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BANDS THAT TIME FORGOT:

**New interviews with
LEGS DIAMOND
ANGEL and STARZ**



AIRBOURNE ♦ TYKETTO ♦ DEVIN TOWNSEND ♦ LORDI

then that is where a familiar template for 'The Reaper Comes' is apparent; the music creeps along seductively... waiting to pounce. All is not doom and gloom though. 'Messalina', with its throbbing bass line, will have you twirling around in a Gothic fantasy of danceable grooves. The guitars hit hard and dirty during 'Infinite Gaze To The Sun' and 'Ether'; both grinding out super-charged Stoner riffs that add consistency and quality to this release.

With 'Lovely Sort Of Death' Bloody Hammers have injected a wide range of new ideas into an iron clad sound of their own.

Ray Paul

BRAIN DISTILLERS CORPORATION
'UGLY FARM'
(Brainstorm)
MODERN/ALTERNATIVE

Brain Distillers Corporation is an Italian, Grunge-orientated Rock band who pitch their music somewhere between Soundgarden and the Country-tinged Modern Rock pioneered by the likes of Black Stone Cherry.

The chugging opener 'Marvin' hints at the former, whilst 'Southern Mill' goes for the heavy Southern Rock approach of the latter. 'Who' has a thudding Alice In Chains approach where the lead vocalist has a "Chris Robertson meets Ozzy Osbourne" tone to his voice. 'Seam Line' is just a little dull and depressing but there's plenty here to enjoy in amongst the down-tuned guitars, including the BSC/Black Label Society sounding 'Lost Friend' – featuring Stef Burns on guitar – and the riff-orientated 'I Can Breathe Again'.

If you enjoy any of the bands name-checked in this review you should check out 'Ugly Farm' – it might just pique your interest.

Mike Newdeck

BRIJETTE WEST & THE DESPERATE HOPEFULS
'FROM NY WITH LOVE'
(Independent) **ROCK**

Brijette West first came on to my musical radar by a chance support slot to Dokken in Los Angeles, during the ill-fated 'Dysfunctional' reunion tour of 1995. At the time she was fronting Punk pioneers NY Loose, a band that sadly never received the acclaim they deserved. 'From NY With Love' is West's latest musical offering, put together and released by crowd-funding, something the best of bands seem to be embracing these days.

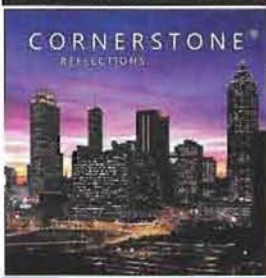
Lyrical 'Typical Drunken Loser' is a romantic Rock 'n' Roll story. The music is Punk-Rock-Pop(!), not unlike some of Joan Jett's better material, and is infused with some lovely, emotionally damaged vocals. West has lost none of her distinctive writing style, still effortlessly writing short, punchy Punk Rock anthems, though with this release, she has added a whole new layer to her music. 'Done It Proud' has a slight NewWave edge to it and the song bounces along elegantly – a sure live favourite in the making. 'Smouldering Ink' is a nice Blues Rock tune that has swagger, Beatles-like harmonies and lush guitar work – it's by far one of the most ambitious songs the band has released so far.

The two softest moments are 'Lie To Me' and 'Fire Brigade'; the latter has an almost dreamy quality to it, so much so that you feel the song may just float away. For fans missing the rougher edges of NYL, then 'Fight For Me', with its super-charged Garage Rock approach, really hits the mark. The two songs that stand out for me are 'Don't Wait For Tomorrow', an edgy number that explores new territory with its suffocating riff work, and 'Hot Child', a track that swims on a fat, sexy bass line and is chock full of Rock 'n' Roll attitude.

In the hands of Green Day, this album would be a smash. For Brijette West & The Desperate Hopefuls, it's a proud statement that Rock 'n' Roll is alive and well, and just waiting to be embraced by the public.

Ray Paul

CORNERSTONE – 'REFLECTIONS' (Atom) MELODIC ROCK



'Reflections' is Austrian band Cornerstone's third album release and covers many musical styles. The formula of understated guitar and keyboard melodies backed by a solid bass and drum set-up is nothing new, but their trump card is Alina Peter's beautiful crystalline vocal delivery – think Evanescence does AOR and you will have a rough idea.

