

The last

RAZAMANEWZ

The official NAZARETH fanzine.

ISSUE 17

Autumn 2001

Last Issue
Including:-

UK Live Reports
New Live CDs
and Remasters
2 New Tracks
Manny Charlton
Discography
Monster Quiz
Two competitions
Press Cuttings
Promo pics
Contacts



Nazareth



COMMENT

All good things must come to an end, and sadly that now must include Razamanewz. I have known the band for nearly ten years now and had many good times, but things cannot continue, for now.

I was in first contact with the band in 1992, on the release of 'No Jive'. We all got on well, and Darrell even asked me to write some press releases for the Move Me album. I was invited into the studio for Boogaloo on several occasions. Darrell also provided early mixes for Move Me and Boogaloo that remain largely unheard outside the band even now.

I have made a lot of friends and contacts in running this newsletter, many fans who have not only subscribed over the years but also helped with reviews and press cuttings, and those in the business, notably Mark Brennan and Steve Hammonds. The true friends stay true though the ages.

I have put a lot of effort into Razamanewz, probably a lot more than people realise. Not just producing the newsletter, but promoting it, collecting information, dealing with inquiries, producing information and press releases for the band and so on. Those who set out to make life difficult for me have not succeeded, this is just a break. A relaunch will happen, eventually, when I have collected my thoughts and sorted out or got over problems that have bugged myself (as they did Tom).

Every member of the band I have dealt with has brought me great pleasure; Pete, Dan, Darrell (RIP), Manny, Ronnie, Jimmy and Billy, I hope they will remain good friends who will keep in contact.

Thanks also to Emil, Keith and all those long time subscribers, Michael Tasker for further support and all those who have sent information and reviews.

I will continue to collect Nazareth's music and remain a loyal fan. If any fan or band member past or present wants to come to me for information, back issues or even a pint, I'm here. Always have been. Always will be.

Until the next time
Happy Days

NazNewz Editor

Darrell Sweet Memorial Plaque

Naz Fan Brian Baxter was at the New Albany Riverfront Amphitheater in New Albany, Indiana on April 30, 1999, when Darrell Sweet sadly passed away. Several months later Brian had the idea of a permanent marker at the venue, as a tribute. He posted his ideas on the Nazareth forum, and soon gained a lot of support. Money was raised by Nazfans worldwide to pay for the work required. The town's mayor gave her approval for the plaque, which was cast on metal and mounted on wood. It is perhaps fitting that the last ever Razamanewz has such a tribute to Darrell Sweet, founder member of Nazareth, legendary drummer, a great friend to so many, and a father and a husband to a loving family.

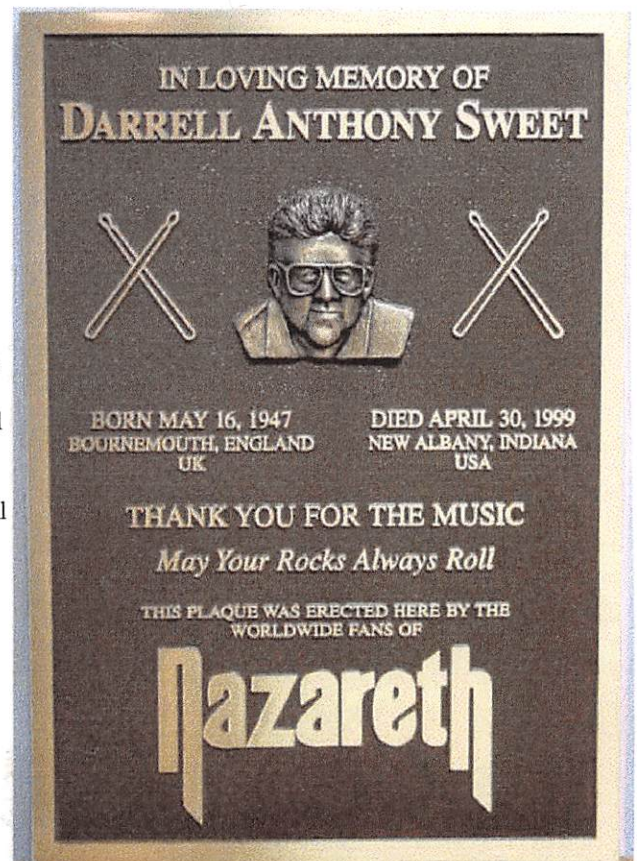
Over to Brian:

On May 8, 2001, the little amphitheater in the park on the banks of the Ohio river became a permanent shrine to the legendary drummer, Darrell Sweet.

I cannot find the words to express the sense of achievement I felt when this plaque was permanently mounted at the New Albany Riverfront Amphitheater. Darrell touched so many people from all over the world and this was a way of saying thank you for the music and all the kindness he showed us fans over the years. I want each and every one of you fans that helped me complete this project to feel as proud as I do and I hope that someday you can pay a visit to the site and see it for yourself. When the sun hits it it shines brightly and looks absolutely magnificent. Manny Charlton, who supported this memorial from the beginning, said "The wee man would be very proud."

I also hope that from now on, every entertainer that performs there will be so touched by this memorial that it will inspire them to give their audience the best show of their life and vow to always treat their fans with the same kindness Darrell treated his.

This plaque is our way of saying
"Thank you Darrell, thank you so much. We miss you, brother."
Sincerely,
Brian Baxter



RAZAMANEWZ

The Official **NAZARETH** Fanzine

ISSUE 17 – The Last Issue

NAZARETH

Dan McCafferty	Vocals
Pete Agnew	Bass
Jimmy Murrison	Guitar
Ronnie Leahy	Keyboards
Lee Agnew	Drums

RAZAMANEWZ

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GROG!



**Caveman
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Editorial

Welcome to the last issue – for the time being. It is one I put together with very mixed feelings. Sad because of the reasons as to why I'm taking a break, but there are so many things happening with Nazareth right now to balance that. **Two new tracks**, live reports, new remaster CDs and even a tribute CD. **And there are plans to record a DVD in Glasgow on October 20th** when they return from yet another round of North American dates.

To round things off for this stage, I have included the usual roundup of news and reviews (that I know of), another monster quiz, a serious batch of old press cuttings and promotional material and a quite a complete discography. There are also reports from Nazareth's shows in the UK earlier this year – their first UK tour in nine years and my first opportunity to see the band in a true live setting. Ecstasy!

SOUNDBITES

Webmaster **Tom Weber** sadly died earlier this year in a car crash. He was a true friend and true Nazmaniac. He set up the official Nazareth website, toured with the band and supported this newsletter. I feel that no-one did more for the band and newsletter in the late 90s. We have all lost someone very close. Tom is survived by his wife Kim, daughter Jackie and son Jacob. Anyone wishing to make donations to the Weber fund may do so through this newsletter.

The official website is now stagnant, but the fans' Forum is still active (www.naz-net.com/html/forum.htm) but this could possibly close down in the near future.

This year also saw the death of keyboard player **Tommy Eyre**, who played with SAHB and toured with Nazareth in 1975.

Nazareth now have their own official **NazStore** merchandise set up, where live CDs, T-shirts, badges and other wearables can be purchased. Go to

www.nazarethdirect.co.uk

It is very reliably and professionally run by Ronnie D and partner, an essential check out for any fan.

Nazareth have left record company Castle Communications and have signed a deal for their back catalogue with **Eagle** for whom they have recorded **2 new tracks** to augment the new compilation. Expect another round of remasters later this year.

Receiver Records have issued a 2-CD / 3-LP live album called **Back To The Trenches**, which covers BBC recordings from 1972 to 1984.

Deadline have issued a tribute to Nazareth called **Another Hair Of The Dog**. A collection of Naz tunes and covers performed by some well known musicians. Reviews to follow.

NAZ-ARCHY in the UK

March 2001. Nazareth made a triumphant return to the UK for a co-headline tour with Uriah Heep, and opening act Stray in tow. The first shows in this country for nine years (1993's tour was cancelled). This was England's chance to see Nazareth again, and the chance to see Ronnie Leahy, Jimmy Murrison and Lee Agnew for the first time. The London show was my first full Nazareth show, second after the Sinky's charity gig a couple of years back.

The mini tour ran as:

March 14 th	Folkestone	Lees Cliff Hall
March 15 th	Portsmouth	Pyramid Centre
March 16 th	Bristol	Anson Rooms
March 17 th	Manchester	University
March 19 th	Wolverhampton	Wulfrun Hall
March 20 th	Leeds	Metropolitan University
March 21 st	Glasgow	Garage
March 23 rd	London	Astoria

Because of work commitments and financial constraints I could only get to the London show, and Bev & Ronnie D kindly provided a guest pass for myself and Angus. We met in London mid afternoon at the Astoria, and soon other fans began to congregate, including Evil Emil, Pincy, Michael T, Keith and Rob. A local pub provided liquid refreshment as more fans gathered. I had hoped to talk to the band but they were too busy.

About 5PM I met up with Dave (Uriah Heep fanclub) and helped unload some of their merchandise. Sadly there was no space for me to promote Razamanewz and lack of position, sales and interest did sour my evening. Angus joined me later, and we enjoyed some ales, listening to Stray in the background. I packed up and piled into the hall to catch the start of Nazareth's set, and the kicked off with 'Lights Come Down'. A storming number that when down well with the crowd (Naz and Heep fans combined), but a massive roar went up for 'Razamanaz'. The band loved being back as much as the crowd lapped them up, despite some members of the band having colds. 'Miss Misery' and 'Please Don't Judas Me' followed, and 'Holiday' went down equally well. 'My White Bicycle' and 'Hearts Grown Cold' were welcome in the set. Highlights were definitely the inclusion of 'Bad Bad Boy' and 'Broken Down Angel'; the crowd sung along as if they were today's hits, Jimmy beefed them up and Ronnie's keyboards fitted in really well, adding a new dimension. Pete danced around grinning like a naughty school kid about to get up to mischief, and son Lee pounded the drums in a way that would've made Darrell proud. As for Dan? Well, Dan led the crowd and band as he always does. And the atomic whiteness of the shirt shone blindingly. 'Hair Of The Dog' was as enthralling as expected, and both 'Love Hurts' and 'This Flight Tonight' really showed who's boss, and why Nazareth's versions became such classics.

Two encores and smiles all round.

I had to catch Uriah Heep, as I am a big fan, but I know that some Naz fans weren't bothered. I'd been allowed to catch the sound check – an event in itself. Opening number 'Return To Fantasy' made the whole evening worth while. Overall a great evening. I was sorry not to sell more than 5 newsletters, more so that I couldn't introduce Angus to the band, the fanclub or guest Pass "Access No Areas at all" counting for nothing. Still, Jimmy and Lee appeared front of house afterwards, we had many laughs with them and the other fans who'd hung around. Some new friends there, and many faces to names of subscribers. Thank you all for the happy memories.

I spoke to Dave Ling (Classic Rock) after the show and he appeared to have really enjoyed it and was pleased for both Heep and Naz that not only had the shows been great but the crowd loved it all too.

I was also proud to have the opportunity to both witness and report on such an event in the nine years I have run Razamanewz before I called it a day.

Michael Tasker from Edinburgh, a long time Razamanezw subscriber, reports on the Glasgow date:

"It was a night, just another night". Oh no it bloody wasn't, this was the night that the Boys in the Band made a triumphant return to the No Mean City.

The Glasgow Garage was the venue which is located on the infamous Sauchiehall Street. Those fit looking young chaps of Uriah Heap hit the stage at 7.30pm and for the next hour played a tight and well received set. The packed venue was obviously up for such a special evening. Willie and crew turned things around in half an hour, then the darkness, the haunting skirl of that introduction and then a tidal wave of applause and roars of approval as the band hit the stage.

