

Led Zeppelin: a rich source for a book such as this.

## Treasures Of Led Zeppelin

Chris Welch CARLTON

Same story, more interactive approach.

**A** lavish 'book in a box' package with concert ticket and other memorabilia facsimiles inserted for aficionados of the most collectible band in rock history apart from The Beatles, *Treasures Of Led Zeppelin* is an artifact-centred book that many will want to add to their already extensive Led Zep library.

Zep seem to have always had an advanced awareness of their own posterity, right from the moment Jimmy Page put The New Yardbirds together. Factor in the mysterious symbols that appeared later, mystique-creating album sleeves and the barrier-breaking live spectaculars that hallmarked their career, and you have the rich source material for this book.

With the obvious sourness that exists between Plant and Page after the band's 2007 reunion, the chance of any official book of this kind – let alone an in-their-own-words-style history – coming any time soon is slim, to say the least. This book, with loads of gig posters, ticket stubs, invitations, backstage passes and even tour brochures to accompany the text, colourfully laid out with career-spanning photos, goes some way to making up for that.

As with such collector-aimed tomes as *The Bob Dylan Scrapbook* and the

official book of The Rock And Roll Hall Of Fame, items such as posters to advertise the celebrated five-night run at Earls Court (the original poster advertises only three) do much to bring the era to life. The author's workmanlike text, favouring a year-by-year, album-by-album and member-by-member approach, goes some way to helping, although unfortunately Welch, a veteran of many Zeppelin interviews and live shows during the group's lifetime, chooses, oddly, not to draw on personal reminiscences. Nonetheless his facts-and-figures approach yields some surprising and illuminating detail. Such as: it was on a session for PJ Proby (Plant playing tambourine) that Page and Plant first recorded together.

It's difficult to imagine any rock/Zeppelin fan or student of rock history not getting a thrill out of examining the collected artworks included here while handling a Japanese poster for *The Song Remains The Same* or a backstage pass for the 1971 Electric Magic extravaganza at Wembley Pool (now Arena). Back then fans were treated to two five-hour shows and still grumbled at the outrageous 75p ticket price! Those were the days indeed.

★★★★★  
Gavin Martin

## Out Of Our Heads: Rock 'N' Roll Before The Drugs Wore Off

George Case BACKBEAT

Everybody must get stoned.

Taking as his year zero the moment in 1964 when Bob Dylan introduced The Beatles to the benefits of marijuana in a New York hotel room, George Case attempts a potted history of rock's inseparable relationship with drugs, from peacenik mind expansion through moneyed indulgence to eventual addiction and decline.

Part of the problem is that drug use and music don't really fit this convenient narrative, with many early jazz pioneers no strangers to class As, not to mention the excesses of Mötley Crüe et al later in the 80s and 90s, all of which is skimmed over in just a few pages. Case is excellent on social and historical context but his flat prose too often leaves only the quotes to tickle the reader's interest. Ultimately it's stuck uneasily between the serious and colloquial, but an enjoyable enough (if familiar) trawl through the heady days of 60s and 70s enlightenment and debauchery.

★★★★★  
Tim Batcup

## Sober Living For The Revolution: Hardcore Punk, Straight Edge And Radical Politics

Gabriel Kuhn PM PRESS

SXE: what political punk rock did next.

If rock'n'roll is your business – and business has tended to be pretty good for the past 40 years or so – there's little chance you will have examined punk rock in all its angry, mutating glory. But if you're curious about the post-Pistols scene that drop-kicked punk into hardcore, straight edge and the oft-perceived po-faced social activism behind them, this book is for you.

It's not a promising start; the preface reads like an Open University textbook. But as soon as the progenitors of the new noise get their say the study comes into its own. Through the manifestos of Minor Threat's Ian Mackaye – patron saint of straight – Refused's Denis Lyxzen and even Fall Out Boy's Andy Hurley, the layers surrounding the movement and its faithful start to unfurl. It's still confusing, filled with socialist, anarchist, puritan, feminist,

vegan and radical queer ethics (sometimes all at once), and it won't be turning, say, Tommy Lee's head any time soon, but Kuhn's quest to probe every niche to define the puzzling whole is a brave try. Less 'get pissed, destroy', more 'use your brain, change the world'. And it's for all ages, too.

★★★★★

Jo Kendall

## Fab Four FAQ 2.0: The Beatles' Solo Years 1970-1980

Robert Rodriguez BACKBEAT

They just won't go away.

Not so much Frequently Asked Questions as an accompaniment to similar works by Mark Lewisohn and Keith Badman (among others), with Rodriguez offering some personal insight into Beatle-ology, using historical evidence, decent research and contemporary anecdotal accounts.

