

## ROCK MACHINE

Rock Machine is the one Indian band which has well and truly made it. Described by MTV as 'India's Premiere Rock Band', Rock Machine are rapidly becoming a household name. Our correspondent, NUPUR ASTHANA, caught them at rehearsal for an RSJ exclusive interview :

**RSJ :** Go back in history and tell us about when you guys got together to form the group.

**Uday :** In 1984, Mahesh and Jahesh -these guys were in college then - got together with Mark, Suresh and Ian. Suresh was our drummer and Ian used to do the singing. All these guys were working. Zubin and I joined in '85.

**Jahesh :** Benny was a H.A.F.T. (Hotel and Food Technology) student at Sophia Polytechnic in '84-'85. He worked, I think, for exactly a week at Hotel Ambassador, chucked it and joined Rock Machine.

**RSJ :** When did you get your breaks ?

**Uday :** Our first break was in November '85 when we played at the AID BHOPAL concert. We had a pretty large audience, of around 12-13,000 people while the rest of the country saw us on National Network.

(cont. on page 6)

inside :

- EXTREME
- BON JOVI
- SKY HIGH
- ROCKTAVES, CROSSROADS, XAVOTSAV
- FAITH NO MORE
- REVIEWS, LESSONS, PROFILES, etc.



ROCK MACHINE

## LAPALOZA and 'Alternative' (?) Music

Something is happening. And it's definitely bizarre. Whoever heard of 'alternative' music being 'mainstream'?

Perhaps we should shudder at cutesy labels like 'experimental' and 'progressive' because 1992 might well be called 'The Year of the Merge'. No, it's not sex this time, it's style — Styles of Music. Can you honestly say you know exactly where such-and-such band is coming from, or so-and-so musician? Remember when we coined the phrase 'psychedelic rock' to fit Pink Floyd in some where?! Those were the easy days! Now where are you going to fit Soundgarden, Nirvana, Pearl Jam, or The Red Hot Chili Peppers?

Pearl Jam's guitarist, Mike McCready : "Alternative is just a fucking label. I don't think we're alternative; I think we're just a Rock and Roll band." - Woops, there goes that theory!

The fact is, that 'alternative' is gaining ground so fast, it's practically mainstream. Even we in India can feel the beat: Nirvana, supposedly an MTV 'alternative' band, is becoming a popular band to cover at Univ. Festivals. Of course, MTV ka kamal hai, but that doesn't alter the fact that everyone, the world over, is eager to, as Sound Garden's guitarist, Kim Thayil puts it, "affirm their alter-nativeness." (!)

(cont. on page 4)



PERRY FARREL



We received letters and written comments from a number of people whom we met while we were doing our ground work and research for RSJ. Here's an across-the-board sampler of the responses people gave us when asked to give their suggestions/comments regarding *The Rock Street Journal* :

"I am very happy musicians have taken an initiative and come up with this novel idea. I would very much like to be a part of this venture and please do contact me if you need any sort of help. Hoping to see your first issue desperately. Keep ROCK Alive!"

— Neerav Ghosh, Delhi

"Through your magazine, you could try to bring bands together/form bands. There are a lot of musicians hanging around looking for an opportunity to start or join a band."

— Vivek C. Philip, Coimbatore

This is exactly what we're all about! Check out our 'classifieds' section.

"Write about the weird happenings at heavy metal concerts, music slang etc."

— Sandeep Fernandez, Bombay

Check out 'LollaII,' Sandeep!

"There is a heavy feeling around that Western musicians are superior to our own brand of music. There is in fact no such clash of identities. The idea which I would like to promote is that one should have a 'feel' for music and not excellence in aping. One can be moved by Western performers and yet can appreciate the depths of our own musicians like our Bhimsen Joshis and our Kishori Amonkars. Music is no slave to language but to virtuosity and finesse."

— Santosh Kumar, Delhi

"I would like you to invite famous Ghazal singers to concerts and improve the degrading mentality among youth of our Indian heritage."

— Rahul Aggarwal, Patiala

"LEGALISE GRASS!"

— Harish Lakshman, Madras

"Some reading on why the Indian music scene is having such a hard time taking off, what restricts bands in India from being able to establish themselves."

— Megali Rastogi, New Delhi

Thank you, Megali. Besides the reading and writing, what we would really like is to be of some concrete help — to get some action going which will snip snip snip at that damn Red Tape. Anyone out there interested in joining us?

"Please send the magazine by Speed Post."

— Ujjwal Singh, Delhi

"Dear friends, I would like to request you two things. One, I feel I have a talent for sound engineering. I do my own recordings and sometimes do parttime DJ work at Annabella (disco, Holiday Inn). I had an opportunity to do a part of the PASSION '90 programme, and thoroughly enjoyed the experience. What I would like to know is whether there are any institutes in India offering advanced courses in Sound Engineering. Secondly, I would also like to help in organising Rock Shows in and around Delhi (no free help please). Thanks."

— Shailendra Bhide, New Delhi

Shailendra's address is:  
IVth year B'Arch. S.P.A.,  
4-B I.P. Estate,  
New Delhi 110 002

"PLEEZ NO POP/RAP"

— Manish Rathore, New Delhi

"Create an awareness...anti-war ... globalization of youth...live and let live attitude for the Citizens of the World."

— Lehar Zaidi, Delhi

"A serious music magazine? About time! MTV is the most exciting thing that has happened in the Indian music (Western) scene."

— Harish Lakshani, Calcutta

No, RSJ is!

"Most mags. start off greatly, with great matter and reviews and all but slowly they go off-track and ultimately end up in the docks. So I'd like the RSJ to stay ON TRACK. RSJ should keep the reader's taste in mind. (Don't let me use it as toilet-paper). — Cool, Jim."

— Harvinder Singh, Ghaziabad

"I'd be happy to help by writing articles."

— Gireesh Joshi

"Am interested in writing articles. Have done so in the past for some publications."

— Am interested in sketching and cartooning.

— Mohit Midha

"Would prefer a lot of stress on :  
1) Guitar lessons, for beginners, in a nice way

2) History of the famous/infamous (though good) groups

3) The comments made by the press/individuals or groups

4) About other rock bands in other countries

5) Getting out cassettes by Indian artistes."

— Jebakumar, Madras

"Propagating the message that music can also be taken as one's occupation - It is not merely a hobby....inspire the maximum to play constructive music."

— Sonia Chadha, New Delhi

"Please try to cover more of the amateur and semi-professional bands."

— Nitin Dara, New Delhi

"Best of luck !Music and laughter..."

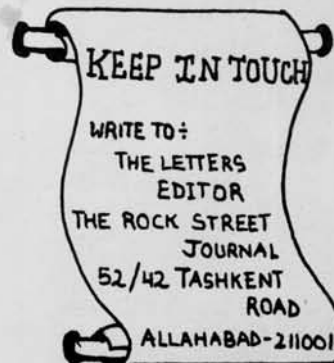
— Elizabeth, Gangtok

"I hope to see this new mag a cut above the usual gossip rubbish which is churned out in the name of youth/culture mags. It's no use pretending that we could have our make believe G'n'R or Jimi Hendrix in India. To propagate an alien culture one must focus on the essence of the music itself rather than mimic legends of the West."

— Pradeep Bose, Delhi

"Highlight the distinct character of Indian rock. Its origin, its form and its destination."

— Murad Pandit, New Delhi





## Back Stage Pass

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a phone and call any of our RSJ representatives if you want us to cover an event or a musician in your area.

Or write directly to :

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## EDITORIAL

### The Great Indian Rock

I have seen maybe 3-4 Rock festivals grow in size and quality during the past five years. And I'm talking major growth. I remember 'Rendezvous' '87 (IIT Delhi), where 11 bands performed, there was no audition round and Rs. 800/- was the cash prize. 'Mood i' '88 (IIT Bombay) was a similar story with about 13 bands, a really no-competition audition round and 5 bands into the finals. The least-worst band eventually would win. Today, forget it. Bands which won prizes at the prevailing standards then wouldn't clear auditions at any of the premiere festivals. Sept. '92, 'Rendezvous' — the organizers drew the line after auditioning 26 bands. Several bands couldn't even get registered for auditions, including blokes all the way from South India...and the stakes are reaching a whopping 30 grand in some events.

However, as of now, making it big in the Indian Scene is just about surviving. Equipment is hard (if not near impossible!) to come by, bands find it difficult to stick together and musicians and listeners are starved for 'info' about opportunities or musicians from different parts of the country.

In spite of a totally adverse atmosphere to its growth, the Great Indian Rock has been growing steadily, fuelled partly by a sudden music mania caused by MTV's arrival in India. Since MTV has already been given enough media hype, I'll leave it at that.

I have spent countless hours brooding with musicians about what ails the Indian Rock Scene (This, incidentally, is a common pastime with most musicians, every now and then they'll get the blues on the Indian Scene!) I figured the biggest obstacle to the Great Indian Rock was a socio-economic factor (big word — translates into Money, the great leveller!). Another factor was the disorganised nature of things within the music industry vis-a-vis western forms of music. No professional artist management Co's to speak of, no professional concert organizing Co's, no record Co's willing to advertise Indian bands releasing albums — nothing — zilch — zero.

Perhaps RSJ is the first effort, with more than a hope of setting off a chain reaction which might, just might, change things around here a bit.

I am very focused on the primary objective of this journal: To bring the Great Indian Rock together on one platform. There are hundreds of big and small festivals and shows happening all over the country. We'll clue you in on what's happening in the Northeast, where 13 A.D. is coming from, why Pune is happening... et al.

Apart from this, we want to put together a network of organising bodies in different cities, which can be used for putting up a common front for approaching the big guns. Record companies, to get them to encourage and release more Indian albums; Sponsors, for a King Sized tour of Indian bands; Mr. Big, for a concert... Am I dreaming or are you? Time will tell...

*Amit Saigal*

## CONTENTS :

### FEATURES AND INTERVIEWS

Lollapalooza & 'Alternative' music..... 1

Rock Machine (interview)..... 1

Extreme ..... 23

### FESTIVALS

'Oasis'; BITS, Pilani ..... 8

'Xavotsav X'; Calcutta..... 10

'Crossroads'; SRCC, Delhi ..... 11

### EVENTS

Sky High Tour India..... 20

### NOSTALGIA

The Zeppelin Magic ..... 14

### BAND PROFILE

The Return of Bon Jovi ..... 12

The Heavier Side Of Life ..... 18

Lessons; (1) Guitar Primer..... 13

(2) Profile, Saibal Basu..... 29

Reviews ..... 26

Classifieds ..... 31

Snippets ..... 32





AL JOURGENSON, MINISTRY

### ...LOLLAPALOOZA...

Which brings us to one very intense event : Lollapalooza '92. A happy mix of music, politics, freakshows and carnival fun, Lolla II, held this Summer at Mountain View, California, was Perry Farrel's (ex Jane's Addiction, Punk off-shoot band member) vision realised. Lolla I, last year's experimental music festival, was a moderate success, but this year, after Nirvana went quadruple platinum and the 'junta' began to crave alternativeness, getting kicks out of stage diving and just plain weirdosity, Lollapalooza was seen by promoters as a megabucks opportunity. And so it was.

About "40,000 white, suburban, middle-class kids" (translate :- 40,000 gora babas from 'good' families)

packed themselves into the bizarre arena. Variety entertainment included the Amazing Mr. Lifo, a bald giant who takes the stage in black tights, high heels, and a pink kimono, and whose trick is hanging various heavy objects from his pierced body parts, the items highest in shock value being the cinder blocks and the pair of steam irons he hangs from his penis and his nipples. Then there was the Torture King, who crunches on broken light bulbs as an appetiser,

*"Alternative is just a fucking label. I don't think we're alternative; I think we're just a Rock and Roll band." - Mike McCready, Pearl Jam's guitarist.*

and Paul the Sword Swallower who, besides glutting on swords and daggers, also enjoys putting down an assortment of live worms, crickets, slugs and (yesh) maggots.

Weird enough ? Check out the action at the main stage where the actual music is happening: Soundgarden jamming with Pearl Jam, rapper Ice Cube and his group, the Lench Mob, belting out 'The Wrong Nigga to Fuck Wit' to a crowd of boogieing white kids, Ministry's dreadlocked frontman, Al Jourgenson, riding huge rolling skeletons across the stage, the Red Hot Chili Peppers sporting flame-shooting helmets during an energetic encore...

Meanwhile, an electronic statistics board flashes various messages (e.g.: "Records don't kill kids - bullets do"); stalls sell books, temporary tattoos, exotic foods, virtual-reality displays; Perry Farrel's band, Porno for Pyros, continually assaults the

senses; the Safe Sex Wheel of Fortune (proceeds go to local AIDS research centres) offers chances to win CDs, backstage passes, condoms and turns in the Crush Cage, a structure that is filled with sledgehammers and smashable old televisions and appliances; political



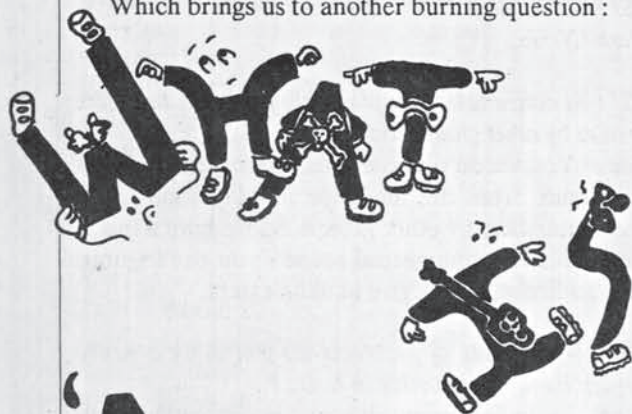
PEARL JAM



booths sell their slogans and ideas with verve (e.g. "Rock the Vote")...