Light Comes Down for openers was followed by an apology from Dan that Pete had the flu and Dan himself wasn't quite at full throttle. (Billy Rankin helped out on backing vocals though he stood off stage). Did the health problem affect them? Come on, this is Nazareth! The band were delighted to be back home in Scotland and it showed. They played so Loud N Proud that the dedicated Heap fans were yelling their appreciation.

We were treated to a cracking rendition of Simple Solution and full marks for bringing that Bad Bad Boy back to the stage. On both numbers, Jimmy's guitar work excelled. Hearts Grown Cold is a song that the band are now giving full justice to. It was the highlight of the set, played with real emotion and which other vocalist could produce such gutsy feeling within such a precious song? And what about the Angel? Still broken but she must feel better after listening to such enthusiastic community singing.

A triumphant return for Nazareth. Dan and the boys were Not Fakin' It. As they left the stage there was heartfelt appreciation from the band to a packed, celebrating Garage crowd, a thanks for sticking with them and a promise that it won't be another nine years before the next tour. We will all raise a glass to that.



Report 2: Emil Gammeltoft (Sweden)

Gig: London Astoria 2001-03-23.

Nazareth/Uriah Heep/Stray.

The Goal: to have a good time.

Björn "Stoffe" Lundberg and myself arrived at London Luton Airport Thursday night to have a real good time, see Naz, meet fans, get drunk (well...not the intention, but...) and just relax from our responsibilities in our normal lives really...

The New Atlantic Hotel looked rather good on the outside but really really knackered on the inside if I put it that way. I mean, come on you Brits: there is a bath-tube in our toilet but NO shower...but a tap for warm water and a tap for cold water. I didn't clean myself for the whole stay, but THEN you are a rocker aren't you??! You SHOULD look dirty to live that image of the rock'n'roll lifestyle!

Dirty or not, we did go down to the hotel bar in the basement of the hotel and installed ourselves in front of the bartender. He gave us the medicine we liked (beer) and we thought "we take some here and then we go out on town" - but hey, really....we were just happy to be in London and didn't look at the clock at all, so we just got drunk down there as the hours turned to 02.00 a.m. Discovered that you could buy Red Bull Vodka there, so we took some, but really, we just got eh...drunk. So we decided to call it a day and walked up to the room. On the way up we met the Hotel-owner who had great fun of us and he actually wanted me to sing, but I am not that stupid singing in front of people I don't know anything about - not when you are in that state I was in anyway. We were happy to be in London and happy to meet all fans and see that band next day. ZZZZZZZZZZ.....

Friday: Nazday! Woke up that morning my dog was not actually dead, cause I don't really got one, but the hangover was intact. We got down to the hotels so called breakfast (rather tasting like the hotel looked on the inside) and saw the Hotel owner laughing at us....we smiled back...

We found out that Pincy with girlfriend had been there just before we got up, but they had been forced to go to another hotel cause our was full. Shame. Keith and Rob should be installed at our hotel around 1 o' clock, but we decided to "catch the day" and meet up with them at Royal George instead.

We took a long walk through Hyde Park and THAT was uplifting. It was raining but we didn't care. We were in London and GOD will we have a good time! We walked like crazy through most of London and met up with an ex-girlfriend to Björn at Covent Garden for lunch. Because of all talk about the Mad Cow Disease I ordered chicken. (that was interesting, wasn't it...). We walked through China Town and Soho up to Oxford Street - on the way we saw an Uriah Heep poster, but no mention of Naz there! Hey, what is this?

I knew what I wanted to do, so we walked to Astoria. The time was now at 1.30 p.m. I saw/recognised a bloke standing outside the venue with a Freddie-T-Shirt on him, so I just got to him and introduced myself. And my guessing was right: mr. Joe Geesin was standing in front of me! It was really nice to meet him, even though I had to really listen hard to understand his Sussex-accent. This man have had my support from the beginning of Razamanewz, when I saw that ad in Kerrang! Magazine. I was very glad to see him in person. After we introduced ourselves, Joe said that he was waiting for another fan, so he showed us where the meeting-point was (Royal George Pub) and then we went for a walk, but I wanted to go there a.s.a.p, so we arrived at the pub around 02.00. Joe and Angus (also from Sussex area) were already there so we decided to take that first lager. To sit there and talk to some Naz-fans were great. Joe told us about his friendship with legends like Cozy Powell, lots of Naz-talk and so on. He had just finished writing in a Uriah Heep CD-collecion that will be releases soon. This was a fine start towards the evening. After a while Nyssefan turned up with his brother Kjettil. It turned out that Nyssefan was from Norway, but lived in London and Kjettil had, like us, turned up for the gig from Scandinavia (Norway in his case). Great! Nyssefan (hey, I didn't got your real name?) bought Razamanewz from Joe and looked happy. I described Razamanewz being like porno-mags for a Nazareth fan (which in this case actually is true). And the party continued....in came two hairy men from middle England with the names Keith and Rob. It was GREAT meeting them. Rob had lost his wallet on Oxford Street and Kjettil had the same luck the night before. Shame, Londoners: don't mess with Naz-fans. Hope the ticket-problem was solved on Saturday Rob. With Rob and Keith were also a big guy (well, actually both Keith and Rob are big too- persons you would like to have as guards if you had trouble).

This guy turned out to have been a roadie for Uriah Heep from the beginning of '70:s till '87. Respect. Now people started coming in all the time: it was now time to meet up with Rickard and Peter Pincy. It was really nice to meet them too. I said Scheisse, cause that is actually about everything I can say in Deutsch. AAAAAAAAH it now started to be Naz heaven here. More and more guys turned up. Lots of Uriah Heep fans (even though they were at another place in the pub gathered) and Nazareth fans around our table. Lots of beer-drinking, lots of smiles (well, I smiled all the time) and Björn and me started to do the metal-sign (that's what we do when we feel good). I was introduced to Grant (another Nazfan, but younger and it's great to see!) and more people I can't remember the names of. Aaaaaahhh...it was so nice to meet up with all you people I have had mail-contact with this last two years, through the internet. We were getting more and more ready for the show (and we finished all the Carlsberg at the pub...we emptied it!). Naz-fans do know how to drink!

My happiest moment this night was actually meeting up with you all, not forgetting Michael Tasker, who came from Edinburgh to see the show.

It was now time to go to the Astoria. Everyone came in in different ways. Heard it was sold out (2 500 people) and the queue was huge. Ticket sellers were trying to sell tickets for the double price outside the venue...and people bought them as I could see. Inside we went up to catch some beer (oh, my god we were partying too wild actually now - but the atmosphere from the pub and inside Astoria demanded it). We met up with Joe Geesin in front of the merchandise-store and saw at least one woman buying a copy of the latest zine. Joe is a fighter and should have all Naz-fans support. His zines are great, and important for the fans, collectors and Nazareth themselves. And for the name of rock'n roll history: everything inside these mags are important information about Naz. Björn bought a copy, and hope he soon is as a Nazmaniac as myself soon (you can always hope)! On Sunday he still had Hair Of The Dog in his head....

I asked if it was possible to have my belongings by the mixing-board. Keith was actually asked to film the show by Ronnie Dalrymple (roadie) so it was OK with Keith anyway (thanx). The reason I wanted to take it inside was because of the Dan McCafferty CD:s I hoped to get signed, which I had in my bag. Stray was up playing. The crowd went bigger and bigger all the time. Stray sounded to me like a NWOBHM band rising from the dead. They were actually rather good, even though I didn't dig them that much though. But OK anyway. The crowd seemed to like them though (and Björn thought they were fantastic - anyway he said so: even if I guess there was a little bit of a glimpse in his eye expressing this). Sarcasm is another word maybe.

Me, Rob, Björn and Richard went down in front of the stage just before Naz arrived. We tried to come as near the stage as possible, but we only managed to get second in the row, cause other fans had already "tied" themselves to the barriers. Anyway, now Emil was in good shape (rather happy from the beer then..) and in a good screaming mood. Then.....that beginning....those bagpipes. That introduction song is rather packed with tons of feel. That hard guy Emil got a little tear in his eye. It was just the mood. There I stood watching Naz coming on stage. Had travelled from Sweden to see them - and here we were - surrounded by screaming fans at Astoria. I was lucky.

Dan McCafferty and gang came on stage and BOOOOOM WE WERE BLOWN AWAY!!! Light Comes Down sounded like an explosion, the crowd (it was now packed) were screaming and Emil was in heaven. Razamanaz followed. Miss Missery! Me and Rob shouted "HEY" each time that guitar riff stopped in the beginning of the song, it sounded (if you can imagine) something like this: BADADAM (HEY) BADADAM (HEY) BAM(HEY)BAM(HEY).

Remember when Naz got into Judas there was a guy near me who got really impressed of the song-choise. During the gig I also stood near some Lithuan fans, who had travelled from Lithuania to see the band. Cool! Holiday followed, Heart's Grown Cold, Bad Bad Boy, My White Bicycle (with fun Dan dancing in a special way), Broken Down Angel (hey, that was some singing from the audience!), Hair Of The Dog (with good looking woman making whole band laugh when arriving with the bagpipes - and all the crowd sang "happy birthday" to her). I mean: all Nazfans who wasn't there: you all missed something great here. This is a night to remember and I am so happy that I did it! The set was of course too short, but it's OK. Love Hurts followed and a splendid This Flight Tonight. Aaaaaaahhhhh.....what a kicker! I will buy the Astoria CD when it comes to sale on Nazareth Direct anyway.

All in all, the band sounded 100% GROOVUS MAXIMUS and had a good time on stage with lots of laughing and funny things going on. Björn noticed that Ronnie Leahy really looked like he was enjoying what he was doing: playing the keyboard in Naz. He was (Björns notice) so up in the songs and really giving his all into the songs. Dan was in top-form. Pete did his naughty school-boy thing we all love, Jimmy did his job good and Lee drummed those skins tight and with attitude. I hope the band goes on forever and ever and.....start recording a new album soon! What I also could see was the crowds reaction: wild, at least were we were and at least by the noise! Should be a great CD-copy from NazDirect this one!

After the show I went up to the mixing desk and found Keith. He took me through the guards back-stage to Nazareth. Shame it happened so quick, because I didn't got the chance to bring my Dan CD:s with me...but anyway: Keith: THANKYOU for doing this for me! Got the Higginz backstage Guest Pass (nice one Higgi!) and by the guidance of Keith we entered the red-zone. Uriah Heep had just started to play, so I am sorry for missing their set, but I got to meet parts of Naz for a fast chat. When we came inside the first persons we met were Pincy with wife and Richard. They stood in the back ground waiting for their turn, while Keith introduced me to Pete. At this moment I was kinda glad in the beer but hope I didn't behave bad (Keith, no problems?). Pete recognised me anyway so I was happy. There was packed with people at this moment, so there was not really any time to talk to any one, BUT Keith introduced me to Fin Costello (the famous and legendary photographer of everyone in the rock'n roll business since like day one) and I got a photo with him and me together - isn't THAT cool!!! After that Keith took me into another room where we found Willie the roadie and other roadies in a happy state. Talked some words with them and Jimmy. Then I introduced myself to Lee Agnew and said welcome to the band from the Swedish Naz-fans. He turned out to be really nice. One more photo there.. and then actually Michael Sweet shook my hand....Darrells son....and I couldn't find words. I said nothing at all. Really, I felt honoured. But couldn't find any words for that. I felt that to be the most feeling moment of this night. Melanie: say hello and thank him from me. After that Keith and I were forced to "leave the building". Everyone was there (it felt like) and no one seemed to have the time, because of families and other important people being there. So, I want to thank Keith for helping me coming backstage, even if it just was a quickie. Thanx Keith - I hope I didn't behave bad there. You know, a Swedish Naz-guy surrounded by his idols...

