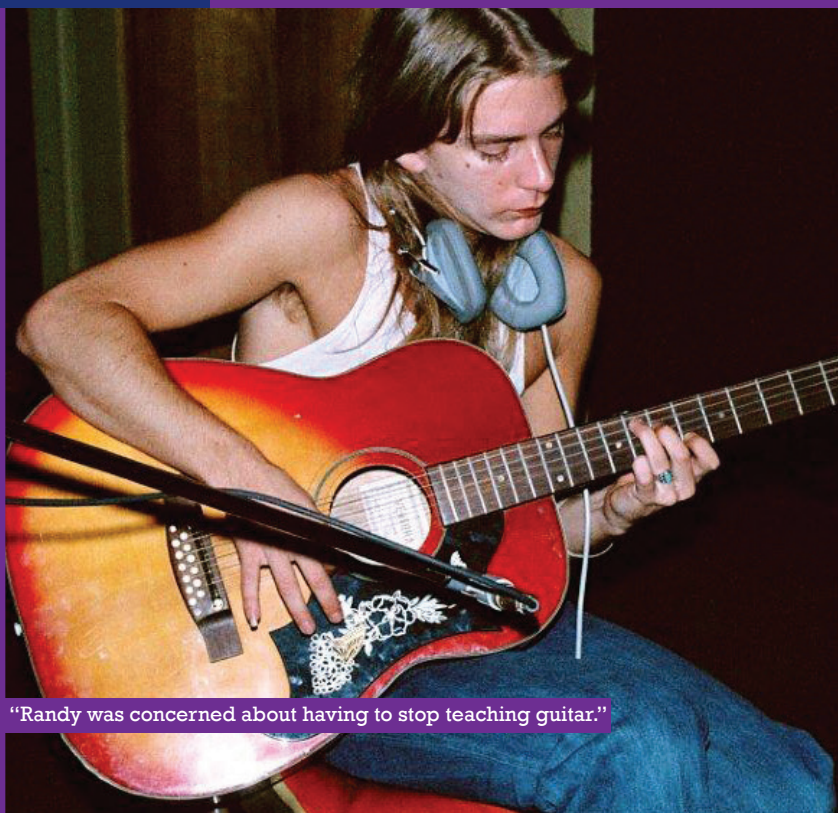
Had the band - and Randy in particular - developed a look by this point?

"It was beginning to happen. The band started coming onstage to a song called 'Riot Reunion' [which would feature on the first album] accompanied by a fog machine, police lights and a strobe. Randy would start playing a guitar solo from offstage and then the band would hit the stage. Randy was already developing his stagecraft. There were times he would inadvertently yank the chord out of his guitar or get tangled up with Kelly. On more than one occasion I'd end up on all fours next to his pedal board. He'd often run around in front of his pedals while I was plugging him back in, then sit on my back and use me as a bench for the rest of the song! But then we started changing things up even more. Eventually I managed to acquire a really early wireless system for him. That meant I could throw Randy on my shoulders and start the show by walking from the

"THE DAY I FIRST MET RANDY IT WAS PLAIN TO SEE THAT HE WAS ON A DIFFERENT LEVEL TO EVERYBODY ELSE. HE PRACTISED CONSTANTLY." RANDY'S FIRST GUITAR TECH HAROLD FRIEDMAN

RANDY RHOADS

INTERVIEW WITH HAROLD FRIEDMAN - THE FIRST GUITAR TECH



"Randy was concerned about having to stop teaching guitar."

back of the audience up to the stage. He was wearing a bow tie with a matching waistcoat at this point, so I got a matching bow tie to make it look like we were a team - and we got an amazing reaction."

Was everybody starting to realise just how special Randy was?

"They were, yeah. The more we got involved in the LA club scene the more people started asking, 'Who the hell is this guy?' I particularly remember one show we played out in Glendale [about eight miles outside LA, on 23 April 1977] with Van Halen. They'd just been signed and the two bands were cross-town rivals, not so much in the eyes of the groups themselves, but in the eyes of the fans. They sold 1000 tickets at Glendale. When Quiet Riot did their thing 500 people came in and watched the set. Then most of them left immediately after we finished and the 500 Van Halen fans came in. Maybe only 100 people got to see both Randy and Eddie Van Halen on the same stage that night!"

Were the band not worried that Randy would get poached by a bigger act with a major label deal?

"Not really. Quiet Riot was Randy's band, so that conversation never really came up."

Did he know how good he was? Did he ever let it go to his head?

"Randy was always good-spirited and down-to-earth. If something went wrong he'd never get upset, whereas Kevin had a very explosive temper and would go ballistic. Randy was a generous person and a generous guitarist, which was partly what made him well suited to teaching the instrument. It didn't matter how badly you played, Randy could make you sound good. I jammed with the band just the once, but he went out his way to make me sound good - and that took a lot of work!"



Harold Friedman (centre, flexing muscles) was there every step of the way in Quiet Riot's early days

How did Quiet Riot end up putting out two 'Japan only' albums, 1977's 'Quiet Riot' and 1978's 'Quiet Riot II'?

"Those releases were really about salvaging something from the debris of an earlier deal that had been signed with an American label, Buddah. The band recorded the first album for them, but the label went bust, leaving their manager, Toby Organization boss David Josephs, shopping for a deal for them. The band got one with Sony Japan, but the album had been recorded the previous year. And in 1977 disco was starting to happen and the first punk bands were starting to hit. It was really hard for a rock band to get noticed in the States at that time."



Kevin and Randy enjoying a bit of down time with some lady friends

Things started to get fractious within the band too, didn't they?

"They did. Randy and Kelly would fight all the time – and it was just about always over Kevin. Things really came to a head during the recording of the second album at the Record Plant in Hollywood. I was in the studio the whole time running errands. Kelly tended to drink a bit and that could sometimes alter his judgement. Plus he collected firearms. One day there was a really heated argument at Kelly's house over Kevin again, and Kelly pulled out a pistol and fired it over Randy's head. Now you would have thought Randy would have backed down, but he didn't. He charged Kelly and they got involved in this knock-down-drag-out fight. Randy left and Kelly was pissed off and drunk. The LAPD showed up and threw him in the tank. Now we had a gig at the Santa Monica Civic supporting Angel the very next day and the only way I could get Kelly out of jail was to use his guns as collateral to pay his bail, because the management were so angry with him that they weren't going to lift a finger. We got Kelly out, but he and Randy both had black eyes that their girlfriends had to cover with make-up before they went onstage. That was 45 minutes of serious tension. The day after the show Kelly was out of the band. The recording sessions for the second album suddenly became closed and the bass tracks that had already been recorded were used. Randy then laid down the rest."

Quiet Riot replaced Kelly Garni with Rudy Sarzo and eventually went on to have major US success with the 'Metal Health' album in 1983, of course. But you quit the band's set-up even before Randy left to join Ozzy, didn't you?

"That's right. I left at the beginning of '79 and Randy went in the autumn of that year. I left simply because I needed to earn more money than I could as a roadie, but I kept in touch with Randy and I know that he was really concerned about leaving the band, and was worried about having to stop teaching guitar, which he also loved. But it was pretty obvious that he had to leave when Ozzy was giving him the chance to move

forward as a musician. The last time I talked to Randy was when I was at Kevin's house in either late '81 or early '82. He called me up from the UK and he'd been around everyone over there so long that he was talking with an English accent! Of course hearing about his death was a real shock."



Randy playing Harold's brown Strat, on which a limited edition replica will be based

"EVERYONE KNOWS OF RANDY RHOADS AS THE ULTIMATE GUITAR PLAYER, BUT HE WAS ALSO A REALLY HUMBLE GUY."

Your personal tribute to Randy is to create a limited edition replica of your brown Strat guitar that he often played in the early days. What prompted you to do this?

"I kept asking myself, 'What would have happened to Randy if he'd never got that first guitar?' I thought that there must be kids out there with talent who might never get started, and I wanted to put instruments into the hands of people who wanted to play, but couldn't afford to. I'd keep seeing photos in the press of Randy playing my guitars, especially this Fender that I got when I was 13 years old. Randy used it to play rhythm tracks on the very first Quiet Riot demo and also used it to play the solo on 'Killer Girls' on 'Quiet Riot II'. I pitched the idea of making a replica of this guitar to Billy Rowe at Rock'n'Roll Relics, who's a master guitar maker as well as the guitarist in Jetboy.

Billy loved the idea and we're working on a prototype for a limited edition right now.

"I'm not doing this to make money for me. My intent is to provide instruments for kids who want to learn to play and who otherwise couldn't afford them. I simply want to do something befitting of Randy. Everyone knows of Randy Rhoads as the ultimate guitar player, but he was also a really humble guy. If you asked him how he played a lick, he'd show you. If you wanted to take a look at his Les Paul, he'd hand it to you. If you wanted to know how to play a particular song, he'd help you. In his heart he was a teacher and in my view he loved teaching people even more than he loved performing. He adored helping other people to make music. And in some small way that's what I'm trying to do, while at the same time keeping the memory of my friend alive." 🙏

You can watch LA Guns guitarist Tracii Guns discussing the legendary brown Strat with Harold Friedman in an exclusive video on YouTube. Type "Rock n Roll Relics Tracii Guns" in the YouTube search bar. For more details about the unique limited edition Randy Rhoads guitar, email info@rocknrollrelics.net.

“A TOTAL GIANT. RANDY WAS ONE OF A KIND!”

BERNIE TORMÉ IS A legendary Irish rock guitarist who has brought his emotional playing to many bands of differing styles throughout his career. His latest work is a fine triple album titled ‘Dublin Cowboy’, featuring an electric disc, an acoustic set and a live performance.

After arriving in London from his native Dublin in the mid-1970s, Tormé first made his mark on the punk rock scene before adding pizzazz to former Deep Purple singer Ian Gillan’s solo career. When Randy Rhoads was killed in that infamous flying accident in 1982, Tormé was the man chosen to replace him. He flew out to the US at short notice and played seven shows in 10 days in what he has called “a very paranoid, depressed, sad situation for everybody.” Given that he had to step into Randy’s shoes, Bernie is in a unique position to explain exactly what made Randy Rhoads a guitar genius...

Before you took over on the tour, had you heard any of Randy’s work?

“I’d heard about 10 seconds of the end of what I think was ‘Mr Crowley’ on Tommy Vance’s radio show when I was at a roadie mate’s flat. Roadie bloke just shouted ‘Have you heard Ozzy’s new guitar player?’ and turned it up. It sounded great, but it was literally only 10 seconds’ worth! So I guess the answer is pretty much no, I hadn’t really heard anything! When David Arden from Jet Records asked me to replace Randy in Ozzy’s band I went into the label’s office in Gloucester Place the next day and picked up the ‘Blizzard Of Ozz’ and ‘Diary Of A Madman’ albums. I got home and played them that evening, which was the first time I heard all of them. Nobody had given me a setlist of what Ozzy was playing. Jet had no idea what the live set was, so I had no idea what to concentrate on. I just tried to listen to all of it. It was a lot to try to take in in one hit.”

What was your first reaction on hearing Randy’s playing?

“I thought he was absolutely brilliant. My first thought was ‘I love this’, quickly followed by, ‘Fucking hell, how am I going to get on top of this in time?’ I knew I

couldn’t, so all I could do was try to get my head around the structures and then try to see what he was actually doing and sort of approximate. There was no way of taking any more in and remembering it. Randy’s playing was just ‘wow’. The songs and their structures were also great; a lot of clever changes, great chord progressions and really good melodies. Randy was totally on top of all that, making it harmonic and clever, inversion-wise, as well as in terms of what he was adding to the basic structures. Brilliant stuff. It blew me away, to be honest. I’d never heard him before, but I instantly loved him and what he did. Some of it was quite similar to what I did, some wasn’t. It didn’t help that I spent those precious few hours before I left to go to the US trying to learn everything off both albums, because Jet didn’t tell me which tracks to learn! Typical!”

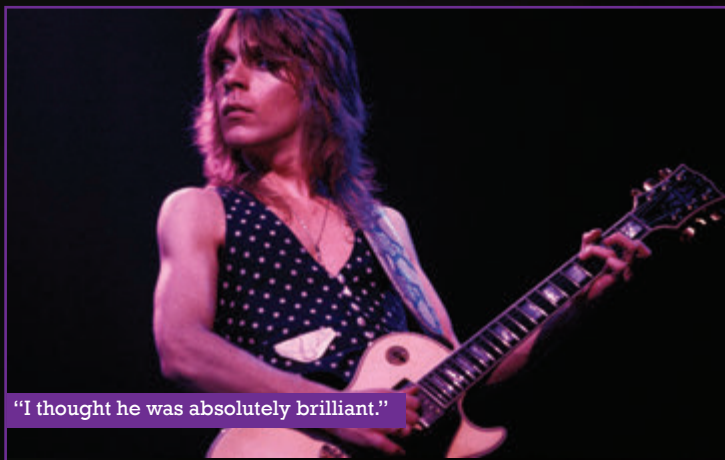
Was it obvious that he was technically advanced?

“Oh, he was better than that! Randy was a player at the top of his game, a great musician. Every guitar player is different. Peter Green could make one hung note blow you away on ‘The Supernatural’. Gary Moore could also do that and then whizz around to great effect too. Every guitar player brings his or her own mix of things to the picture. In the UK everyone was influenced by Clapton, Beck, Green, Hendrix, Kossoff etc. If you were an Irish guitarist like me or Eric Bell, Gary Moore or Rory Gallagher, then you had that Irish music background too; slow airs and jigs, folk, all that stuff.

“Randy was different again and his magic was all his own. He was stunningly technically able, but unlike some others he didn’t let that get in the way of the

music. He played what was right for the song. Too many people with superb technique don’t get that. He was stunning in the context of the music, not shitting on top of it for his own glory.

“Randy grew up in the California scene where surf guitar and people like Dick Dale were a fixture. Dick had a right hand like a high-speed jackhammer, and Randy’s right hand plectrum speed and technique was to die for. People didn’t really do that so much on this side of



“I thought he was absolutely brilliant.”



Photos: Getty Images/Fin Costello; Getty Images/Larry Marano

Bernie performs with Ozzy at Madison Square Garden on the 'Diary Of A Madman Tour', 5 April 1982



Randy hits his straps on the 'Diary Of A Madman Tour'. Sadly, it was to be his last

the pond – unless you played banjo! The focus was more on the left hand over here. I was lucky in a way. Having played high-speed punk for more than two years I was the proud possessor of a fairly able plectrum hand!

“Randy’s mum Delores ran the Musonia music school in California. Randy had learnt classical guitar and had all that technique too, whereas players over here tended to divide into classical players and the other guitarists – they didn’t really mix. So Randy had everything we had and more in terms of classical guitar. I’d had classical piano lessons, but no guitar as classical guitar wasn’t really seen as being ‘cool’.

“Of course having a good musical education doesn’t necessarily make you good. It doesn’t make you musical; that really can’t be learned. It’s a talent you have or you don’t have. So Randy had all that technical ability, but the most important thing was that he was *musical*. He could put it all together. You just can’t learn that.

What did you think of the sound he’d developed? Was it unique?

“I’ve never really thought about that, but it’s an interesting question. Randy was using humbuckers with a Marshall Superlead II head, which was pretty standard. Most guitarists through the late ‘60s and ‘70s used Superleads or later Superlead IIs. Superleads were better for single coils, but IIs were brighter with less low end, so were better for humbuckers, which were less bright to start with. But there wasn’t all that much difference, really. I can’t remember what his distortion/drive pedals were, but nothing exceptional as far as I can recall. That amp set-up was classic Marshall. Some people used Marshall Master Volumes in those days, but they were more of a club level amp. They weren’t as loud and in

my experience were a bit unpredictable tonally. Marshall Superleads or Superlead IIs were the amp of choice if you were playing bigger places or bigger stages in those days, because they were loud as fuck and had great tone.

“So Randy was using the same type of amps as I used in Gillan, as pretty much most guitarists used. You have to remember, though, that all of those amps were individual. If you found a good one, then that was your baby. Some sounded great, some didn’t. But the sound had no relation to the colour of the amp, or what day or month or year the amp was built. They were all fairly consistent but the odd one wasn’t. It was analogue days and sometimes there were dodgy components.

“What was unusual was the fact that Randy had a mains-powered stereo Roland/Boss chorus. The sound guy on the tour felt this was crucial to the stereo spread in the live PA. That was the first time I came across chorus on a heavy guitar, and that subsequently became part of the guitar sound of the ‘80s. I used it, lots of people did. I don’t know whether it was Randy’s original idea, but it was definitely the first time I came across it.

“Randy had a great sound, but as always it was Randy who made the difference. Any real uniqueness was in his hands, the way he played and muted. He did some things similarly to how I played, which was maybe why I was asked to stand in, using the tremolo arm and also interspersing rhythm and lead. We both did that quite a lot. You can hear it on ‘Crazy Train’. It wasn’t something every guitarist did. And we can’t forget the squeals, either. We both did that quite a lot.”