Yeah, Perry Farrell's travelling Rock and Roll Circus wants to change the world. The question is: into what?

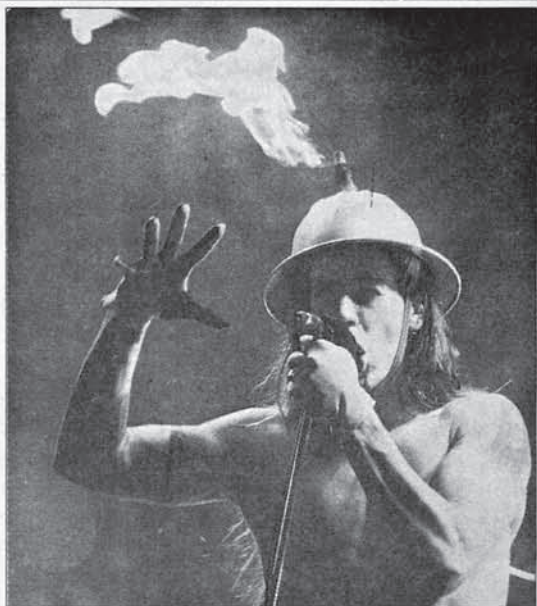
Which brings us to another burning question:



# ALTERNATIVE

Anyway?

Is it just plain hype? Is it a fad or is it here to stay?  
Is it Art? Is it even Music?



ANTHONY KIEDIS, THE RED HOT CHILI PEPPERS

Perhaps the easiest way to appreciate the new punk/heavy metal conglomerate is to acknowledge that 'everything has its place in the overall Scheme of Things.' Certainly it is difficult to *admire* Kurt Cobain's (Nirvana) frequently out-of-key guitar soloing. "I never practice a solo," claims Kurt. "For every guitar solo I've ever recorded, I've always just played what I wanted to at the time and then just picked out the best takes." Or Kim Thayil's (Soundgarden) pseudo-philosophy: "I've always been more concerned with aesthetics than technique. Technique always seemed so ponderous, something you had to devote a lot

of time to while real ideas were escaping you." The pretty words seem to smack of just plain inability. "I really don't admire skill," says Mudhoney's Steve Turner. "It just doesn't interest me." That's obvious, pal.

*"I've always been more concerned with aesthetics than technique. Technique always seemed so ponderous, something you had to devote a lot of time to while real ideas were escaping you." — Kim Thayil*

Yet, there's no denying the sheer energy and intensity of a Nirvana performance. Perhaps 'alternative' music can

be understood simply as a tremendous releasing force. The key to appreciating it is to *forget* about the music part, and just go with the hype. And that's fair enough. There's a place, and even a need for that in this crazy, ultra-modern, highly screwed up world of ours.

Of course, once we're through with all the serious unleashing we have to do, we're going to look amongst the rabble and ruin left behind and say, "Hey, whatever happened to music?" That's when Rock 'n' Roll will step back in and make us all happy again. And there's nothing wrong with that either. But, until then, #%\*!EEAAAR-GHEEYAH!!!



... ROCK MACHINE ...

**Jayesh :** In '88, we toured a number of universities and colleges around the country. Our International break came sometime in '88. We were sent to Russia as a part of the FESTIVAL OF INDIA IN RUSSIA and played in Moscow, Minsk, Vilnius and Druskininkar.

**Zubin :** Our first album with CBS was released in October '88. In November we were asked to open for Europe.

**RSJ :** Who, would you say, have been your major musical influences ?

**Uday :** The Who, Led Zeppelin, Yes, Santana. Deep Purple has been of influence over the entire group.

**Maresh :** And Simon and Garfunkel, The Beatles...Actually, no one can really help being influenced by the Beatles.

**Mark :** I would say Santana, early Queen, The Who and Deep Purple.

**RSJ :** Who does the songwriting and how do you go about it ?

**Uday :** It's generally a group effort. You sort of work on ideas individually and then the group gets together to polish it or rework it better.

**Mark :** The process of music comes first. Depending on the feel that the music has, soft, hard, fast whatever, we write the lyrics for it. I mean, it has to fit into the metre—that sort of thing.

**RSJ :** Do the lyrics of your songs centre around any specific theme ? Before writing the songs, do you decide what the songs will be about ?

**Mark :** As I said, the lyrics become a secondary consideration. Which doesn't mean they aren't important, but that they are worked upon only after we come up with the melody. We've written on various things ...

**Uday (laughing) :** All songs have sexual connotation !

**Bobby :** Love, lots of love, drunk cockroaches ...

**Uday :** Whatever sounds good !

**RSJ :** Do you think that a musician has some social responsibility to fulfill and hence should produce some 'socially relevant' material ?

**Uday :** Well, our second album has a song on environment and we've written another on anti-violence. Ask Mark, he's our lyricist.

**RSJ :** Do you believe in/feel for these issues strongly ? Do you plan to do anything more in these areas ?

**Mark :** Yeah, but I'm not sure what else I want to do on/for the issues. I feel strongly about them and Benny does to an extent as well. Actually, the group

didn't know about these numbers till we'd all trooped in for rehearsals. We tried it out ... you know, you're making so much noise that you can't hear what it sounds like.

**RSJ :** But it gelled ?

**Mark :** Yeah.

**RSJ :** At concerts do you play only your own numbers or ones by other groups too ?

**Uday :** Yes, we do play our music. But there's always a pressure from the audience to play some well-known numbers by other groups. So we have a mix. I mean, this is a commercial scene - you can't ignore your audience, so you give in to an extent.

**RSJ :** What kinds of problems do you think a newly formed band has to tackle in India ?

**Mark :** In India the music scene is still catching up and there are problems particular to it involved. I would say keeping your band together becomes a major problem, especially when you're not getting many concerts. There's pressure from the family to do something 'worthwhile.'

**RSJ :** Did this happen to you too ?

**Mark :** Sort of. I worked for a couple of years doing something in Industrial Design - I quite hated it ! But basically, the lack of professional management is what's making the industry so sluggish. When we went abroad, people were shocked when they learnt that we have no manager. Here it's really not worthwhile for a manager to take on a job with a music group because there's no money in it. You just have to 'look out for yourself.'

**RSJ :** Why don't groups here write their own music ?

**Bobby :** Well, bands are constantly breaking up - people are wary of having to listen to original numbers by some unknowns.

**Maresh :** But with MTV here things should change.

**Mark :** Yeah. People are constantly seeing new stuff on MTV, not just, say the Top 20. So there is an attitude of acceptance building up within the audience where you see different people from all over doing their own thing. It encourages the groups too, to get more creative.

**Uday :** I remember the audience singing along with us at some concert. I mean, they were singing our songs ! That was a high point in my career !

**RSJ :** What kind of audiences do you get ? Any particular place that you prefer ?

**Maresh :** We normally get a mixed audience. Some



are into real music, some there just to have fun. Places where we enjoy performing the most are Bombay, Calcutta and the Northeast.

*Uday* : We get quite a bit of mail from the Northeast. That's very encouraging.

*Maresh* : People in Delhi seem to enjoy more of pop/disco. We don't play dance music.

*Jayesh* : We recently toured Bahrain, Muscat, Abu Dhabi and Dubai - our audiences were mainly the expatriates.

*Zubin* : Our responses in small towns like Nagpur is great. They're quiet places, nothing much happening, so people come in hordes for a concert.

*RSJ* : How many concerts do you do in a year ?

*Zubin* : About 20 - 30.

*Uday* : And we do play at College Fests.

*RSJ* : Your music videos - who produced them? What was the experience like ?

*Uday* : The first was 'Rock 'n' Roll Renegade'. It was pretty low budget since we were putting our money into it. We got Highlight Video Company to produce it and Maresh Mathai directed it.

Our second video — this came on MTV — was 'Top of the Rock' produced by UTV and directed by Deven Khote. Close Up financed it.

*Mark* : The shooting was quite a drag though. They had a sound track on while shooting, and we had to kind of mime the action. It was a different experience. You can do it only after downing a lot of beers !

*RSJ* : How many hours do you rehearse everyday ?

*Jayesh* : About three hours or so, especially when we have concerts coming up.

*RSJ* : Does the fact that you're a well known group interfere in your interaction with people ?

*Zubin* : Not at all. I mean, we walk down the street and nobody recognizes us !

*RSJ* : What are your interests apart from music ? Any of you happen to be avid gardeners or something ?

*Bobby* : GARDENING ?!

*Uday* : Reading

*Zubin* : Chess and judo

*Jayesh* : Judo

*Bobby* : Poetry, theatre.

*RSJ* : Does music interfere with your work ?

*Jayesh* : None of us are working now. We're doing music full time.

*RSJ* : Have you experimented with any other styles of music ?

*Bobby* : I was a part of the jazz group 'Divya' and for a while with Gary Lawyer.

*Zubin* : I like playing jazz.

*RSJ* : Rock groups are supposed to have this aura about them, a sort of glamour. How do you handle reaction from the opposite sex ?

*Maresh* : We don't get any !

*RSJ* : Any comments on other bands or artists ?

*Maresh* : See, very few groups in India take it seriously or see music as a professional occupation. 13 A.D. is really good.

*Mark* : No comment.

*RSJ* : Do you think you are a product of 'media hype'?

*Mark* : I think it's hard work that got us here.

*Maresh* : Media helps. It gives us previews, coverage, ads. We haven't had any lousy experience with papers.

*RSJ* : Do you think music has the power to compel a person to do something? (ref. to Ozzy Osbourne/Judas Priest case - 2 boys committing suicide after listening to their music)

*Mark* : That's bull-shit. It's basically the state of your own mind.

*RSJ* : Any comments on Madonna's latest publicity stunt ? (Her book)

*Uday* : I haven't seen or read her book so I can't comment on it. It's basically up to the press. If the media hypes you up, is it a celebrity's fault ? But there should be some sort of social responsibility - when your form of expression goes public.

*Bobby* : You do what you want to do. I mean, one has the choice to not read a book or watch something.

*RSJ* : Future plans ?

*Mark* : There are some talks on with our manager in South East Asia (Singapore) about doing an album. We haven't worked out the details yet.

*Uday* : We are working on material though.

*Maresh* : And I can only see the group going 'straight up'.



Oasis '92, the cultural festival of the Biria Institute of Technology, Pilani, Rajasthan, was held between 20th and 24th October 1992 and was kicked off by performances by veteran Calcutta based rock band SHIVA and Bombay based vocalist, GARY LAWYER.

## ROCKTAVES

**T**HE traditional *tour de force* of the Festival, this premiere All-India Rock Competition, like its counterparts in IIT Bombay, Delhi, etc., is held in 2 stages. First is the audition round, which determines the top performing bands that go through to the

finals where they battle it out for the Rs.30,000/- in cash prizes (one of the highest in the country).

The auditions, sheduled for 2 AM (that's right, during Rocktaves it's bizarre rocking hours!) finally started at four in the morning. 19 bands

participated, playing two songs each and the onslaught continued late into the breakfast hours. G'n'R's 'November Rain' was easily the most common track in the auditioners' song lists. Since time constraints are virtually non-existent during the

totally in-campus festival at B.I.T.S., as many as *eight* bands were pushed through the 'audis' into the finals sheduled for 24th night. The finalists : Eyes (Calcutta), Sabotage (Madras), Phoenix (Delhi), Parikrama (Delhi), Valkyries



THE WINNERS OF ROCKTAVES, PARIKRAMA



## ROCKERZ UNLIMITED

Here's a piece of news from B.I.T.S., Pilani, which should strike a familiar chord in many of you. The guys of B.I.T.S. face a problem common to lots of engineering colleges around India. Pilani is a tiny campus town with not much outside the college community. The student population of about 2500 is teeming with music lovers. However, they have no access to music videos, concert footage, new albums, etc. A live concert is a rare happening — mostly because in such a small place, a concert cannot break even on ticket sales alone.

Finally a bunch of guys got fed up of the situation and banded together to found a club called ARBITS — Association of Rockerz in B.I.T.S. Initially, ARBITS concentrated on raising awareness (or 'enthu', as it is more popularly known) as well as memberships. Music videos and concert footage were procured from places and open-air screenings were held. Souvenirs like T-Shirts, date trackers, etc., were also brought out.

However, their main aim was to work out a live concert on campus. To this end, they spent the summer contacting companies all over India for corporate sponsorships. Eventually, with major support from companies like Flying Machine, Union Carbide and Bata, they ended up organising one of the music happenings of the year during their cultural festival — Oasis '92. The show had a double billing featuring Gary Lawyer and Shiva. With the high enthusiasm on campus as well as the substantial presence of out-station teams, the show was a smashing success.

ARBITS hopes that like-minded guys will build up similar clubs on their campuses. A formal club makes it much easier to raise sponsorships, organize and run a concert. Moreover, companies will be more receptive to a well planned venture, especially if it is a part of a trend around India. Students will have more live concerts, exposure and more 'info'. Indeed, with some solid sponsors, a regular touring circuit could be organised. In the long run this would be great for the Rock scene in India.

Right now, ARBITS is planning an All India Rock music competition. Meanwhile, they look forward to seeing their idea spread to colleges all over India.

IS THERE ANY BODY OUT THERE ?!

— PRAVEEN GUPTA

(BITS, Pilani), Warlock (Delhi), Foreplay (Delhi) and Paranoids (IIHM Pusa).