Anyway, we got back to Astoria theatre and Uriah Heep were playing the last songs. Nazfans met up in the lobby, even Lee and Jimmy came to talk with the fans - good! Even if my goal would be to party with the band and crew and fans together (that would be a dream wouldn't it?) we felt like that was not so easy, so we all "united Naz-fans" walked down to McDonalds and then to stop one: a hotel where Nyssefan and Kjettil and Michael T lived), took a beer there (thanx for good company guys - hope to see you again) and then went to our Hotel (New Atlantic). Rob went straight to bed, so me, Björn, Keith and Richard went down to the basement (where this story started) for some after party talk and more beer. Keith were soon going to bed and so was Björn.

So me and Richard stayed a bit longer and talked deep Naz-things (I can't remember all things, but we had a good time) and Richie said that his favourite Naz-album was Fool Circle, and that was unusual, but interesting, cause it IS a good album. Anyway, I got to bed early morning - and with a smile on my lips. WHAT A NIGHT!!!! To meet all of you, Nazfamily - and everyone were so nice! Everyone were like brothers. Hope to

meet all of you again, and what the rumour says, maybe this autumn at a special place somewhere in the world for the DVD-thing! Next day were hangover day. We met Richie in the evening, and tried to party again, but I had stomach-problems and Björn was just tired, so Richie, I hope we didn't bore you too much - you see - we are not 17 anymore. Aber eine fickkalender would be nice wouldn't it? Scheisse! Nice meeting you, Stuttgart Nazmaniac! We are now back in Sweden and I will think of this trip as one of the best this far in my 31 year career of life.

Cheers and hugs to Keith, Rob, Joe, Nyssefan, Kjettil, Angus, Michael, Pincy (nice meeting you), Richard, Grant and all I have forgotten the name of: you made my night! And to Nazareth and crew - the best band in the world!

Uriah Heep/ Nazareth/ Stray Astoria, London

23 January, 2001

Set List: 'Return To Fantasy'/'Universal Wheels'/'Bird Of Prey'/'Stealin'/'Between Two Worlds'/'I Hear Voices'/'Come Away Melinda'/'Circus'/'Blind Eye'/'Sunrise'/'Gypsy'/'July Morning'

Encore: 'Easy Livin'

STRAY KICKED THINGS OFF with a tight, punchy set of aggressive blues-rock, debuting songs from their new '10' album but winding up with the brilliant 'All In Your Mind', as covered by Iron Maiden. It had been many a long year since Nazareth set foot on a London stage, and the sold out crowd vociferously welcomed back Scotland's finest. Naz's original member quotient has dwindled since the tragic death of drummer Darrell Sweet, yet Dan McCafferty's throat is still gruff enough to defy medical science and any band that nonchalantly throws in 'Razamanaz' after just two

numbers is deserving of your respect.

Tellingly, they also included 'Broken Down Angel', 'Bad, Bad Boy', 'Love Hurts', 'Son Of A Bitch' and 'This Flight Tonight', although you wouldn't want to have been the individual who inadvertently flicked on the venue's 'GAY' neon sign above the stage as the band ran through 'My White Bicycle'.

The headliners' choice of opening number, the title track of 1975's 'Return To Fantasy' album, was a welcome surprise, as was the inclusion of more vintage material than usual. Of late, Uriah Heep have tried to emphasise the quality of newer compositions such as 'Universal Wheels', 'Between Two Worlds' and 'I Hear Voices' — songs they feel are able to hold their own with long-established crowd pleasers like 'Bird Of Prey', 'Sunrise', 'Gypsy' and 'July Morning'. Maybe the prospective arrival of the Hensley-Lawton Band has caused a re-think, but tonight they got the balance just right. The Astoria roared with approval as Jethro Tull's Ian Anderson joined them for 'Circus' and 'Blind Eye, the flautist weaving



Bernie Shaw: "My trousers are so tight!"

GEORGE CHIN

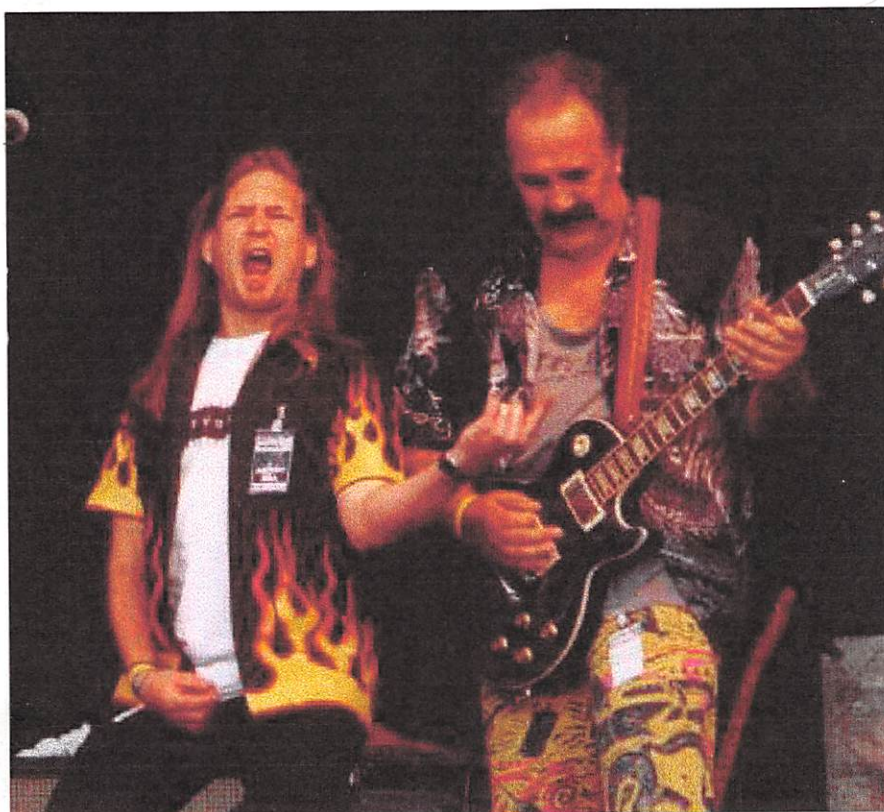
delicate, summery patterns around Bernie Shaw's passionate vocal and some unusually sensitive guitar work from Mick Box.

But this was all about Heep, a quality band whose incredible five-part harmonies, lavishly arranged tunes and buoyant spirit continues to thwart the numerous naysayers.

Dave Ling

CLASSIC ROCK • 85

Manny Charlton on stage in Sweden with Emil Gammeltoft



The Manny CHARLTON (Band) Column

Mannny, founder member and one time guitarist, writer and producer of Nazareth and all round nice guy has been very busy of late, with another solo album 'Bravado', the debut release of **The Manny Charlton Band (MCB)**, a track on a Grand Funk Railroad tribute album and some successful concert in Europe. Manny now has his own official website at:

www.mannycharlton.com

Manny Charlton – BRAVADO

Self Pressed (73:39)

- | | |
|-----------------------|------------------------------------|
| 1) Hit The Fan | 8) Legend |
| 2) The Difference | 9) Working Man |
| 3) Harvest Moon | 10) Stone Crazy |
| 4) She Rox | 11) Monkey Nutz |
| 5) Classic | 12) The Hill |
| 6) Being There | 13) Foolish Child |
| 7) Scene Of The Crime | 14) One From The Heart (1985 demo) |

This excellent solo album, on which Manny handles pretty much everything, a real breath of fresh air in the current metal climate. "Hit The Fan" is an excellent lively opener (recognise the title?), enough to kick any album. "The Difference" features a nice deep bass sound underneath an acoustic guitar.

"She Rox" is a real doomy metal classic, with some interesting rhythms. "Classic" features a more 'Aerosmith' guitar sound which Manny solos on top of majestically. Back to the mainstream metal of "Being There", while "Scene Of The Crime" is faster foot tapper. In true Naz style, there's a softer track mixing it in, and "Legend" is a fine song and strong with it.

Wipe a tear from the eye and "Working Man" just makes you want to groove, with a very distinctive guitar sound. Anyone who's heard Roger Glover's "Dancing Again" will know what I mean!

"Foolish Child" even throws in a Sabbath riff, and the 1985 demo is an insight to the great man himself. Great Stuff! I could go on – the rest of the album is a far cry from Nazareth and is great on a variety of levels, mixing in a variety of elements. A brave move in some ways (maybe hence the title?) but very very enjoyable.

With a verdict of 'BUY', further details can be found at his website.

Manny Charlton Band – STONKIN'

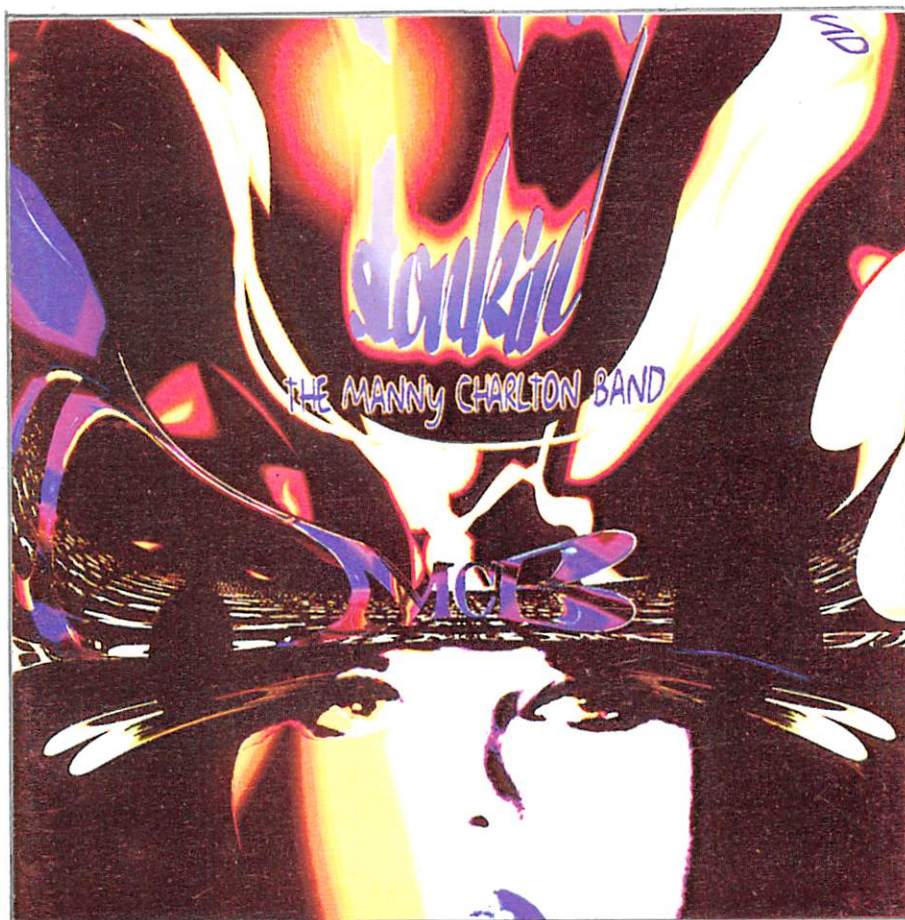
Record Heaven Music RHCD41 (55:13)

- | | |
|---------------------|------------------|
| 1) Pushin' Daises | 6) Twisted |
| 2) Not Disappearing | 7) Killed My Ass |
| 3) What U Said | 8) Maggot I |
| 4) Inside My Soul | 9) Sweet Love |
| 5) The Leaving | |

This is a complete change – a more solid band affair. Manny is augmented by Mark Carver (drums), Mike Garza (bass), Jimmy Williams (guitar) and Shaun Michaels (vocals) for a truly awesome CD. The opener is a full on metal track with an element of industrial, while "Not Disappearing" is a great rocker and Manny solos like an animal over some great strumming. The slide on "What U Said" adds a very different sound, the opening is a southern sound with a dark edge. Back to the metal riffs with "Inside My Soul" and you get the gist for the whole album. Manny's performance as guitarist and producer is taken up several levels when working in this band situation. Much as I like Bravado, which is a slice of class, this album has the flowing edge.