Could you work out what his set-up was?

“Yes, I saw all of that – pedals, amps, guitars, the lot. We all pretty much set those amps the same way, 10

on the tones, 6 to 9 on the volume and presence till it squealed. I think everybody did that. The tones on Superleads were a law unto themselves. The controls didn't do much, so you just put them at 10 because it added a bit of bite and weight."

What were the trickiest bits of his work to play?

"The worst was the intro scale at the beginning of the 'Over The Mountain' solo, just after the doomy solo intro! I did it twice and I found it a complete and utter pig to play. The thing that used to piss me off most was that it was beautiful – just not when I played it! Randy used a lot of Aeolian and Phrygian mode scales. That's not unknown, but the way he used them was really beautiful and original. That bit is Aeolian over the C# chord in the solo, but would be thought of as Phrygian over the G# key of the song.

"Over The Mountain' always reminded me a bit of Gillan's 'Secret Of The Dance' or 'Unchain Your Brain', a great high energy set opener and a great track. I loved playing it – apart from that damn scale!

"There were a few other bits too, but they were easier to bluff. I didn't really find the slow tracks easy either.

'Goodbye To Romance', while a lovely heartfelt song, was very Ionian major and very 'on'. I'd never really enjoyed playing straight majors much, so it wasn't something I felt comfortable playing."

Were there any bits where you couldn't work out what was going on?

"Yes! Busted! But Don Airey, who was playing keys on that tour, was very helpful with that – despite not always understanding the way a guitar player has a lot of choices as to how you play and how you voice things. With Don's help I pretty much got there, but it was hard to remember everything in such a small, jet-lagged space of time. No-one other than Don really had any idea what Randy did. They weren't guitarists and didn't do the chordal stuff. Don doubled or put harmonies on a lot of what Randy played, so he had more of a clue.

"It was really interesting for me to see the few tracks on the *After Hours* TV show sessions years later and see how he physically played those. All I had at the time was shitty-sounding cassettes, where it wasn't easy to hear much of anything other than Ozzy! I wish I'd been able to see those video tapes at the time."

What would you identify as Randy's trademarks?

"For me that would be the Phrygian and Aeolian mode scales. He was master at that. I suppose that came out of the classical guitar thing, as they're fairly common in flamenco stuff. Other people used them, Ritchie Blackmore for example, but no-one used them the way Randy did. It was just sublime. And he used them in places where you just wouldn't have expected them. He made that flattened Phrygian 9th work where it really shouldn't have! That sounded so cool. He also used a lot of Django Reinhardt stuff and variations on what he did,

hammer-ons across the strings, and up and down too.

"I loved what he did on 'Crazy Train', that right hand pick driving on the open A and getting the chord riff and the licks in too. Randy did that so well, while all the time powering the song along like crazy. That was right up my post punk street! No-one else I was aware of at that time would have done that. I had spent from '77 to '79 playing chugs forever as fast as was physically possible until my right arm almost exploded! So I could manage that!

"I think the most noticeable thing for me about Randy's playing was that he used so many different techniques and tricks and put them together in a really musical way. You'd hear the music and say 'great guitar player', but not without thinking 'what a great track' first.

"Randy was also a very 'on the beat' player. That's a very classical thing. It's not good or bad *per se*, just a very noticeable aspect of his playing and it became far more common after Randy than before. You couldn't say it about Hendrix, Clapton or Beck or the people who came out of blues and rock'n'roll. It was almost like he practised to a metronome. That classical, 'on the beat' guitar playing definitely became a feature of later metal guitarists as the classical ethic moved into metal. So he

was very much a creator, or one of the creators, of that particular template."

"THE MOST NOTICEABLE THING FOR ME ABOUT RANDY'S PLAYING WAS THAT HE USED SO MANY DIFFERENT TECHNIQUES AND TRICKS AND PUT THEM TOGETHER IN A REALLY MUSICAL WAY."

BERNIE TORMÉ

Were there any things that you learnt as a guitar player from your stint with Ozzy playing Randy's parts that you incorporated into your own style ongoing?

"Lots of things; you couldn't help but learn. Those scales, for example. At this stage I don't think I could separate much of it out from my own playing, they're now a part of me. I always tried to put my own colour on them and never just steal – but man, I got so much from Randy. I still don't try to play like him, and I could never do him half as well as he did, nor would I want to. There was only one Randy – and I'm not into sacrilege!"

What could an aspiring rock guitarist learn from Randy's playing?

"There's much to learn. Great technique and clever use of chordal inversions, great chords, playing rhythm and lead together. He had both great left hand and great right hand stuff. And then material like 'Flying High Again' is so groove-based and almost Keith Richards-y, at the total opposite end of the scale from the classical 'on the beat' stuff. And yet Randy did that brilliantly too. Though again, the solo on that song is very classical and Django-based, but it works fantastically as a contrast in the context. Randy was always learning from people like Django, Bill Nelson, Luther Allison, Ritchie Blackmore and many more. You should always go broad and learn from lots of different types of players. That's what he did."

How would you sum up Randy's playing and his contribution to rock music?

"A+++ in both cases. What can you say? Randy was a total giant. He was one of a kind." 🤘

RANDY RHOADS

THE LAST MAJOR UK INTERVIEW, BY GARRY BUSHELL

"LOVE THE GUITAR.
YOU HAVE
TO LOVE IT."



GARRY BUSHELL WORKED AT UK music paper Sounds in the early '80s. He spent a lot of time on the road with Blizzard Of Ozz and witnessed Randy at close quarters. He wrote this insightful piece, including one of Randy's last interviews, for Sounds after the guitarist's death on 19 March 1982...

WHEN RANDY RHOADS FIRST met Ozzy Osbourne there was an unexpected glint in the rock god's eyes.

"He thought I was a girl!" Randy tells me, chuckling at the memory. Well, it was two in the morning, a certain amount of alcohol – roughly enough to stun a rhino – had been consumed and the slim, softly-spoken guitarist has got a long, rather fetching mane of light brown hair. Let's face it, Ozzy's had worse.

Randy had gone along to audition for Oz's new band just months after he'd been slung out of Black Sabbath for drink

and drug abuse (pot/kettle, anyone?) The rock press thought Osbourne was washed up and past it. No-one had any idea how fast he'd rise again or how much global controversy the all-conquering, headline-grabbing Blizzard of Ozz would generate.

"Meeting Ozzy was the biggest shock I ever had," Randy says, smiling. "After years of playing the same clubs and getting nowhere,

I met this lunatic and things changed overnight! I went along for the audition in the early hours of the morning. I thought I was gonna jam or something. But when I got there Ozzy was asleep on the couch."

Sleepy misconceptions rapidly evaporated as Randy wowed everyone present with a virtuoso display. Within months he was co-writing the band's first album in Monmouth, Wales, first with bassist Bob Daisley, then Ozzy. Called *Blizzard Of Ozz*, the album featured such spellbinding gems as 'Crazy Train', 'Suicide Solution' and 'Mr. Crowley'. It was released in September 1980 at home, the following March in the USA and is widely acknowledged as one of the greatest rock albums of our time. Eighteen months later Randy was gone.

IT WAS a helluva ride. I joined the *Blizzard* tour three or four times in the States and there was always some fresh outrage on the boil. Ozzy had bitten the head off a dove, then a bat... Kids brought sick animal corpses to the shows, showering the stage with dead birds, snakes, cats and a skinned bullfrog... The religious right picketed the shows... And to top it all, Ozzy got nicked for pissing on the Alamo. None of these scandals would be as shocking as the events of the morning of 19 March 1982, however.

After the band played Knoxville, they drove on overnight to Orlando for a festival. Driver Andrew

Aycock stopped at an airstrip to fix a broken air-con unit. Leaving Ozzy sleeping, the coked-up Aycock decided to take a single-engine plane out for a joy ride.

He went up once with keyboard-player Don Airey and the tour manager, and then persuaded Randy and make-up artist Rachel Youngblood to come for a ride. They buzzed the tour bus twice, but on the third pass he clipped the top of the bus... The plane crashed and burned. All three perished.

The tragic, needless death of Randy Rhoads hit rock'n'roll like a kick in the nuts. Ozzy was devastated, Sharon Arden was in bits and I was pretty cut up about it myself. Just weeks ago, on the road with *Blizzard Of Ozz*, I'd watched the slight 25-year-old dazzle audience after audience with his incredible guitar playing. In my notebook I wrote the words "the next guitar God."



Taking a break from recording the 'Diary Of A Madman' album, Ridge Farm Studio, England, 1980. I-R: Randy Rhoads (guitar), Lee Kerlake (drums), Ozzy Osbourne (vocals), Bob Daisley (bass)

RANDY'S ELECTRIFYING lead style was as fresh and inviting as a teenage Marilyn Monroe in a mountain stream. He was genuinely the finest up-and-coming guitarist in rock. If there were any justice in the world, Randy would have been on course for greatness, not the graveyard.

First and foremost, Randy wasn't your archetypal flash, big-headed American rock star, wrecking

hotel rooms, wrecking himself with carnal and chemical excesses and generally letting his ego run wild. He was quiet and unassuming; shy even. And he took his playing deadly serious. His music was his life.

Randy was the last person I would have expected to find in a plane doing loony stunts till it crashed to tragically take his life, along with those of the pilot and Rachel Youngblood, another warm and gentle person.

Playing the *Blizzard Of Ozz* records now in the aftermath, you can't escape Randy's songwriting talents and musical abilities.

My own review last December ['81] said, "This man will soon be recognised as *the* heavy metal guitarist. His playing is confident and versatile – as savage as a bull terrier, as pain-wracked as a tormented soul, or as tender as an angel's kiss. Sometimes fluent and free-flowing, other times ferocious and frenzied. And his soaring spluttering guitar adds new dimensions to set-closer 'Paranoid'." I couldn't have told you about his pentatonic pull-offs or the legato passages, but I knew world-class talent when I heard it.

RANDY RHOADS was a small but lithe man with a laid-back California drawl. He started playing in local LA rock bands in his mid-teens, but his first band of any consequence was Quiet Riot, a combo he formed

RANDY RHOADS

THE LAST MAJOR UK INTERVIEW, BY GARRY BUSHELL

aged 17 and shared with Blizzard bassist Rudy Sarzo.

Randy slogged away in Riot for five years; teaching guitar during the day and merrily getting ripped off right, left and centre. Not surprisingly, he got pissed off with the whole affair, and Ozzy's auditions for a new post-Sabbath band came at just the right time. Randy joined Blizzard full-time in November '79, along with Bob Daisley and drummer Lee Kerslake.

Ozzy had snapped him up as an obvious cornerstone of the man's ambition to build up the rock supergroup; an ambition I believe was realised when Rudy and Tommy Aldridge joined the band last year. It was the initial line-up that recorded both Blizzard albums, though.

Of the first album Randy said, "Oz had a lot of ideas and I had a lot of riffs to jam around with. But we were all strangers and we stuck to whatever felt good. By the time we did the second one, 'Diary Of A Madman', we were a band and it showed. But now with Tommy and Rudy we're even better. The next album's gonna be great..."

It would have been phenomenal, but as far as I know the band had no time in between exhaustive touring to record anything. Another great loss.



The last line-up to feature Randy. L-R: Tommy Aldridge (drums), Ozzy Osbourne (vocals), Randy Rhoads (guitar), Rudy Sarzo (bass)

THE WORD 'genius' is over-used in the press, but there was no doubt that Randy was a musical genius. He utilised many classical music influences, but everything he played felt unique. He was seven when he began taking classical and folk guitar lessons at his mum's music school, and started studying electric guitar a year later. By 16 he was teaching young guitarists himself.

"I love the guitar," he told me. "You have to love it. I never copied licks, I learnt my own. I prefer to play melodic solos. The speed comes from practice." He rarely played the same solo twice. Ozzy later said, "His playing was so unpredictable live. He wouldn't think about it, he'd just go for it. Some nights he gave my spine a chill."

The touring might have been a strain, but to Randy it made everything worthwhile. "I was so proud when we played Los Angeles," he told me. "I've never seen anything like it. The kids were standing all the way through the show. Ozzy told me it was gonna be huge here, but I never thought it'd be as good at home as it was in England, because English audiences are phenomenal. But it's been standing every night. And I was really proud with the gold records. Even though it's all been real hard work, that was the real reward."

RANDY NEVER appreciated the attentions of groupies.

"I find that scene really intimidating. I like talking to

people. I don't know what to say to a lot of these girls. In a way it's great that they're there, but it's not for me. I've got a bit of self-respect and pride... I've seen chicks who've been with every band I've toured with. I'd be embarrassed to show my face."

He was a lot happier discussing his guitars, his Les Pauls, his polka dot Flying Vs, and his own style.

"I've become much more moody in my playing. In between the two albums the style has changed a lot, I think it's getting stronger and more self-confident. I enjoy just playing what I feel and with the band being so tight now it gives me a lot of scope to try out new ideas.

"Teaching guitar changed my whole attitude to playing. It made me think about what I was playing more... and I had to force myself to learn more all the time and keep ahead of the kids I

was teaching. I really enjoyed it; I'll probably go back to teaching some day. But I know I'm going to love being with Ozzy for at least the next four years.

"It's very easy to get jaded and forget who you are in this business, but that's impossible with Ozzy because he's never lost touch with the people. He's a real genuine person... besides being a lunatic."

TYPICALLY, ONE of Randy's greatest pleasures on the long American tours (the second one with the new band was just halfway through when his untimely death occurred) was stopping off at obscure clubs and jamming with whatever band was playing.

"It's great to just walk in and play with a young band. It's even better when, as has happened a few times, you walk in and they're playing one of your songs. I really get a big kick out of that."

And as for his ambitions... "Someday I'd like to do a solo album with lots of different styles. Get a few great musicians to work with and let myself go as far as I can. But at the moment I'm having such a real good time I'm not even thinking ahead. It's all happening so quick. It's totally great. There's nothing I'd rather be doing."

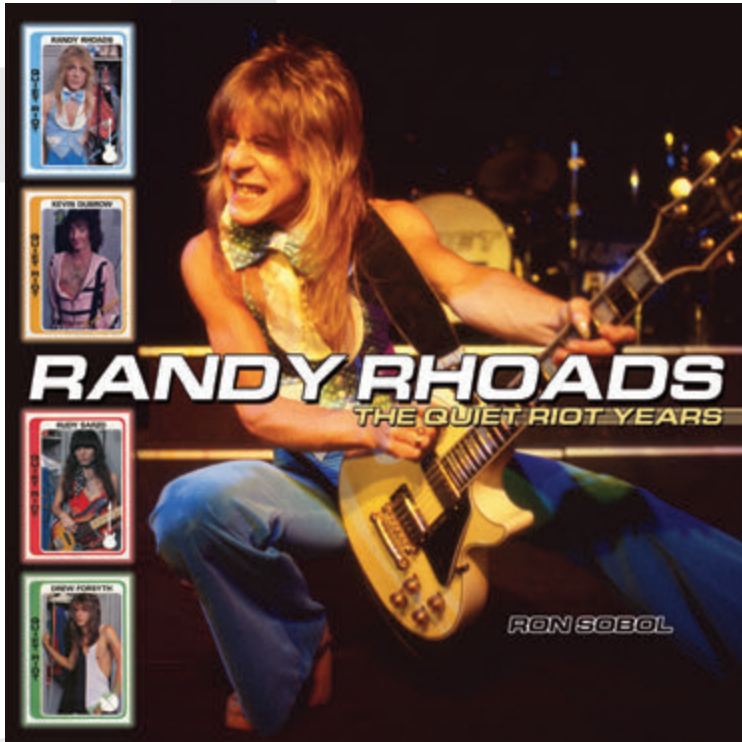
ON REFLECTION I don't think anyone in the rock press paid Randy sufficient attention at the time - probably because he was such a humble guy. He didn't push himself. He was easily overshadowed by the flamboyance of his deranged superstar comrade Ozzy and the wonderful OTT totality of the Blizzard experience.

Randy Rhoads was a rare talent, a maestro behind the mayhem. With his death rock'n'roll has lost a gentle man of considerable ability. Everyone who loves rock music will mourn his passing. 🤘

RANDY

**IF YOU LOVE RANDY RHOADS,
THEN YOU NEED THIS BOOK...**

UNCOVERED



Early Quiet Riot. L-R: Drew Forsyth (drums), Randy Rhoads (guitar), Kelly Garni (bass), Kevin DuBrow (vocals)



IF YOU'VE ENJOYED THE youthful pics of Randy Rhoads in our *Rock Candy Mag* mega-feature, then you have to check out *Randy Rhoads - The Quiet Riot Years* by photographer Ron Sobol. It's rare indeed to find images of rock stars in their formative years, but with Randy it's different - all thanks to Sobol.