This year's Rocktaves saw an unusually good standard of vocals on one hand, and a fairly low standard of guitar playing on the other. The unprecedented high standard of vocals came as a pleasant surprise (with the solitary exception of Warlock). We must make particular mention of the Calcutta band, Eyes, whose group vocals were absolutely outstanding, even though neither of their two lead vocalists made the grade for Best Vocalist. Even the

Valkyries vocalist, who at first glance looked unprepossessing, turned out to be a pint-sized power pack and sprung a surprise with a raunchy rendition of Ugly Kid Joe's 'Everything About You'. As far as guitar playing goes, Warlock's Karthik at least showed a correct approach and some promise, although he has a long way to go before reaching any real standards. Karthik got the Best Guitarist prize. Other musicians of note were Vivek Philip of Valkyries, who showed promise as a drummer and got the Best Drummer prize, and the Foreplay

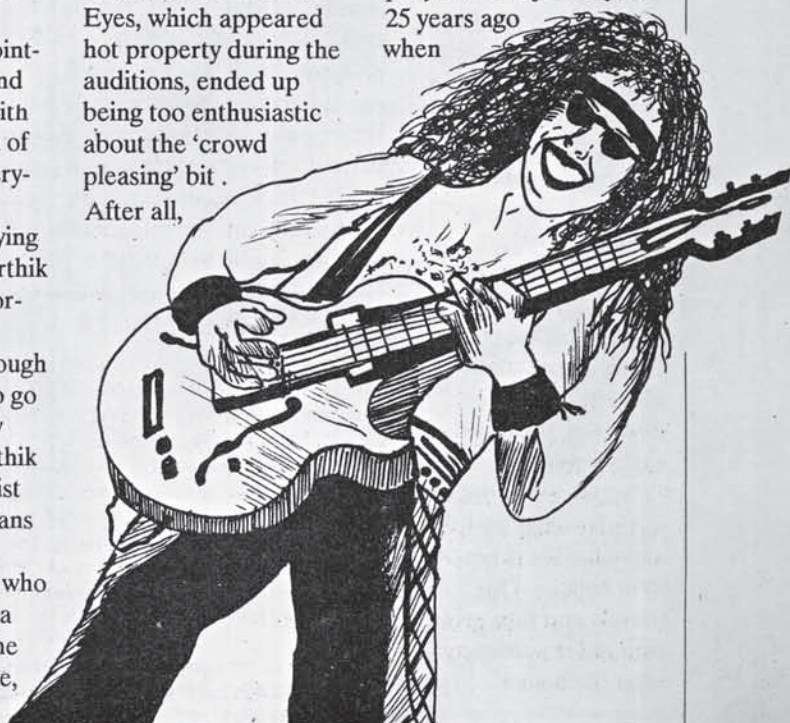
frontman who was a cool cat rock 'n' roller. Eyes, which appeared hot property during the auditions, ended up being too enthusiastic about the 'crowd pleasing' bit. After all,

Tears For Fears and Iron Maiden in the same breath is a bit much! Their lack of musical direction as a band probably cost them a second place.

However, their bass guitarist, Subhayan Ganguly, won the Best Bass Player of the competition.

Sabotage did some neat tracks, notably 'Here I Go Again' (White snake) 'Tower's Callin' (Europe), and a violin-led L. Subramaniam track. — Overall a tight band musically, but a depressingly lacklustre presentation. The guitarist was competent in his rhythm playing but solos left a lot to be desired. Sabotage ended up getting the second prize, narrowly edging out Eyes.

Parikrama took us on a psychedelic journey to 25 years ago when





stoned kings Hendrix and Morrison ruled strong. The *junta* was treated to such historic classics as 'Lazy' (Deep Purple), 'Light My Fire' (Doors), etc. The only song from the present generation was 'November Rain' (G'n'R). However, their presentation was far superior to that of any other band that performed that nite and the crowd was ecstatic. Nitin on vocals was absolutely pustanding in his performance and the band generally had a very easy, cool rapport going between themselves on stage as well as with the crowd around centre-stage. Parikrama walked away with top honours as well as Subir being adjudged Best Keyboard Player and Nitin being adjudged Best Vocalist. Parikrama as a group won the Best Showmanship award. The kind of music being played by Parikrama is hardly earth-shaking or inspiring, the bands they are covering having been covered *ad nauseum* over the decades in the Indian Rock scene. When questioned about their musical direction, the down-to-earth Subir said, "Y'know, we basically just play what we like and what we listened to in college. Our friends and fans groove with older music, so what the heck!"

# 'XAVOTSAV' X'

## A FRUSTRATING EXPERIENCE

'XAVOTSAV', the most popular inter-college fest in Calcutta took place from 18th to 21st November, 1992. The much-awaited Western music competition was scheduled for 20th November and drew a large crowd of over 10,000 people to the St. Xavier's college grounds. The Western music group event featured bands representing colleges in Calcutta and the Northeast. The participating teams were IIT Kharagpur, Jadavpur University (CALCUTTA), St. Xavier's College (CALCUTTA), Imphal University, St. Joseph's College (DARJEELING), and Sikkim Government College. The Cannibals, representing Imphal University, bagged the first prize followed closely by IIT Kharagpur in second place and Sikkim Government College in third.

The groups put up sterling performances, but the impact of their music was largely dissipated due to the poor quality of audio provided to the college. Only the audience in the immediate V.I.P. enclosure could enjoy the music perfectly while the unfortunate music lovers at the farther end of the grounds had to be satisfied with jarring echoes of the same. This drawback could easily have been avoided by careful selection of the sound system.

The lack of organization was evident from the very beginning of the Western music competition. Of the ten

teams invited to participate in the competition, only six were permitted to perform by virtue of a drawing of lots as against the holding of an audition round, which has become the accepted practice at premiere college festivals. The outstation participants and the home-team were automatically registered in the competition along with those who won the draw. The unlucky few who could not register left the venue, very disgruntled with the state of affairs. The rule of registration on a first-come-first-served basis was ignored at the last minute.

The time allotted to each performing team was fifteen minutes including the time needed to set up instruments. In the bargain, most groups were able to play only a maximum of two songs to avoid disqualification. Bearing travel and accommodation expenses in order to play only two songs at Xavotsav would seem rather senseless to most outstation teams. Furthermore, members of some outstation teams were compelled to spend the night in the Common Room with no bedding provided by the organisers. This lack of hospitality certainly does not reflect the popularity and image of Xavotsav. An improvement in the existing conditions would encourage outstation teams to participate in and enrich the competition.

— HARISH LAKMANI

### 13 A.D. IN CALCUTTA

THE HIGHLIGHT of the Western music event was the presence of the guest band, 13 A.D. — one of India's foremost rock groups. Their rendition of popular numbers like 'Fire in the Basement' (Deep Purple) and 'Let's Get Rocked' (Def Leppard) kept the music-crazy crowd on their feet and begging for more. But, once again, the superb performance was overshadowed by poor sound. Despite this short-coming though, the rock group from Cochin did show several instances of musical talent that contributed to their fame.

The spectacular show presented by Usha Uthup and her group on the 21st was a fitting finale to the Xavotsav extravaganza. The sound system, this time provided by P.C. Mukherjee, did justice to the musical genius of Usha Uthup. Usha, in her inimitable style, revelled in the participation of the audience and kept them dancing! She managed to get the crowd of 10,000 into a frenzy with 'Faith', 'Nothing's Gonna Change My Love For You', 'Kali Teri' and, of course, 'Didi'.

In spite of the poor organisation, the festival was a success. If the organisers could just have managed to iron out the wrinkles, Xavotsav would have been mind-blowing. Next year...?



'CROSSROADS' '92, the annual festival of Sri Ram College of Commerce (SRCC), New Delhi, saw a distinctly localised and lacklustre rock event. Normally this festival holds the second slot in Delhi (after 'Rendezvous' of IIT Delhi) as far as the rock event goes and previous years have seen good participation from bands from as far away as Cochin and Calcutta. So on 4th December a small crowd of five hundred odd music maniacs witnessed seven Delhi bands, Haze, Graffiti, Gravy Train, Warlock, Phoenix, Live Wire and Parikrama, perform for the Rs. 12,000 in prize money.

Graffiti gave a mediocre performance, with a slightly untuned lead guitar and a loose presentation. 'Time' (Pink Floyd), 'Nights In White Satin' (Moody Blues) and 'Sweet Child In Time' (Deep Purple) were some of the songs played by this band.

Haze played rubbish and Warlock, consistent with their 'Rocktaves' performance, showed promise as a group to watch out for in the days to come. They did covers of 'Evil Eyes' (DIO), 'Superstitious' (Europe),

## PARIKRAMA WIN 'CROSSROADS' 1992

'Wherever I May Roam' (Metallica), 'Little Fighter' (White Lion) and 'Dreamin' (Yngwie Malmsteen). Warlock's guitarist, Kartik, once again got the Best Guitarist prize in the absence of any real competition. Their vocalist could do with some improvement.

Live Wire did covers of 'November Rain' and 'Don't Damn me' (Guns & Roses), 'Just Take My Heart' (Mr. Big), 'All Night Long' (Rainbow) and 'Breaking The Law' (Judas Priest). The drummer sounded like a metronome running out of battery and the lead guitarist specialised in speed picking — Ventures style!

Gravy Train did mediocre renditions of CCR numbers, etc., and ended up third in the competi-

tion.

Phoenix played 'Black Magic Woman' (Santana), 'Locomotive Breath' and 'Aqualung' (Tull), 'Sultans Of Swing' (Straits) and a couple of self compositions. The band sounded tighter than at Rocktaves and their repertoire has now advanced to Circa 1979 A.D., which is encouraging. Phoenix bagged the Second Prize of Rs. 4,000 in the competition.

Once again, Parikrama did their stuff and energized their way to the top, receiving Rs. 8,000 in prize money. They did their usual mix of Doors, Deep Purple and Led Zep songs. With this win and a few big professional concerts under its belt, Parikrama is fast emerging as one of the more popular Delhi bands.

The star of the evening, though, was the sound man (Sunny Thukral not being at the controls), who gave everyone an awful sound mix — impartially.

— H. P. SINGH

### Results at a glance

1st	Parikrama
2nd	Phoenix
3rd	Gravy Train
Best Guitarist	Kartik (Warlock)
Best Drummer	Nitin Chadha (Parikrama)
Best Vocalist	Nitin Malik (Parikrama)

### Mood i (IIT Bombay) Postponed

The annual festival of IIT Bombay, which was originally scheduled to be held from 26th of December 1992, has been postponed due to circumstances generated from the Ayodhya issue. The festival will now tentatively be held from the 22nd of January, 1993 and the tentative date for LIVEWIRE, the Rock Show of the festival is 25th Jan. For further information contact

Organisers, Livewire, Students' Gymkhana, IIT Bombay 400 076





# THE RETURN OF BON JOVI

**T**HE EARLY '80s saw Bon Jovi emerge as a knight in shining armour for the beleaguered record industry, which, during the late '70s, had witnessed a distinct drop in sales. Bon Jovi ended up giving a new face to rock 'n' roll and caught the imagination of audiences world wide. The pop sensibilities of Jon Bon Jovi, balanced by Ritchie Sambora's electrifying guitar playing gave them the best of the Pop and Rock worlds. Then, ten years later, after four albums and extensive world wide touring which earned them the reputation of a Stadium act, the band seemed to go to pieces — literally. Bon Jovi took a two year break from the pressures of touring and everybody went their separate ways.

Bon Jovi's two-year hiatus resulted in a spate of individual activity. Jon Bon Jovi recorded the soundtrack album for *Young Guns II* with the likes of Jeff Beck, Elton John, Little Richard, Danny Kortchmar and Kenny Aronoff, producing the number one single, 'Blaze of Glory', and earning him a Golden Globe award along with Oscar and Grammy nominations. Guitarist Richie Sambora made his own solo debut with an album entitled *Stranger In This Town*, and followed it up with a multi-city U.S. Tour. Additionally, Bon Jovi keyboardist, David Bryan, ventured into the soundtrack arena, scoring and co-producing the music for *Netherworld*.

In fact, it may have looked like the group Bon Jovi was history until a New Year's Eve 1991 performance in Tokyo made even the doubtful realize that keeping the band alive was still the most important thing to all of them.

"It came down to throwing out the baby with the bath water, but we decided the baby was too important to let it go," says Jon Bon Jovi about the uncertainty which surrounded him and the other four members of the band. "It's about finishing the game. Setting out to do something and seeing it through. That's what mattered to all of us. And the growth, individ-

ually as players and personalities, has been immense.

He's talking about Bon Jovi's fifth album *Keep the Faith*, and its first since 1988's *New Jersey*, which logged more than nine million in sales worldwide. In all, the band's four albums — including the double platinum *Bon Jovi* and *7800 Fahrenheit*, along with the 13-million-plus-selling *Slippery When Wet* — have sold more than 30 million copies globally. It's a tough act to follow but the two years off have brought the group a new perspective and a fresh lease on life, as evidenced by song titles such as the title track, and

(cont. on page 26)



DAVID BRYAN

TICO TORRES

ALEC JON SUCH

JON BON JOVI

RITCHIE



## Guitar Primer - I

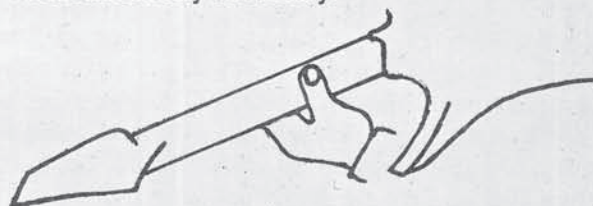
This is the first article in a series which will try and cover guitar fundamentals for aspiring guitarists and for beginners. Normally you would be trying to learn from a friend who knows a little bit about the instrument, and is happy to teach you chords and stuff. Don't lose that friend! If you are an absolute beginner and don't have a 'guitar friend', find one! It is probably the best way to pick up, and keep your interest in, the instrument. However, you may pick up wrong technique, which will hamper your playing in the days to come. That, my friend, is a serious no-no. The way you hold a plectrum, the angle at which your fingers press the strings while playing a chord or when you play a melody line, how your thumb is positioned on the neck, etc., are very very basic fundamentals which, if approached wrongly or neglected, can really screw up your playing.

