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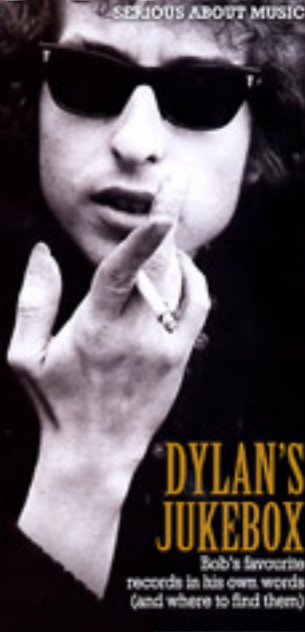
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DYLAN'S JUKEBOX

Bob's favourite records in his own words (and where to find them)



MARCH 2007 \$6.00 UK £3.75

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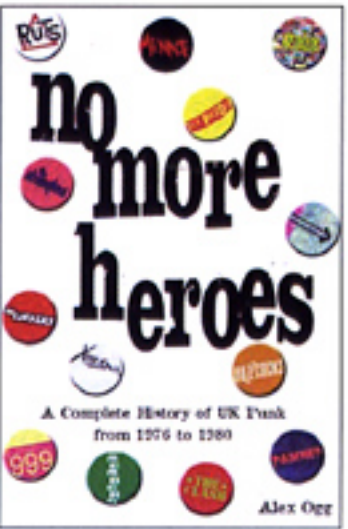
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following the sudden death of his wife, Renee, 10 years ago. Riffing through boxes in closets, he came across a stash of C90s the couple exchanged during their time together, triggering this astonishingly heartfelt, yet frequently funny, memoir.

To classify this as just another example of the publishing offshoot spawned by Nick Hornby's *Fever Pitch* is to do it a disservice. It's a fan dossier to an extent, but it's also a real-life love story, complete with boisterous dogs and scary relatives. Enthusing about his favourites (Pavement, Cheap Trick, etc), Sheffield is equally passionate about simple things such as reading the paper while Renee sits at her sewing machine.

The pages recounting Renee's death and Sheffield's utter confusion over what to do are devastatingly honest and will impact on any reader who's gone through something similar. Yet it's the music that sees him through. The same music he and Renee danced to and argued over emerges as a therapeutic force: a constant reminder – and celebration – of a love that lives on. *Terry Staunton*



No More Heroes: A Complete History Of UK Punk From 1976 To 1980

Alex Ogg
★★★★★
Cherry Red, £17.99
ISBN 1901447650

Not complete, but this really was UK punk as we lived it
As he states in his introduction, Ogg's intention of providing 'a reference work that documented everything that moved in the punk era' was plainly insane, though he did plenty of groundwork before realising it. The amount of material amassed would, he admits, have comprised 'comfortably more than double what you will read here'.

Eventually, we may get to see some of the edited stuff. More important, however, is what Ogg's 727 pages brings to our already-groaning punk book-shelves.

Naturally, he covers all the main London and Manchester acts in detail, but wisely carves himself out a niche among some of the more stylishly presented books of this kind on offer (the

cover is, it must be said, rather gaudy, even by punk standards), by giving heavy coverage to the more provincial and obscure acts that have grown in importance among collectors and fans over the years.

These bands' trials and tribulations are more entertaining than those of the big boys. They make for an interesting and informative read, helped by Ogg's usually reliable opinions and always sardonic wit. *Shane Baldwin*

Plug Inn Tony Bolland

★★★★★
Bolland & Lowe, £20
ISBN 1412097401
www.pluginn.bravehost.com

Liverpool's lost years
By 1970, Liverpool was all plugged out and bands seeking record deals began to play down their origins. The local music scene was still vibrant, however, and Bolland's Plug Inn store was selling instruments to talented musicians. Furthermore, he was keeping a diary and storing away press releases, reviews and photographs. With a host of interviewees, he reveals his affection for his home city with this 340-page book about Liverpool music in the 70s.

It could be indexed and better structured, but reading about these local heroes is preferable to yet another book on The Beatles. We learn that The Merseybeats' Billy Kinsley formed the highly underrated Liverpool Express, Beryl Marsden turned to soul with Sinbad, and Joan O'Neil (Mel C's mum) was a founder member of the cabaret band, Champagne. Deaf School had enough originality to make it, and so did Albie Donnelly with his band, Supercharge. The country musicians just carried on as though nothing had happened.

There are details of the Merseyside clubs, and the memorabilia includes ticket stubs, set lists, contracts, receipts and personnel details. The outsider may be baffled by page after page of unknown names, but each one tells a story. And it's a good one at that. *Spencer Leigh*

Rock Progressive Italiano

Paolo Barotto & Marco D'Ubaldo
★★★★★
(Import) Mediane AMK 5003,
£25.90
ISBN 8889886013

Magnifico!
Comprised of a beautifully put-together hardback book reproducing masses of wonderful and imaginative album sleeves, and a 15-track compilation CD culled from Italian prog-rock's 70s heyday, this set is a real RC package.

Proclaiming itself the genre's most comprehensive catalogue, the editors have brought together an array of images marked up with names of band members, catalogue numbers and an indication of the rarity of the source vinyl. It's a labour of love,

inspired by a movement the book concedes had an 'almost total lack of success with audiences'.

Though aligned with the 'symphonic pop' of King Crimson, Genesis and ELP, it's clear from the accompanying CD that the Italians quickly disappeared down their own prog tributary, bringing in traditional folk themes that neither travelled nor appealed, to home enthusiasts already sold on the British form. Included here, Panna Fredda's rambling Scacco Al Re Lot (appropriating the Italian national anthem), and Gioco Di Bimba by Le Orme (which surely could have come 13th in a Eurovision contest) are cases in point. But it's a musical style that's enjoying a re-evaluation, and this handsome survey will make a very valuable contribution to the process. *Ian Abrahams*



Books In Brief

GAVIN WALSH *Punk On 45: Revolutions On Vinyl 1976-79* (Plexus ★★★★★) offers a beautifully illustrated tribute to the do-it-yourself design that accompanied (and occasionally outshone) the music of the punk era. Well-researched and visually arresting, it does full justice to the dynamic works created.

With the single format in its death throes, **JOHN RYALL *Singles: Six Decades Of Hot Hits & Classic Cuts* (Backbeat UK ★★)** looks back over the truly great 45s. Touching briefly on all the key players, from Bill Haley to, er, Sandi Thom, it's a pleasant, but rarely illuminating, journey.

Rolling Stone: *The 500 Greatest Albums Of All Time* (Wenner Books ★★) is a similar attempt to create order from the chaos of 60 years of rock'n'roll. Unsurprisingly, there are few surprises to be found, but there is certainly enough to reignite a few age-old debates.

The Show I'll Never Forget (De Capo ★★), edited by Sean Manning, collates 50 writers' memories of the gigs that changed their lives. The result is merely a collection of self-indulgent essays that say little more than 'I was there'.

In his third volume of previously unpublished interviews, **Back On The Road Again (Music Mentor Books ★★)**, **DAVE NICHOLSON** examines artists from the 60s. Not all were blessed with the glittering careers they dreamed of, and the stories are strongest when Nicholson examines how the subjects fill the void that music has left, such as Gary S Paxton's time working as a minister or Gene McDaniels' attempts at screenwriting. *Josh Widdicombe*