RON WAS originally friends with Quiet Riot vocalist Kevin DuBrow - the two youngsters had bonded over a mutual love of Humble Pie. Returning to Kevin's house after seeing Rod Stewart in concert on 3 March 1975 the pair listened to an answerphone message from a guy called Kelly Garni. He was looking for a vocalist. A few days later DuBrow met the formative band. When he told his friend that the guitarist sounded like Mick Ronson, Ron was intrigued. Ronson was his favourite guitar player. That guitarist was Randy Rhoads.

"When I met Randy for the first time I thought he was a great kid and a great guitar player," says Sobol. "At 17 he was better than a lot of guys you see that were up on stage at the Forum. The guy was fucking magic!"

Ron started taking photos of the band and even contributed some lyrics to a group that started out as Little Women before mutating into Quiet Riot.

"I never had to run for my camera because it was always around my neck," he recalls. "We spent our lives going to concerts, movies, and parties."

MORE THAN 40 years later this close friendship has resulted in a unique and extensive archive of Randy Rhoads images. From intimate portraits to candid snaps, posed band photo sessions to explosive live shots, Sobol's collection is unique and revelatory.

There are a bewildering number of shots of Randy, taken by a man who was clearly very close to him. We doubt there is another musician whose early days have been so intensely documented.

Sobol's work, *Randy Rhoads - The Quiet Riot Years* is a must-have for any Randy fan. In well over 200 pages of this coffee table book, the photographer offers up a fascinating pictorial insight into the unforgettable guitarist. An accompanying 90-minute DVD only adds to the legend.

"There may be better photos of Randy Rhoads," says Sobol. "But I don't think any of them capture his personality in the same way as mine. When you photograph someone before they're famous, they have no defence mechanisms or barriers. We were friends amongst friends. We were having fun. We weren't trying to make history."

And yet that's exactly what they did... 🤘

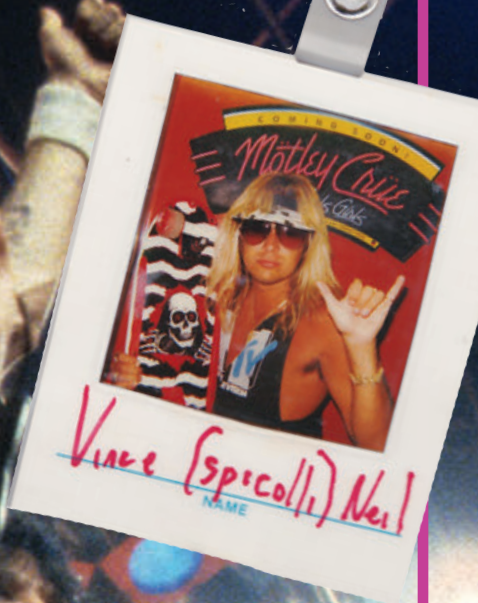
To get hold of *Randy Rhoads - The Quiet Riot Years* visit www.redmatchproductions.com or email redmatchproductions@mindspring.com

Mötley Crüe milk the applause at the end of a show on the 'Girls Girls Girls' tour. L-R: Emi Canyn (backing singer), Nikki Sixx (bass), Vince Neil (vocals), Tommy Lee (drums), Mick Mars (guitar), Donna McDaniel (backing singer)

WHEN CRÜE RULED THE WORLD

MÖTLEY CRÜE WAS THE HOUSE BAND OF THE SUNSET STRIP HAIR METAL SCENE. MESSRS SIXX, NEIL, LEE AND MARS WERE LARGER THAN LIFE, LOUDER THAN HELL AND BAD TO THE BONE. UNSURPRISINGLY THEIR 1987 'GIRLS GIRLS GIRLS' TOUR WAS THE VERY EPITOME OF ROCK'N'ROLL. BUT WHAT WAS IT REALLY LIKE INSIDE THE INFERNO? *ROCK CANDY* ASKS THE PEOPLE WHO WERE THERE... INTERVIEWS BY CURT GOOCH AND JEFF SUHS. ALL PHOTOS BY MARK WEISS.

Vince Neil tour pass courtesy of Ryan Anderson Collection



IT'S THE SUMMER OF 1987 and Mötley Crüe are on top of the world. 'Girls Girls Girls', the band's fourth album, was released on 19 May and has been a huge success, making number two on the *Billboard* album charts, only narrowly kept off top spot by Whitney Houston. The album is fast heading towards quadruple platinum status and has firmly established the Crüe as the pre-eminent hair metal act. The forthcoming 'Girls Girls Girls' tour is touted as the hot rock ticket of the year and, given the band's reputation for excess all areas, it's sure to be the most hedonistic. The tour turns into an epic pilgrimage, running to 108 shows in all and netting \$21.1 million in ticket revenue. It becomes one of the most profitable and highly visible tours of 1987 alongside treks by U2, Bon Jovi, Pink Floyd and the Grateful Dead. Incredibly, it would have been even more lucrative had



The band and tour members beside their plane. Manager Doc McGhee opts for double denim

bassist Nikki Sixx not succumbed to a heroin overdose on 23 December 1987. In an attempt to save his life, the bassist heads to rehab and an entire European tour, scheduled for early 1988, is canned. But the hell already raised on those 108 dates ensures that Mötley's 'Girls Girls Girls' tour will always retain legendary status in rock history.

Doc McGhee
Crüe's manager at the time

"This was a BIG tour. We'd done Europe with Iron Maiden before, but in 1987 we really ramped things up. This was HUGE - a ton of dates."

Freddie Saunders
Tour security director

"The band were no longer travelling in tour buses, choosing instead to jet between gigs in their own private plane, using one luxury hotel in one city and hopping ▶

from show to show. Every night we'd fly back. The local fans would assume we were at their finest local hotel, when the reality was that when the show was over we'd jump into vehicles, head right to the tarmac, go back to the hub city and be in our own beds that same night. But after two or three days in the hub city it became pretty obvious where we were. The lobbies would be full of people. They knew we were coming back."

Vince Neil

Mötley Crüe vocalist

"Being based in one place was really cool, but it was a bit of a pain in the butt, too. It was great to have a plane, but you're adding more mileage to what you have to do. Say we were based out of Dallas... We'd have to get in the car, drive to the plane, then fly to, say, Oklahoma. Then after the show it's back in the car, back to the plane, back to the hotel in Dallas - and you do that for about a week. We finally figured out that that's not the way to do it. It's better just to bus it. But it was a fun time all the same."

Fred Saunders

"The captain and stewardess on the plane were married to each other. They were young and hip and flirtatious. I toured with Bon Jovi using the same plane. We had to bring an additional guy along just to deal with luggage: when you're on a bus you just leave your gear in there and go into the hotel every other night, but when you fly you're in a hotel every night. You need an assistant just to deal with luggage from tarmac to tarmac. The guys in the band would get picked up by a limousine and be driven directly to the hotel. The luggage would follow. It was crazy. Fans came up with ways to get into the inner sanctum, hiding in food carts or in laundry baskets at the hotels or inside road cases at the gig."

Vince Neil

"'Girls...' was a great time. The stage set was amazing, the first time Tommy's drum set flipped around and all that. We had Guns N'Roses open for us for a little while, and Whitesnake also opened right when they'd put out their big album ['1987']. It was actually doing better than 'Girls Girls Girls'. Those were some really fun times. I don't remember who came up with it, but everyone



Tommy with his wife at the time, actress Heather Locklear

was very supportive of the idea of having some girls on the tour. That's what we needed. We had some rehearsals in San Diego in June and these two female backing singers turned up. Then Mick had to go ahead and marry one of them!"

Donna McDaniel

One half of backing singer duo The Nasty Habits

"Emi Canyn was the other girl and she was from Tacoma, Washington. She was definitely a rock'n'roll girl. She'd had a band called She Rok. I left

my Disneyland gig to go audition for these guys and I had no idea what heavy metal bands were about. The day after the audition my body was so wrecked from the volume that I was almost ill. The next thing I knew I got the gig! Usually when you get a job you go on the road and you have to get on the bus. But this was first class all the way - all the best hotels and a private jet. It was the best job ever. Emi and I signed contracts before we went on the road, agreeing that we'd have nothing to do with the band members - no personal relationships with them. I was very happy to do that. I signed that contract right away because they scared me!"

Ron Keel

Lead singer of Keel, who would open the show on the first two gigs of the tour

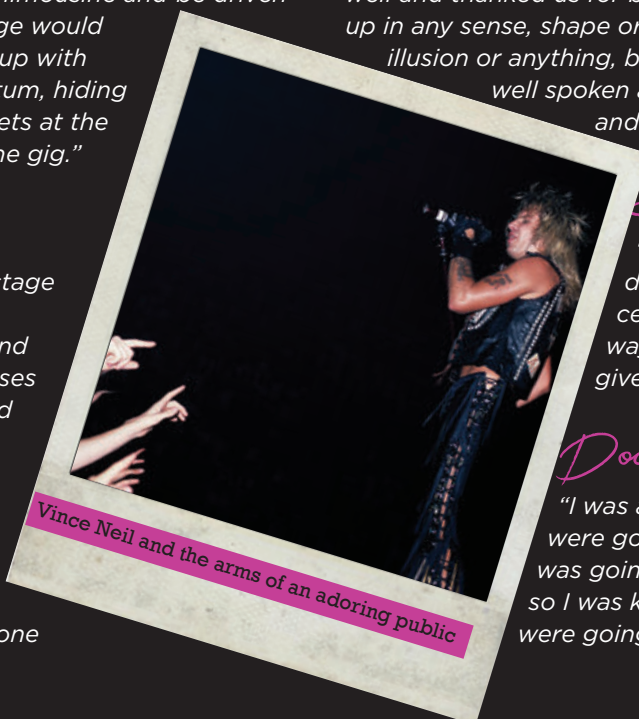
"It was obvious that Mötley set the gold standard at the time. They had amazing energy and we all followed in their footsteps. I remember at our first show the band came by our dressing room, all four of them, wished us well and thanked us for being there. They weren't fucked up in any sense, shape or form. I don't want to shatter the illusion or anything, but those guys were really nice, well spoken and professional. They went out and did a great show."

Fred Saunders

"The band weren't like madmen doing shit all the time, but they certainly wouldn't go out of their way to hide anything. They didn't give a shit."

Doc McGhee

"I was a little cautious of anything they were going to say. You had no idea what was going to come out of their mouths, so I was kind of worried about what they were going to say to the press."



Vince Neil and the arms of an adoring public

Fred Saunders

"Doc McGhee said to me, 'Oh, Fred, these guys are so wild. I'll give you a bonus every time you have to punch them in the face to keep them in line.' I said, 'You're kidding?' He said, 'No, and you've got the job to smack them around if need be.' I'd broken Tommy's nose before and broke Vince's ribs on the bus. It was pretty rough and tumble. They knew I was serious. I used to tell them if they got out of line I'd beat them to death with their airline ticket home."

Vince Neil

"That's kind of a half-truth. Fred was a triple black belt in karate and we would just try to take him down. It was all in fun, there was no anger about it. But we'd try to throw a punch at him and we'd be laying on our backs within a second. It was a 'Let's gang up on Fred!' kind of thing."

Ron Keel

"We opened for Mötley at the Veterans Memorial Coliseum in Phoenix. It was the venue I went to as a kid. To be able to come back to my hometown and open for Crüe at a sold out arena where I'd stood in the audience was amazing. I was finally where I'd always wanted to be. As soon as we got done with our show I was out there in the audience with my fist in the air. I recall being severely entertained."

Doc McGhee

"There were less drugs than at the time of 'Shout At The Devil', and also the whole 1984-85 era. It was definitely less than 'Theatre of Pain', but it wasn't exactly good. It was part of the culture."

Fred Saunders

"The management said, 'Try to keep the drug thing contained.' At one particular hotel in Texas there was a drug dealer on just about every floor, in about every other room. It was the hardest thing in the world to contain, especially knowing that these guys were always going to dig them up from somewhere. I would catch some opening acts doing hand-palms and exchanging things. But you could tell who the real dirtbags and sleazes were. They weren't only trying to get to the band. They would have enough stuff for the truck drivers and anyone else who wanted it. They were explicitly there to deal. They weren't just a Mötley fan palming someone a little eye-opener. And if it was out there Nikki could get it. He could find it."

Donna McDaniel

"Nikki was a really honourable man and was very professional in every way. He ran that band like a business. As far as I saw he would never be high for a show. They'd always be partying after a show in their own private rooms and doing whatever they did. But I was naïve about all that. I didn't do drugs. I never did drugs and it was an interesting concept, to be in the throes of all that. You definitely got a lesson in what they were doing. I was very concerned for Nikki, because he was with [actress and singer] Vanity at the time, and they both weren't good for each other in that respect. It was sad it turned out they were messed up at the time."

"DOC MCGHEE SAID TO ME, 'OH, FRED, THESE GUYS ARE SO WILD. I'LL GIVE YOU A BONUS EVERY TIME YOU HAVE TO PUNCH THEM IN THE FACE TO KEEP THEM IN LINE.'"

**TOUR SECURITY DIRECTOR
FRED SAUNDERS**



Nikki Sixx: "a really honourable man"

Fred Saunders

"Vanity would always be dancing on the side of the stage and would try to wander onstage. Nikki looked to his left and she was damned near on top of him. It became part of my job to keep the band's girls off the stage. I would have to escort them out to the mixing desk before the show. The house lights would be up and Heather [Locklear, then Tommy Lee's wife] and Vanity would shake their tails a bit and wave at the crowd and get them fired up. The band didn't like that at all."

Donna McDaniel

"Heather would travel on the plane with us and was a really good friend for a long time. I was being realistic about the fact that she'd want to be my friend, because she'd want me to watch Tommy. But I never had anything to tell. The band were pretty private about what they did, so I didn't see much. I think Heather really loved Tommy, but it was a volatile situation. You bring alcohol and drugs into things and it's never good. It was obvious early on that Mick and Emi were flirting all the time. I think she was excited that someone of his calibre was interested in her. They tried to keep it secret, but you can't keep anything secret on the road. There was a point where other people were mad at Emi for breaking the 'no relationships with the band' contract and she got some hassle for that. But because they were an item I got a room to myself! Emi had hopes of having her own group after the tour ended and I think Mick helped her get her thing together."

Fred Saunders

"The band would leave the girls in the hub city. 'I'm off to work honey. I'll be back in five or six hours, so entertain yourself.' They kept it all pretty low profile. Mick and ▶

Emi would sneak off to their little room and drink wine and watch TV on their days off. The other guys were with wives or girlfriends."

Donna McDaniel

"Everywhere we went doors were opened up for us. Mötley Crüe were one of the biggest bands in the world at the time, so people gave us everything. When the band went shopping they'd close the Neiman Marcus stores just for us. I remember Tommy Lee ordering a Ferrari Testarossa on the phone from the plane. The amount of money they were making was pretty decadent."

Fred Saunders

"The Mötley guys were always generous to the crew when it came to days off. They'd rent out entire parks and racecar places and bring the whole road crew along for a picnic."

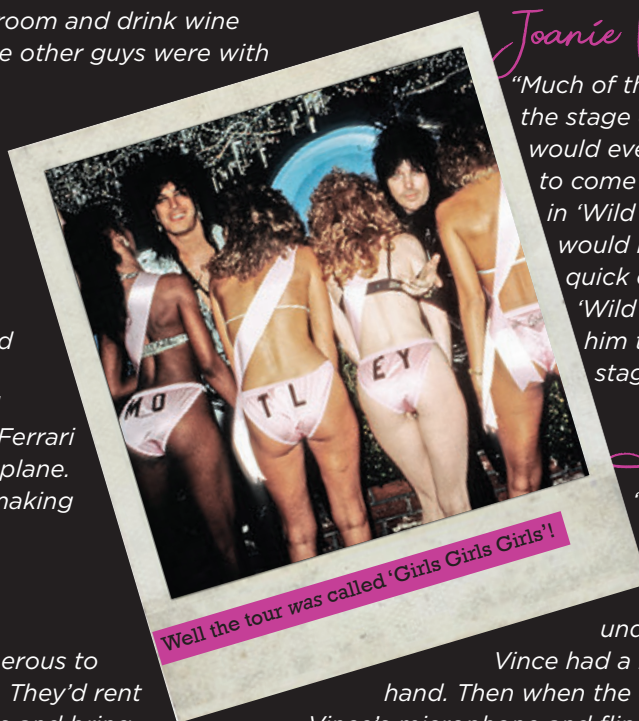
Joanie Veage

Tour wardrobe manager

"The band loved getting into their wardrobe, the make-up and the hair. There was a ritual that they took really seriously. They had these really groovy wardrobe cases that opened up like something a make-up artist would have, with lights and a sort of cubicle. It was very theatrical. So I was the wardrobe girl, but I was also a seamstress, altering the stage clothes. They really weren't designed for athletic manoeuvres, so Nikki and Tommy couldn't do the splits. I ended up having to modify the clothes for them. I would even have to make shoes that they could run around on stage in."