### •Thumbs : PRESSURE TACTICS

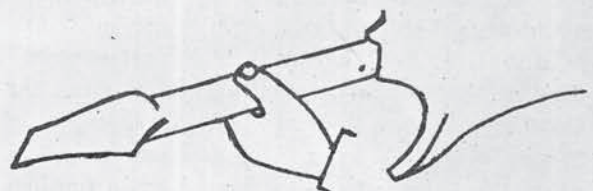
Vital stuff. Never underestimate the power of the thumb, one of the most vital part of the body. I mean, where would any one be in guitar playing if the thumb didn't provide the required pressure on the neck to support guitar playing of any kind? (Probably trying to hitch a ride to a Hawaii guitar concert with an extended middle finger!) Okay, now the key point, really, is the positioning of the thumb behind the neck. A wrongly positioned

thumb can cause you an immense amount of trouble in trying to play chords (in the initial stages) and later, in your soloing efforts, when you will be trying modern-day techniques of hammer on pulloffs, arpeggios, etc.

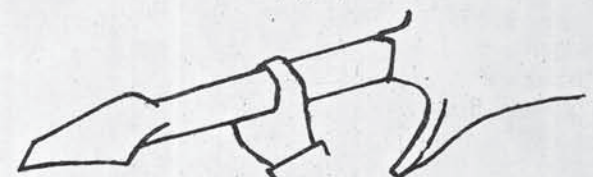
Given below are three positions of the thumb behind the neck which are most common. It would be best to strive for a playing style based 99% on the first two positions, using the third only where absolutely necessary.



(Fig. 1)



(Fig. 2)



(Fig. 3)

Which thumb position to use when would depend on

- whether you're playing a barre chord, (e.g. Fig. 1 would apply if you were to play G major in the 2nd position as a barre chord)

- the position on the neck at which you are playing, and, in the case of soloing,

- the technique you are using for your playing (e.g. hammer ons and pull offs, bluesy string bends, speed picking, etc. For instance, for bluesy bends, Fig. 3 is best suited)

Rather than lay down rules, the idea is to make you **aware** that the correct positioning of the thumb does make certain things easier to play. There are some weird monkeys out there playing great music using some unorthodox techniques, so you are the best judge of knowing what is good for you!









# The Zeppelin Magic

by  
RAJESH WILLIAMS

*And sometimes I grow so tired  
But I know one thing I've got to do  
Ramble on now's the time, the time is now  
Sing my song — I'm goin' round the world  
I've gotta find my girl  
On my way — been this way ten years to the day,  
Ramble on — I'll find the queen of all my dreams*  
(from 'Ramble On' by Jimmy Page & Robert Plant)

**P**UT a Zeppelin record on and you are instantaneously hit by a sledgehammer of outlandishly powerful sound. The music is not for lily-livered listeners. Besides having a strong heart you ought to have some understanding of rock if you wish to enjoy the Zeppelin sound.

It is true that all rock music is heavy — screaming guitars, amplified drums and what have you. But Zeppelin's heaviness was never the direct product of high amplification. Says John Paul Jones, the bassist of Led Zeppelin: "People remember the heaviness and immediately assume that it was created the same way that heaviness is created today — which is with a very loud drum sound and lots of electric guitars banging away. But 'Babe I'm Gonna Leave You' was an acoustic number, and yet it was heavy. Which was one of the things that was part of Jimmy's vision — using an acoustic guitar in a heavy manner." Certainly, they did not get that massive Zeppelin sound merely by cranking up the amp's volume. Page says: "What I tried to do was get as many different sounds as possible. And as many approaches, as well. You know, when I sat

down and listened to it all, it really came home to me how many different areas we touched on. It was a really good textbook, basically, so I can understand why people really got into it."

It was perhaps this unique search for 'different sounds' that led Page to form a band that eventually pioneered the bone-crunching heavy rock sound of the seventies and the eighties. Yes, Led Zeppelin was the band that took rock to commercial success on an unprecedented scale.

Known for his fast finger work, which relied mainly on blues scale and techniques such as hammer-on and pull-off, Jimmy Page, the founder of Led Zeppelin and the architect of that bizarre Zeppelin sound, took up guitar in his early teens. He was deeply influenced first by the stylists of late 50's rock 'n' roll and later by the city blues of Elmore James, BB King and others.

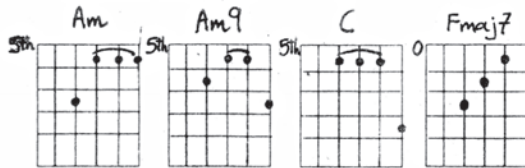
When Eric Clapton left the Yardbirds after the release of the hit single 'For Your Love' in 1965, Jimmy Page, then an in-demand session musician, was asked to replace Clapton. But the guitar prodigy declined the offer and recommended Jeff Beck, another ex-Art College musician, who

readily accepted. In spite of this change the band could not remain stable for long: In 1966 Paul Samwell-Smith, who played the bass, pulled out. As a result, Chris Dreja (guitar) moved to base and Page was given a second offer. This time Page agreed to join Beck on guitar. 'Happening Ten Years Time Ago' was the only relatively minor hit single that the band brought out with this lineup. By the end of the year Beck left the band and soon — in July 1968 — the remaining members of the band decided to call it a day.

But that was not the end of Page's music career; he still had miles to go. He formed the New Yardbirds, which fulfilled all the previous contractual obligations. The turning point came in 1968 when Page, along with fellow session man John Paul Jones (bass), and unknowns Robert Plant (vocals) and John Bonham (drums) formed Led Zeppelin. The new name of the band was suggested by Keith Moon, the drummer of The Who. The band recorded its first album, *Led Zeppelin*, in October 1968 at Olympic Studios, London. It was a smash hit. The music was a mixture of blues and orchestrated rock riffs. Excellent



# Stairway To Heaven



Intro : Am-Am9-C-D-Fmaj7-G-Am (2x)  
C-D-Fmaj7-Am-C-G-Dsus-D  
C-D-Fmaj7-Am-C-D-Fmaj7

Am Am9 C D  
There's a lady who's sure/ All that glitters is gold  
Fmaj7 G-Am  
And she's buying a stairway to heaven  
Am Am9 C D  
When she gets there she knows/ If the stores are all closed  
Fmaj7 G-Am  
With a word she can get what she came for  
C D Fmaj7 Am C G Am  
Un uh uh uh uh uh/ And she's buying a stairway to heaven  
C D Fmaj7 Am  
There's a sign on the wall/ But she wants to be sure  
C G Am  
'Cause you know sometimes words have two meanings  
Am Am9 C D  
In a tree by the brook/ There's a songbird who sings  
Fmaj7 G Am  
Sometimes all of our thoughts are misgiven  
Am-Am9-C-D-Fmaj7-G-Am  
G-C6-Am7-Dsus-D C6-Am7-Dsus-D-Am7-D  
Uh, makes me wonder C6-Am7-Dsus-D  
Uh, makes me wonder C6-Am7-Dsus-D-Am7-D  
Uh, makes me wonder C6-Am7-Dsus-D-Am7-D  
There's a feeling I get/ When I look to the West  
C G Am  
And my spirit is crying for leaving  
C G Am  
In my thoughts I have seen/ Rings of smoke through the trees  
C G Am  
And the voices of those who stand looking  
C6-Am7-Dsus-D  
Uh, it makes me C6-Am7-Dsus-D-Am7-D  
wonder C6-Am7-Dsus-D  
Uh, really makes C6-Am7-Dsus-D-Am7-D  
me wonder C G Am  
And it's whispered that soon/ If we all call the tune  
C G Am  
Then the piper will lead us to reason  
C G Am  
And a new day will dawn/ For those who stand long  
C Em7 G Am C  
And the forest will echo with laughter  
C6-Am7-Dsus-D/ C6-Am7-Dsus-D-Am7-D (x2)  
C G Am  
If there's a bustle in your hedgerow/ Don't be alarmed now,  
C G Am  
It's just a spring clean for the May Queen  
C Em7 G Am  
Yes, there are two paths/ You can go by  
C G Am  
But in the long run C Am  
And there's still time to change/ The road you're on  
And it makes me C6-Am7-Dsus-D-Am7-D  
wonder C6-Am7-Dsus-D-Am7-D  
C6-Am7-Dsus-D-Am7-D  
Oh oh oh C G Am  
You're head is hummin'/ And it won't go C Am  
In case you don't know/ The piper's calling you to join him  
C G Am  
Dear lady can you hear the wind blow/ And did you know  
C G Am-G-Em7-D  
Your stairway lies/ On the whispering wind  
Ad lib: Dm9-D-Dsus (3x) D-C/ Dm9-D-Dsus (3x) D-C-Em7-D  
Am-G-F (10x)  
Am G F-G Am G F-G  
And as we wind on down the road/ Our shadows taller than our soul  
Am G F-G G  
There's a lady who's sure/ Who shines white light  
F-G Am G  
And wants to show/ How everything still turns to gold  
Am G F-G Am G F-G  
And if you listen very hard/ The tune will come to you at last  
Am G F G F  
When all are one and one is all/ To be a rock and not to roll  
Fmaj7  
And she's buying a stairway to heaven

musicianship together with Plant's burgeoning 'macho' bare-to-the-waist image took them miles ahead of their contemporaries. The crisp production of the album further set it apart from the heap of other heavy metal releases. 'Good Times Bad Times' gave the group its first US Top 100 entry. 'Dazed And Confused' was another track that bespoke of musical maturity. Although Page had experimented with the song when he was with the Yardbirds, it was only while recording it with Zeppelin that he finally captured what he had been hearing all along. Says Page : "... it just felt pretty good. Of course, the added thing was putting the bow (the bow of the violin) in. I'd employed the bow with the Yardbirds, and I used it quite a lot on Zeppelin albums, but it's a bit camouflaged."

*Led Zeppelin II* (recorded in 1969 at Olympic Studios) further enhanced the reputation of the group. 'Whole Lotta Love' — the band's anthem — was a big hit single. Many guitarists tried to recreate Page's guitar sound on 'Whole Lotta Love' but none were able to get that rhythm guitar tone. In an interview Page tells how he actually did it : "I used a distant-miking on that. Miking used to be a science, you know, and I heard that distance makes depth, which in turn gives you a fatter guitar sound. In my studio session days, the mikes were right up close to the amps, so I had to turn down the amp volume. Going into *Zeppelin I* learned to always use a distance mike."

Then came *Led Zeppelin III*, another smash album. It was recorded in 1970 at Headley Grange, Hampshire, with the Rolling Stones Mobile Studio. The album had more acoustic guitar on it than any of its predecessors. Track 'Immigrant Song' brought gigantic public acclaim. But it was *Led Zeppelin IV* (1971) — the band's fourth release — which carried the all-time classic, 'Stairway To Heaven'. Year after year it was voted the Number One FM radio song in America. It was a song that, as Jimmy said, "crystallised the essence of the band." Incidentally, this track also happens to be one of John Paul Jones' favourite Zep tracks. Says John : "I actually like 'Stairway' ... it encompasses a lot of the elements of the band — from the acoustic start to the slightly jazzier section, even, and then to the heavier stuff towards the end. It was a very successful song. I'm not talking about its being successful in commercial terms, but successful in that everything worked well and fell into place. Everything built nicely." Giving an insight into how the song was actually composed Page says : "I'd been foolin' around with the acoustic guitar, and came up with different sections, which I married together. But what I wanted was something that would have drums come



in at the middle, and then we'd build to a huge crescendo. Also, I wanted it to speed up, which is against all musical... I mean, that's what a musician *doesn't* do, you see? So I had all the structure of it, and I ran it by John Paul Jones so he could get the idea of it .... But as we were sort of routineing it, Robert was writing down these lyrics, and a huge percentage of the lyrics were written there and then."

The year 1973 saw the arrival of *Houses Of The Holy* which was recorded in 1972 at Stargroves with the Rolling Stones Mobile Studio. And in 1974 the band released *Physical Graffiti* which marked a bit of return to the "raw loose approach of the first two albums". The album was impressive not only musically, but also visually. It was packaged in a 'moveable' sleeve, revealing various objects/individuals in the windows of a tenement block.

In 1975 Plant was injured in a car crash. However, this did not hold the group back from recording their seventh album — *Presence*. Speaking in connection with this album, Page says, "... you know, it didn't really sell all that well ... The thing about this album is that it was done after Robert had this accident. His leg was still in plaster. I thought it was sort of iffy that it would heal properly. So there was a certain amount of uncertainty there ..... I think once we started doing it, it was all right. But you can tell there was a tension about it. 'Achilles Last Stand' is so intense — it just doesn't let up."

In 1976 the band released their movie/soundtrack album *The Song Remains The Same*. The film captured frenetic stage acts. Three years later, in 1979, they released their ninth album, *In Through The Out Door*. Unfortunately, it was their last real



BACK STAGE, CIRCA 1975

recording. *Coda* was released in 1982, but it was, as Page says, "released, basically, because there was so much bootleg stuff out. We thought, 'Well, if there's that much interest, then we may as well put the rest of our studio stuff out.'" Recorded in November/December 1978 at Polar Studios, Stockholm, Sweden, *In Through The Out Door* featured far more keyboards, just as *Presence* was a guitar album. Also, the album's unique packaging (wrapped in brown paper and featuring six different covers) won a major marketing award in America.