This album can be found in larger record stores (I found mine in HMV, Oxford Street), or check out www.rhcd.net

The same label has released a various artist tribute to Grand Funk Railroad, to which the Manny Charlton Band have contributed a track.



MANNY SPEAKS

Dear Razamanewz,

It's been a great year for MCB and myself. We released our first CD Stonkin' on March 4 of this year. Recording the CD with my new mates was a blast and I am very happy with the final result.

May and June of this year found us touring Scandinavia. We had some great gigs in Finland and Sweden. It sure was nice being back on the road meeting old fans and making new ones. We were well received everywhere we played. A special thanks to Emil Gammeltoft of Stockholm for helping us out while we were in Stockholm. Emil arranged all of our accommodations while we were there and even helped out on stage with Hair of the Dog!

The fall of 2001 finds us back in the studio working on our second CD to be entitled Smoke. We have a ton of ideas working.

On a final note, I am saddened to see this may be the last issue of Razamanewz. I want to thank Joe Geesin for all the hard work he put into this fanzine and all the effort he put into covering MCB for the fans.

Cheers!

Manny Charlton

NAZMASTER Dave Naumko offers his own thoughts on BRAVADO

I was more than impressed and floored by this, Manny's latest solo effort. I'm wondering why Manny hadn't sang lead vocals before.....His vocals were the best surprise of all! I was also impressed that Manny isn't one of these guys who sticks to a formula when the buying public latches on to something....hmmm Def Leppard is one name that comes to mind.....Manny isn't afraid to explore new musical avenues and create and produce fresh music. This is why I have admired him all these years. He's never created music that 'sounds the same', yet for me, connect with it due to its lyrical content and hard edged, in your face brilliance. I would rate "Bravado" 8.5 out of 10. The only reason I wouldn't give it perfect marks is that I believe nothing man creates is perfect.....that's why we strive and continue to create, to search within ourselves to find a new way to vent creativity and explore new possibilities musically. Our inability to be perfect is what motivates our passions to! carry on; to find out new things aManny is a genius at what he does. For someone to conceptually and artistically create n entire body of music himself is a testament to the respect he has for his craft. "Bravado" is a milestone, both in the career of Manny Charlton and for rock'n'roll today, and any Naz/music fan should be proud to have this c.d. in their music collection.

With the creation of MCB, (The Manny Charlton Band), the future only looks brighter with much more quality rock'n'roll on the way from the masterminds of Manny Charlton and friends!

Rock on Manny!! Thanks for all the great music you've given us fans and we look forward to supporting you in all your future endeavors! Cheerz Bros!

I would like to thank Manny and Tony V for the music, help and information over the years.

Manny's Competition

Manny has kindly provided a copy of the CDsingle "Stonkin'" to give away to the lucky fan who can answer this question;

What was the opening track on Manny's 1999 'Drool' album?

Answers on a postcard to the editor before the end of October.

CD REVIEWS

Back To The Trenches

Receiver Records RDPCD 16 (70:07)(75:53)

Disc 1

- | | |
|----------------------|--------------------------------|
| 1) Morning Due | 8) Woke Up This Morning |
| 2) Alcatraz | 9) Called Her Name |
| 3) Vigilante Man | 10) Black Hearted Woman |
| 4) Razamanaz | 11) Talkin' To One Of The Boys |
| 5) Night Woman | 12) Broken Down Angel |
| 6) Broken Down Angel | 13) Heart's Grown Cold |
| 7) Country Girl | 14) Showdown At The Border |

Disc 2

- | | |
|--------------------------|--------------------------|
| 1) Hair Of The Dog | 10) Preservation |
| 2) Expect No Mercy | 11) Back To The Trenches |
| 3) Love Hurts | 12) All Nite Radio |
| 4) Shapes Of Things | 13) Razamanaz |
| 5) Boys In The Band | 14) Whippin' Boy |
| 6) Beggar's Day | 15) Ruby Tuesday |
| 7) This Flight Tonight | 16) Telegram |
| 8) Love Leads To Madness | 17) This Month's Messiah |
| 9) Gatecrash | |

This lavish live package covers various live performances from 1972 to 1984 and is a complete treat to Nazareth fans everywhere. The open ten tracks pretty much cover the same set that appeared on the BBC Radio 1 Live In Concert CD some years back, and great they are too. An early rawness still there and a good recording quality.

Jump to 1980 (nothing in between??) and we get four tracks from the Hammersmith Odeon (two appeared on the Live EP) and it's great some tracks with Zal Cleminson, as most boots from then are very rosey. It is surprising (and disappointing) than more from the show wasn't used, or that no material from No Mean City could be found. Top performances all round, though.

On to disc two and four tracks from Glasgow 1981. True rock'n'roll, classic Nazareth live tracks (especially 'Expect No Mercy', but a poorer recording quality. Things take off in 1982 and 'Boys In The Band' is not only a Nazareth classic but it shows the six piece at their best. The newer tracks worked best with that line up, but the older tracks work well too. Billy and John fit in better on 'Beggar's Day' than on the 'Snaz' version.

1983 and 'All Night Radio'; not a classic, but the 'recorded from a cheap radio' quality doesn't help. 'Razamanaz' is better, proving the band and fans all still had it in them. The final three tracks from 1984 round the set off nicely.

'Telegram' is a must in almost any form.

Excellent packaging, digipak, plenty of notes and Pete Frame family tree. An essential purchase. These tracks have been floating around on bootlegs for a while (as many bleat on about) but the packaging and in places the mastering easily surpass them. The triple LP in a gatefold sleeve is equally well packaged.

Various Artists – Another Hair Of The Dog; a Tribute to Nazareth

Deadline CLP1144-2 (45:46)

- | | | | |
|---------------------------|------------------------|----------------------|------------------------|
| 1) Piece Of My Heart | sung by Glenn Hughes | 7) Broken Down Angel | sung by Paul Di'Anno |
| 2) Shanghai'd In Shanghai | sung by Steve Overland | 8) Bad Bad Boy | sung by Steve Grimmett |
| 3) Hair Of The Dog | sung by Paul Di'Anno | 9) May The Sunshine | sung by Steve Overland |
| 4) Love Hurts | sung by Doogie White | 10) My White Bicycle | sung by Steve Grimmett |
| 5) Let Me Be Your Dog | sung by Nicky Moore | 11) Razamanaz | sung by Doogie White |
| 6) This Flight Tonight | sung by Doogie White | 12) Ruby Tuesday | sung by Chris Thompson |

At last Nazareth get a tribute, long over due. An odd mix of tracks, a great mix of musicians. While everyone will debate the Nazareth tracks, two of the covers are essential. 'Love Hurts' and 'This Flight Tonight' Nazareth made their own, 'Piece Of My Heart' and 'Ruby Tuesday' are very strange choices.

Some great vocals, and the backing vocals on Shanghai'd really make the track. Paul Di'anno attacks things in his own style, as does Nicky Moore, and a brilliant job they do too. In fact 'Broken Down Angel' and 'Let Me Be Your Dog' are highlights. While the Nazareth influence is strong, such great musicians must be applauded for keeping an element of their own style, as identical versions would have been a waste of time.

Backing musicians include Pete Jupp (drums), Neil Murray (bass) and Phil Campbell, Micky Moody, Paul Chapman and Bernie Tormé (all guitars). Being a sucker for anything Murray, Moody, Moore and Tormé do anyway I love this album. Approach with an open mind and I guarantee you'll enjoy it, if you can find it.

The Very Best Of Nazareth

Eagle Records EAGCD141 (79:18)

- | | |
|-------------------------------------|--|
| 1) Walk By Yourself | 12) Bad Bad Boy |
| 2) Telegram (edited) | 13) I Want To Do Everything For You (live) |
| 3) This Flight Tonight | 14) Love Hurts |
| 4) When The Lights Come Down (live) | 15) Shapes Of Things (edited) |
| 5) My White Bicycle | 16) Heart's Grown Cold |
| 6) Dressed To Kill (edited) | 17) Shanghai'd In Shanghai |
| 7) Hair Of The Dog (single version) | 18) Broken Down Angel |
| 8) Star (edited) | 19) Turn On Your Receiver |
| 9) Holiday | 20) Hit The Fan (edited) |
| 10) Holy Roller | 21) Dream On |
| 11) Razamanaz | 22) Laid To Wasted (new version) |

The first release on the new label, and it features two new studio recordings, the first by the new line up with Lee Agnew. These tracks are enough to get most fans' mouths watering. "Walk By Yourself" is in many respects classic Nazareth. Lee and Pete keep a solid rhythm, Ronnie's fills are excellent and as for Jimmy and Dan? Their range really make the song. However it's not the best album opener, as it doesn't flow like you Nazareth can. Nervous, maybe? "Laid To Wasted" is more of a ballad but much better. Solid and flowing, it was demoed back in Manny's days but this version shows this line up at their best. Ronnie is given a free range and Jimmy backs up extremely well.

Another highlight is a live version of Boogaloo's "Lights Come Down". Great song, powerful version.

The rest of the compilation is, however, just another compilation. Many great tracks, but in the process of trying to fill a CD, they often run into each other and many are needlessly edited. "Telegram" cuts out at under three minutes; it's not even half there, and the single edits are the usual farce. These tracks weren't compiled, they were butchered.

"Dream On" is still not credited to the guy who actually wrote it, and the sleeve is the most unimaginative I have ever seen.

However the CD is more than worth the price for the three excellent new tracks/versions. Not all is lost.

REMASTERS

The first round of reissued remasters have now hit the streets. All the CDs and LPs have been reviewed in full before so I'll just ring the changes:

Razamanaz

Eagle EAMCD 132 (46:06)

Extra tracks "Hard Living", "Spinning Top" and "Razamanaz" (alternate edit)

Loud'N'Proud

EAMCD 133 (53:33)

Extra tracks "This Flight Tonight" and "Go Down Fighting" (both US versions)

"The Ballad of Hollis Brown" and "Free Wheeler" (both edited versions)

Rampant

EAMCD 134 (54:15)

Extra tracks "Shanghai'd In Shanghai" and "Shapes Of Things" (both single edits)

"Sunshine" and "Silver Dollar Forger" (both edited versions)

Hair Of The Dog

EAMCD 127 (63:18)

Extra tracks "Love Hurts", "Down", "Holy Roller", "Railroad Boy"

"Hair Of The Dog" (single edit) and "Holy Roller" (alternate version)

'Snaz

EAMCD 129 (48:48) (46:31)

2-CD, restored to entire / original set list.