Fred Saunders

"Everyone knew everyone on the tour. David Coverdale was dating Tawny Kitaen, who was an ex-girlfriend of Tommy Lee. It was all Hollywood. Vince used to have an oxygen bottle near his stuff and during a drum solo he'd run offstage to blow dry his hair, then take oxygen to get some more energy. Coverdale had helium put in the bottle as a joke and Vince sucked some up. We caught him just before he got back to the stage. That was pretty funny. Mötley did some terrible things to their support bands too. They got some chickens, then cut them loose on the stage during Y&T's performance."



Well the tour was called 'Girls Girls Girls!'

Joanie Veage

"Much of the time I was by the side of the stage doing quick changes and I would even sing for Vince. He used to come off during one of the solos in 'Wild Side'. He'd be winded and would hand me the mic during the quick change. I'd sing some of 'Wild Side' for him, then I'd hand him the mic and he'd run back on stage to finish the song."

Fred Saunders

"I used to blow harmonica for those guys during 'Smokin' In The Boys Room'. I had a monitor and a microphone underneath the stage and

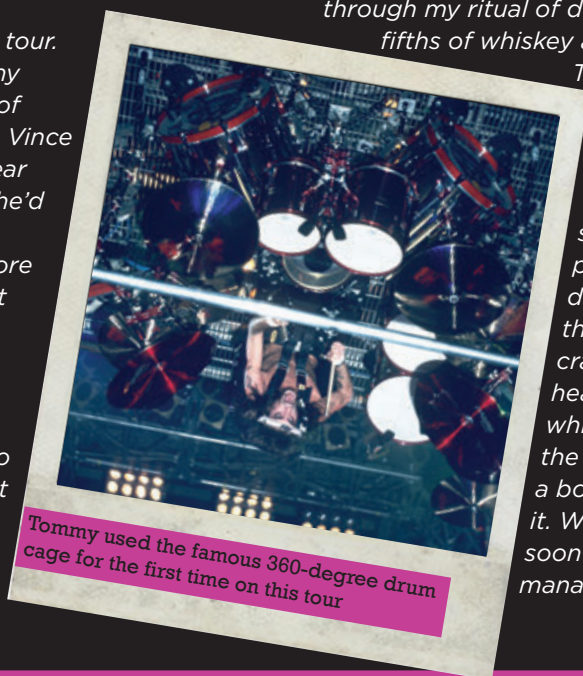
Vince had a harmonica onstage in his hand. Then when the cue came up they'd shut off Vince's microphone and flip mine on for the harmonica solo. And at the end of the solo he'd do something as a cue and they'd shut my mic back off and he'd throw his harmonica out into the audience. In October we played at the Day On The Green festival in Oakland, California. I could see the big screen with Vince's face on it as I was blowing the 'Smokin...' harmonica riff. I'm watching Vince's stomach suck in and out as if it's him who's playing the thing. Well I just couldn't help myself and started laughing through the microphone. That didn't go over well with the band."

Nikki Sixx

Mötley bassist, speaking to Adrienne Stone of Circus magazine

"We were playing a gig and nobody tells us that you can't expose any parts of your body that aren't usually exposed, or that you can't take alcohol onstage. I go through my ritual of dousing the audience with three-fifths of whiskey and drinking a fifth myself. Then

Tommy downs the rest and flashes the audience. So then the police, the fire department and the drug and alcohol enforcers all show up in droves on each side of the stage. I had my roadie dressed as a priest and Mick had his dressed as a doctor, just because it's been getting that long in the tour and things have cracked a little bit in the back of our heads. So they're up there taking whiskey away from the priest and I see the priest wrestling with the cop over a bottle of whiskey! They said, 'That's it. We're taking these guys to jail as soon as they get offstage.' Fortunately, management smoothed things out."



Tommy used the famous 360-degree drum cage for the first time on this tour

Fred Saunders

"Guns N'Roses replaced Whitesnake as the tour's opening act in early November of '87. They were on fire. They were awesome, and they were threatening the big boys on the mountain. It became a dick-measuring contest, who could out-do the other. [Doc McGhee's management partner] Doug Goldstein and I would bang our heads together trying to figure out how to contain these guys. It was tough. There was a lot of drugs and a lot of alcohol. Vince or Nikki would invite one of the G N'R guys to come onto our plane and it was a big pissing contest. It was a lot of fun, though..."

Vince Neil

"Having Guns N'Roses open only lasted a little while before we had to get rid of them, because Axl didn't show up for one of the shows. Our road crew had a band and we had to have them go on."

Doc McGhee

"We played Japan in December of '87 and took the bullet train from Tokyo to Osaka for a show. On the way back Nikki was all fucked up. Mick and Nikki started getting into each other and Nikki threw doughnuts at Mick while he was drinking a bottle of Jack. There wasn't a fistfight, because Mick couldn't fight anybody. But other people on the train started to get up and run into other compartments to get away. Nikki threw a bottle and hit a Japanese guy in the back of the head. Blood was pumping and they ended up dragging the guy out like he'd survived a battle. When we got to Tokyo there were a couple of hundred Japanese police with riot gear on waiting for us. I had to go and apologise, because I knew they were there because Nikki had hit the guy. I went up and said, 'I'm Doc McGhee, the manager of Mötley Crüe.' They grabbed me, threw me on the ground and zip-tied my hands behind my back. Then they went and got Nikki and took the two of us off to jail. We sat there for four or five hours and then had to write a letter apologizing before they would let us out. If it wasn't for our promoter Mr. Udo we'd probably still be there. He came down and sorted things out so that all we had to do was write that letter of apology. But Nikki didn't want to do it. I wanted to kill him, because I'm in jail because of him. It was not a fun time for Mr. Udo, I can tell you that."

Joanie Veage

"I was arrested in Japan alongside the stage manager and the drum tech. They found drugs in three flight

cases that they identified as belonging to us, though we had nothing to do with it. In Japan they have a two-year mandatory 'no questions asked' minimum sentence for drug possession. The three of us were interrogated for hours, which was particularly weird, because there was an earthquake going on. The clocks were cracking and the ceiling was falling in. It was an absolute nightmare. Fortunately Mr. Udo took care of it. We didn't go to jail."



Nikki and Tommy "loved getting into the make-up and the hair."

"HAVING GUNS N'ROSES OPEN ONLY LASTED A LITTLE WHILE BEFORE WE HAD TO GET RID OF THEM, BECAUSE AXL DIDN'T SHOW UP FOR ONE OF THE SHOWS."

VINCE NEIL

Fred Saunders

"There was a club in Japan called the Lexington Queen that was full of American models. Vince started a fight in there and got his \$250,000 diamond Rolex stolen off his arm."

Vince Neil

"We were all looking forward to going to Europe for the next leg of the tour, so I was pissed when those dates got cancelled, because it was going to be a great tour. We'd not been there much and we were going to break those territories - until everything got shelved. That's when Doc came out with the famous line, 'If we send these guys to Europe, they'll all come back in body bags.' Nikki had OD-ed and was in hospital and all that stuff. I was really disappointed."

Donna McDaniel

"They actually had us two girls go to rehab with Nikki. There would be group sessions where they'd be talking about staying straight and not doing drugs. They wanted the whole family to be there, basically. We shared in some of that and went back out on the next tour supporting the 'Dr Feelgood' album. Everyone was supposed to be clean and sober. That lasted about a month."

Doc McGhee

"I guess to a large extent I was an enabler. I wasn't there to straighten people out. I was just trying to keep the whole thing going. Maybe I should have tried to have a bigger role in keeping people straight. Then maybe it wouldn't have got to the point where I quit. It was just so crazy and I really wasn't going to sit there and watch Nikki die. Maybe if I'd been better at trying to keep him together, then he wouldn't have gotten that bad. But if they'd fired me and gone with somebody else, that new person would have let them do whatever they wanted, because they were such a huge band and the money was so big. We weren't going to watch them die, so we had to cancel the European tour and then we ended up getting straight... Or at least straighter." 🗿

RAPID FIRE RECALL



"The comic book element really was us."

Photo: Mark Weiss

SHOOT MAN

THE FAST-TALKING **ANTHRAX** GUITARIST IS PRIMED AND READY TO ANSWER OUR PROBING QUESTIONS.

INTERVIEW BY *HOWARD JOHNSON*.

EARLY DAYS

"I was a hustler, a good New York hustler. I'd be running around like a maniac all day long, going to 48th Street in Manhattan trying to get deals on equipment, looking for places to rehearse, trying to get gigs. I drove around Manhattan, Brooklyn and Queens constantly, trying to make connections, constantly talking about the band - even when there was nothing to talk about! They say you have to fake it till you make it. Well, I had the gift of the gab about the band back in the day. That tenacity in the early days had everything to do with getting to where we ended up."

FINDING JOEY BELLADONNA

"We'd gone as far as we could with Neil [Turbin, vocalist on the band's debut 'Fistful Of Metal' album]. There were a lot of different reasons why we felt we had to make a change, both personally and musically. It was really when we were on the road with Raven in the States in '84 that it became obvious. All the other guys in the band knew that if we were going to move forward we'd have to make a change. We wouldn't have survived had Neil stayed as the singer. It was either move on or not be a band. We wanted to find a fantastic singer, but we weren't particularly looking for something different. We just wanted to find someone great, someone who was better than what we had before. We always saw ourselves as a band that needed a real singer rather than a growler. We were more from the Maiden, Priest and Ronnie Dio school, rather than the Lemmy school, much as we love Lemmy. When we found Joey in '84 we instantly knew we'd found the guy."

THE TERM THRASH METAL

"I don't really remember when I heard the term 'thrash metal' for the first time. I do remember speed metal, though. Our first tour of Germany in '86 with Overkill and Agent Steel was sponsored by *Metal Hammer* magazine

and they'd had some shirts printed up with the slogan 'US Speed Metal Attack' on. It wasn't exactly super creative, but I guess it made sense because we were metal and we played faster than the bands that had come before us. Personally, I never really cared about terms. Speed metal, thrash metal, heavy metal. It was all the same to me. We knew what we were doing. I always considered us a heavy metal band like Maiden and Priest. Those bands were the template for what Anthrax was in the beginning."

"I NEVER REALLY
CARED ABOUT TERMS.
SPEED METAL,
THRASH METAL,
HEAVY METAL. IT WAS
ALL THE SAME TO ME.
WE KNEW WHAT WE
WERE DOING."

THE BIG FOUR

"The Big Four was like a gang mentality. There was no rivalry. We were a bunch of kids who all loved the same bands and did the same sort of thing. The minute Metallica came to New York we became fast friends. We'd already met Dave Mustaine with Metallica, so that meant we were friends with Megadeth too. And we met the Slayer guys in New York really early on. I think we were all at a Mercyful Fate show at L'Amour's around '85. We shared a lot of common ground,

but put on our debut records and you'll hear that we all sounded completely different. There would have been more rivalry if we'd all sounded the same, but there really were four distinct sounds and personalities."

THE COMIC BOOK IMAGE

"It certainly helped in the beginning. But you have to remember that the comic book element really was us. It was who we were as people. I wasn't reading comics because I was in a band. I was in a band because I was reading comics. I wasn't wearing stupid shorts because I was in a band. I was in a band because I wore stupid shorts and rode a skateboard. Being in Anthrax was just an extension of who we were. We never once thought we should put on a 'band face'. You were around us quite a bit back then, Howard. You know that I didn't just put the shorts on to go onstage. I wore those fucking things ▶



Anthrax backstage at the Castle Donington Monsters of Rock Festival, 22 August 1987.
L-R: Frank Bello (bass), Joey Belladonna (vocals), Charlie Benante (drums), Dan Spitz (guitar), Scott Ian (guitar)

all day long. Maybe it was because we were New Yorkers, but that was just who we were. There was no reason for us to hide it and we could just be ourselves and be in Anthrax. People weren't used to such openness from a band at that time. We smiled in photos and we laughed in interviews. We were a metal band that wasn't wearing leather and spikes, so it was nice when we got a positive reaction for being who we were. That was really cool, because we were just being ourselves."

THE RAP CONNECTION

"Not everyone got it, that's for sure. A percentage did, but there were plenty who didn't. On 'I'm The Man' maybe, yes. Most of our audience turned out to be fans of that song. We only put it out as a B-side to an 'I Am The Law' 12-inch in the UK. So we kinda tried to bury it, so that if people really hated it then it wouldn't do us any harm. But that song became a monster for us, our biggest thing. We played it at Donington in '87 and people lost their minds. I think the response was a lot different on 'Bring The Noise' when we were working with a real rap group and going on tour with Public Enemy. Some people probably wrote us off at that point. I'm a metal fan myself, so I know how they think. I'm sure plenty of people said 'fuck this rap shit'. But we loved what we were doing and we always knew we weren't going to become a rap band. Our label and even our manager said, 'So what's the next rap thing you're going to do?' and we didn't have a 'next thing'. We did our thing with Public Enemy and that was it."

"BEING IN ANTHRAX WAS JUST AN EXTENSION OF WHO WE WERE. WE NEVER ONCE THOUGHT WE SHOULD PUT ON A 'BAND FACE'."

DOWNSIDE OF BEING IN ANTHRAX IN THE '80S

"I don't know that there was a downside. We were literally living the dream. We went from absolutely nothing to travelling the world performing to thousands of people, playing music that we wrote in a rehearsal room in Queens when absolutely nobody cared outside of the dudes in the band and some of our friends. But it grew and grew and blew up. Somehow we did it, just by believing in ourselves so much and in the music we were creating. It was amazing that it happened. Honestly, the biggest negative of that era was losing [Metallica bassist] Cliff [Burton, who died in a coach accident]. It was hard losing him as a friend. But honestly, apart from that I can't really think of anything else bad. It was just a whirlwind of unbelievableness - even though that's not a word!"

JOEY BELLADONNA'S DEPARTURE IN 1992

"I definitely knew during the 'Persistence Of Time' album and tour cycle in 1990 and 1991 that I needed to make a change. We'd been non-stop since 1981. After 11 years straight of album-tour-album we should have said, 'Let's take a year off and reconvene.' But we were too young to know any better. I felt that the words I was writing and the music I was making didn't represent where I was at emotionally or mentally any more. Things had changed a lot for me, a lot had gone to shit, so something needed

Photos: Mark Weiss; iConicPix/George Chin

to happen. I felt like I gave things a chance to move on with Joey, but who really knows? Could he have sung on 'Sound Of White Noise'? Of course he could have. But decisions were made and there's no doubt I was a big part of that. When you're 26 or 27 years old and your band is successful, well you think you know everything. I certainly thought I did at the time, and I didn't. It's a regret, but everything happens for a reason."

CRITICAL AND COMMERCIAL APPRECIATION

"I think some of our records were underappreciated. As well as it did, both critically and commercially, I think that applies to 'Persistence Of Time'. I can't tell you why, though. Things were growing all the time until that album. Then it levelled off and I never understood why that happened. We toured our asses off and played some of the biggest shows we'd ever played at that time, and yet it didn't happen for us. We got to a certain level and that was it. Of course we made the vocalist change after that, and that alienated a big part of our fanbase. We weren't blind to the fact that we were going to piss a lot of people off, but it was the only way the band could move forward at that time, so we did it. 'Sound Of White Noise', our first album with Joey's replacement John Bush, did great considering. It went gold in a couple of weeks, but again it levelled off. We had our label, Elektra, telling us that the album was going to be the one to take us to the next level. They said it would sell three million in the States, but that one again levelled off at around 750,000. By that point Metallica had the 'Black' album, which was just huge, and Megadeth had sold two million copies of 'Countdown To Extinction'. We thought we'd do the same thing - and it didn't happen. I'm not complaining about the success we had, but I never understood why Anthrax didn't get to the next level."

THE JOHN BUSH ERA

"I love the five albums we did with John [between 1993 and 2004]. And I love John. It was a completely different time for the band in so many ways, and I was a completely different human being at that time to the person I'd been in the '80s. Everything in my life had changed and I learned a lot. I loved that period. 1992 to 2000 was the craziest, most insane time ever and I have nothing but fond memories of it. Do I want to go back there as a person? No. But I sure was having fun while it was happening."

SUCCESS

"I don't judge success the same way any more. There was a time in the late '80s and early '90s when it was all about sales, because it was all new to me. When you go from nothing to gold and platinum records it's hard not to judge

everything by that. But when everything changed in the '90s I started to look at things differently. I realised that I could do this for as long as I wanted to, so long as I had love for it and so long as it was still fun. So I committed, and I started to judge things by their longevity. I can make records and play shows as long as I can physically do it and that's the biggest success I could ever imagine. I mean, I get to play guitar in a band for my job. Being on stage isn't a right, it's a privilege. And the fans allow that to happen." 🤘



Scott photographed in 1988



THE MANY SIDES OF BON SCOTT

Think you know everything about the legendary singer? Think again. A new book, *Bon - The Last Highway*, claims to go further than ever before to uncover the real story of **AC/DC** frontman **Bon Scott**. *Rock Candy Mag* talks to author **Jesse Fink** about the life and death of rock's ultimate icon.