In 1980 the band was badly shaken by John Bonham's sudden death. He was yet another victim of rock excesses — earlier Keith Moon, Brian Jones, Jimi Hendrix, Jim Morrison and Janis Joplin had died in a somewhat similar fashion. John was simply irreplaceable; he was a drummer *par excellence*, and both Jones and Page were deeply impressed with his style of drumming. Says Page nostalgically: "Of course, you couldn't get a better drummer than John Bonham, given that set of circumstances. He knew how to tune his drums. See, I always felt that the drums were the back-

bone of the group, and I still do believe that." Jones also found Bonham's style exemplary: "Bass players and drummers tend to grow together; it's a kind of a marriage, really. You have to listen to each other very carefully. And we did. Bonzo was one of the finest drummers I've ever come across. A joy to play with. And very inspiring ... I would listen to the bass drum and be very careful not to cross it or diminish its effectiveness. I really wanted the drums and the bass to be as one unit — that's what drove the band along — so for Jimmy and Robert there would be a really solid foundation between the bass and the drums that would leave them more free."

After John's death the band called it a day for they had no option. However, 1985 saw the collaboration of Plant/Page in *Honeydrippers*, with Nile Rodgers and Jeff Beck. The band made US #3 with 'Sea Of Love'. Page's work with singer Paul Rodgers in *Firm* extended his career only a little bit, for the band was rather short-lived.

Ten years after the group's breakup Page brought out *Led Zeppelin* (1990), a splendidly

(cont. on page 32)





# REVIEW

## ANGEL DUST

FAITH NO MORE

Angel Dust, Faith No More's much-awaited new album is nothing short of an incredible adventure. Forging together a bold new sound by merging rap style vocals into heavy funk-

influenced grooves, Faith No More's raw style has the crunch and grunge of metal, but is still unique enough to stand out (adequately represented by the hit single 'Epic' from their 1989 album, *The Real Thing*).

Although *The Real Thing* went platinum, success has not bred complacency in the band. In *Angel Dust* there is no mistaking the energy in the death metal tracks 'Malpractice' and 'Jizzlobber'.

One could quibble about the indecipherability of Patton's vocals, but he gets his point across more through attitude than literal meaning. A perusal of the lyric sheet sheds much heat and some light on matters! Tracks like 'Caffeine', 'Mid-life Crisis' and 'Everything's Ruined' shine.

Fans won't be disappointed; the uninitiated will be zonked.

# THRASHING THE UNBELIEVERS

by AMIT ROY

One of the most misunderstood, and therefore sometimes even shunned, sub-genres of music today is thrash metal. While this article is not an attempt to refute the contentions of the connoisseurs (sarcasm, if any, not intended), it is certainly an attempt to acquaint the uninitiated with this extreme form of rock music.

I think I should first start by assuring them that speed metal is not noise. I am willing to concede that some of the bands are not as good as the others, but how bands like Metallica, Megadeth, Annihilator, and many others can be considered merely as noise-makers is beyond my comprehension.

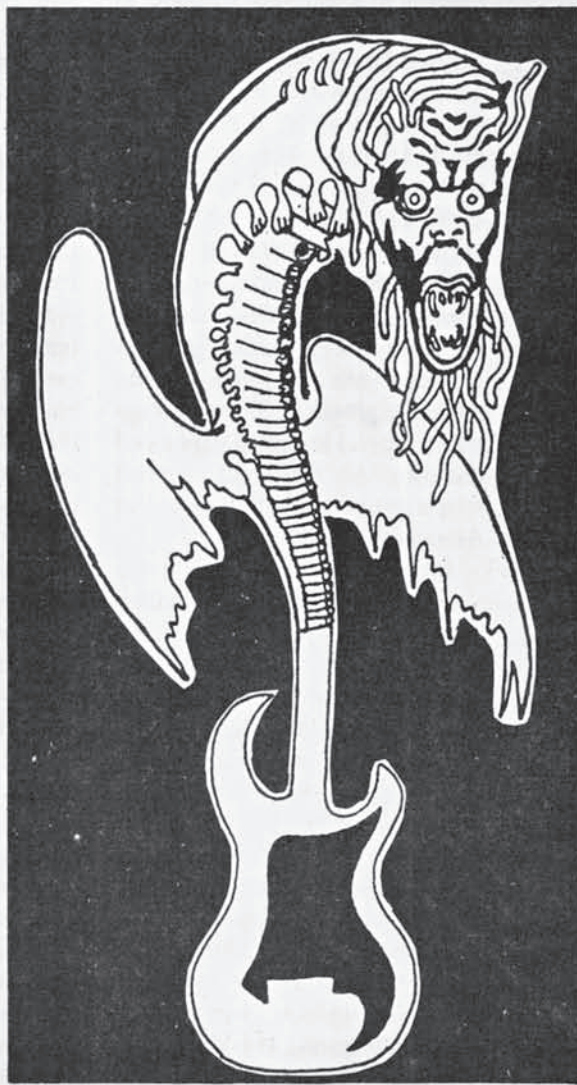
The harsh reality depicted in Metallica's lyrics, the focussed passion of Mustaine's vocals balanced by the soothing undercurrent provided by Friedman's solos, the air-tight rhythm work of Jeff Waters, which shows the amount of thinking that he puts into each song, can hardly be considered noise. To me it is more like undisguised truth (I suppose it was an error on my part to state in the beginning that this article is not a refutation, but

speed metal fans are known to be passionate, and restraint under these situations is difficult).

A section of society has taken a very anti heavy metal/hard rock stance on the grounds that this form of music promotes the culture of drugs and sub consciously leads the youth on a self destructive path. Speed metal certainly does not abet suicide or encourage you to take drugs; most bands advocate otherwise. But even after the numerous instances of futile litigation people are not convinced, and hence the advent of organisations like the PMRC.

Speed metal is also not anti-Christ, or against any other religion for that matter; it is opposed to the blind following of religious preachers and pseudo-piety, and so are the different faiths.

But enough of arguing. What I had intended to say all along was that it is not very difficult to understand or like thrash. If you are willing to sit for some time and attempt to appreciate the fury and intensity of the music, you will surely discover an unexplainable magnetic quality about it. It's as



simple as that. Welcome, believer!



# FAITH

Faith No More's idiosyncratic blend of metal, funk, hardcore and God knows what else makes them not *quite* a thrash band and not *exactly* a METAL band, although their audiences are similar to those of Exodus and Heathen. Their nihilistic attitude (the sardonic 'We Care A Lot') has earned them a hard core following. And, of course, their legendary links with Metallica haven't hurt them any. Musically Faith No More have little in common with the original Metal band, though both Jim Martin (Guitar) and Mike Bardin

sponsible for influencing Jim into pursuing music in the face of parental disapproval. However, Faith No More proved they had a similar resilience to the metal bands when they kicked out their well-liked vocalist, Chuck Mosely, just as they were achieving success. In 1989 their groundbreaking release, *The Real Thing*,

went platinum and the band became the second San Francisco band to make it on their own terms. The song 'We Care A Lot' was the band's response to the sanctimonious Live Aid benefit, which may have been an unpopular sentiment at the time but, in the wake of benefits for everything from rainforests to Kurdish refugees, one has to

wonder about the sincerity of at least some to the participants. Faith No More's breakthrough into the mainstream is often seen as the triumph of originality over mediocrity. Their success legitimised thrash-funk and, much like the situation with Metallica, the major labels came to the Bay Area looking for more. Faith No More didn't rush themselves though, and took time with their new album, *Angel Dust*. And the result has been well worth the wait!



# NO MORE

(Drums) had played with EZ Street, the late Cliff Burton's band before Metallica. In fact, Burton was the one re-





# SKY HIGH

## TOUR INDIA



YNGSTRÖM

Swedish Rock band SKY HIGH toured India between 28th October and 5th November doing four gigs at Bombay, Calcutta, Bangalore and Delhi. So what. Big deal. Some obscure band from Sweden got an Indian jaunt, huh? Get real man, this was a six-album-releasing, 250-gigs-a-year band, fronted by a world class blues player.

While we should be thankful to ICCR (Indian Council for Cultural Relations) and the Swedish Embassy for affording us the opportunity of seeing SKY HIGH perform, the choice of venues chosen for their rock shows and the publicity and hype that should go with a performance like this, left a lot to be desired.

Half the audience during the Delhi (Siri Fort) show were either the 'Jhola-wala' intellectuals or suited-booted men with be-jeweled wives and kids in tow, there just because they had free passes. They certainly didn't have a clue

as to what was happening. By the time Sky High was power-housing through their second track, there was a sudden exodus towards the exit, delicate senses having been assailed by Rock! The most hilarious of *faux paux* made by the disorganised organisers were the two huge bouquets on either side of the stage painstakingly prepared by an ICCR-contracted lady who was extremely worried about the clothes the band would wear for the show so that the background curtain colour and the flower decor would not clash!

The audience, really not expecting much, was taken aback when SKY HIGH launched into their set. The surprise soon led to exhilaration though. Intermittent chants of "We wanna dance!" broke through the Sound every now and then.

One long haired kid, with girlfriend in tow, tried to break the security cordon in an attempt to enter the Pit in front of centre-

stage. Soon a couple dozen kids were surrounding the security goons and, before you knew it, these enterprising enthusiasts were in the Pit, dancing and having a good time. When the numbers became too much for the pit to handle, the spillover continued onto the stage. This promptly brought on a distraught official from ICCR, who probably misunderstood the dancing as an anti-reservation demonstration, and tried to shoo the happy crowd away. His attempts at stopping the band from playing were met with "Party on!" from Clas. Anyway, the official went off in a huff to sulk in his official corner.

Among the freaking junta there were of course a couple of the ever-present DMJs (*Desi Michael Jaikishans*) whose ludicrous idea of break dancing in a Rock show defies comprehension. (Well, at least one budding DMJ was quite confused as to why his much rehearsed 'Dangerous' steps were not falling in time with SKY HIGH's music...!)





**S**KY HIGH is led by Hendrix-inspired guitar player, Clas Yngström, who draws on blues influences for his compositions. SKY HIGH was formed in 1979 in Gothenburg, Sweden, and in 1980 they released their first album featuring nine Yngström-penned songs plus a new version of Hendrix's 'I Don't Live Today', with Swedish lyrics.

In the same year, SKY HIGH stole the show at the now legendary Memorial Festival in honour of Jimi Hendrix in Amsterdam, Holland. Among the other musicians at the festival were Mitch Mitchell and Noel Redding of Jimi Hendrix Experience.

**"I've always found it hard to do things I don't enjoy. I find it almost impossible to play music if I'm not inspired. I am a human being, not a machine!"**

When the jamming on stage started after SKY HIGH's first set of encores, Mitchell was the first to line up, asking to play behind Clas Yngström. The Amsterdam gig became a major breakthrough. In the following years, SKY HIGH toured intensively and during 1981-86 the band played 200-250 gigs a year on the Scandinavian club scene, not surprisingly earning themselves a reputation as one of Sweden's top live acts.

In 1987 Yngström tried to get away from the club circuit, instead concentrating his energies on fewer – but larger – concerts.

"It wasn't that I got tired of playing the clubs. But I felt that the band really

## Backstage...

RSJ found its way back stage, for a little chat with SKY HIGH. The atmosphere was friendly, with very much of a 'Let's Party!' attitude happening. Bits of the conversation ran as follows:

*RSJ: Hey guys, lady out front very worried about your 'costumes'!*

*Chris, looking down at his faded, patched jeans: Something wrong?*

*Chorus: We'll go naked! Yeah!!*

*Yngström: How often do you get bands from the West to come play here, anyway?*

*RSJ: Not often. What has it been like - your 'tour' of India?*

*Yngström: It's been good meeting people. Everywhere we went we found people so hungry for this kind of music. Our audiences have been quite knowledgeable and aware, but very small. Maybe that's why you don't have more bands coming here?*

*RSJ: Well, Springsteen was here, and Europe, and they played to stadium-sized audiences. Your scene was simply handled badly, I think.*

*Ivarsson: Why don't private organisers get more bands from outside India to come and play?*

*RSJ: Because there are government restrictions towards payment in any hard currency to a foreign group. Music's a very low priority here.*

*Yngström: You arrange a free holiday for me and my family at Goa, and we'll come play for free!! Seriously, this has to change. It's changed in Russia; it'll change anywhere!*

*Ivarsson: What is very surprising is that there seems to be no place for youngsters to go to, to listen to some live music. In Sweden the club scene is really important to the musicians.*

*RSJ: There are the hotel bands, but, yeah, no rock clubs or anything like that.*

*Yngström: It'll change. Soon Sweden will invite a band from India to come play, huh?*

*RSJ: Yeah*

was in need of some changes. So after the album Humanizer we started working at a larger formula. Then, suddenly, a lot of things went wrong at the same time. The band got a kind of elephantiasis. I just got bored with the whole concept and decided to call it a day. I've always found it hard to do things I don't enjoy. I find it almost impossible to play music if I'm not inspired. I'm a human being, not a machine!"

In 1988 SKY HIGH made a short,

but very successful, visit to the U.S.A. where the band played a number of gigs. The band started at the famous rock club, CBGB's, in New York and continued to Austin for some club gigs.

Two weeks later, the band played to a roaring audience of 150,000 people at the prestigious New Orleans Jazz and Heritage Festival. In the Summer of '88, SKY HIGH (on a bill including Big Country, Public Image and Steve Hackett of Genesis) played in front of a



crowd of 400,000 people (!) at the first international rock festival in the Soviet Union - "Glasnost Rock '88".

"That was an incredible experience. People were crying in front of the stage!" remembers Yngström.