Cinema

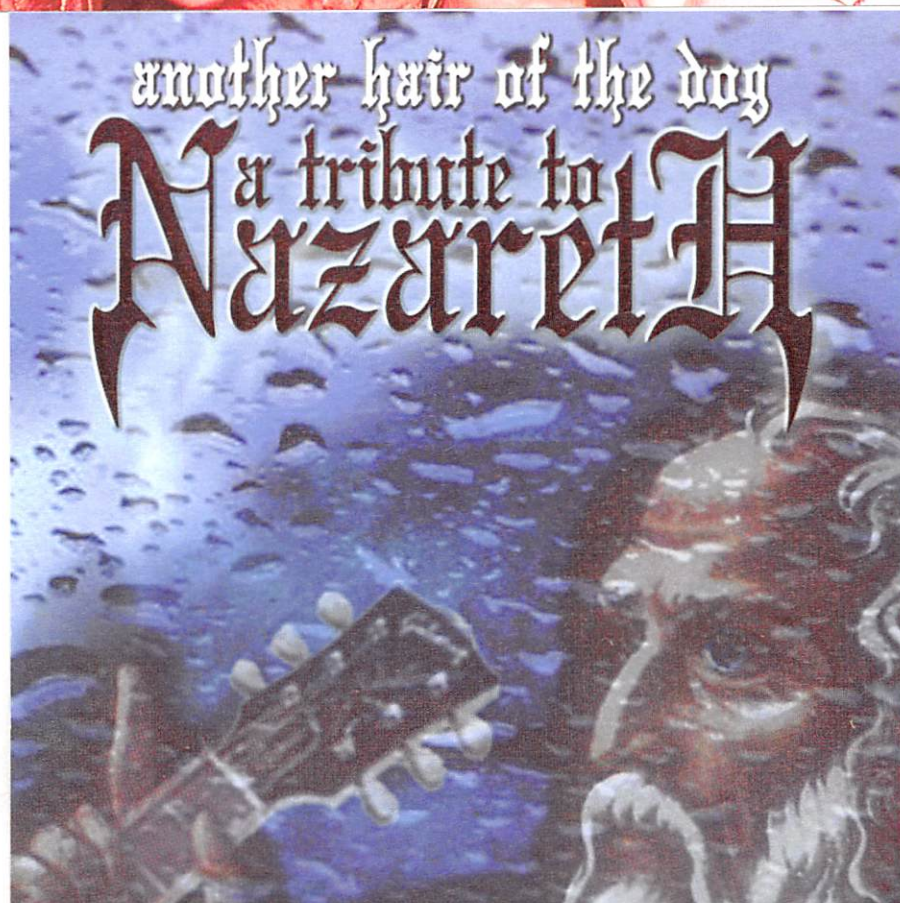
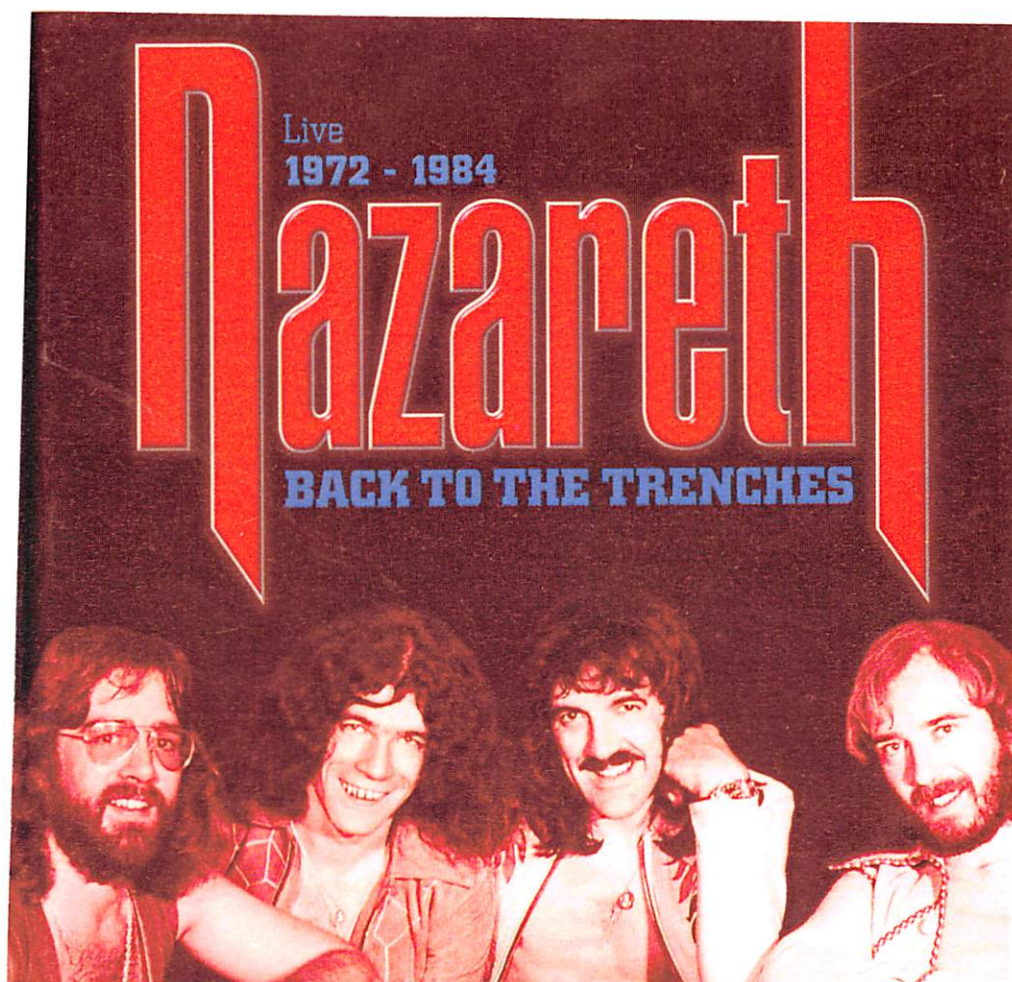
EAMCD 128 (59:30)

Extra tracks "Just Another Heartache" and "A Veteran's Song" (both alternate versions)

"White Boy" and "Cinema"

While it's great that these are now fully available, it hardly seems that long ago that Castle had done such a good job. There are a few additions to the extra tracks, although little appears very different. Again it is hard to tell if many of the edits were done at the time or butchered for these remasters. Those on Cinema are interesting, while Hair Of The Dog is the most complete overall studio set due to the single only tracks, keeping the UK running order with "Love Hurts" at the end. The best package overall is 'Snaz by far. At last released as a 2 CD, the complete live set plus two studio tracks ("Juicy Lucy" and "Morning Dew" 1981), restoring the original tracklisting and something that should have been done a long time ago.

While the mastering and packaging are overall excellent (bar a few minor mistakes) there seems little over the Castle remasters of the studio albums to warrant much outlay if you already have them, while 'Snaz is essential. Otherwise now's your chance!



WWW.NAZARETHDIRECT.CO.UK

This new official site is a new set up making available all kinds of goodies of Nazareth fans' dreams. The most important aspect, from the collectors' point of view, are a series of official live CDs, sanctioned bootlegs. The ones I have so far are:

Kitchener, Ontario (22nd July 2000, 2-CD)
Leamington, Ontario (23rd July 2000, 2-CD)
Barrie, Ontario (28th July 2000)
Port Dover, Ontario (29th July 2000, 2-CD)
Ionia, Michigan (31st July)
Rochester, Michigan (1st August 2000)
Columbus, Ohio (10 August 2000, 2-CD)
Pardubice, Czech Republic (15th November 2000)
Pilsen, Czech Republic (17th / 18th November 2000, 2-CD)

This excellent series kicks off with last year's North American tour. 'Lights Come Down' remains an excellent opener, and with 'God Save The South' Boogaloo is given a good blast. Jimmy's guitar work is amazing, especially on 'May The Sunshine'. With 'Cocaine' and 'Whiskey Drinking Woman' (on most of the discs) aired aplenty the crowd a sure enough responsive.

Moving to the Czech Republic, and we get 'Beggar's Day', 'Dream On' and 'Simple Solution' and a great set of performances too.

All the CDs are good quality, reasonably priced and sanctioned by the band. Beat the bootleggers and augment your collection with some proper live material. Heaven.

With more available and more on the way, including the recent Astoria show planned, this demands to be accessed.



Biography

Nazareth

After eight long years of knocking at the door, the high-powered British hard-rock group Nazareth now find themselves on the verge of superstardom. Like most of today's top acts such as Fleetwood Mac, Boz Scaggs, Steve Miller and Peter Dinklage, Nazareth found the big time a long time coming, an elusive beast at least. These artists, all too frequently labelled "overnight successes", discovered that superstardom may be a bountiful bed of roses but the pursuit of it requires unbelievable endurance and unflagging ambition. Needless to say, many casualties have been carted off along the way.

That said, we can all be grateful that the four stalwarts of Nazareth (original members from 1968, no less) possessed an abundant reservoir of staying power. Conquering the United States is a formidable proposition but Nazareth were determined and, at this point in time, one must safely conclude that the coming months will prove that it was worth the wait.

Much hope rests (and with considerable reason) upon the success of the new Nazareth album "Expect No Mercy", the foursome's seventh for A&M records, and their ninth as a group. Artistically, "Expect No Mercy" is a thundering and thorough success for the production expertise of guitarist/producer Manny Charlton and his three musical associates—Peter Agnew on bass, drummer Darrell Sweet and vocalist Danny McCafferty.

The album contains eight new Nazareth originals along with the band's meaningful interpretations of the Ray Charles classic "Busted" (if ever an oldie warranted dusting off in '77 its that tune), and Crazy Horse's "Gone Dead Train."

Like the two studio albums preceding it ("Play 'N' The Game" and "Close Enough For Rock 'N' Roll"), "Expect No Mercy" was recorded at the supremely-situated Le Studio in the Laurentian village of Morin Heights, about 50 miles north of Montreal. "We enjoy working here," explained Manny Charlton. "I don't enjoy being stuck in the city. Here at Morin Heights with all the windows, the lake and the mountains, it's very peaceful. Plus it's comfortable."

Despite their obvious high standards, Nazareth seems pleased with the results of their latest endeavors. Observes singer Danny McCafferty: "At this particular point in time—just as we're completing the mixes—the vibe is always hard to put your finger on."

Manny Charlton nods agreement. "You analyze it and try to put what you feel on a bit of tape. But it's very hard. And it gets harder the longer you do it, because your standards keep getting higher.

"It really is hard to try and get a level of emotion over on a record without it being complex. It's hard to keep it very direct and very simple. You really have to refine it down to the basic elements: simplicity is always best in all situations. That's where the Beatles always scored—they had that trip down."

Simplicity was a key factor in the huge success of Nazareth's revival of Boudleaux Bryant's "Love Hurts" (it went gold in the U.S., sold almost 400,000 copies in Brazil, remains as A & M Canada's biggest-ever single; total international sales exceed four million) and it's to their credit that they didn't simply churn out another dozen re-workings of that same basic riff to satisfy AM radio's obsession with familiarity. Through it all, they've hung on to their integrity, which is no mean feat in a saturated marketplace.

"You're always torn between trying to move on and staying where you are," comments Manny Charlton. "A lot of people tend to play what they think they should be playing, based on their past successes. A lot of audiences want you to do just what you've done before over and over again. But we can't do that. It's pointless and besides, it would make us as miserable as hell."

"Really," chimes in McCafferty. "The reason we've stayed together for so long is because we don't want to stay in one musical place. It's easy to get bogged down. It doesn't take long before you become a parody of yourself through over-repetition. We all enjoy what we do and we don't want to get stuck in a rut. We all want to move on with it. Everything's got to be really, really positive. Our aim is to have every

(over please)

Biography

member of the audience and every person playing our records get excited or become sad. We want to really move people."

Unlike many of their colleagues, Nazareth has demonstrated a commendable desire to interpret non-group tunes, and have recorded material by such diverse writers as Joni Mitchell, Little Feat and Bob Dylan. Explains McCaffery: "We're very open to a lot of musical tastes. We listen to a lot of other people's music. I think there's something wrong with acts who only listen to their own stuff—especially since it usually takes two or three months to record an album and the tracks become rather familiar to your ears. You need to hear outside music or your brain would freeze up."

"Also," says Charlton, "we tend to evaluate our own originals against other tunes that we're considering recording. We try to maintain as high a standard as the other composers we're using. That way when we select from our own originals, we generally only use the very best of them." The new album is more than ample evidence of that—you can't whack any old piece of nonsense up against a Ray Charles

blues-buster.

Nazareth names as their prime musical influence the original Jeff Beck group, which featured Rod Stewart as front man and included Ron Wood. These days the band they admire most appears to be Little Feat, although Racing Cars is the new British band to watch in their estimation.

Although they consider themselves primarily a British band, Nazareth are still based in their hometown of Dunfermline, Scotland. "It's good to have a home to go back to," claims McCafferty, more than a trifle homesick after three months of intense studio work. "Especially when you travel as much as we do, home provides some sort of anchor. We need it."