DOES THE WORLD NEED another book about Bon Scott? Much has been written about the former AC/DC frontman since his death in London on 19 February 1980 at the age of just 33. But with each year that passes and with memories fading it becomes harder and harder to focus on the real man. Broad brush strokes have reduced him to a two-dimensional figure, barely more than a rock'n'roll caricature.

Australian author Jesse Fink believed there was still a chance to set the record straight and to write a deeper, better-researched, and what he feels to be a more truthful portrait of Scott. Fink has history. His 2013 work, *The Youngs: The Brothers Who Built AC/DC*, showed he wanted to construct an honest, rounded portrait of Angus and Malcolm. He didn't have any co-operation from the band, but how would that have helped? When have AC/DC ever opened up and given a frank, insightful interview about the inner workings of the band? Fink's detective work helped him to unearth interesting, diverse and illuminating opinions from people who were very much part of the AC/DC story. These insights in turn gave fans a reason to legitimately question the standard party line that's consistently been trotted out about the band being a real happy-go-lucky gang, bonded

by boogie and a shared purity of purpose.

Bon: The Last Highway is Fink's attempt to add real depth to our understanding of the AC/DC singer. Was he really just a carefree guy with an eye for the ladies and an easy way with the bottle? Or was Bon an altogether more complex character? Was the love for Bon that Angus and Malcolm have professed to have truly a deep one? Or was the key relationship between the brothers and their singer in reality much

more nuanced? Bon Scott is without doubt one of rock's most charismatic, entertaining and interesting frontmen ever. His life and work deserves serious study.

"EVERYTHING THAT TRULY MATTERS IN THE STORY OF AC/DC HAPPENED BETWEEN 1977 AND 1980 WITH BON RIGHT AT HIS PEAK."

WHAT PROMPTED YOU TO WRITE ANOTHER BOOK ABOUT BON WHEN SO MUCH HAS ALREADY BEEN SAID? WHAT DID YOU FEEL WAS LEFT TO COVER?

"I agree, a lot has been written about Bon. Unfortunately most of it isn't very good. There's only one book before mine that I consider a proper biography, Clinton Walker's *Highway to Hell*. For a huge icon like Bon, one biography is inadequate in my opinion. I'm a fan and I wanted to read something substantial about Bon. I wasn't finding what I wanted, so I had to write it myself. Walker's book is nearly 25 years old and I felt the updated version in



Live on stage with AC/DC in New York, 1977. Relentless touring would eventually take its toll on Bon

2015 was a bit of a lazy effort. Very little had been updated at all. I admired the book more before I started investigating Bon's story myself and began recognising its flaws. My feeling now is that it's not a great book – it comes to very different conclusions to mine – but it's a cut above all those AC/DC bios that cover the Bon years in the standard way and don't add much to our knowledge of the man beyond the story that's been told a thousand times.

"That said, I felt the late Mark Putterford did some unheralded early work on Bon's death. Putterford was on to the theory that Bon was using heroin and that Bon's demise was being telegraphed way before it happened. [Several writers have speculated as to whether Bon might have taken heroin on the night of his death, and whether it may have been a contributory factor, notably Geoff Barton in a *Classic Rock* article back in 2005 and *Rock Candy Mag* writer Mick Wall in his AC/DC biography *Hell Ain't A Bad Place To Be*. Former UFO bassist Pete Way also spoke about Bon's drug use in his recent autobiography. Wall and Clinton Walker both allege that Scott had previously suffered a heroin overdose in Melbourne in 1975.] The signs were there in the United States between 1977 and 1979. Bon was doing a lot of drugs, having big nights out where he was literally passing out in the back of parked cars. And he didn't know how to stop, even though he wanted to."

"BON DIED A CONFLICTED MAN. I THINK HE WOULD HAVE QUIT AFTER 'BACK IN BLACK'. IT WAS A NEW DECADE, A NEW BEGINNING FOR BON."

HOW LONG DID YOU SPEND RESEARCHING AND WRITING THE BOOK?

"It took three years in total. A year was just solid research before a word was even written. I approached the book as if I were writing a military history or a serious political biography. I made a massive effort when it came to the research. Hundreds of hours of interviews, hundreds of people contacted or spoken to, mostly in Australia, the UK and the United States."

YOU FOCUS ON A SPECIFIC PERIOD, STARTING WITH AC/DC'S RELENTLESS U.S. TOURING SCHEDULE BETWEEN 1977 AND 1979, MOVING THROUGH TO THE END OF THE 'HIGHWAY TO HELL' PROMOTIONAL CYCLE,

WHICH OVERLAPPED WITH THE PREPARATION OF THE 'BACK IN BLACK' ALBUM. WHAT DO YOU SEE AS KEY ABOUT THAT PERIOD?

"In my view everything that truly matters in the story of AC/DC happened between 1977 and 1980 with Bon right at his peak and five of the band's greatest albums being released – 'Let There Be Rock', 'Powerage', 'If You Want Blood You've Got It', 'Highway To Hell' and 'Back In Black'. The band toured America constantly, playing hundreds and hundreds of concerts. It was hard work. Atlantic Records put their limited budget into tour support because the band wasn't being played on radio that much."

“Slowly the momentum started to build and by the end of 1979 AC/DC had achieved a double breakthrough with ‘If You Want Blood...’ and ‘Highway To Hell’. The shows were getting bigger and FM stations around the country were finally playing the band’s records.

“But by then Bon was an absolute wreck. He’d paid a heavy price for all that work. He wasn’t well, either emotionally or physically. He knew he was an alcoholic and had a serious problem. He wanted to get away from the band completely for his own health and sanity. We know that through the testimonies of people like the late Vince Lovegrove and now Roy Allen, who corroborated what Vince had previously said about Bon wanting to leave AC/DC.

“And then all of a sudden, Bon was dead. It wasn’t Alistair Kinnear’s fault that Bon died. [It was Kinnear who left Scott in his Renault 5 car outside his home in East Dulwich after a drinking session at London’s Music Machine nightclub. It was also Kinnear who found Scott lifeless the following morning and alerted the police.] Bon was an adult; he made his own decisions.”

YOU TALK TO LOTS OF PEOPLE WHO WERE BON’S CLOSE FRIENDS AND LOVERS, AS WELL AS MUSICIANS WHO TOURED WITH AC/DC. MANY OF YOUR KEY INTERVIEW SUBJECTS HAD NEVER SPOKEN TO AN AUTHOR BEFORE. HOW EASY WAS IT TO GET ACCESS TO THE INNER SANCTUM OF BON’S FRIENDS?

“I started with a very sketchy outline of where I wanted to go, and that was to retrace Bon’s footsteps through the shows in America between 1977 and 1979, because that seemed to be the place where I’d find the back story to Bon’s death. It sounded great in theory, but in reality it was very difficult to find anything new about Bon at all. I researched every North American show AC/DC played and often came up with nothing.

“Then I had the idea to make a list of FM radio stations in each US city AC/DC played. I dug up whatever information I could about those stations to find DJs who worked there at the time. Then I tracked each of them down, asking if they’d met AC/DC or had any personal interactions with the band. Most hadn’t, but I did manage to get some interesting stories.

“Then one day I got really lucky when I spoke to Neal Mirsky, who’d worked at WSHE Miami. Neal told me about a musician friend of his called Michael Fazzolare who, along with his bandmates in punk band Critical Mass, had hung out with Bon and the rest of AC/DC in Miami in early 1979 while they were rehearsing material for ‘Highway To Hell’. Critical Mass were from North Dade and Michael Fazzolare was the lead singer and rhythm guitarist. The band recorded an album for MCA [that was released in 1980] and were kind of doing Green Day before Green Day. Bon even got up on stage with them at a gig and performed a bunch of AC/DC songs. They became close. Michael then told me about Bon’s girlfriend in Miami, Holly X, and it all just went from there.

“If it weren’t for Neal, I wouldn’t have found Holly or

another friend of Bon’s, Pattee Bishop. He provided the initial lead. Neal was the breakthrough I needed. He even had an audio interview with Bon that had never previously been heard.

“I spoke to Michael and Holly on the phone and then I went down to Miami and spent a weekend with Neal, Michael and Holly, driving around the city retracing AC/DC’s steps there from back in 1979. I stayed at Holly’s house and she was incredibly kind to me. At first she was prepared to use her real name in the book, but eventually she came to the decision that she wanted to use an alias. She’s been very brave to open up, not just about her relationship with Bon, but also about her own struggles with addiction.

“I spoke to a lot of people in Miami separately. I made a conscious effort not to reveal to anyone too much about what I knew already or what I’d been told by a particular person, because I wanted to hear their stories as they remembered them. What became clear was that all the various pieces fit together. Bon had had a sort of secret life in Miami.

“I found out about another important guy to the story, Roy Allen, in a similar way. I’d contacted Bill Martin, a journalist in Rockdale, Texas, who’d written about seeing AC/DC at a venue called the Armadillo World Headquarters

in Austin in 1977 [where they opened for Canadian act Moxy]. That was AC/DC’s first show in America. Bill told me an old friend of his, who turned out to be Roy, had been very close to Bon right up until his death.

Roy’s back story of alcoholism and his friendship with Bon went on to provide the narrative structure for the entire work. The book opens with Roy and Bon meeting in Texas and then I explain a key moment in Roy’s teenage years that traumatised him and set him on his path to alcoholism. We can never really know for sure what caused Bon’s alcoholism, but I think Bon and Roy were very similar characters. They shared a reckless streak that had serious consequences for both of them. That recklessness claimed Bon’s life; it nearly claimed Roy’s too.

“Margaret ‘Silver’ Smith was also crucial. [Smith was one of Bon’s lovers back in Adelaide who had relocated to London in the ‘70s and was both a known drug user and dealer there when AC/DC spent time in the UK capital]. It makes me angry to see how she’s been vilified and demonised, while others who were really not significant in Bon’s life have gone on to claim some sort of privileged status as people who ‘knew him best’. That is absolute, total bullshit. Silver was extremely difficult to locate, but after years of trying to find her I was eventually introduced to her through James (J.P.) Quinton, a writer from Australia who’d written a novel about Bon and earned her confidence. She was very wary of people; a total recluse. But Silver and I ended up hitting it off and we spoke for months before she died.

“I found a guy called Joe Fury [also known as either Joe Furey or Joe King] after I got hold of Silver. [Joe Fury was at one time rumoured to be an alias

“I HAVE MORE ADMIRATION FOR BON NOW, BECAUSE I HAVE A BETTER APPRECIATION OF THE DEMONS HE STRUGGLED WITH.”



used by Alistair Kinnear, but he was actually a friend of Bon and Silver Smith's. Both Paul Chapman and Pete Way alleged that Fury supplied drugs to UFO in Geoff Barton's story. Chapman also stated that Fury and Scott both visited him at his home on the night Bon died.] Joe was great when we finally got to talk. He really opened up to me.

"I made a point of trying to contact musicians from practically every band AC/DC played with on the road or appeared alongside at festivals in America during 1977 and 1979: Foreigner, Van Halen, UFO, Scorpions, Molly Hatchet, Alice Cooper, The Dictators, St Paradise, Mahogany Rush, Nantucket, Yesterday & Today [Y&T], Blackfoot, Mother's Finest, Cheap Trick, Blue Öyster Cult, Moxy, and many, many others. So many bands the world has forgotten about, but were important to that 'classic rock' era. That was a really beneficial process. I didn't always get what I was looking for – some people couldn't remember much at all – but Michael Anthony from Van Halen, Mick Jones from Foreigner and Pete Way and Paul Chapman from UFO were enormously helpful and extremely generous with their time.

"I DON'T BELIEVE BON AND THE YOUNGS WERE CLOSE AT ALL. MALCOLM WASN'T HIS FRIEND. HE WAS BON'S BOSS."

"Even those musicians who could only come up with a single anecdote contributed links to a story that just kept growing and gaining information, detail and colour. In the end I actually collected so many stories I couldn't fit them all in the book.

"I think it really all came about through going the extra mile with the research I did and simple persistence. My best advice to any budding rock biographer is that you can never do enough research."

HOW MUCH CO-OPERATION DID YOU GET FROM BON'S ESTATE? YOU MENTION THAT HIS PARENTS ARE NO LONGER WITH US, BUT THAT HIS TWO BROTHERS, DEREK AND GRAEME, ARE STILL ALIVE. DID YOU APPROACH THEM FOR AN INTERVIEW AND DID THEY RESPOND?

"I had no cooperation at all because I didn't seek their co-operation. They'd already told their stories about Bon. To be honest, though, I don't think I would have got their cooperation even if I had asked, especially given the darker themes I explore. The book was a top-secret project throughout the writing because it had to be. A friend of mine even told another AC/DC biographer who'd

Photos: Getty Images/Fin Costello; Getty Images/Waring Abbott



With a couple of ladies backstage at the Palladium in New York, 24 August 1977. "Bon had his fun."



Bon photographed in relaxed mood in Camden, London, 1979

been sniffing around that I was writing a biography of [Australian rock band] Skyhooks. I did reach out to the two Scott family members [Bon's nephews Paul and Daniel Scott] who appeared on stage at AC/DC's induction into the Rock & Roll Hall Of Fame back in 2003. They didn't respond."

DID THE OTHER MEMBERS OF AC/DC COLLABORATE WITH YOU ON THE BOOK? AND IF NOT, WHY NOT?

"No, they didn't. You'll have to ask them why not. I approached both the band's management and Brian Johnson's and Cliff Williams's attorney. But I didn't get a reply from either of them. I spoke to Phil Rudd on the phone. He agreed to an interview and was apparently very keen to talk. But by the time the interview came around he'd suddenly put up the shutters and had decided he wasn't going to go through with it. He told me he'd been advised not to..."

WHAT DID YOU FIND OUT WHILE RESEARCHING THE BOOK THAT WOULD SURPRISE US? AND WHY HAVE THESE THINGS REMAINED HIDDEN FOR SO LONG?

"BON REPRESENTS LIVING LIFE ON YOUR OWN TERMS, WITHOUT LIMITS, AND THAT'S VERY APPEALING TO A LOT OF PEOPLE. BEING A REBEL NEVER GOES OUT OF FASHION."

"I was most stunned by the fact that there was a third person with Bon and Alistair Kinnear the night/morning Bon died. Zena Kakoulli [wife of Only Ones frontman Peter Perrett] admitted she was with Bon and Alistair in Alistair's car after leaving The Music Machine and that she stayed at Alistair's while Bon was left in the car outside. Then there was

an eyewitness at The Music Machine, an ex heroin junkie, who said Bon looked like he was stoned on heroin that night and strongly implies that Bon overdosed on heroin. This person worked in the music

industry and I'm not going to reveal who it is, but I have no reason to doubt his or her testimony. To my mind I don't think there's any doubt at all that Bon snorted heroin and that was what caused his death. As I say in the book, it was better for the band's legend to cultivate this image of Bon as a hard drinking, live-for-the-moment rock musketeer than a fool who snorted heroin.

"I also found it fascinating that there were claims from both Silver Smith and Holly X that it was Bon who wrote 'You Shook Me All Night Long'. Silver also claimed that Bon completed the lyrics for the entire



Photos: Getty Images/Chris Walter; Getty Images/Paul Kane

'Back In Black' album the evening before he died. The implications of these claims are obvious."

WHAT WERE THE THINGS THAT PEOPLE MOST LOVED ABOUT BON? AND WHAT WERE THE CHARACTER TRAITS THAT PEOPLE LIKED LESS?

"[American musician] Derek St Holmes has a great story about meeting Bon in a hotel hallway with a woman on each arm. So I don't doubt Bon had his fun. The men who knew him loved his Aussie humour, his physicality and his subtle sense of menace. The women in his life loved his sensitivity, his vanity, his gentleness and his vulnerability. I think Bon could be a lot of things to a lot of people, depending on whose company he was in.

"He could also be a monumentally insensitive, inconsiderate prick, as Silver readily attested. And that bad side of Bon was brought out by alcohol and by drugs. Joe Fury said Bon would get so drunk he'd take a piss in the middle of the living-room floor. That kind of behaviour is never fun for the people doing the cleaning up."

WHAT WAS THE YOUNG BROTHERS' ASSOCIATION

WITH BON REALLY LIKE? WAS BON DAMAGING HIS RELATIONSHIP WITH THEM, ESPECIALLY MALCOLM, BY HIS EXCESSIVE DRINKING ON THE LAST TOUR HE DID WITH THE BAND?