**"Basically we still play the same old simple three or four chords. But the blues suit me fine. It doesn't have to be technically advanced, it's got nothing to do with that! It's about expressing emotions. That's the essence!"**

Then the extensive "Ten Year Anniversary Sky High Tour" that lasted from September 1989 to spring 1990, "was another kick! A nostalgic one. For the first time since 1986 I played some of the old Hendrix stuff. That actually made me find my way back to my own way of playing. Before the anniversary tour I almost believed my playing had reached a dead end and that there was no where else to go."

The tour resulted in SKY HIGH's sixth album: the live-recorded **Safe Sex** (released, of course, on Yngstrom's own label, Pike Records).

"Music, especially playing music yourself, is often a very strong sexual experience. There's definitely a strong sex element in Jimi Hendrix music and since you, at least as far as I know, can't get AIDS from music, I thought the title **Safe Sex** would be good."

In 1990 Clas Yngström took up with two young musicians from Gavle, a small town on the Swedish east coast (previously most known for it's many world class ice hockey-players!). With bass player Ulf "Rocky" Ivarsson and drummer Christer Björklund, Yngstrom formed what many consider to be the best ever format of SKY HIGH.

"Never before have I played with a band where all the musicians are so close together, on the same level. The new guys are fifteen years younger than me. But we all have the same approach to music. We're standing on a very solid ground and we have all got very broad musical tastes."

The fact that the new rhythm sec-

tion is one of the tightest in Scandinavia comes as no surprise if you know that Ivarsson and Björklund have been touring and recording together with hundreds of different bands during the last decade. Both started playing when they were in their early teens. Through the years since then they've been into almost every known modern musical form: rock, reggae, soul, blues, pop, boogie, hip hop, ska, funk, jazz, avant garde and punk. The long list of names of the Swedish artists and bands they've played with, before SKY HIGH, includes the Nordic ragamuffin champion Papa Dee, the Swedish pop stars Thomas di Leva and Mauro Scocco, as well as the MTV internationally known rock groups, Lolita Pop and Modesty.

"But SKY HIGH is different", says bassplayer Ulf Ivarsson. "In this band everybody thinks music in the same way. It's all about freedom and playing on intuition. I can play whatever I feel like playing. It's a very free situation. And I've never played with a better guitarist! What can I say? Yngström is a real master!"

"The music I play is a product of everything I like," says Yngström. "To me Jimi Hendrix is definitely the best guitarist there was. Eric Clapton is also one hell of a player and I really loved The Cream as a band."

"Basically we still play the same old simple three or four chords. But the blues suit me fine. It doesn't have to be technically advanced, it's got nothing to do with that! It's about expressing emotions. That's the essence!"

In March '91, the new edition of SKY HIGH flew across the Atlantic to play a couple of showcases on the big South by Southwest Music and Media event in Austin, Texas.

"I believe that people have become bored with watching pre-programmed products and the music we play is very open

and loose. We allow ourselves to stretch out and there's a lot of improvisation going on. It's always more exciting to listen to musicians who take chances! Musicians who can follow where the music leads them."

"The music of Sky High is always totally unpredictable. It's like being invited on a journey!"

Right now the band is busy preparing for the studio.

"We've already tried out some things together, and we know what is gonna work. The best for us is to work on inspiration and follow our instincts - not to build up the recorded songs piece by piece, instrument by instrument. We wanna find the right sound in the studio and then we'll just let go till it feels alright! That's the best way for us. The only way!"

#### SKY HIGH Discography:

- Sky High (1989)
- Still Rockin' (1982)
- Freezin Hot (1985)
- Have Guitar, Will Travel (1989)
- Safe Sex (1990)



\*COURSE I'M NOT WEARING A BRA! I'M A FELLER!\*





It's easy to understand why Extreme is so popular. Gary Cherone's thought-provoking lyrics and dynamic uninhibited stage presence, Nuno Bettencourt's critically acclaimed guitar virtuosity and songwriting, Pat Badger's distinctive bass grooves and soaring backing vocals and Paul Geary's consistent pulse and no frills drumming, all contribute equally to the ever-growing popularity of this band.

WHILE THE acoustic 'More Than Words' and funky 'Get The Funk Out' from *Pornograffiti* are the two numbers largely responsible for putting Extreme in the popular charts, they are only invitations to the canvas of musical colours inside the band's varied repertoire. Once hooked, you cannot but appreciate the rawness of Extreme's sound in songs like 'Decadence Dance', 'Pornograffiti' and 'Money' and of course 'Rest In Peace' from their new album, *III Sides to Every Story*.

However, few people are aware that Extreme has been around for nearly eight years! Before joining Extreme in 1985, Nuno Bettencourt was playing the Boston club circuit with his own band. Gary Cherone met Nuno at some obscure club and the two hit it off together so much that Gary offered Nuno to join Extreme, without even ever listening to him play! The very next day Nuno was playing with Extreme. With his knack for raw, funky riff lines and melodic yet biting solos, Nuno



provided the cutting edge to Extreme's sound and complemented well with Gary Cherone's song writing and singing abilities.

The band created a whole new sound, self described as 'Raunch, Rhythm and Roll'. A & M released their debut album, *Extreme*, in 1989 after a long and frustrating wait (Note: this album has not been released in India). Their virgin effort met with a lukewarm response, the album selling only 300,000 copies and critics writing off the band as just another faceless Heavy Metal outfit which would disappear into oblivion on its own steam.

Then came *Pomograffiti*. The band took a calculated risk by meshing together a sound based on the synthesis of a broad spectrum of music influences — from funk to heavy metal to rap and neo-classical. The experiment paid off and *Pomograffiti* was a runaway success story. It catapulted the band into one of the top live acts in Rockland today, with Nuno earning accolades as one of the top guitar talents of the 90's.

In keeping with the band's musical integrity, the third album is not based on the sound or concept of *Pomograffiti*, which would have been the 'safe' thing to do. Instead, the band chose to come out with what is now being described as a 'concept' album.

"At one time or another, each of us realizes that there are three sides to every story: yours, mine and the truth" says Nuno. And this is what *III Sides to Every Story* is all about. The album is divided into three sections, the first of which addresses political and social issues with song titles like 'Warheads', 'Politicalamity' and 'Rest in Peace'. The second section is a bit more obscure and introspective — not so much ballads but Extreme obscurities.

## Nuno !

COVER FEATURES in *Rolling Stone* magazine and *Guitar Player*, being voted Best New Talent by *Guitar Player* magazine in 1991, two #1 singles, 'More Than Words' and 'Hole Hearted', favourable comparisons to players like Jimi Hendrix, Jimmy Page and Eddie Van Halen — Yes, Nuno Bettencourt has arrived — and arrived in style. This Portuguese-born guitar player was the youngest of ten children in a family where every body played some instrument or the other. "As a kid," says Nuno, "I wanted nothing to do with music; I was a Jock and loved sports, especially hockey and soccer. I was playing drums when I entered high school, and my brother Loui, who's an incredible guitarist, sat down with me a few times, trying to teach me how to play guitar. I'd learn a few things and then we'd get together the next week and I wouldn't remember

anything, so Loui eventually gave up on me. At that point I knew he thought I was a loser, so, just to feel better, I started learning songs a little bit at a time on my own. 'Nights In White Satin' by the Moody Blues was the first song I figured out from start to finish. I was like, 'Wow, this is great', so I started learning more songs. In my sophomore and junior years, I dropped sports so I could play even more guitar. It was like a plague inside of me, slowly spreading!" Nuno Bettencourt is totally self taught, and lists a number of second generation guitarists as his influences. "It's very hip to say that you were influenced by the great blues players or Clapton, but I think guitarists my age are probably a lot more influenced second hand, through people like Eddie Van Halen, Stevie Ray Vaughan, Brian May, Pat Travers, or Joe Walsh. I know I was. Talk about serious guitar

playing — The solo in (the Eagles') 'Hotel California' is one of the most memorable solos I've ever heard. That section at the end is a whole song in itself, because there are so many melodies that you can sing. If guitarists want to get out of 'flashy guitar-head' mode, they should learn that solo. Even though Nuno's guitar sound is considered distinctive and heavy, he does not rely heavily on gadgetry to achieve his sound. "When you use effects, your playing is not human anymore; it's not always coming from the heart," says Nuno. His sound is derived more from the way he plays and his use of heavy gauge strings with the guitar tuned a semitone lower from the standard guitar tuning. With his own distinctive brand of funky 'Raunch and Roll' guitar playing, Nuno Bettencourt is all set to be the guitar player of the 90's.

'Seven Sundays', 'Stop the World' and 'Don't Leave Me Alone' are different tracks that slowly get darker, to set you up for the third side of the album," says Gary Cherone.

The third segment contains Extreme's most ambitious project to date — a three movement epic entitled 'Everything Under the Sun', recorded at England's Abbey Road Studio with a seventy piece orchestra.

"The first movement," explains Cherone, "called 'Rise And Shine' describes a new day coming and futility of it. The second, 'Am I Ever Gonna Change' is more or less a confession and the third movement, 'Who Cares' is pretty

much a coming home".

"This was a kind of dream of ours," continues Bettencourt. "Most kids today never had a chance to grow up with some of the bands of the 70's like Yes, Genesis and Kansas. Those bands had a lot to offer; a sense of non-conformity was the greatest thing about them. You could listen to a Yes record and go off on a journey. That's pretty much what our third side is, a musical journey. I think music is one of the last tools we have capable of crossing over and breaking down labels and barriers. Hopefully these three sides will show people that music is just to be loved — regardless of what kind it is or who's doing it.



## REVIEW

MIL Rs. 60/- 75 min. playing time

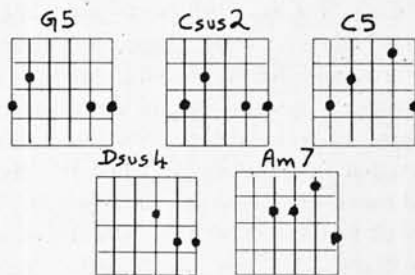
## III SIDES TO EVERY STORY

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This album is a straight departure from **Pornograffiti**, both in lyrical as well as musical content. In a world gone mad on clichéd rock, Extreme shows the way to other bands on how to retain a band's musical integrity and yet sound awesomely appealing. The first part of the album, entitled 'Yours', has political or social overtones in all the songs. The opening track, 'Warhead' explodes on you with the power of a ten tonne nuke. Cherone sings about the futility and mindlessness of war. The guitar solo by Nuno has flashes of Steve Vai-style playing. This is followed by 'Rest In Peace' which, largely due to MTV coverage, is already a hit single. The strings arrangement at the beginning of the song puts you off guard so that the motif riff comes as a thunderous surprise. The song has those funky hook lines meshed together with unusual rhythm playing which only a player like Nuno could make to sound convincing. This song has the makings of a big hit like 'Get The Funk Out' from **Pornograffiti**. 'Politicalamity' starts off with a very 60's wah wahed beginning followed by intense distorted funk riff lines supported by horn sections; a lot of clean funk playing by Nuno. Perhaps the most interesting song in this first part is 'Colour Me Blind' — a thought-provoking song which perhaps also captures the mood of the album best. "Picture the world without any colour / You couldn't tell one face from another / I don't understand why

we fight with our brother." This is followed by 'Cupid's Dead'. With its monotone delivery vocals and Rap at the end, this song has endless locked bass and lead guitar grooves. The last song in the first part, 'Peacemaker Die', starts off with finger-plucked distorted chords which flow into a tensioned groove. The second part of the album, entitled 'Mine', consists of a motley collection of bluesy, introspective songs which are far removed from the intensity and socio-political bent of the first part. 'Seven Sundays', 'Our Father', 'Stop The World', 'God Isn't Dead?' and then the moment of truth arrives with the third part of the album entitled 'The Truth'. This final part consists of a three part composition entitled 'Everything Under The Sun', recorded with a seventy piece orchestra. If you have apprehensions about having to sit through pseudo-classical orchestrations and instrumentals, relax. The orchestra has been used by the band largely as a support and serves only to enhance the sound of Extreme, giving it a new dimension. To the discerning listener, the third side is the best of the album. Extreme has intelligently written songs on relevant issues without earning the label of 'pseudo intellectual'. A great album, **Three Sides To Every Story** can only sound better at every listening. If you were an Extreme fan after **Pornograffiti**, this album will make you an addict.

## 'More Than Words'

— from the album, *Pornograffiti*Intro : G5-G/B-Csus2-Am7-C5-D-Dsus4-G5  
G5-G/B-Csus2-Am7-C5-C/E-D-Dsus4-G5

G/B Csus2 Am7 C5 C D Dsus4 G5  
Sayin' 'I love you,' is not the words I want to hear from you  
G/B Csus2 Am7  
It's not that I want you not to say  
C5 C D Dsus4 E5  
But if you only knew  
Em/B G/A Am7 D7 G5 D/F# Dadd9/F# Em  
How easy it would be to show me how you feel

chorus :

Em/B Am7 D5 Dsus2 D G7 G7/B C  
More than words is all you have to do to make it real  
Cm G5 Em7  
Then you wouldn't have to say that you love me  
Am7 D7 G5  
'Cause I'd already know  
G/B G5 G/B Dadd9/F# E5 G/B Bm C C/E  
What would you do if my heart was torn in two?  
C5 C5/B Am  
More than words to show you feel  
D5 G5  
That your love for me is real  
G/B G5 G/B Dadd9/F# E5 G/B Bm C5 C/E  
What would you say if I took those words away?  
C Em/B Am7  
Then you couldn't make things new  
D7  
Just by saying 'I love you'  
G5 G/B Csus2 Am7 C5 C  
La di da la di da di da di da  
D Dsus4 G5 G/B Csus2 Am7 D7  
More than words La di da da di da  
G/B Csus2 Am7 C5 C D Dsus4 G5  
Now that I've tried to talk to you and make you understand  
G/B Csus2 Am7  
All you have to do is close your eyes  
C5 C D Dsus4 E5 Em Em/B G/A Am  
And just reach out your hand and touch me  
D7 G5 D/F# Dadd9/F# Em  
Hold me close, don't ever let me go

(chorus)

Outro :

C5 C  
di da di da  
D Dsus4 G5  
More than words  
G/B Csus2 Am7 C5 C  
La di da di da di da di da  
D Dsus4 G5  
More than words  
G/B Csus2 Am7 C D G5  
La da da da di da da da More than words  
G/B Csus2 Am7 C5 C D Dsus4  
La da da da la da da da da More than words  
G5 Dadd9/F# E5 Am7  
Ooh-----Ooh-----  
G Csus2 G/B Am7 (G5)  
More than words

NB : The first section of the song starts on a G5 chord, illustrated above. Pluck the Root note G on the E string (6th string, 3rd fret) with your thumb, and then simultaneously pluck the high E, B and G strings with your **I**, **m**, and **a** fingers (see tablature, page 30) respectively. When you come to the G/B chord, hold the same chord (G5), but now pluck the B note (2nd string, 2nd fret) with your thumb, and the same other notes with your fingers as before.