Nonetheless I suspect that for Nazareth's immediate future, it's anchors away and let the real journey begin.

—RITCHIE YORKE

(Canadian based rock writer Ritchie Yorke is the author of "The History of Rock 'N' Roll" and "The Led Zeppelin Biography.")



L TO R: DAN McCAFFERTY, MANUEL CHARLTON, DARRELL SWEET, PETER AGNEW.

NAZARETH

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RECORD REVUE & ARTIST INTERVIEW

NAZARETH

Expect No Mercy
A&M SP-4666

By Kevin Catalano

In the sometimes fickle world of rock music, recognition, and in turn success, usually comes through talent, fortitude or a gimmick. Nazareth, a four-man Scottish band, followed the path of perseverance.

Separating those three avenues to stardom are not easy. Often they overlap; at times there seems to be more gray than black and white. Also, a group or solo performer could use more than one of the three.

It is apparent that a bizarre group like Kiss is high on gimmicks and low on talent and fortitude. Conversely, the Beatles were strong on talent and weak in the other two areas.

Playing with the same band members for nine years is a record in itself—a record Nazareth holds, and shows no sign of faltering. Like other acts that have been around for awhile—Fleetwood Mac, Boz Scaggs, Steve Miller and Peter Frampton—Nazareth is uncovering riches after years of touring and a string of moderately successful albums.

Another trait of the rock world is the emphasis on labeling the music. Or, into what category does it fall?

Nazareth lead singer Danny McCafferty answered that question recently when the group was in town for a concert.

"Everything we do stems from rock 'n' roll. We were all influenced by early rock 'n' roll," McCafferty says in his thick Scottish accent.

Other members of the band are Manny Charlton, guitarist and producer; Peter Agnew, bassist; Darrell Sweet, drummer.

But in whittling down this classification, McCafferty admits his band is probably defined as heavy metal. For the uninitiated, envision the weight of a 1,000 lb. steel slab. There, you have some facsimile of sound pumped out of the

speakers as a Nazareth album spins on the turntable. The music is all-encompassing, with a persistent "thump" from either the drummer or bass player. It is the kind of music that enthusiasts say must be played loud to be appreciated. It is monolithic, almost oppressive.

Ironically, Nazareth's first hit single (the one receiving the most airplay on AM radio) was "Love Hurts," a revival of a tune written by Boudleaux Bryant and recorded by Roy Orbison during the early 1960s. Released by Nazareth in 1974, the song is slower and more relaxed than other tunes.

"On most of the albums, we've always done a couple of things 'Love Hurts'-ish," McCafferty told "Columbus Tonight." "And it's like we try and make the album of a lighter shade so all the tracks aren't the same. I mean, we didn't sing it ('Love Hurts') like a ballad. We did it in a very sort of rock way."

The group's latest album, "Expect No Mercy," continues in the same vein as previous releases. Most of the songs are hard-driven, group-penned originals, with two interpretations of other material thrown in for good luck: "Busted," by Ray Charles, and Crazy Horse's "Gone Dead Train."

"I think the album is a step ahead for us, soundwise. The songs are very, very street songs. We've been on the road so long for the last year and one half that it's affected our music. It's a very up album... our impressions of being on the road," McCafferty contends.

But isn't it a bit incongruous for a hard rock group to rework a black blues song like "Busted?"

"We have enough of our own material to put on the album. But we thought the two songs we put on were better than the other songs we had. So it's better to put someone

else's good song on it than one of your own that you don't think is very good. It's dishonest. It's ripping people off," (to do otherwise) McCafferty said.

"The thing is, our taste in music is very wide," he continues. "You know, we've done a couple of Joni Mitchell songs, stuff like that. We just like good music. Any song we do, we make it sound like us. I could try to sound like Joni Mitchell and sound foolish... not to mention bad. We do a song and it sounds like Nazareth."

The new album breaks little new ground for the group. Curiously, the better tracks are those not written by the band members. "Gone Dead Train" almost verges on the pop side with its hand clapping and vocal harmonies. Naturally, "Busted" is a dripping blues song with interesting, but ordinary, slide guitar work by Charlton.

The group-composition songs are the standard Nazareth fare. McCafferty with his throat-stretching vocals, Charlton with basic guitar and frequent overdubs, Agnew playing that uncomplicated bottom and Sweet pounding with force. Add it all up and followers of Nazareth will be pleased. It is doubtful if "Expect No Mercy" will make many new converts.

But why should Nazareth look for new additions to the fold? The audience Nov. 11 at St. John Arena appreciated them enough for an encore. Who listens to them?

"In the states we seem to cover quite a wide spectrum of age; and in Germany and Britain, it's like 16 through 22. And in Scandinavia, they are really young, like 17," McCafferty said.

Despite nine years of touring and nine albums, the group remains accessible to their fans. McCafferty said he and his cohorts enjoy meeting fans, if time before a concert permits. Without those loyal fans, Nazareth might have disbanded years ago.

"We don't do any fooling around on stage, eat chickens or things like that. Our music is our image. So the music has to be heard. We are not seen in places where one should be seen. We don't get in the gossip columns of 'Rolling Stone'," McCafferty says.

And the band members are family men. Just before the interview, McCafferty completed a call to his wife and five-year-old son in Scotland. On stage he may scream and encourage the audience to "boogie," but when talking in his motel room it is obvious he misses his family. There is a human side to this group even if their music is not appreciated.

In this same way, McCafferty has his doubts about punk rock—a new kind of music from Britain which espouses nihilism in its lyrics.

"I think it is rock 'n' roll played bad. There are a couple of groups I like... but it is all media control in Britain. You get people like the Sex Pistols who get loads and loads of publicity and never play any gigs. They keep reminding people that they are anti-establishment, but then they are on the cover of 'Rolling Stone'. They've gone on the cover of daily papers back home. It is a media hype at the moment," McCafferty says.

So, it was a long road that brought Nazareth from Scotland to "Expect No Mercy." What they lack in talent, must have been transferred to determination. Even if their music is disliked, they must be admired for their fortitude.



Expect No Mercy from Nazareth

by Ritchie Yorke

It's taken Nazareth tons of effort, unflagging endurance and an endless arsenal of heavy metal near-hits, but now it all seems worth the wait. After a total of seven speaker-splattering albums for A&M (and two earlier attempts for WB), the British hard rock quartet are on the verge of making it big in the United States.

Sitting in the comfortable Le Studio, nestled in the Laurentian Mountains in Quebec, Nazareth's four man attack squad are listening—for the tenthousandth time—to a playback of *Expect No Mercy*, the crunch-heavy followup to last year's *Playin' the Game*. What comes through the giant studio monitors is no surprise.

Nazareth are doing the title ample justice. Aside from several actual stabs at diversity (most notably, Ray Charles' classic, "Busted," and the country-fried original, "Place in Your Heart"), the boys deliver hard rock at its most brutally metallic. Theirs is a special brand of electrified funk served up in a most rudimentary way: sometimes they sound like their songs are chipped out of hunks of raw iron and fashioned into songs with a cold chisel.

Nazareth is led by the idiosyncratic and sometimes dour guitarist and group producer Manny Charlton. Hot on his inventive heels are lead vocalist Dan McCafferty (the smiling one!), bassist Pete Agnew and drummer Darrell Sweet. Sitting in the cold wonderland of Canada listening to shreds of "Expect No Mercy," the Scottish quartet is antsy and expectant. After all, their current success in Canada doesn't mean superstardom below the border.

And the ironies of this scene are abundant. Nazareth are enormously popular in Canada. Their six A&M albums have sold more than a million units there, a feat reserved for few groups, foreign or Canadian. *Expect No Mercy* is their third LP to be produced at Le Studio, and the contrast—between the loud, urban music and the serene country setting—doesn't escape anyone.

Manny Charlton grapples with the unspoken questions. "I just don't enjoy being stuck in the city. Here at Morin Heights, with all the windows—the lake and the mountains—it's

very peaceful. It's always hard to put your finger on why something works, but here it does for us."

Significantly too, the same studio produced two recent big hits—Cat Stevens' *Numbers* and the Bee Gees' *Children of the World*.

So it's no surprise that Nazareth went back to Le Studio. Their nine years together without a single personnel change, the repeated, systematic approach to albums, and the determined touring they do all lead to the same conclusions. This is a band that is willing to develop gradually, steadily.

"As a musician, you're forever torn between trying to move on musically and staying where you are," says Charlton, admitting to something artists often ignore. "A lot of acts tend to play what they think they should, rather than what they want to play—doing what *seems* most successful."

After Nine Hard Rock Years, This Scottish Quartet Means Business

"The reason we've stayed together for so long," interjects McCafferty, "is because we definitely don't want to stay in one place. It's so easy to get bogged down and repetitious."

"We all enjoy what we do and don't want to get stuck in a rut. Everything's got to be really positive. Our aim is to have every audience, every record buyer, get excited, or sad . . . whatever. We want to *move* people."

Moving people has never been a problem for Nazareth. Their current tour, which is criss-crossing them around the US for six weeks, opening to a variety of rock acts including Ted Nugent and Aerosmith, will gain them increased recognition as an album-oriented band. They approach touring (and spreading their name) with the same methodical verve that goes into their album productions.

"Until about four years ago, none of the big British or American acts

bothered to explore Canada. We were the first foreign band ever to do a coast-to-coast tour. Others would hit Montreal, Toronto, and maybe Vancouver. We went to places like Winnipeg and packed them in."

Since Canadian musical taste generally coincides with US preferences, it was only a matter of time before something broke for Nazareth. It was their stupendous success with "Love Hurts," the dulcet, country lament turned heavy metal classic, that changed things drastically in 1976. It first went very big up north. Gradually, it drifted south and into the Top 10.

"That bloody song," says McCafferty, "has been about and around us for years. We used to play it in pubs when we were all much younger. We'd do it fooling around in the dressing rooms as a warm-up. Then, we heard EmmyLou Harris and Gram Parsons do it (on the *Grievous Angel* LP). We tried it in the studio and it worked. It opened a lot of American doors for us; it got our name across."

Despite that success, they remained somewhat anonymous in Britain. "The British rock scene is still unaware of us, admits McCafferty, "and that's because we're not a media band. We're just not interesting to write about from that point of view. The media types don't want to ask you sensible questions about music, because most of them don't know how to do that. They want to know what was the funniest thing that ever happened to you."

"Ah, well," chuckles Charlton. "'Love Hurts' has sold something like four million copies worldwide up to now, including 400,000 in Brazil where it was number one for three months. So I suppose we can't complain."

After a brief trip home to Dunfermline, Scotland, for the Christmas holidays, the quartet is ready to jolt the road again.

"We find it's good to have a home to go back to. It gives us a kind of anchor. And we do need that anchoring, especially now that everything appears to be coming together on an international level. It looks like 1978 is going to be a strong year for Nazareth," says Charlton with healthy—and accurate—optimism.

June 1982

NAZARETH

The clues are unmistakable. The tried and true "Naz" sound has expanded itself, added yet another dimension. You could talk with co-founder Dan McCafferty and his boys and you'd find an enthusiasm that's hard to conceal, a pride that won't stop showing. The subject that sets them off is *2 X S*, Nazareth's latest album and a record that says a good deal about the musicians who made it.

By now, ten years into it, Nazareth has a sturdy reputation — as a hard rocking group whose rough edges don't preclude a sensitive side ("Love Hurts"). They can be counted on to deliver. Still, for any band to come out with something as strong and fresh-sounding for their *fifteenth* record album is an accomplishment that can't be taken for granted. Few bands are capable of it; fewer still are inclined to set their aim that high.