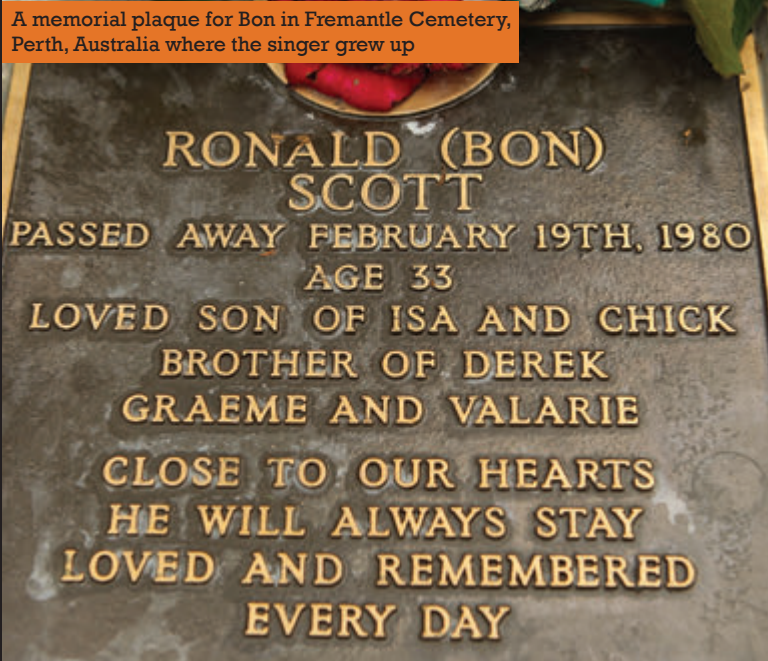
"I don't believe Bon and the Youngs were close at all. Malcolm wasn't his friend. He was Bon's boss. Holly makes it clear in the book that she didn't believe Malcolm even liked Bon. Angus was this protected, odd person who could do as he pleased within the band. Bon couldn't. Bon was an employee, not an equal partner, and he was on notice. Silver described Malcolm and Angus as 'an exclusive society of two'. So this idea that the Youngs and Bon were sort of blood brothers is just a horseshit myth that's been propagated since 'Back In Black' was posthumously transformed into a memorial album for Bon."

GIVEN YOUR WORK IN UNPICKING BON'S TIMES, WHAT DO YOU THINK HE REALLY WANTED OUT OF LIFE? AND HOW MIGHT THINGS HAVE PLAYED OUT HAD HE SURVIVED LONGER?

"Pattee says in the book: 'Bon was a lonely guy. He was an old man before his time. It broke my heart when he died alone.' Bon was well aware he was an alcoholic and had to sort out his shit before it was too late. But he'd finally got his big breakthrough with the 'Highway To

Hell' album, something he'd spent over a decade working towards, and how did you step off the relentless machine that was AC/DC right when you had a follow-up album to record?

"Bon died a conflicted man. I think he would have quit after 'Back In Black'. It was a new decade, a new beginning for Bon. He was into bands like The Pretenders and Steely Dan. He loved clever lyrics and was a tremendous lyric writer in his own right. Bon was the best thing ever to happen to AC/DC. He was arguably better than AC/DC and had become very limited and constrained by it in the end. Silver spoke of Bon being 'censored' by the Youngs when anything too clever crept into his lyrics."



WHAT'S YOUR PERSONAL VIEW OF BON NOW, BASED ON ALL THE INTERVIEWS AND RESEARCH YOU'VE DONE?

"I often think about how people might see Bon after this book, especially those good people in Kirriemuir [in Scotland, where he was raised] who've erected a statue to him. But telling the truth is never a bad thing. If anything, I have more admiration for him now, because I have a better appreciation of the demons he struggled with and the limitations

that were put on him by the Youngs. His friends only said good things about him, but they also weren't afraid to list his shortcomings.

"That in my view he died from something other than alcohol poisoning doesn't diminish him in any way; it makes him more human, less of a rock'n'roll caricature. Bon wasn't Peter Pan. Stop making him out to be something he wasn't."

WHY DOES BON REMAIN AN ICONIC ROCK FIGURE? AND WHAT DO YOU THINK HE WOULD MAKE OF PEOPLE DESCRIBING HIM AS AN ICON?

"I think Bon remains relevant because, like the name AC/DC, he still represents rebellion to tens of millions of people. Bon was the life force that gave power to that lucrative brand and the Youngs rode it for all it was worth. He also represents living life on your own terms, without limits, and that's very appealing to a lot of people. Being a rebel never goes out of fashion. I think Bon would be absolutely chuffed to be described as a rock'n'roll icon, but I reckon his innate Australian humility would stop him from getting too carried away by his own publicity." 🗿

BON - THE LAST HIGHWAY BY JESSE FINK IS AVAILABLE NOW.



RAINBOW – ‘RISING’

The classic Rainbow line-up that recorded ‘Rising’. L-R Jimmy Bain (bass), Cozy Powell (drums), Ronnie James Dio (vocals), Ritchie Blackmore (guitar), Tony Carey (keyboards)

DATELINE: 17 MAY 1976

RAINBOW’S MOST EPIC-SOUNDING EFFORT EVER GETS A CRITICAL REAPPRAISAL OVER 40 YEARS AFTER IT FIRST BLEW SPEAKERS...



RAINBOW
‘Rising’ (Polydor)
Released: 17 May 1976

LINE UP
Ronnie James Dio - vocals
Ritchie Blackmore - guitar
Tony Carey - keyboards
Jimmy Bain - bass
Cozy Powell - drums

PRODUCED BY
Martin Birch

RECORDED AT
Musicland Studios, Munich, Germany

TRACK LISTING
All tracks written by Ritchie Blackmore and Ronnie James Dio

Tarot Woman
Run With The Wolf
Starstruck
Do You Close Your Eyes
Stargazer
A Light In The Black

WHICH CLASSIC ALBUMS WOULD YOU LIKE US TO REVISIT?
EMAIL: EDITORIAL@ROCKCANDYMAG.COM

COZY POWELL ON ‘RISING’: “I think the idea was to try and capture it as quickly as we could. It wasn’t a manufactured record. It was done spontaneously and the musicians’ input is the way you hear it, which is possibly why it’s one of the better albums that we did.”

DUN-DA-DA-DA... DUN-da-da-da... "High noon, oh I'd sell my soul for water..."

In 1980, when I first heard 'Stargazer's transfixing opening words, 'Rising' had been out for four years, and it was already seen as a classic. When radio DJ Tommy Vance played *The Friday Rock Show's* annual countdown of the greatest tracks that year, 'Stargazer' had vaulted high into the Top 10. It was a song that was not timeless but somehow out of time, an otherworldly message from a destination where few bands had travelled but where heavy metal lived - in a big castle, of course... In other words, 'Stargazer' was fucking awesome.

'RISING' IS now, astonishingly, more than 41 years old, and it's retained all of its gothic grandeur. Nobody else has been able to replicate it. Like the fabled tower of stone in 'Stargazer' it stands alone, a unique work of great artistry, a beacon illuminating what was then a dark road. From Ken Kelly's mighty cover design to the run-off grooves after 'Light In The Black', 'Rising' exploded the ears and expanded the mind. It had some of the baroque fantasy of 'Stairway To Heaven', parts of the swirling digi-synths of prog rock and most of the mad heat that Deep Purple threw off when Blackmore and Lord were really firing. But it had more: a unique worldview offered by its singer and lyricist Ronnie James Dio, the first flowering of a style that would become synonymous with both him and a heavy chunk of the genre.

BLACKMORE HAD stumbled across Dio when the singer's band Elf supported Deep Purple. The guitarist was disturbed and restless and, in a pattern to be repeated throughout his career, of a mind to rip it all up and start again. After quitting Purple he employed Elf as his band, and the 1975 album 'Ritchie Blackmore's Rainbow' acted as an exploratory toe in cold water. It was a hint at what was to come once Blackmore had ditched all of Elf bar Dio and brought some power to the rhythm section via bassist Jimmy Bain and drummer Cozy Powell, as well as a foil for his guitar in virtuoso keyboard player Tony Carey. The new band decamped to Munich with producer Martin Birch in February of 1976 and let it flow.

THE MUSIC Rainbow produced can't be called prog rock, but it's progressive playing, and all of that brilliance is incorporated into 'Rising' within the discipline of the studio setting. 'Tarot Woman' opens the record with

Carey's famous synth intro before Dio, perhaps for the first time on vinyl, offers up not just the melody of his singing, but its raw power too. The band bounce through the rest of side one like pacesetters in the first half of a marathon, gradually winding things up for the epic finish that's to come. 'Run With The Wolf', 'Starstruck' and 'Do You Close Your Eyes' are tight, taut melodic rock with the hints of radio-friendliness that Blackmore would take into the next phase of the band.

BUT IT is for side two that 'Rising' will forever be played and remembered. Blackmore wrote the riff to 'Stargazer' on a cello and you can almost feel the sweep of those strings deep in its guts. Dio's story of the megalomaniac wizard ascending his tower is generically perfect, a founding text for the rest of his career. And his singing, especially on the improvised and extended outro section, rightly began to develop his legend. 'A Light In The Black', a song that might have been the jewel of any other album, exists as a glow within a shadow.

'RISING' LASTS for less than 35 minutes, yet it created a whole new world for heavy metal. Within seven years, Dio would make his two other defining records, 'Heaven And Hell' with Black Sabbath and 'Holy Diver' with his own group, Dio. Blackmore, meanwhile, would be validated by the commercial success he hankered for in Rainbow. After 1978's 'Long Live Rock 'N' Roll' album the pair never reconciled and that's a great shame. Perhaps it's for the best though, for 'Rising' stands as a monument to a moment in time and we still feel its implacable force.

JON HOTTEN

'RISING' LASTS FOR LESS THAN 35 MINUTES, YET IT CREATED A WHOLE NEW WORLD FOR HEAVY METAL.



Ritchie Blackmore works an ancient pedal board with a fine pair of grey stack heels back in 1976

THE ORIGINAL REVIEWS

"From Deep Purple's earliest recordings to this second album with his solo group, there's no mistaking a record in which Ritchie Blackmore is involved. Here, abetted by lyricist/vocalist Ronnie Dio, guitarist/composer Blackmore continues to lord over his peculiarly dark corner of the universe."

- Robert Duncan, *Rolling Stone*, 1976

"Rainbow Rising' is thermo-nuclear rock'n'roll... Playing the album at home, the remark being bandied about most of all was, 'With a few exceptions, this is better than anything Blackmore ever did with Deep Purple.' I tend to agree, and it's odds-on that you will too."

- Geoff Barton, *Sounds*, 1976

'RISING' FACT: Despite its justified reputation as a classic of the heavy rock genre, 'Rising' didn't exactly break sales records when it was first released. The album peaked at number 48 on the *Billboard* album charts, while in the UK it made it to number 11.



The Godz bassist and vocalist Eric Moore performing at the Aragon Ballroom, Chicago, 24 February 1978



THE GODZ – ‘The Godz’

(RCA)

ORIGINAL RELEASE DATE – 1978

LINE UP

ROBERT ‘BOBBY’ GOODWIN – GUITAR, KEYBOARDS, VOCALS

MARK CHATFIELD – GUITAR, VOCALS

ERIC MOORE – BASS, VOCALS

GLEN CATALINE – DRUMS, VOCALS

WHATEVER HAPPENED TO 1970S Gonzoid Rock? Certainly in the glumly po-faced world of modern music there doesn’t seem to be room for raucous, foot stomping, turbo charged rock’n’roll resplendent in ridiculous costumes with all the dials cranked right up to 11. Where’s the modern equivalent of Kiss, GWAR or Manowar? And indeed, who are the modern Godz? Truth to be told, even at the height of their powers on this blitzkrieg debut album, Columbus, Ohio act The Godz were obscure to the point of invisibility.

PRODUCED BY Grand Funk Railroad drummer Don Brewer, the album has its weaker moments. But when it rocks, it rocks harder than anything from that time. The first three numbers on side one of the vinyl version of this release are the standard blue-collar heavy rock that Grand Funk excelled in. It’s not until the last number on that side, ‘Gotta Keep A Runnin’, that The Godz truly shoot thunderbolts from Mount Olympus. “We’re everything your parents ever warned you about,” bassist and vocalist Eric Moore declares during his mid-song rap. He’s not wrong.

IT’S ON the second side, though, that all the real treasure is buried. The catchy, foot-stomping glam rock of ‘Under

The Table’ could well have been a big hit had it been recorded four years earlier, while the ensuing ‘Cross Country’ is a heads down boogie conjuring up shades of Foghat. But it’s The Godz’ absolutely barmy version of Golden Earring’s ‘Candy’s Going Bad’ that’s worth the price of admission alone.

THE TRACK starts with a crashing synthesised drum that gradually accelerates until it’s blown apart by a savage pneumatic guitar riff. Like a horde of barbarians it comes out of nowhere, roaring across the tundra and laying everything in its path to waste. This is unquestionably ‘70s heavy metal at its very best, bearing an easy comparison with Sabbath’s ‘Symptom Of The Universe’. It really is that good – as thrilling as guitar rock has ever been – and the intensity never lessens throughout its 10 rocking minutes.

SADLY THE Godz’ second album, ‘Nothing Is Sacred’, was a major disappointment, leaving us bruised, confused and simply dismayed at what on earth went wrong. But for a brief moment in time The Godz were bona fide deities.

Giles Hamilton



Zon: Pomp perfection

ZON – ‘Astral Projector’

(EPIC CANADA)

ORIGINAL RELEASE DATE – 1978

LINE UP

DENTON YOUNG – VOCALS

HOWARD HELM – KEYBOARDS

JIM SAMSON – BASS

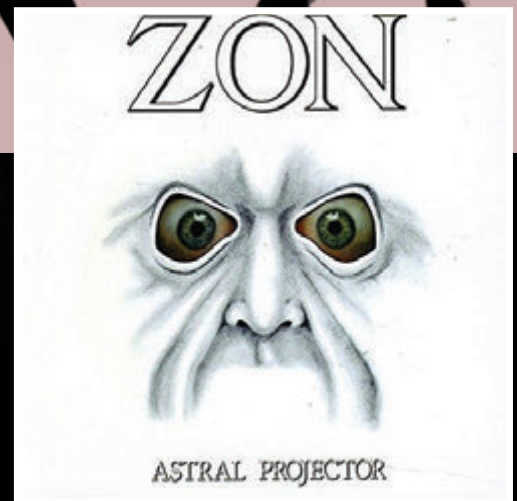
KIM HUNT – DRUMS

BRIAN MILLER – GUITAR

A **NONDESCRIPT RECORD STORE** basement in Eglinton, Toronto gave birth to one of Canada’s greatest ever pomp bands. Starting out as Act III, a group that featured vocalist Denton Young and keyboardist Howard Helm morphed into Zon when their guitarist, a young Rik Emmett, quit to join another fledgling act called Triumph. After a myriad of personnel changes, Young and Helm were joined by guitarist Brian Miller, drummer Kim Hunt and bassist Jim Samson to form the band’s definitive line-up. It wasn’t long before Zon’s intricate and progressive sounds came to the attention of CBS man Bob Gallo, who immediately signed them to label offshoot Epic.

RELEASED IN 1978, initial quantities of Zon’s debut album ‘Astral Projector’ were pressed in cobalt blue vinyl and housed in a gatefold sleeve. Adorned with wonderfully simplistic yet menacing artwork, this was an album that just begged to be picked from the shelves, in an era when you actually bought records on the strength of their covers.

PRODUCED BY Don V. Lorusso at Manta Sound, Toronto, ‘Astral Projector’ was mixed with the aid of the Aphex Aural Exciter. It may sound like something belonging in a



Linda Lovelace film, but it was actually a piece of studio hardware renowned for its ability to enhance both vocals and instruments.

A TORRENT of keys introduce album opener ‘Put On The Show’ before biting guitars set the scene as they duel for supremacy. In the middle of it all you can imagine Denton Young as some crazed ringmaster leading the way through one of pomp rock’s finest moments.

ELSEWHERE YOU have ‘Point Of View/Where To Spend My Dollar’, a song that mixed Russia/Force 10-type lunacy with Supertramp-style songwriting to great effect. When those dancing keys at the song’s opening give way to a surging Hammond organ, they only hint at the pomposity to come. The song goes on to mix Monty Pythonesque female voices, an almost bossa nova rhythm and some of the best keyboard work in the history of pomp. This song alone should have seen the band headlining massive stadia, but instead they only made it as far as supporting the likes of Styx and The Tubes. Oh, the ignominy, when ‘Astral Projector’ really is pomp perfection.

Rob Evans



SHADOW KING – ‘Shadow King’

ORIGINAL RELEASE DATE – 1991

LINE UP

Lou Gramm – lead vocals
Vivian Campbell – lead and acoustic guitars, background vocals
Bruce Turgon – rhythm and bass guitars, keyboards and programming
Kevin Valentine – drums

BACKGROUND

Shadow King was a group consisting of super-hot talent from a number of major outfits. Vocalist Lou Gramm had propelled Foreigner to huge success over two decades, while guitarist Vivian Campbell had been an important member of Dio. The rhythm section of Bruce Turgon and Kevin Valentine had also served in some highly respected outfits. Bassist Turgon was with Warrior and Steve Stevens' Atomic Playboys, while drummer Valentine had worked with Donnie Iris and Breathless. Unsurprisingly there were huge expectations for Shadow

King, but sadly the expected commercial success never materialised and the group played just one solitary live gig in London before falling apart.