## ...BONJOVI...

'Blame It On The Love Of Rock 'n' Roll'.

"Even if Elton John was my piano player, Jeff Beck my guitarist and Kenny Aronoff my drummer, it wouldn't be the same turning around and not seeing the guys that believed in me when I told them we were going to make it back in 1982." Says Jon. "Great musicians do not necessarily

make a great band. There are 50,000 better singers and at least that many better songwriters than me, but when the five of us are together, it's magic because it's fun."

*Keep the Faith* captures that spirit from the very start, with a title track which could well be about the band itself.

Jon acknowledges that the years of album-tour-album-tour took their toll, and that the rela-

tively leisurely pace of recording *Keep The Faith* allowed the group to stretch out and explore new terrain

"There's a lot more maturity in the band," nods Jon. "We're on our own now. It's five grown-up guys who are supporting and managing ourselves. And have no one to congratulate or blame but themselves. We've been through the mill and we're still here to talk about it."



## KEEP THE FAITH BON JOVI

MIL - Rs. 60/-

Prior to their 1989 split, Bon Jovi had sold more than 30 million copies of their previous four albums. *Keep The Faith* is their comeback bid and in the album the band is extremely introspective, looking back at their past decade of rock 'n' roll. Songs like 'Blame It On The Love Of Rock 'n' Roll', 'I Believe', 'Keep The Faith', 'Sleep When I'm Dead' and 'Bed Of Roses' all draw from personal experiences and the band's rock 'n' roll life style. As a whole, *Keep The Faith* has a more laid back feel to it, and none of the songs even come close to emulating the energy expressed in songs like 'Bad Medicine', 'Lay Your Hands On Me' and 'Homebound Train' from *New Jersey* or the hit single 'Wild In The Streets'.

Bon Jovi experiments with a freer kind of playing style reminiscent of the early 70's rock sound in the title track. 'I'll Sleep When I'm Dead' is the most listenable track on Side A, in which Jon sings about the 24-hour-a-day work/party/work/party roller coaster ride that the band has been through in the last decade. Perhaps the dumbest track on the album is 'If I Were Your Mother', which is a pity, because it is the best played song with a lot of high energy, heavy bluesy playing from Richie Sambora. Jon Bon Jovi's maternal instincts arise in this song as he sings about "wanting to love somebody so much that you wish you'd created that person."

Side B opens with 'Bed Of Roses' which is a nice bluesy song, while 'I Want You' is aimed straight at the teeny-bopper-Archie-cards gang, full of tears rolling down cheeks and the 'I want you/ I need you' sob sob routine. The best song of the album nestles towards the end of the album: 'Little Bit Of Soul', in which Jon's singing comes into its own. Right at the end Bon Jovi discovers God with 'Save A Prayer'.

I think the band's attitude can be summed up with these lyrics from 'Blame It On The Love Of Rock 'n' Roll':

"I'll never grow up/I'll never grow old/Blame it on the love of rock 'n' roll!"

## DON'T TREAD DAMN YANKEES

Magnasound Rs. 45/-

Damn Yankees' new album, *Don't Tread*, is surprisingly not particularly focused on catchy hook flavoured rock. While three songs on Side A, 'Don't Tread On Me', 'Fifteen Minutes Of Fame' and 'Dirty Dog' are pretty much predictable, and fall in the above

category, songs like 'Mister Please' and 'Silence Is Broken' break the mould with their darker, more thoughtful feel. 'Where You Goin Now', a very Eagles type of composition, makes for good listening, especially with the beautiful harmonies and soulful guitar soloing. 'Dirty Dog', supposedly a feminist song, ("Get down dirty dog/ you don't know right from wrong/ And I'm not one of your bitches") has a rhythm hook which is a straight lift from Motley

Crue's 'Sticky Sweet' (Dr. Feelgood).

Side B opens with high voltage rock 'n' roll, with double bass pedalling; 'Firefly' and 'This Side Of Hell', stereotyped Heavy Metal for the teenage headbangers from Hell. The Big number on the whole album is the electrifying traditional rock 'n' roll 'Double Coyote', which would do Chuck Berry proud! Ted Nugent (guitar) explores a fairly diverse range of moods in this album.



# TOURISM ROXETTE

HMV - Rs. 46/-

A lot of people suffer from the misconception that Roxette is a pop outfit pandering to plastic people out for a plastic 'pop' thrill. They couldn't be further from the truth. This is one easy going cool rock 'n' roll band with a self-confessed Beatlesque bent.

This influence manifests itself in songs like 'Fingertips', 'Here Comes The Weekend', 'So Far Away' and the twelve-stringer 'Heart Shaped Sea'. Roxette really come into their own in uptempo rock 'n' roll tracks like 'How Do You Do', 'Keep Me Waiting' and the live version of the #1 single 'The Look'. This album also contains the hit single 'Must Have Been Love' - again, the live version. 'Cinnamon Street' is dangerously close to Bryan Adams. The pick of the album is the sexy, bluesy song 'Never Is A Long Time'. Overall an excellent album.

# ROCKING HORSE ALLANAH MYLES

Magnasound Rs. 45/-

Move over Suzi Quatro, back off Lita Ford, the 1st lady of rock 'n' roll is here



GOOD STUFF !

— and here to stay ! The unmistakably sexy husk in her voice, coupled with her electrifying, hook laden rock 'n' roll and her beautiful rendition of the acoustical song **Rockinghorse** make this album very good listening

# UNPLUGGED ERIC CLAPTON

Magnasound Rs.45/-

Eric Clapton is one of the great guitar legends of the 70's. Having already earned titles such as 'Slowhand' and 'God' etc. So two decades after achieving super stardom he has nothing left to prove and the result is a superb acoustic blues album which should be rated among his finer efforts like **461 Ocean Boulevard**.

'Walking Blues', 'Alberta', 'Nobody Knows' and 'Old Love' are great blues songs in the classic mould. Particularly good is 'Old Love'. Outstanding R&B songs are 'Hey Hey', 'San Francisco Bay Blues' and 'Rollin' & Tumblin''. Clapton's acoustic version of his older hit 'Layla' is probably the finest song in the album.



FOR BIRDBRAINS !

# PRISONERS IN PARADISE EUROPE

Sony - Rs. 45/-

A classic case of a band caught up in formulaic rock and clichéd lyrics. Masters of sleaze they are not, so Alice Cooperesque tracks like 'Got Your Mind In The Gutter' should be left alone by Tempest and Co. The ballad 'Prisoners Of Paradise' is perhaps the only well composed song in the album, bringing back memories of their previous two albums.

There are a number of foot-tapping, easy grooves in songs such as 'All Or Nothing', 'Halfway To Heaven' and 'Bad Blood', but they are painfully simple and repetitive; an insult to the mature listener. Some of the lyrics end up making you laugh, and you can safely erase 'Girl From Lebanon', a very 'serious' attempt at a 'serious' song with 'heavy' breaks (!), if you're thinking of buying this album.

**Prisoners In Paradise** is more guitar oriented than **Out Of This World**, but that has not necessarily contributed to making it more 'heavy' in any way. It seems as though competent musicians have become content with (commercial) mediocrity, having nothing new or innovative to offer.

# POLITICIANS DON'T KNOW TO ROCK 'N' ROLL REMO

Magnasound - Rs. 35/-

A mediocre effort at best. Also, one wonders about the sincerity of the subject matter of Remo's lyrics : Politics, the exploitation of the masses, etc. If this album is anything to judge Remo's perceptions of Indian politics and politicians, then it appears that politicians don't know how to rock 'n' roll until they become Prime Ministers, at which point they suddenly start duck walking in earnest ('Hello, Rajive Gandhi', 'Don't Kick Up The Rao', 'Men Of A 1000 Dreams' and '21st Of May').

This album is definitely going to be big news in the Puppy dance circles, and you can be assured of 'Everybody Wants To...', a catchy, sufficiently naughty song, spewing forth from thousands of Marutis. Alas, lacking is the rawness of Remo's earlier efforts, 'Pack That Smack' and 'Graham Bell' which were convincing enough, yet had plenty of commercial 'pop' appeal.





WAY COOL !

## HEY STOOPID ! ALICE COOPER

Sony - Rs. 45/-

With his delightfully warped sense of humour ("I'm not evil, I'm just good lookin' / Start a li'l fire, and baby start cookin' / ... / Bring you to a simmer, right on time / Run my greasy finger up your greasy spine / FEED MY FRANKENSTEIN !"), this is Alice Cooper at his sleazy best ! The zapped out 'Feed My Frankenstein' is real high intensity stuff, and 'Burning Our Bed' is also memorable. Nikki Sixx and Mick Mars of Motley Crue join Alice on 'Die For You', another great track. There is some interesting guitar soloing throughout the album, and Alice's unique singing style really brings tracks such as 'Hey Stoopid' alive. Real rock 'n' roll stuff.

## PRISONERS IN PARADISE EUROPE

I wanna learn how to fly (3); I wanna be respected (2); I wanna get lucky; I wanna get out of this dump (2); I just wanna watch TV; I wanna be loved; I wanna be different; I want a brother and a sister; I'd just rather be forgotten; I wanna save the world; I wanna be interesting; I wanna be rich; Man, I just wanna be somebody  
Oh yeah  
Julie's got the word today  
She lost her job - just one last pay  
Life don't come easy anymore, huh  
Still struggling on by herself  
Got a picture of Jimmy there on the shelf  
And she looks at it and says,  
'Why did we let it go ?'  
Oh yeah  
I know that sometimes, baby  
We didn't see things eye to eye  
Though I got just one question -

'Did we have to say good bye ?'  
Oh, just like prisoners in paradise  
Still far from heaven's door  
Yeah, we've had it all, but still we wanted more  
Now I realise that I can't turn back  
The future's here to stay  
Yeah, We're just children of tomorrow  
Hanging on to yesterday  
woah-oh-yeah  
Well, Jimmy still recalls the night  
When he took his guitar and headed on out  
To find the big time here that was his dream  
He gave up his past and made it alright  
But there's something missing in his heart tonight  
Sometimes what you want ain't what you need  
No, no  
He misses drivin' down to the lake at night  
Holding his baby in his arms so tight  
Ain't it hard to find illusions  
When you're living in a memory ?  
Oh, just like prisoners in paradise  
So close but yet so far

There would come a time, no matter who you are  
When you ask yourself - 'Was it right or wrong  
For me to turn away ?'  
Well, we're just children of tomorrow  
Hanging on to yesterday  
woah-oh-yeah  
Prisoners in paradise  
(hmm)  
Prisoners in paradise  
(Yeah)  
Yeah, we're just prisoners in paradise  
Still far from heaven's door  
Yeah, we had it all, but still we wanted more  
We're just like prisoners in paradise  
So close and yet so far  
There would come a time, no matter  
— no matter who you are  
When you ask yourself, 'Was it right or wrong  
For me to turn away ?'  
Well, we're just children of tomorrow  
Hanging on to yesterday

## FRANKENSTEIN

ALICE COOPER

(grrrowl !)  
Yes, yes, I know you're hungry  
- Ah ! (And here comes dinner ...  
Feed my Frankenstein !  
Well, I ain't evil, I'm just good lookin'  
Start a li'l fire, and baby start cooking  
I'm a hungry man, but I don't want  
pizza  
I'll blow down your house, and then  
I'm gonna eat ya !  
Bring you to a simmer  
Right on time  
Run my greasy fingers  
Up your greasy spine !

Chorus :  
Feed my Frankenstein !  
Bake my potatoes  
(He's a psycho)  
Feed my Frankenstein !  
Hungry for love  
And it's feedin' time !

You don't wanna talk, so baby shut  
up  
And let me drink a while from your  
purty cup  
It's gonna be thick and sweet  
Make my heart melt in the heat  
Well, I ain't no vege  
Want my flesh on the bone  
Alive and kickin'  
On your ice-cream cone !

Chorus

Baby, oh-woah, oh yeah  
Feed my franken sty yi yain !  
Baby, shout down  
Feed my franken sty yi yain !  
(He's a psycho !)

Chorus

...And it's LUNCH time !!