The achievements of *2 X S* are hard to ignore. From the irresistible pop power of the opening "Love Leads To Madness" to the supersonic gait of "Boys In The Band," it's clear we're in the presence of one inspired group of players and singers. Even the compositions themselves reflect a burst of fresh energy and a deepened sense of purpose; *2 X S* marks the first time all the band members have fully collaborated on songwriting. It shows.

"The last album," explains singer Dan McCafferty, "was the first one to really feature the 'new' band all together, but it was a live record. It signified the end of an era, ten years of Nazareth up to that point." The era had certainly been a significant one: McCafferty, guitarist Manny Charlton, bassist Pete Agnew and drummer Darrell Sweet had founded Nazareth and made it something of an institution: the world's foremost Scottish rock band. The international smashes "Love Hurts" and "This Flight Tonight," and the thirteen various gold and platinum albums, including *Loud 'N' Proud*, *Hair of the Dog*, *Razamanaz*, *Malice in Wonderland* and *Fool Circle*, solidified the group's reputation.

Billy Rankin (guitar) and ex-Spirit keyboard player John Locke signed on in 1981, completing the Eighties version of the band, the version that has now fulfilled itself so impressively on *2 X S*.

Among the album's many high points are "Games," a big ballad whose quiet verses build to explosive sing-along choruses; "Take the Rap" and "Boys in the Band," two relentless rockers that don't just "update" the band's sound but propel it forward at the speed of light; and "Dream On," a heart-rendering ballad in the classic Naz mold.

There's also "Gate Crash," a rollicking rockabilly rave that features fiery barrelhouse piano. And "You Love Another," an almost atypical Nazareth track that flirts with futuristic "space" sounds. "Back to the Trenches," "Preservation" and the powerful "Mexico" close Side Two.

As surely as *2 X S* signals a brave new start for Nazareth, it also points to longevity and continued growth. Any band that can manage such a dynamic record this far into its career is possessed of special qualities. The kind that insure there's still more to come in the way of great rock 'n' roll.

And the album's title. Why the pun and where did it come from? McCafferty laughs, as if its message should be obvious. "Well," he says, with a trace of irony, "it just sums up the band, because, after all, we do *everything* to excess."



NAZARETH UK DISCOGRAPHY

NAZARETH UK singles

Pegasus PGS 2	Dear John / Friends [1972, Pegasus picture label]
Pegasus PGS 2	Dear John / Friends [1972, 2nd pressing, b-side lists "Occasional Failure", purple Peg label]
Pegasus PGS 4	Morning Dew / Spinning Top [7/72]
Pegasus PGS 5	If You See My Baby / Hard Living [9/72]
Mooncrest MOON 1	Broken Down Angel / Witchdoctor Woman [5/73, no.9, solid label or push out center]
(all later Mooncrest singles with push out cut in centre.)	
Mooncrest MOON 9	Bad, Bad Boy / Hard Living / Spinning Top [7/73, no.10, p/s]
Mooncrest MOON 14	This Flight Tonight / Called Her Name [9/73, no.11]
Mooncrest MOON 22	Shanghai'd In Shanghai / Love, Now You're Gone [3/74, no.41]
Mooncrest MOON 37	Love Hurts / Down [11/74]
Mooncrest MOON 44	Hair Of The Dog / Too Bad, Too Sad [3/75]
Mooncrest MOON 47	My White Bicycle / Miss Misery [4/75, no.14]
Mountain TOP 3	Holy Roller / Railroad Boy [10/75, no.36, initially solid label]
Mountain TOP 8	Carry Out Feelings / Lift The Lid [2/76]
Mountain TOP 14	You're The Violin / Loretta [7/76]
Mountain TOP 21	I Don't Want To Go On Without You / Good Love [11/76]
Mountain TOP 22	Somebody To Roll / Vancouver Shakedown [12/76]
(above Mountain have blue / green label cut in centre, Below have dark green label)	
Mountain NAZ 1	HOT TRACKS EP (Love Hurts / This Flight Tonight / Broken Down Angel / Hair Of The Dog) [9/77, EP, p/s, no.15]
Mountain NAZ 2	Gone Dead Train / Greens / Desolation Road [1/78, p/s, no.49]
Mountain TOP 37	Place In Your Heart / Kentucky Fried Blues [4/78, custom sleeve, no.78]
Mountain NAZ 3	May The Sunshine / Expect No Mercy [1/79, p/s, no.22]
Mountain NAZ 4	Whatever You Want Babe / Telegram <parts 1-3> [4/79, p/s, purple vinyl, solid Mountain label]
Mountain NAZ 4	Whatever You Want Babe / Telegram <parts 1-3> [4/79, p/s, later dark green label]
Mountain TOP 45	Star / Born To Love [7/79, p/s, no. 54]
Mountain TOP 50	Holiday / Ship Of Dreams [1/80, orig label with cut centre]
Mountain HOT 1	Love Hurts EP [7/80, EP, reissue]
NEMS BSD 1	NAZARETH LIVE (Hearts Grown Cold / Razamanaz / Hair Of The Dog / Talkin' To One Of The Boys) [12/80, EP, dble 7", gatefold p/s]
NEMS NES 301	Dressed To Kill / Pop The Silo [3/81, p/s]
NEMS NES 302	Morning Dew <rerecording> / Juicy Lucy [1981]
NEMS NIS 101	Love Leads To Madness / Take The Rap [7/82]
Mountain NEP 2	LOVE HURTS EP [1/83, reissue, picture disc]
NEMS NIS 102	Games / You Love Another [1/83, p/s]
NEMS NIS 103	Dream On / Juicy Lucy [6/83]
Vertigo VER 13	Ruby Tuesday / Sweetheart Tree [9/84, p/s]
Vertigo VERX 13	Ruby Tuesday / Sweetheart Tree / This Month's Messiah / Do You Think About It [9/84, 12", p/s]
Old Gold OG 9801	This Flight Tonight / Broken Down Angel [7/88, reissue]
Old Gold OG 9803	Bad, Bad Boy / Love Hurts [7/88, reissue]
Castle CD3-17	This Flight Tonight / Broken Down Angel / Love Hurts / Bad, Bad Boy [1/89, CD ltd to 5000]
Mausoleum 3670010.7	Every Time It Rains / This Flight Tonight 1991 [1/92, p/s]
Mausoleum 3670010.0	Every Time It Rains / This Flight Tonight 1991 / Lap Of Luxury [1/92, 12"]
Mausoleum 3670010.3	Every Time It Rains / This Flight Tonight 1991 / Lap Of Luxury [1/92, CD]
Mausoleum 903005.3	Tell Me That You Love Me <edit> / Right Between The Eyes / Rowan Tree-Tell Me / That You Love Me <full length LP version> [3/92, CD]

NAZARETH UK Albums

UK albums with important variations or imports if significant.

Pegasus PEG 10	NAZARETH [11/71, LP, Pegasus pic label, mat sleeve or Peg label, gloss sleeve]
Mooncrest CREST 10	NAZARETH [4/74, LP, later pressing]
Mountain TOPC 5001	NAZARETH [11/75, LP, reissue]
Castle CLACD 286	NAZARETH [5/92, CD]
Essential ESMCD 796	NAZARETH [1999, reissue pic CD, remastered, extra tracks]
Pegasus PEG 14	EXERCISES [1972, LP, Peg label, gatefold sleeve]
Philips 6303 061	EXERCISES [1972, German LP, gatefold sleeve, poster]
Mooncrest CREST 14	EXERCISES [4/74, LP, gatefold sleeve, later pressing]
Philips BT-5041	EXERCISES [1975, Japanese LP with different cover]
Mountain TOPS 103	EXERCISES [11/75, LP, reissue]
Sahara SAH 121	EXERCISES [5/85, LP, withdrawn reissue]
Castle CLALP 220	EXERCISES [2/91, LP, reissue]
Castle CLACD 220	EXERCISES [2/91, CD]
Essential ESMCD 795	EXERCISES [1999, reissue pic CD, remastered, extra tracks]
Mooncrest CREST 1	RAZAMANAZ [5/73, LP, no.11, gatefold sleeve, inner sleeve]
Mountain TOPS 104	RAZAMANAZ [11/75, LP, gatefold sleeve, reissue, EMI/Phonogram pressing]
Mountain TOPS 104	RAZAMANAZ [11/75, LP, reissue, RCA pressing]
NEMS NEL 6023	RAZAMANAZ [10/82, LP, reissue]
Castle CLALP 173	RAZAMANAZ [12/89, LP, reissue]
Castle CLACD 173	RAZAMANAZ [12/89, CD]
Essential ESMCD 370	RAZAMANAZ [1996, reissue pic CD, remastered, extra tracks]
Mooncrest CREST 4	LOUD'N'PROUD [11/73, LP, no.10, gatefold sleeve]
Mountain TOPS 105	LOUD'N'PROUD [11/75, LP, reissue]
Sahara SAH 123	LOUD'N'PROUD [5/85, LP, withdrawn reissue]
Castle CLALP 174	LOUD'N'PROUD [12/89, LP, reissue]
Castle CLACD 174	LOUD'N'PROUD [12/89, CD]
Essential ESMCD 379	LOUD'N'PROUD [1996, reissue pic CD, remastered, extra tracks]
Mooncrest CREST 15	RAMPANT [5/74, LP, no.13 embossed sleeve, inner sleeve, insert dollar sticker]
Mountain TOPS 106	RAMPANT [11/75, LP, reissue]
Castle CLACD 242	RAMPANT [9/92, CD]
Essential ESMCD 551	RAMPANT [1997, reissue pic CD, remastered, extra tracks]
Mooncrest CREST 27	HAIR OF THE DOG [1975, LP, inner sleeve]
Mountain TOPS 107	HAIR OF THE DOG [11/75, LP, reissue]
NEMS NEL 6024	HAIR OF THE DOG [10/82, LP, reissue]
Sahara SAH 124	HAIR OF THE DOG [5/85, LP, withdrawn reissue]
Castle CLACD 241	HAIR OF THE DOG [2/92, CD]
Castle TFOLP 13	HAIR OF THE DOG / RAMPANT [4/88, double LP, reissue]
Castle TFOCD 13	HAIR OF THE DOG / RAMPANT [1/89, CD]
A&M SP-4511	HAIR OF THE DOG [1975, USA LP, "Love Hurts" replaces "Guilty"]
A&M CD-3225	HAIR OF THE DOG [1988, USA CD, "Love Hurts" replaces "Guilty"]
Essential ESMCD 550	HAIR OF THE DOG [1997, reissue pic CD, remastered, extra tracks]
Mountain TOPS 108	GREATEST HITS [11/75, LP, no.54, inner sleeve, compilation]
NEMS NEL 6022	GREATEST HITS [10/82, LP, reissue]
Sahara SAH 125	GREATEST HITS [5/85, LP, withdrawn reissue]
Castle CLALP 149	GREATEST HITS [1/89, LP, reissue]
Castle CLACD 149	GREATEST HITS [2/89, CD, some in leather pouch]
Essential ESMCD 369	GREATEST HITS [1996, reissue pic CD, remastered, extra tracks]
Mountain TOPS 109	CLOSE ENOUGH FOR ROCK'N'ROLL [3/76, LP, gatefold sleeve, inner sleeve]
Sahara SAH 126	CLOSE ENOUGH FOR ROCK'N'ROLL [5/85, LP, withdrawn reissue]
Castle CLALP 182	CLOSE ENOUGH FOR ROCK'N'ROLL [6/90, LP, reissue]
Castle CLACD 182	CLOSE ENOUGH FOR ROCK'N'ROLL [6/90, CD]
Essential ESMCD 618	CLOSE ENOUGH FOR ROCK'N'ROLL [1998, reissue pic CD, remastered, extra tracks]
Mountain TOPS 113	PLAY'N' THE GAME [11/76, LP, inner sleeve]
Philips LP 5643	PLAY'N' THE GAME [1976, Yugoslavian LP with censored cover]
Sahara SAH 131	PLAY'N' THE GAME [5/85, LP, withdrawn reissue]
Castle CLALP 219	PLAY'N' THE GAME [2/91, LP, reissue]
Castle CLACD 219	PLAY'N' THE GAME [2/91, CD]
Essential ESMCD 794	PLAY'N' THE GAME [1999, reissue pic CD, remastered, extra tracks]
A&M SP-4643	HOT TRACKS [1977, USA LP, with inner sleeve, compilation with several remixes/alternate versions, also 80's CD]