'Nothing To Lose' starts the album and is a Rocking track filled with a driving riffy beat, pumping bass and some great soloing by guitarist Steve Wachelhofer. 'Last Night' follows and is

Pop Rock at its best – catchy hook lines ensure its sing-along potential and it also features some smooth sax playing by Wolfgang Voelkl. 'Heart On Fire' continues the Rock theme and brings with it tones reminiscent of early FM and Cutting Crew as Peter's soulful voice delivers its silky message over a sea of guitar and keyboard textures.

The pace and style changes with 'Whatever' and illustrates an alternative side to the band in this keyboard and vocal-based ballad which is interlaced with orchestral strings, something that makes this song truly beautiful. The Funky back riff and chorused guitar of 'True Confessions' then kicks in. This track could sit happily on a Savage Garden album and even includes some very tasteful wah-wah interludes on what is a very commercial song.

Homing in on Peter's hauntingly clear voice, she has the great ability to sing powerfully whilst retaining a bell like clarity where so often other singers end up getting a gritty tone – pure class!

We go back into potential radio airplay territory with 'Northern Light' before 'Brother' and 'Sooner Or Later' bring their slower, softer and cleaner offerings to the table. This doesn't in any way prepare you for the next track, 'Believe In Me', the star song of the album. This is a driving, sing-along classic that stretches Peter's vocal armoury and shows how she is able to hold her own with power and precision. This is a totally cool track! 'Once', an acoustic guitar-based ballad, then calms things down to end the album.

Blending melodic rhythms with an angelic voice and crossing the Pop Rock divide seamlessly, Cornerstone have produced a collection of songs of extreme quality. Their anthemic sounding tracks will endear them to many and I'm sure will see them going on to greater things.

Paul Sabin

BUDDESIDDE
'BUDDESIDDE'
(Motorhead)
MODERN/ALTERNATIVE

Budderside are fronted by Patrick Stone, who, according to the bio, has worked with the likes of Quiet Riot, Velvet Revolver (can't find any reference to that in VR's history though) and Adler's Appetite. The four-piece line-up is completed by Michael Stone (bass), Rich Sacco (drums) and Johnny Santoro (guitar). They are based in Los Angeles, California and their debut self-titled album features ten tracks that were produced by Paul Inder Kilmister and recorded at Rosewood Strat Studio.

'Budderside' is certainly a hard album to pigeonhole, as it covers number of styles that shift across each song. Stone's delivery has some off-the-wall Alex Harvey/Frank Zappa characteristics and much of the material impacts in the same way. Some would look upon the album as lacking a clear direction, yet some would praise its diversity. 'Ska Bra' is almost Heavy Metal Reggae and includes a contribution from Motorhead's Phil Campbell on guitar, whilst 'Clear Blue Sky' has a trippy Psychedelic vibe and includes clever use of piano and a violin solo. 'The Envelope' has a big guitar sound that warrants a Classic Rock tag and compliments the driving riff of the Punk-fuelled 'Open Relationship'. 'Budderside' is quite retro in some respects, typified by the reflective aggression of 'Can't Wrap My Head Around You' which closes the album and comes across like a throwaway Boston demo from the seventies; it certainly overuses the hook so much that it becomes a little annoying.

All the songs have an element of attitude and angst, tempered by a sense of melancholia. The performances are quite good and it has proved to be a useful companion on my way to and from work this week. It's by no means an essential release, but has an odd appeal and some entertaining values that I may re-visit when my play-list becomes exhausted.

Dave Bott

BULLETRAIN
'WHAT YOU FEAR THE MOST'
(AORHeaven)
HARD ROCK

Bulletrain is a Swedish Metal band that has been around since 2006. Despite having been around for the best part of a decade, their debut full-length release ('Start Talkin') only came out a couple of years ago with this being just their second album in that time.

The band's influences are worn very much "heart on sleeve"; solid guitar riffs, cowbell about less than thirty seconds in and the lyrical content of 'Memory Lane' tells us immediately that the roots of this Rock are firmly pinned in the eighties. Skid Row-style vocal and guitar-squeals fly around like there's no tomorrow. The band is on the heavier end of the Hair Metal spectrum, like the later Seb Bach/Skid Row albums or Every Mother's Nightmare.