## DIE FOR YOU

ALICE COOPER

A hundred numbers on my wall  
Some are names I sometimes call  
I drop a coin and watch it fall  
Trying to get connected to you  
A thousand hours all alone  
My softest pillow  
Turned as hard as stone  
This is the longest night on my own  
Lying here thinking of you  
Sometimes I shake my head and I  
laugh to myself  
I'd like to start again with somebody  
else  
Well, I'm like a broken toy, forgotten  
on the shelf

Chorus :  
Oh baby, I could've been someone  
I could've been something  
It would have been nothing  
To die for you  
Baby, you're gonna need me  
You better believe me  
It would've been easy  
To die for you

A million memories flood my brain  
Drown out sorrow, kill my pain  
Whet my thirst for you again

Just another night to get through  
All my neighbours scream for quiet  
at my door  
Shattered glass and torn up photos  
on the floor  
Well, I couldn't stand to see your  
pictures anymore

Chorus

These cuts are deep  
And they'll be bleeding soon  
Are you hell or are you heaven sent?  
You're much too cold  
To know how much you meant to  
me  
Yea-Yeah  
A billion teardrops falling from my  
eyes  
But it's just a joke now  
And I'm laughing at your lies  
You made me hard as rock  
Now I realise

Chorus

...Oh, it would've been so easy  
To die for you





SAIBAL

Saibal Basu started playing the guitar in 1982 and decided very early on that this is what he was going to do for a living. Rigorous and methodical practice schedules followed and ten years later he is fairly proficient in his instrument. Speed picking and arpeggio techniques are his special forte, largely influenced by Paul Gilbert and Vinnie Moore. Earlier influences included Clapton, Beck and Page, though Hendrix was and still is, a major influence. A self-admitted guitar instrumental fan, he also lists Stephen Ross, Joe Satriani, Vai, Holdsworth, etc., as guitar players he likes to listen to.

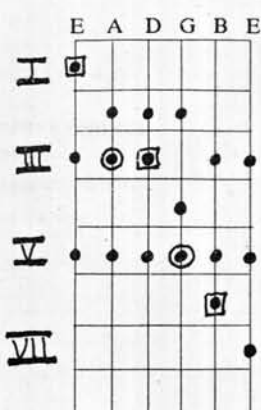
He is currently playing lead guitar for the premiere Delhi Rock band, Blitzkrieg, apart from fairly steady studio work. Apart from this he is also involved with an electronic pop band where he is the only one playing a live instrument. The drums and bass are sequenced through MIDI implementation.

\*\*\*

Fig. 1



Fig. 2



## ■ SPEED PICKING IDEAS AND PATTERNS

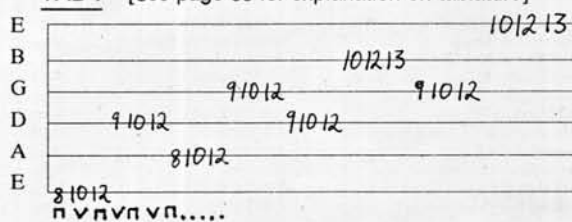
SAIBAL BASU

Hi ! In this column I'm going to discuss some ideas for building up slightly non-clichéd licks. A lot of guitar players have difficulty in their right hand to skip strings as well as their left hand. The left hand also tends to move only to the string adjacent to it. I've got some ideas here that might really help, but remember that just practicing these examples is not enough, you have to practice the ideas and apply it to any given situation in as many ways as you can think of.

EX # 1:

This example is nothing but just the standard 3-note-per-string major scale played in a run of sixths.

TAB : [See page 30 for explanation on tablature]



Come down the same way. The fingering is exactly the same.

EX # 2:

This is a slightly more musical application of the same idea discussed above. The lick is in the 1st position of the C major scale or F Lydian. I've chosen this fingering as it has some asymmetric patterns which will make you sweat a little more ! If you find it difficult just transpose the pattern to the C major scale.

TAB :

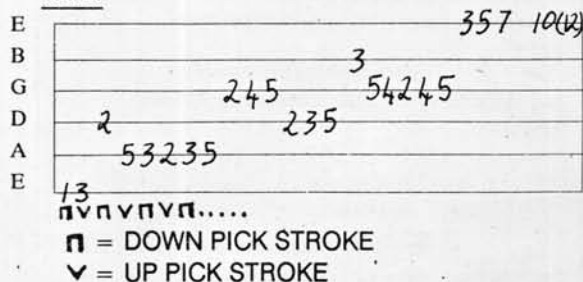


Fig. 1 → C MAJOR SCALE

Fig. 2 → C MAJOR (1st Position) or F LYDIAN MODE

● Root C  
■ Root F

NOTE : There are no hammer ons or pull offs. Everything is to be picked. Keep practicing !!

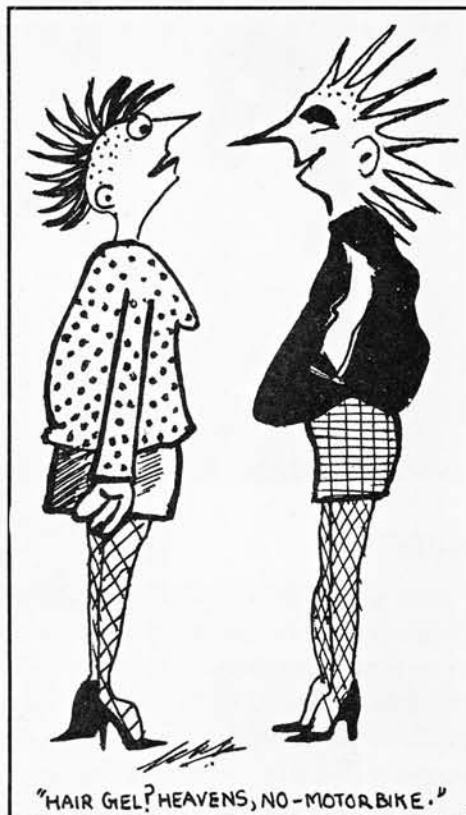


## •[Selected] New Releases

Category	Album	Artist	Released by	Price
Blues	I Was Warned	The Robert Gray Band	MIL	48/-
Thrash	How The Gods Kill	Danzig III	MIL	48/-
Rock/HM	America's Least Wanted	Ugly Kid Joe	MIL	48/-
Rock/HM	On Through The Night	Deff Leppard	MIL	48/-
Rock/HM	III Sides To Every Story	Extreme	MIL	60/-
Rock/HM	Keep The Faith	Bon Jovi	MIL	60/-
Blues	Live At The Ritz	Ronnie Wood & Bo Diddley	MIL	48/-
Rock/HM	AC/DC Live	AC/DC	Mag.	80/-
Rock/HM	Live	Mr. Big	Mag.	45/-
Pop	Politicians Don't Know To Rock 'n' Roll	Remo	Mag.	35/-
Rock/HM	Don't Tread	Damn Yankees	Mag.	45/-
Jazz	Cool	Bob James/Earl Klugh	Mag.	45/-
Blues	Unplugged	Eric Clapton	Mag.	45/-
Rock/HM	Rockinghorse	Alannah Myles	Mag.	45/-
Thrash	Bleach	Nirvana	Bremen	45/-
Jazz	Secret Story	Pat Metheny	Bremen	45/-
Rock/HM	Limelight	Alan Parsons Project	Bremen	45/-
Blues	The Star Collection	John Lee Hooker	Bremen	45/-
Blues	The Star Collection	Bo Diddley	Bremen	45/-

## •Forthcoming

The Ultimate Experience	Jimmy Hendrix	MIL
Harmonally Yours	Shakespeare's Sister	MIL
You Want It, You Got It	Bryan Adams	MIL
Izzy Stradlin & The Ju Ju Hounds	Izzy Stradlin	Bremen
The Ultimate Rock Album	various	Bremen
Here Comes Trouble	Bad Company	Mag.
The Very Best Of And Beyond	Foreigner	Mag.
Tubular Bells II	Mike Oldfield	Mag.
Soundtrack - Woodstock	various	Mag.
The Chain/ Best Of 25 Years	Fleetwood Mac	Mag.
Harvest Moon	Neil Young	Mag.



### HOW TABLATURE WORKS

The horizontal lines represent the guitar's strings, the top line standing for the high E. The numbers designate the frets to be played. For instance, a 2 positioned on the first line would mean to play the 2nd fret on the first string (0 indicates an open string). Time values are indicated on the coinciding lines of standard notation seen directly above the tablature. Read tablature from left to right in the conventional manner.

② : A circled number (1-6) indicates the string on which a particular note is to be played.

▮ : Pick downstroke.

V : Pick upstroke.

$\frac{B}{(9)}$  : Bend; play the first note and bend to the required pitch (bent note is in parentheses). See tab explanation.

$\frac{R}{(9)}$  : Reverse bend; strike an already bent note, then allow it to return to its unbent pitch (bent note is in parentheses).

$\frac{S}{375}$  : Slide; play first note and slide to the next pitch (in tab, an upward slide is indicated with an upward-slanting line, while a downward slide is indicated with a downward-slanting line).



Left-hand fingering



Right-hand fingering

$\frac{H}{7-9}$  : Hammer-on (lower note to higher).

$\frac{P}{9-7}$  : Pull-off (higher note to lower).

② : Indicates right-hand tapping technique.

In all CHORD DIAGRAMS, vertical lines represent the strings, and horizontal lines represent the frets. The following symbols are used:

— : Nut; indicates first position.

x : Muted string, or string not played.

o : Open string.

— : Barre (partial or full).

• : Placement of left-hand fingers.

III : Roman numerals indicate the fret at which a chord is located.

i : Arabic numerals indicate left-hand fingering (e.g., 1=index, etc.).



Courtesy : Guitar Player



# Classifieds

**WANTED :** Bass guitar. Any foreign make in good condition. Contact Chujju at (0532) 640176 or write to 37/77 Muirabad, Allahabad.



**WANTED :** Peavy, Marshall, or any other good make, 4 x 12" cabinet; 100-120 W. Contact Saibal at (011) 641 6236 or write to Saibal Basu, I-1650 Chitaranjan Park, New Delhi 110 019.

**FOR SALE :** Compression/ Sustain (BOSS CS1). Brand new condition, hardly used. Contact Edwin Fernandez 12A.M. to 4 P.M. at L-52, Lajpat Nagar II, N. Delhi; After 8 P.M. at le Belvedere restaurant (Hotel le Meridien, Delhi).

Want to **CORRESPOND** with like minded guyz into classical guitar playing. Exchange Xeroxed classical scores etc. Contact Harsh at (011) 607013/642 9810 or write to Harsh Pratap Singh, Pratap Nivas, Jaso, M.P.

**WANTED :** Ibanez/ Ovation acoustic guitar with built in pick up. Contact Sam at (0532) 601169 or write to Sam Lal, Kalvery Bible School, Navab Yusuf Rd. (opp. DRM office), Allahabad.

**WANTED :** Acoustic guitar of any foreign make (preferably Yamaha). Contact Pan-kaj Kapoor 174/15A Tollygunj, Calcutta - 40. Ph : (033) 792243.

**WANTED :** A 2nd hand guitar, Ibanez, Charvel Jackson, Fender, Yamaha. 24 frets. At least one Dimarzio humbucker. Rosewood neck, Floyd Rose or Edge tremelo. Contact Salil at (011) 687 2885, or write to Salil Chaturvedi, CII/111, Moti Bagh, New Delhi.

**FOR SALE :** A CASIO keyboard, with envelope; generators, MT-750. Contact Subir or Nitin at (011) 724 4139/ 712 4185.

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## 'HAZZARD' & 'AGNI' RECORD ALBUMS

■ Pune based rock band, AGNI, is scheduled to release its debut album, **Wild Dance With Fire**, in January 1993, the recording for which was done at The Digital Domain, Bombay, which is regarded as one of the finest studios in the country. A simultaneous release of a video single on MTV is also planned. Formed six years ago by bassist Juggie and vocalist

Bharath, and later joined by Bell (rhythm guitar), Kaustubh (lead guitar) and Rustom (drums), the band has come a long way from the college festival days. It's been a very difficult climb, but persistence, talent and hard work has paid off, and Agni is poised for realising its rock 'n' roll dream. The album features seven original songs, penned by

vocalist Bharath. "The songs are about reality, the confusion in man's mind, social issues.. and the sound is raw and powerful", says Mandar Alurkar, manager (AGNI). Watch out for this album, and for more news on AGNI in the next issue of RSJ.

■ HAZZARD, the Bombay based glam rock band has finished recording their long

awaited debut album entitled **Glam Bam Thank You Mam ! Hazzard** consists of the duo, Jack Van Reyk and Jimmy Hammers, who were signed on amidst much fanfare by Suresh Thomas of Crescendo Management earlier this year. The album is scheduled for release in January '93 and is to be timed with their video appearing on MTV.

### ... ZEPPELIN MAGIC...

packaged 4-CD set on Atlantic Records. This compilation, to put it in the words of Joe Basso, "with its judicious selection of the best of Led Zeppelin, along with rare live BBC performances, the previously unreleased 'Travelling Riverside Blues' and a special Page tribute to John Bonham... is a collector's dream."

Where did the Zeppelin magic come from? It came from intel-

ligence and imagination — that the supergroup had in abundance; it came from their boundless vision; it came from Page's own *avant garde* 'studio smarts'; and it also came from long insipid hours of toil and patient hard work. Heavy metal bands have mushroomed in the ten years since the disbanding of the legendary Zeppelin. Some have shown promise. But none has the *aura* and the *magic* that the great Zeppelin had.

### • Roy Venkatraman with The Wailers !

Hot news ! India's jazz/fusion guitarist Roy Venkatraman who in the last few years has been the resident guitar player with Louis Banks, has received a big break in Bob Marley's band, The Wailers, touring and playing with this reggae outfit across the globe.



OZZY THREATENING RETIREMENT

### OZZY OSBOURNE

is on the last leg of his farewell tour.

"I don't want to rock myself into a grave," says Oz. "All the kids that followed me have made all my dreams come true, and I know I'm going to miss them. But at the same time, my kids miss me. And I miss me. It's time to go home." Aww...



There was this rocker called Fender  
Oh ! He was a real mean string bender  
He thought it would be quite a thing,  
To play guitar with his ding-a-ling,  
And now we're not sure of his gender !