There's a fair summary of John Lennon's 1972 TV appearances, his 'lost weekend' of 1974, a fond take on Eric Clapton's post-wedding bash in 1979, featuring three pissed ex-Fabs on stage in Surrey, and less compelling glances at the major players' increasingly pointless careers after the early 70s splurge, with random story-behind-the-song snippets. Feeling more like a fat fanzine than a definitive tome, it's the kind of book that sucks you in unawares.

One for nostalgists who don't mind losing the odd hour of their life.

★★★★★

Max Bell

## I Did It Otway

John Otway KLG PRESS

Where it all went wrong, take two.

When Otway found himself in the Top 10 with *Bunsen Burner* in 2002, a full quarter-century after his only other chart success, *Really Free*, it tainted the one-hit-wonder/lovable failure schtick he had so carefully nurtured. Undeterred, Aylesbury's favourite under-achiever continues to come up with schemes destined to fall flat.

This second autobiography, written (like the first volume 20 years ago) in the third person, is a case in point. Renowned publishers Omnibus were unwilling to get involved again, so the new book is self-published by Otway's girlfriend, and recounts in detail the singer's ongoing plans to charter

a jumbo jet and take fans with him on a world tour - just as soon as he gets enough to sign up for the jaunt. In lumpen prose and with little flair for a well-constructed anecdote, he seems to relish his dreams being shattered, but the misfiring aims at stardom and shoulder-shrugging attitude quickly becomes tiresome.



Terry Staunton

## Guitar World Presents: Metallica

BACKBEAT

**Metallica in their own words.** Straight from the gobs of the four horsemen: Metallica tell their story via a series of interviews taken from the pages of US magazine *Guitar World*. Highlights include *Monster's Brawl*, a behind-the-scenes look at the making of their movie *Some Kind Of Monster* originally printed in June 2004 - an experience more enjoyable for the reader than for anyone in Metallica. Equally rivetting is *Metal Reflectors*, in which Kirk Hammett and James Hetfield discuss the band's finest moments from 1983 debut *Kill 'Em All* to 1999's *S&M*. There's also an entertaining 'class reunion' between Kirk and his former teacher Joe Satriani.

All Metallica fans will find this book a cracking read; for guitar-toting ones it's essential.



Ed Mitchell

## Under The Ivy: The Life & Music Of Kate Bush

Graeme Thomson OMNIBUS

**Digging to the roots of the reclusive and private singer.**



At the heart of Graeme Thomson's biography, and of Kate Bush's life as an artist are two

questions: 'Where did she come from?' and 'Where did she go?'

In his thoughtful and rewarding book Thomson responds to the first one more successfully than the second, and that's because the answer to the latter is perhaps more prosaic than he or any of us would like it to be. He is excellent on Bush's ethereal early life as he drives at the mysteries of her creativity: what strange and deep forces allow a 13-year-old girl to write *The Man With The Child In His Eyes*? The book yearns for Bush's

withdrawal from fame to be as complex, yet in truth it's that she doesn't like the stress of live performance and wants to raise her son in the same kind of peace that she grew up in. It's her artistry that brings real intrigue, and Thomson does that justice with some fine writing: 'She connects with a harder, more mythical England, a deep green dream of a country that has never really existed'.

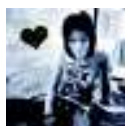


Jon Hotten

## Joan Jett

Todd Oldham AMMO

**Larkin about with Joan.**



While there are probably far more taxing recreations available to

modern man than leisurely leafing through page after page of Joan Jett photos, after the first 50 or so pages you've kind of got it. Joan Jett is an uncommonly handsome woman who fills out a leather jumpsuit way more satisfactorily than your average guitarist. And you know what? She loves rock 'n' roll.

Which is fearfully convenient, as she's clearly not trained for anything else. For while other 16-year-old girls were raising words-per-minute rates in copy-typing class our Joan was raising punter heart-rates at Budokan. Interestingly, feminist icon Joan's career was manufactured bubblegum-style from the age of 14 by Runaways' Prometheus Kim Fowley (selling his bargain-basement glam creations as meat-market jailbait to a pre-punk zeitgeist), while her subsequent solo career has been cannily stage-managed - more conservatively than controversially - by Kenny Laguna. Reading this book, a word-light, PR-heavy vehicle for those priceless pics, you cannot help but feel that Joan (still naively in thrall to an unchanging, clichéd vision of all-American, Fonz-ified jukebox rock 'n' roll as served up by Chinnichap-era Suzi Quatro) has never fulfilled her true potential. She's good, yeah, but she could so easily have been brilliant. If only she'd been encouraged to take a few risks with her career, instead of prodded prematurely onto the nostalgia market to milk those same old *Crimson And Clover* cash cows until the world finally lost interest.

Great pictures though.



Ian Fortnam

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