The vocals and musicianship are quite good, but the band could do with drafting a good song-writer along, someone akin to Desmond Child, to provide the full package. 'We Salute You' is one of the band's current best and reminded me of Reckless Love. There's a riff in another song, however, which seems to be a bit more than a homage to Randy Rhoads and obviously it's never a good idea to allow admiration to lead to too close a faithful reproduction without acknowledgement.

Overall, not a bad album, but to really get attention this band will need to concentrate on getting a bunch of better songs together. This is easily as good as the second album by a lot of the big Hair Metal bands, but no harm next time on aiming to be as good as their first.

Dawn Osborne

BUN E. CARLOS
'GREETINGS FROM BUNEZUELA!'
(SPV)
ROCK

Everyone has their favourite decade for music; for me it's the eighties, but for erstwhile (or still?) Cheap Trick drummer Bun E. Carlos, it's the sixties. 'Greetings From Benezuela'

is Carlos' (born Brad Carlson) debut album, featuring obscure cover songs from five decades ago. Despite an eclectic mix of songs, and a variety of guest vocalists, the album is very coherent; not always the case with this type of release.

As you can imagine, with over forty years of experience in the business, Carlos has surrounded himself with a stellar bunch of musicians to record these songs. The album kicks off with 'Do Something Real' featuring Robert Pollard from Indie Rock band Guided By Voices. 'Armenia City In The Sky', the opening track to The Who's 1967 'The Who Sell Out' features Wilco's John Stüratt. These two numbers alone would not be out of place on many of CT's former releases. 'Him Or Me' – a cover of Paul Revere And The Raiders – features the Hanson brothers and sounds very similar to The Monkees. 'I Love You No More' features Alex Dezen of The Dammwells who also takes lead on the closing track 'I Don't Mind' (James Brown/The Who).

As well as his own composition, Alejandro Escobedo also handles the vocals on The Rolling Stones' 'Tell Me', which was their first US hit back in 1964. Bob Dylan's ridiculously long song title, 'It Takes A Lot To Laugh, It Takes A Lot To Cry', which first appeared on 1965's 'Highway 61 Revisited', features Soul Asylum vocalist Dave Pirner and it's a real winner. 'Idea', the title track of the Bee Gees 1968 album, has Pollard once again taking lead vocals. Randy "Xenon" Hogan, who was CT's original lead singer before Robin Sander, takes lead vocal duties on 'Let The Mystery Be' and 'Count On Me' (Norwegian New Wavers Fra Lippo Lippo). Jacques Dutronc's 'Les Cactus' was released a good ten years prior to the Punk revolution, here featuring Nicholas Tremulis, and finally Them's 'I Can Only Give You Everything' features Eleventh Dream Day's Rick Rizzo.

I certainly had to do my research for this album, but it was pleasant surprise to hear such great songs from the decade in which I was born.

Mark Donnelly

CAGE9
'ILLUMINATOR'
(EMP)
MODERN/ALTERNATIVE

Cage9 are back with another album entitled 'Illuminator'. It's a pacey and often Rocky scumble through heavily layered vocals, a mix of knife-point slicing and thick staccato guitar work and an overarching mood of fate, but also one with a sense of belief from the band who throw themselves wholeheartedly into the recording and performance of this album.

'Starry Eyes' has elements of Sixx:A.M.'s penchant for pairing feelings of hope with apocalypse, vocalist Evan Rodaniche even sounding like James Michaels at times, with soft, near-spoken vocals. 'Everything You Love Will Die Someday' focuses on guitar grandeur before spraying out guitar riffs like bullets. It's a longer track with plenty of layered, harmonised vocals, cleanly-produced guitars and effects seamlessly blended together. 'Oscuro' contrasts a haunting verse centered around the piano before the heavier chorus bursts out as if from a cannon. It's repetitive but catchy because of it, and full of melodic hooks in the vocals. Other highlights include the anthemic 'Gallows' and the chaotic texture of 'Aleatoricism' which is Punkier and Grungier than the generally commercial-sounding style of the rest of the album.

'Ghost' is a strangely emotive track that remains distant in terms of texture and engagement, but that grounds the album amidst the rest of its sound effects and angst. The title-track demonstrates the passion of the band, oozing through every bassy beat the rhythm section of Brian Sumwalt (drums) and Leslie Wyatt (bass) thump out. 'Take Back Tomorrow' has the dark party-feeling akin to Buckcherry, who Cage9 have shared a stage with. Both bands excel at firing out