WHAT VOCALIST LOU GRAMM SAYS

"I look back now and feel we were the victims of a political assassination. It was a bittersweet experience. I do listen to the album regularly, and feel it's stood up well. On all fronts – production, songwriting and playing – it's incredible. But whenever I hear it I'm reminded of how we became victims of the system, and how a conspiracy we had no control over eventually doomed it to fail."

TRACKS TO CHECK OUT

'What Would It Take', 'Anytime, Anywhere' and the anthemic 'Once Upon A Time'.

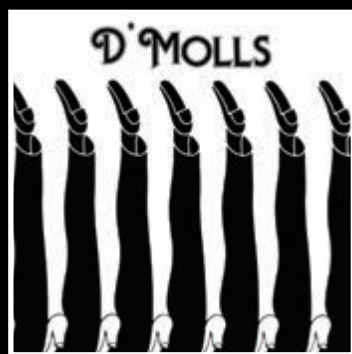
MORE BANG FOR YOUR BUCK

The Rock Candy CD is freshly remastered,

features a 16-page full-colour booklet, a 4,000-word essay by *Rock Candy Mag* Editor At Large Malcolm Dome, enhanced artwork with previously unseen photos, and new interviews with Lou Gramm and Vivian Campbell.

THE WORD FROM RC BOSS DEREK OLIVER

"When this album first came out I thought I'd died and gone to heaven. Let's face it, Lou Gramm's voice is hugely impressive and the presence of ex-Dio and Riverdogs guitarist Vivian Campbell made for an irresistible combination that delivered a record of real class and quality. There's no filler and all the tracks, produced by seasoned veteran Keith Olsen (Whitesnake, Heart, Ozzy Osbourne) shine from the spit and polish that you would expect from such a talented cabal."



LINE UP

Desi Rexx – lead vocals, rhythm guitars
SS Priest – lead guitars, rhythm vocals
Lizzy Valentine – bass, vocals
Billy Dior – drums, vocals

BACKGROUND

D'Molls was originally formed in Chicago by vocalist Desi Rexx and guitarist SS Priest, who were influenced by pop and rock glamsters like Cheap Trick and Enuff Z'Nuff. The band eventually moved to Los Angeles to solidify their line up and reputation, and the LA and Sunset Strip scene welcomed them with open

D'MOLLS – ‘D'Molls’

ORIGINAL RELEASE DATE – 1988

arms, leading to a contract with Atlantic Records. The band sported hair big enough to hide the Empire State Building inside, pants so tight that their legs looked like pipe cleaners, and enough mascara and lipstick to supply a beauty pageant. That they stood out as potential kings of the scene wasn't in question. And although their debut album failed to move significant numbers, it did establish D'Molls as one of the rising glam rock acts of the time, chasing at the heels of big sellers Poison, Mötley Crüe and Ratt.

WHAT VOCALIST AND GUITARIST DESI REXX SAYS

"It wasn't until 1991 that I had a first inkling of D'Molls' popularity outside the States. I was playing guitar for David Lee Roth by then, and as Dave and I walked into the Conrad Hotel in London half a dozen fans were waiting in the lobby. They walked right past Dave toward me and wanted me to sign their D'Molls albums. Needless to say, Dave wasn't exactly overjoyed... A couple of weeks

later, I found myself unemployed!"

TRACKS TO CHECK OUT

'Crimes Of Fashion', 'All I Want', 'Dressed To Thrill' and 'A-C-T-I-O-N'.

MORE BANG FOR YOUR BUCK

The Rock Candy CD is freshly remastered, features a 16-page full-colour booklet, a 4,000-word essay by *Rock Candy Mag* contributor Dave Reynolds, enhanced artwork with previously unseen photos and new interviews with both Desi Rexx and SS Priest.

THE WORD FROM RC BOSS DEREK OLIVER

"Sounding not unlike other acts from the time like Jetboy, LA Guns, Faster Pussycat and Shotgun Messiah, this album is cocked and loaded with prime slices of provocative, hip shaking anthems. Rightfully recognised as one of the high points of a musical style that created a thrilling scene, this record is ripe for reappraisal as a true sleaze gem."

Photo: IconicPix/Ray Palmer Archive



SHAW BLADES – ‘Hallucination’ ORIGINAL RELEASE DATE – 1995

LINE UP

Jack Blades – vocals, bass, percussion, acoustic guitar
Tommy Shaw – vocals, guitars, keyboards, percussion
Steve Smith – drums
Michael Cartellone – drums

BACKGROUND

The Shaw Blades partnership produced a surprisingly attractive musical communion, with plenty of both musicians’ familiar styles mixing with a fresh approach. Tommy Shaw was previously a key member of multiplatinum pomp rockers Styx, while Jack Blades had been essential to Night Ranger’s major success. The two had initially worked together alongside Ted Nugent as members of the platinum-selling hard rock band Damn Yankees.

WHAT VOCALIST AND BASSIST JACK BLADES SAYS:

“The writing was on the wall for us when Michael Ostin [president and CEO of Warner Brothers Records] left just before ‘Hallucination’ was due to be released. There was a big shake-up at the label and the guys who came in all shaved their heads and only wanted to know about Pearl Jam and grunge. They literally hated what Night Ranger, Styx and Damn Yankees stood for. It wasn’t just a case of thinking the album we’d made wasn’t right for the time. But these people now in charge loathed the genre we were in. That’s why I feel it was personal. They were happy to back trendy bands that sold four copies of an album rather than give us, with our pedigree, any support!”

TRACKS TO CHECK OUT

‘My Hallucination’, ‘I Stumble In’ and ‘I’ll Always Be With You’.

MORE BANG FOR YOUR BUCK

The Rock Candy CD is freshly remastered, features a 16-page full-colour booklet, a 4,000-word essay by *Rock Candy Mag* Editor At Large Malcolm Dome, enhanced artwork with previously unseen photos, and new interviews with Jack Blades and Tommy Shaw.

THE WORD FROM RC BOSS DEREK OLIVER

“Shaw Blades was a marriage made in heaven, but the dark cloud called grunge left many classic rock acts high and dry. The duo had anticipated this musical shift by enlisting producer Don Gehman (best known for his work with John Mellencamp) and making a record that was less hard rock and more rootsy, inviting comparisons to similarly less ‘full-on’ acts like the Spin Doctors and Riverdogs. Sadly, the album was still too far from the prevailing musical climate.”



MALICE – ‘License To Kill’ ORIGINAL RELEASE DATE – 1987

delays meant the band’s debut album, ‘In The Beginning...’, largely underachieved, but it spurred Malice on to even greater creative heights. On this, their second album, the band played it hard and fast, recruiting seasoned British producer Max Norman (Ozzy Osbourne, Y&T, Savatage), a man used to cranking up the energy level and making records that not only sounded great, but were also on point.

WHAT GUITARIST JAY REYNOLDS SAYS

On touring the UK: “I’d heard something was going on in England from my buddy Chris Holmes from W.A.S.P. So I’d asked him how to deal with it. He told me we should buy water pistols and fill them with piss. Then if anyone spat on us, we should just whip out the pistols and nail them. It caused some ‘security issues’.”

TRACKS TO CHECK OUT

‘Against The Empire’, ‘Chain Gang

Woman’ and the title track, arguably the band’s finest moment.

MORE BANG FOR YOUR BUCK

The Rock Candy CD is freshly remastered, features a 16-page full-colour booklet, a 4,000-word essay by *Rock Candy Mag* Editor Howard Johnson, enhanced artwork with previously unseen photos, and a new interview with Jay Reynolds.

THE WORD FROM RC BOSS DEREK OLIVER

“With its razor-sharp guitar work and concise songwriting, ‘License To Kill’ boasts a number of highlights; tracks that have all guns blazing and a sense of purpose that was missing from their debut. Sadly, momentum couldn’t be restored. Main man Jay Reynolds opted to join Megadeth and Malice soon disbanded, leaving behind a legacy that survives to this day.”

LINE UP

James Neal – vocals
Jay Reynolds – guitar
Mick Zane – guitar
Mark Behn – bass, backing vocals
Cliff Carothers – drums

BACKGROUND

For a brief moment in time it looked as if Los Angeles-based power metal band Malice would become one of the leading acts of the era. Various frustrations and

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RUSH 'A Farewell To Kings' (40th Anniversary Release)

(UMI/ANTHEM/OLE)



WHAT'S THE STORY?

Rush's fifth studio album, from 1977, saw the Canadian band moving away from the more straightforward hard rock of their early work and stretching out into ever more complex prog territory. Guitarist Alex Lifeson's penchant for tough riffs meant that Rush stayed relevant to rock fans, though, and 'A Farewell To Kings' built upon the sonic stylings of previous album '2112' to create a unique place for the band.

WHAT THE LINER NOTES SAY

"A more mature Rush now embraced a wider sound palette using synthesizers, Taurus bass pedals, classical guitar, tubular bells, temple blocks and orchestral bells to create greater contrast and colour within their compositions."
- Rob Bowman

ANY EXTRAS?

Rush have really gone to town here, with

four different versions available. The Super Deluxe effort is the biggie and includes three CDs, one Blu-ray audio disc and four high-quality 180-gram vinyl LPs. There's a remastered edition of the album for the first time on CD; a complete Rush concert recorded in February 1978 at London's Hammersmith Odeon; four newly-recorded cover versions of songs from the original album - 'Xanadu' by Dream Theater, 'Closer To The Heart' by Big Wreck, 'Cinderella Man' by The Trews, and 'Madrigal' by Alain Johannes; and an instrumental studio outtake of spacey sound effects titled 'Cygnus X-2 Eh'. The CD material is repeated on the vinyl. The Blu-ray audio disc contains a brand new 5.1 surround mix of the album by Steven Wilson, along with three original 1977 promo videos. There's also new artwork, a King's Ring on a necklace (in its own velvet pouch), a turntable mat, two lithographs and a reproduction of a 1978 tour programme.



HIGHLIGHTS

You can't say that the album doesn't sound dated. It's impossible to imagine Rush (or anybody else for that matter) making music like this in 2017. But that's exactly why we love it so! The live show is patchy, but '2112' and 'Xanadu' are splendidly overwrought and pompous. The four new covers are all passable, but it's clear when you listen to them that nobody does Rush like Rush.

Howard Johnson



BRUCE DICKINSON

'Soloworks 1990-2005'

(BMG)



Millionaire' and 'Balls To Picasso'. But you can get hold of all the vinyl albums individually if you prefer it that way.

WHAT BRUCE DICKINSON SAYS

"The Chemical Wedding' was the first of my solo albums that excited me as much as everyone else. There are some of my solo albums, such as 'Skunkworks', that I thought were brilliant. But while some people agreed, others didn't. 'The Chemical Wedding' universally appealed."

ANY EXTRAS?

Well if you get the box set, then it comes with a double-sided 24" x 36" poster, but that's your lot. There's no extra music and no additional goodies.

HIGHLIGHTS

All of these six albums have strong moments, proving that Dickinson has more to his musical bow than his well thumbed catalogue of work fronting Iron Maiden. Of his solo efforts, 'Skunkworks' is particularly noteworthy. It's here that the singer boldly stretches out and takes genuine musical risks. But the three solo albums that Bruce has recorded with producer Roy Z - 'Accident Of Birth', 'The Chemical Wedding' and 'Tyranny Of Souls' - are also intelligent and classy pieces of work. Despite the focus being so firmly on his time in Maiden, Dickinson has had a surprisingly distinguished solo career and these albums are well worth a proper listen.

Malcolm Dome

WHAT'S THE STORY?

Here are all six of legendary Iron Maiden frontman Bruce Dickinson's solo studio albums - available on vinyl in a box set. This is the first time that 1998's 'The Chemical Wedding' and 2005's 'Tyranny Of Souls' have been released on vinyl. All six albums have been cut from the original masters and pressed on 180g vinyl. Both 'Skunkworks' (1996) and 'Accident Of Birth' (1997) are now available as double LPs. The box set is a limited edition, completed by 'Tattooed



WHAT'S THE STORY?

Metallica are currently revising their entire catalogue, reissuing each of their albums in a vastly expanded format, with lots and lots of additional material. The band's third album, 'Master Of Puppets' now gets this exhaustive treatment. Metallica say this is the definitive musical insight into the album.

WHAT THE BAND SAYS

"I really feel that a lot of the music

METALLICA 'Master Of Puppets'

(BLACKENED RECORDINGS)



on 'Master Of Puppets', we pulled it out of a deep place. A lot of it, it's just so emotional, from the music to the lyrics to the guitar solos, even to the arrangements. It's so dramatic." - *Metallica guitarist Kirk Hammett*

ANY EXTRAS?

It's almost all bonus stuff. Aside from the fact that the original album has been remastered and is now offered as a double vinyl LP, there's also a double live vinyl LP and no less than 10 CDs in the box. What you get is the 'Master Of Puppets' album, interviews, rough mixes, a disc of demos, riffs and outtakes, plus a number of live performances. But that's not all. There's also a live cassette and two DVDs featuring live material and interviews. The vinyl also comes with

digital download cards. Added to that there's a hardback book with previously unseen photos, a folder with handwritten lyrics, six button badges and a 'Damage Inc.' lithograph. No wonder the box is so bloody heavy!

HIGHLIGHTS

For many, 'Master Of Puppets' is still Metallica's defining release. And it sounds as exciting today as when it was first released way back in 1986. There's so much extra material here that it can feel a little overwhelming, but some of the live material is tremendous, while the demos and outtakes offer a good insight into the way songs that became classics were carefully and painstakingly developed.

Malcolm Dome



WHAT'S THE STORY?

Johan Kihlberg started out as a Kiss superfan before ending up as president of Kiss Army Sweden for 10 years. Together with Swedish rock journalist Carl Linnaeus and photographer Mats Vassfjord, Kihlberg has put together a scrapbook-

KISS Kiss Klassified - War Stories From A Kiss Army General Kihlberg, Linnaeus, Vassfjord

(VOYAGER PRESS)



feel, massive book of photos, memorabilia and recollections of his time spent with the self-proclaimed 'hottest band in the world'. With a whopping 750 images included - many that are previously unseen - you can pore over this one for a good few hours.

WHAT JOHAN KIHLBERG SAYS

"Every time Kiss were in Sweden I couldn't relax until they had boarded their plane and I knew they had left the country. Then I could unwind. It was a huge relief. As long as they were here there was always a risk I could miss a moment when they were signing autographs or posing for pictures. It was a constant stress. I was antsy 24/7."

BEST BITS?

You won't be surprised to hear that it's the photography. Even without make-up, Kiss have always been a visual act

and this book offers a really nice mix of both eras. There are exciting live shots and decent candid snaps that show how Kihlberg had a different relationship with Paul Stanley and Gene Simmons than most other fans and journalists, occupying a weird space somewhere between stalker and member of the Kiss inner sanctum.

DOES IT HIT THE SPOT?

Yes and no. Kihlberg's passion shines through, but there isn't much cohesion here. The book flits about all over the place as tales tumble out onto the page. And although the text is all in English, there are some unfortunate grammatical howlers. "Kiss avoided to perform in Eastern Europe for a long time." An interesting curio, then, but essential only for collectors.

Howard Johnson

Led Zeppelin photographed at Honolulu Airport, Hawaii, 12 May 1969. L-R: John Bonham (drums), Robert Plant (vocals), John Paul Jones (bass), Jimmy Page (guitar)



THE GIGANTIC RIFFS THAT GUITARIST BRIAN TATLER CREATED WITH DIAMOND HEAD HAD A HUGE IMPACT ON METALLICA. BUT HIS BIGGEST HEROES ARE ANOTHER ENGLISH FOUR-PIECE THAT NEEDS NO INTRODUCTION...

“HONESTLY, I THINK YOU’D have to be mad not to appreciate Led Zeppelin, especially if you’re a musician. For my money, there will never be another band like them. Zeppelin were unique because the four members had such a rare chemistry. You could argue that each person in the group was a world-class talent, so for all that to come together in one group... Wow!

“MY BROTHER David is six years older than me and when I was around 12 or 13 he brought home Zep’s ‘Houses Of The Holy’ album. I remember being entranced by the music I heard. Straight away I knew I had to own a piece of Zeppelin for myself. I went and bought ‘Led Zep II’ from a local record shop in my hometown of Stourbridge, even though it had already been out for three or four years, and I played it to death.

“I KNEW that Robert Plant had gone to King Edward Grammar School in Stourbridge, a mile and a half from where I lived. The original Diamond Head bassist, Colin Kimberley, went there too. Plant was a local Black Country lad who’d made it big and that was inspiring. He made it seem possible you could make it as a rock star.

“JIMMY PAGE is my favourite guitarist, but when I was learning to play I wanted to be more like Ritchie Blackmore. His solos seemed more flash and exciting. But as I grew older I really started to appreciate what Jimmy

was doing. We couldn’t do Zeppelin covers in Diamond Head, because we weren’t really good enough. The way Page layered guitars made it hard to work out what he was up to and the chords he used were beyond my capabilities at that time. I could play some of the riffs, like ‘Heartbreaker’ and ‘Whole Lotta Love’, but a whole song was tough. That sort of forced us into writing our own tunes, which was a good thing. It’s very hard to write in a Zeppelin style, anyway.

“I SAW Zeppelin just the once, at Knebworth in 1979, sitting there cross-legged with 200,000 other people. It’s a special memory, even though it was a shame the setting was so gigantic. I would have loved to see them somewhere more intimate.

“I ACTUALLY met Robert Plant sometime around 1979 or 1980. He opened a garden centre near to where I live and you could go and have your photo taken with him if you donated a couple of quid to charity. I went with Colin and [original Diamond Head vocalist] Sean [Harris] and we stood round him and got the pic. We told him we had a band and he was very nice about it and wished us well.

“ZEPPELIN’S CATALOGUE is just so strong. I really immersed myself in it right from the get-go and have now done so for more than 40 years. There are gems everywhere. It’s magic.”

THE ALL-TIME CLASSIC – ‘PHYSICAL GRAFFITI’ (1975)



“Physical Graffiti’ is my all-time favourite album, because it’s such a brave record. It’s Zeppelin at their most daring, unafraid to try different styles and to step away from what was expected of them. It’s hard for me to imagine an album like this being made these days. It would be too difficult to market and the band would be too afraid of losing their fan base. The fact that Jimmy Page produced Zeppelin tells you everything you need to know about how courageous and determined they were. No other band in the history of music has been allowed to

produce all of their albums, as far as I know. Jimmy must have had real belief in what he was doing and [the band’s label] Atlantic deserve credit for letting him get on with it. I love this album for its variety and for its dynamics. Tracks like ‘In The Light’ and ‘Ten Years Gone’ have such incredible light and shade, which I love. I was never into just hitting people over the head. There’s an awful lot of music on this double album and I also appreciate the sheer physical endeavour that must have gone into making it. Amazing.”

THE ONE FOR CONNOISSEURS – ‘LED ZEPPELIN II’ (1969)



“Obviously this album’s going to be special for me because it’s the first Zep release I bought. It’s an incredible record, not only because it features jaw-dropping songs like ‘Ramble On’ and ‘Heartbreaker’, but because it still *sounds* amazing. They did this thing called tape saturation that compressed the sound like mad and made everything come over as really powerful, every snare hit, every guitar chord. There’s so much energy coming from a band that’s absolutely on fire here. Just listen to

‘Whole Lotta Love’... That middle section is amazing, the way things pan from left to right before the incredible guitar solo jumps out. To this day I have no idea how Page captured those weird sounds! When I first heard ‘Led Zep II’ I had no idea the band was appropriating music from old blues records; I only learnt that later. I thought it was all their own genius as they leapt from one style to another. And that only gave the band a more exalted position on Mount Olympus in my eyes!”

THE ONE TO AVOID – ‘CODA’ (1982)



“It’s not as if ‘Coda’ is a bad album. It’s alright, and I do like ‘Wearing And Tearing’ and ‘Darlene’. But this wasn’t a real Zeppelin album, was it? It was more of an opportunity to release material they had in the can after John Bonham died. They presumably had some tapes gathering dust and decided to let die-hard fans hear the recordings, which is fine, of course. I don’t blame Jimmy one bit for putting it together.

I also like to write more songs than I actually need and then whittle them down to get to the final choice for an album. And I can see why the band wanted people to hear these songs. But there’s nothing on the album that I would classify as truly wonderful, by Zep’s very high standards. ‘Poor Tom’ is OK and so is ‘We’re Gonna Groove’. But I think most Zeppelin fans would agree that ‘Coda’ isn’t classic Zeppelin.”

THE BEST BOOTLEG – “THERE ISN’T ONE!”



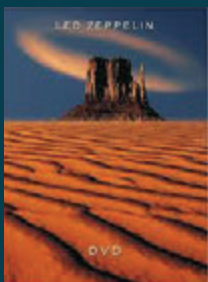
“I’ve got to say that I’ve never bought a Zeppelin bootleg and I’m not a fan of bootlegs in general. Someone gave me a film of Zep at the O2 from the reunion gig back in 2007. It was shot on a phone from somewhere up in the gods. I watched about 10 minutes and turned it off because it was terrible. If you’re a musician and you make records, then you’re interested in presenting

the best work you possibly can, rather than some rough recording. I wouldn’t be surprised if a lot of musicians don’t like bootlegs and all the dodgy things that turn up on YouTube these days. I want to listen to the best a band has to offer. There will be hundreds of Zep bootlegs out there, of course, but I’m not really interested in listening to any of them.”

Zep doing their thing at the Richfield Coliseum, Ohio, 24 January 1975



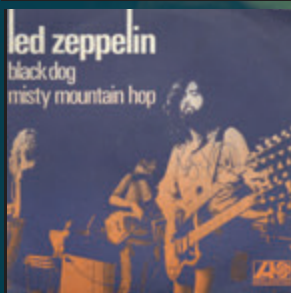
THE BEST FILM OR VIDEO – *LED ZEPPELIN* (2003)



“I thought that the film that Dick Carruthers shot of the 2007 reunion show was great. I really enjoyed watching that, because it felt like the next best thing to being there. But my absolute favourite Zeppelin visual stuff is the 2003 *Led Zeppelin DVD*. It’s my favourite rock DVD ever, because Jimmy managed to turn up loads of rare footage. It’s just all there, isn’t it? From early shows in 1969 right up to Knebworth in 1979. I was fascinated by the fact that they could even find a machine to play some of those tapes

on! It was amazing to see all that footage properly edited and mixed. My favourite bit? Probably the version of ‘Dazed And Confused’ filmed in Denmark in 1969. That’s just magic, and Robert’s vocal is incredible. He should have got a Grammy for that alone! When the DVD came out Jimmy said that there was nothing else left, but I’ve heard talk that they’ve recently found footage of the gig at the Bath Festival in June of 1970 that’s a bit dark, but that can be fixed up. It would be lovely to see that.”

THE RARITY – ‘BLACK DOG’/‘MISTY MOUNTAIN HOP’ IMPORT SINGLE (1972)



“I’ve got a French import of a 1972 single, ‘Black Dog’ backed with ‘Misty Mountain Hop’, that I got hold of years ago. But I honestly can’t remember how it came to be in my possession. I got it signed by Robert Plant too, which probably makes it a bit more rare – and maybe a bit more valuable, as well. I’m not a great collector of stuff. I’m not the kind of person who has 5000 vinyl albums and a special room to keep them in,

so I don’t have loads and loads of Zeppelin rarities, to be honest. I think I’ve got a rare single of ‘Hot Dog’ from the ‘In Through The Out Door’ album somewhere and I remember my brother bringing me back a programme from a show Zeppelin did at Earl’s Court in the 1970s. I suspect I’ve still got that tucked away somewhere. I’ll have to try to dig it out. But the signed single is the big one for me.”



Jimmy Page performing live in 1970 – while wearing some pretty special threads!



Photos: Getty Images/John Lynn Kirk; Getty Images/Michael Ochs Archives

BRIAN TATLER'S LED ZEPPELIN PLAYLIST

'KASHMIR'

(from 'Physical Graffiti', 1975)

"It's the greatest song of all time. Why? Because I've been listening to it consistently for 40 years and I can't think of anything I like better. It features a mighty, circular riff that's simply magical, lifting me up and taking me to another place."

'BLACK DOG'

(from 'Led Zeppelin IV', 1971)

"An incredible riff and incredible vocals. The song could easily have been too busy and too proggy, but John Bonham lays down a straight groove that ploughs right through the riff and makes this tune totally rock'n'roll."

'IMMIGRANT SONG'

(from 'Led Zeppelin III', 1970)

"I wouldn't be surprised if Jimmy came up with the riff to go with a drum pattern Bonzo already had. This is concise and original and takes your breath away. I've always wanted to write something as good as 'Immigrant Song', but it's out of my grasp."

'ACHILLES LAST STAND'

(from 'Presence', 1976)

"I love the fact that the outro mimics the intro, as well as the way the tune comes in on F sharp and then drops to E for the main body of the song. The fast, galloping rhythm is always exciting and again, this is a tune that feels original and brave."

'THE SONG REMAINS THE SAME'

(from 'Houses Of The Holy', 1973)

"This really is a guitar masterclass. The song is fabulously constructed and the dynamics of the tune really are special. Look out for some fantastic layered guitar, too."

THREE TO AVOID

'HOT DOG'

(from 'In Through The Out Door', 1979)

"I imagine that to the band this was a bit of fun and was a way of getting away from the more complex stuff they recorded. In their position I might have wanted to do the same. But as a listener I'm into the more serious side of Zep, so I'll skip this one."

'BRON-Y-AUR STOMP'

(from 'Led Zeppelin III', 1970)

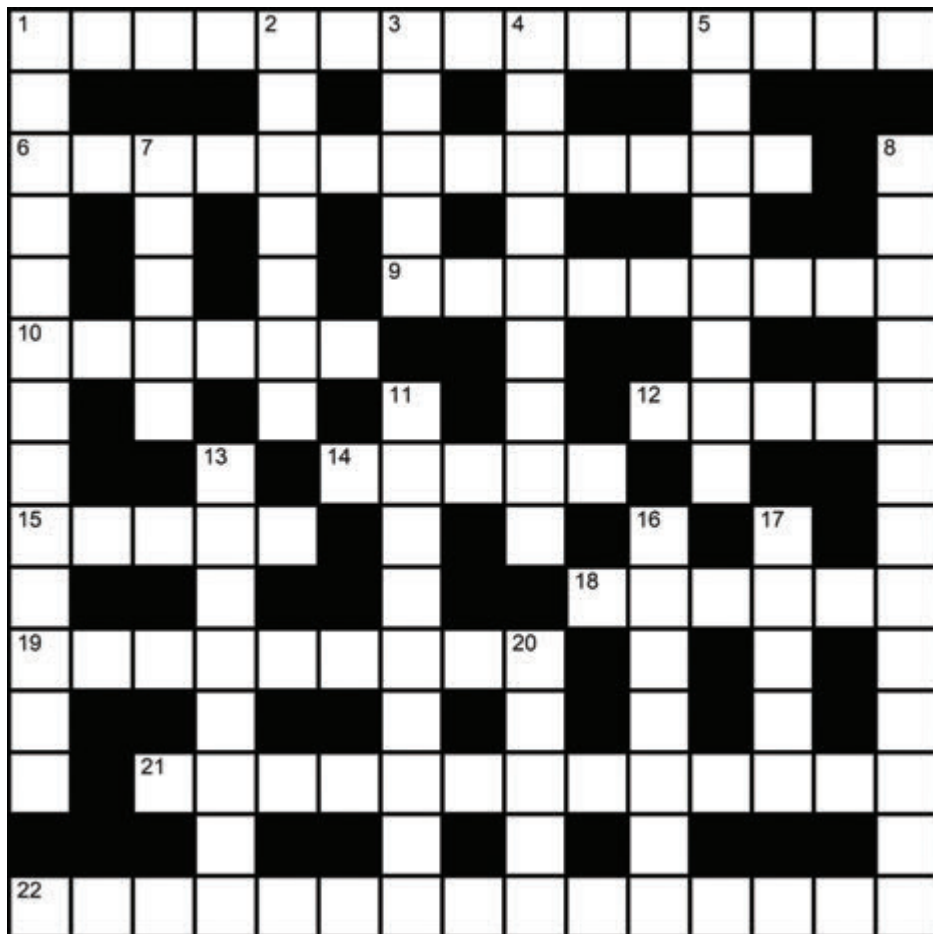
"Again, this feels like a song that was put together quickly to add some light relief in amongst what must have been a tough and difficult work process. It's not my style, though..."

'BOOGIE WITH STU'

(from 'Physical Graffiti', 1975)

"When Zeppelin get light and frivolous like this I go and get a cup of tea! I can find this kind of stuff elsewhere and I don't think it would be a great loss to the Zeppelin catalogue if this song didn't exist."

Lick your nibs people, and get down to the brain-teasing **Rock Candy** crossword...



1 ACROSS: GEORGIA SATELLITES



15 ACROSS: RORY GALLAGHER



7 DOWN: ROBERT PLANT



16 DOWN: KISS

ACROSS

- 1 A stern warning from Dan Baird and Co. - 'Keep Your -----'. (5,2,8)
- 6 New York AOR innovators Balance get numerical on their second album. (2,3,3,5)
- 9 Iron Maiden hop over the Channel to investigate the location of a number of murders. (3,6)
- 10 What time is party time, at least according to the Quireboys? '7 -----'. (6)
- 12 The surname of Mountain's original drummer. (5)
- 14 Back in 1979 Toto had been reading up on Greek mythology for their second album. (5)
- 15 The last word in the title of a 1975 Rory Gallagher album, 'Against The -----'. (5)
- 18 '----- Live'. Sammy Hagar is feeling in a generous mood. (4,2)
- 19 Back in 1988 the Scorpions titled their 10th album 'Savage -----'. (9)
- 21 The guitarist who replaced Dave 'Snake' Sabo in Bon Jovi. (6,7)
- 22 Lynch Mob experienced this on their 1990 debut album. (6,9)

DOWN

- 1 Manowar couldn't wait to pay tribute to a certain country back in 1984. (4,2,7)
- 2 Ted Nugent knows what to do if you've got an itch. (7)
- 3 Aerosmith took us to 'The ----- Side' on 1989 release 'Pump'. (5)
- 4 Metallica's 'S&M' album was a collaboration with an -----'. (9)
- 5 The last word of the original title of Slade's eleventh studio album. (8)
- 7 Robert Plant was perfectly happy to take the blame on a track from 'Presence'. 'Nobody's ----- But Mine'. (5)
- 8 The Mötley Crüe album that featured 'Home Sweet Home'. (7,2,4)
- 11 The seventh track on Kansas' 1975 release, 'Masque'. '----- And Mayhem'. (9)
- 13 '----- Traces', a gentle instrumental on UFO's 'Phenomenon' album. (8)
- 16 Kiss classic 'Detroit Rock City' features on the soundtrack of 2011 movie *The -----*. (7)
- 17 Status Quo couldn't wait to greet us back in 1973. (5)
- 20 First name of Michael Schenker's 'Iron' son. (5)

For answers go to our website www.rockcandymag.com

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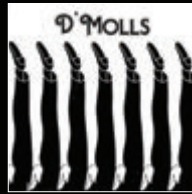
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D'MOLLS - 'S/T'



SHAW BLADES - 'HALLUCINATION'



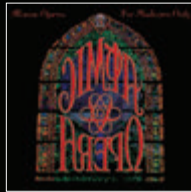
MALICE - 'LICENSE TO KILL'



RIOT - 'FIRE DOWN UNDER'



VALENTINE - 'S/T'



ATOMIC OPERA
'FOR MADMEN ONLY'



GARY WRIGHT
'THE DREAMWEAVER'



GARY WRIGHT
'THE LIGHT OF SMILES'



ST. PARADISE - 'S/T'



MICHAEL WHITE - 'S/T'



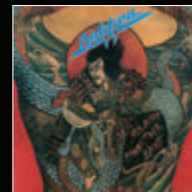
STONE FURY - 'BURNS LIKE A STAR'



ALANNAH MYLES - 'S/T'



JETBOY - 'FEEL THE SHAKE'



DOKKEN - 'BEAST FROM THE EAST'



BAD ENGLISH - 'S/T'



SURVIVOR
'EYE OF THE TIGER'



LILLIAN AXE - 'S/T'



LILLIAN AXE - 'LOVE + WAR'



WARRANT - 'CHERRY PIE'



WARRANT - 'DIRTY ROTTEN
FILTHY STINKING RICH'



MOTHER'S FINEST - 'IRON AGE'



SALTY DOG
'EVERY DOG HAS IT'S DAY'



MAHOGANY RUSH - 'LIVE'



FRANK MARINO - 'WHAT'S NEXT'



FRANK MARINO
'THE POWER OF ROCK AND ROLL'



FRANK MARINO - 'JUGGERNAUT'



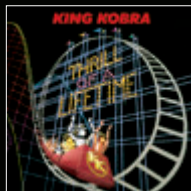
CREED - 'S/T'



TYKETTO - 'DON'T COME EASY'



KING KOBRA - 'READY TO STRIKE'



KING KOBRA
'THRILL OF A LIFETIME'



OUTLAWS - 'PLAYIN' TO WIN'



SAMMY HAGAR
'ALL NIGHT LONG'

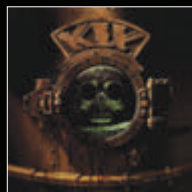


LOVE/HATE
'BLACKOUT IN THE RED ROOM'



NYMPHS - 'S/T'

COMING SOON



KIX - 'HOT WIRE'



NUTZ - 'NUTZ'



NUTZ - 'NUTZ TOO'



SAMMY HAGAR - 'DANGER ZONE'



LEGS DIAMOND - 'S/T'

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