(Nazareth Discography continued)

Mountain TOPS 115	EXPECT NO MERCY [11/77, LP, inner sleeve]
Sahara SAH 122	EXPECT NO MERCY [5/85, LP, withdrawn reissue]
Castle CLALP 187	EXPECT NO MERCY [6/90, LP, reissue]
Castle CLACD 187	EXPECT NO MERCY [6/90, CD]
A&M SP-4666	EXPECT NO MERCY [1977, USA LP, different cover]
Essential ESMCD 619	EXPECT NO MERCY [1998, reissue pic CD, remastered, extra tracks]
Mountain TOPS 123	NO MEAN CITY [1/79, LP, no.34, inner sleeve, merchandise slip]
Sahara SAH 120	NO MEAN CITY [5/85, LP, withdrawn reissue]
Castle CLALP 213	NO MEAN CITY [5/91, LP, reissue]
Castle CLACD 213	NO MEAN CITY [5/91, CD]
Vertigo 6370 428	NO MEAN CITY [1979, Greece LP, gatefold sleeve]
Essential ESMCD 622	NO MEAN CITY [1998, reissue pic CD, remastered, extra tracks]
Mountain TOPS 126	MALICE IN WONDERLAND [2/80, LP, inner sleeve, painted logo]
Castle CLALP 181	MALICE IN WONDERLAND [9/90, LP, reissue]
Vertigo 6370 432	MALICE IN WONDERLAND [2/80, LP, insert, boxed logo]
A&M SD 4799	MALICE IN WONDERLAND [2/80, LP, inner sleeve, either logo]
Castle CLACD 181	MALICE IN WONDERLAND [6/90, CD, boxed logo]
Essential ESMCD 617	MALICE IN WONDERLAND [1998, reissue pic CD, remastered, extra tracks, both logos]
NEMS NEL 6019	THE FOOL CIRCLE [2/81, LP, no.60, with inner sleeve, imports either inner sleeve or insert]
Castle CLALP 214	THE FOOL CIRCLE [12/90, LP, reissue]
Castle CLACD 214	THE FOOL CIRCLE [12/90, CD]
Essential ESMCD 623	THE FOOL CIRCLE [1998, reissue pic CD, remastered, extra tracks]
NEMS NELD 102	'SNAZ [9/81, no.78, dble LP, gatefold sleeve, inner sleeves]
Sahara SAH 134	'SNAZ [5/85, dble LP, withdrawn reissue]
Castle CLALP 130	'SNAZ [6/87, dble LP, reissue]
Castle CLACD 130	'SNAZ [6/87, CD, less tracks]
A&M SP 6703	'SNAZ [1981, US dble LP, inner sleeves, poster]
Vertigo 6650 006	'SNAZ [1981, German dble LP, gatefold sleeve, inner sleeves, initially with free 1 sided promo single 'Morgentau' Vertigo 6843 029]
Essential ESMCD 531	'SNAZ [1997, reissue pic CD, remastered, extra tracks]
NEMS NIN 001	2 XS [2/82, LP, inner sleeve]
Castle CLALP 217	2 XS [2/91, LP, reissue]
Castle CLACD 217	2 XS [2/91, CD]
Essential ESMCD 792	2 XS [1999, reissue pic CD, remastered, extra tracks]
Vertigo 812 396-1	SOUND ELIXIR [1983, European only LP, also USA (Capitol), Canada (A&M), inner sleeve]
Sahara SAH 130	SOUND ELIXIR [5/85, LP, withdrawn reissue, Marimba Records label]
Castle CLALP 218	SOUND ELIXIR [2/91, LP, reissue]
Castle CLACD 218	SOUND ELIXIR [2/91, CD]
Essential ESMCD 793	SOUND ELIXIR [1999, reissue pic CD, remastered, extra tracks]
Vertigo VERL 20	THE CATCH [9/84, LP]
Essential ESMCD 499	THE CATCH [1997, reissue pic CD, remastered, extra tracks]
Sahara SAH 137	20 GREATEST HITS [6/85, LP, withdrawn, compilation]
Vertigo 830 300-1	CINEMA [1986 LP, inner sleeve, European only, also CD with extra tracks]
Essential ESMCD 500	CINEMA [1997, reissue pic CD, remastered, extra tracks]
Castle RAWLP 039	ANTHOLOGY [12/88, LP, compilation]
Castle RAWCD 039	ANTHOLOGY [1/89, CD, compilation]
Vertigo 838 426-1	SNAKES & LADDERS
	[1989, LP, inner sleeve, European only with free transfer, also CD, extra track]
Essential ESMCD 501	SNAKES & LADDERS [1997, reissue pic CD, remastered, extra tracks]
Castle MSSCD 102	MILESTONES [6/89, CD, compilation]
Ariola Express 295969	BROKEN DOWN ANGEL [1990, CD, compilation]
Castle CCSLP 280	THE SINGLES COLLECTION [12/90, LP, compilation]
Castle CCSCD 280	THE SINGLES COLLECTION [12/90, CD, compilation]
BR Music BR139-2	GREATEST HITS [1990, CD, different tracks same sleeve as original, compilation]
Castle ESB CD 967	ANTHOLOGY [10/91, 3 CD box, compilation]
Elite ELITE 022CD	EXPECT NO MERCY [10/91, CD, compilation]
Dojo EARLCD 2	THE EARLY YEARS [11/91, CD, compilation]
Windsong WINDCD 005	BBC RADIO 1 LIVE IN CONCERT [11/91, CD]
Mausoleum 3670010.1	NO JIVE [1/92, LP, insert]
Mausoleum 3670010.2	NO JIVE [1/92, extra track, CD]
Griffin 55421 3932-2	NO JIVE [1993, USA, CD, 1000 with leather sleeve]
Essential ESMCD 502	NO JIVE [1997, reissue pic CD, remastered, extra track]
Castle CLABX 908	'SNAZ / RAZAMANAZ / EXPECT NO MERCY [3/92, 3 CD box, compilation]
Sequel NEMCD 639	FROM THE VAULTS [3/93, CD, rarities compilation]

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(Nazareth Discography continued)

Polydor 523 653-2	MOVE ME [9/94, Germany, CD]
Polydor 523 822-2	MOVE ME [1994, Germany, CD, extra track]
Essential ESMCD 503	MOVE ME [1997, reissue pic CD]
Disky PRCD 003	ROCK & POP LEGENDS [1995, CD, budget compilation]
Disky CR 967112	CHAMPIONS OF ROCK [1996, CD, budget compilation]
Essential ESMCD 597	GREATEST HITS VOLUME 2 [1998, pic disc CD, compilation]
Snapper SADCD707	AT THE BEEB [1998, 2CD live compilation]
Snapper SMDCD 272	AT THE BEEB [2000, 2CD live compilation, reissue]
SPV 085-18502	BOOGALOO [1998, Europe/UK CD]
CMC 06076 86263-2	BOOGALOO [1999, USA, CD]
Receiver RRLT 009Z	BACK TO THE TRENCHES Live 72-84 [2001, UK, 3-LP, gatefold sleeve + booklet, live compilation]
Receiver RDPCD 16	BACK TO THE TRENCHES Live 72-84 [2001, UK, 2-CD, digipack + booklet, live compilation]

NB, Many non-UK Compilations exist, especially from USA and Europe, Only those of significance listed.

Important Non UK singles

Philips 2432 6257 047	EXITOS [7/76, various artist EP, p/s, features mono version of 'Love Hurts']
Vertigo 812 544-7	Where Are You Now / On The Run [1983, p/s, German]
Vertigo 880 085-7 / 1	Party Down / Do You Think About It [1984, p/s, German, also 12"]
Vertigo 884 982-7	Cinema / This Flight Tonight (live) [1986, p/s, European]
Vertigo 884 982-1	Cinema / Telegram (live) / This Flight Tonight (live) [1986, p/s, European 12"]
Vertigo 874 733-7	Piece Of My Heart / Lady Luck [1989, p/s, German]
Vertigo 874 733-1	Piece Of My Heart / Lady Luck / See You See Me [1989, German 12"]
Vertigo 874 733-2	Piece Of My Heart / Lady Luck / See You See Me [1989, German CD]
Vertigo 876 448-7	Winner On The Night / Trouble [1989, p/s, Germany only]
Vertigo 876 448-1/2	Winner On The Night / Trouble / Woke Up This Morning (live) / Bad, Bad Boy (live) [1989, p/s, German 12", also CD]
Polydor 853 713-2	Move Me / Steamroller / Let Me Be Your Dog / Rip It Up [9/94, European CD, some mispressed credit "Streamroller"]
Polydor 851 055-2	Love Hurts (Rock orchestra / Movie instrumental / Movie) [1994, European CD]

Many other foreign combinations, inc, other LP tracks, Many have different or unique p/s and track combinations. Check out the USA Cashbox series (chart company), Mexico and Taiwan for various artist 4 track EPs.

Important Special Pressings

Pegasus BCP 3	Dear John / Witchdoctor / Morning Dew [1972, promo sampler, white labels + insert]
Pegasus BCP 8	Fool About You / Woke Up Thismorning / Morning Dew [1972, promo, hand written white labels, sampler (cat no, in run off groove)]
Mooncrest MOON 1	Broken Down Angel / Broken Down Angel [3/73, promo, custom sleeve]
Mooncrest MOON 47 A	My White Bicycle / My White Bicycle [4/75, promo 'A' label]
Mountain TOP 14 (DJ)	You're The Violin (edit) / Loretta [7/76, promo only w/ diff label layout]
Mountain PSLP 191	I Don't Want To Go On Without You / Waiting For The Man [11/76, promo only 12"]
Mountain PSLP 200	MOUNTAIN ROCKS INTO '77 [1977, various promo sampler LP, 2 tracks by Nazareth]
A&M SP 4666 SPECI	EXPECT NO MERCY [1977, US LP, diff cover, promo sampler]
Mountain TOP 37	Place In Your Heart / Kentucky Fried Blues [4/78, misspress, b-side plays Bee Gees track]
A&M SP-17062	May The Sunshine / Whatever You Want Babe / What's In It For Me? [1979, US promo 12"]
A&M SP-17155	Hair Of The Dog / Beggars' Day / Telegram / Moonlight Eyes [1980, US promo 12"]
Vertigo 6000 636	Let Me Be Your Leader / Little Part Of You [1980, p/s, Dutch mispress plays 'Victoria']
Griffin PR 6931-2	Do You Wanna Play House / Right Between The Eyes / Hire And Fire [1993, US promo CD single]
Mayhem ProCD-076	Move Me / Love Hurts / Razamanaz / My White Bicycle / This Flight Tonight [1995, USA CD single album sampler]

Most singles were issue in the US as stereo / stereo or stereo / mono double A-side promos, Some carried edits.

Important UK Various Artists Compilations

Epic EPC 88558	HEAVY METAL (MUSIC FROM THE MOTION PICTURE) [1981, dble LP, gatefold sleeve + insert; includes 'Crazy - A Suitable Case For Treatment' unreleased elsewhere]
NEMS NEL 6020	LIVE AND HEAVY [1981, + inner sleeve, includes live 'Razamanaz']

NAZARETH Videos

VCL Z254G	LIVE [1982]
Castle Hendring HEN2 247	RAZAMANAZ [1988 - live at the Camden Palace]

(Continues over page)

Dan McCafferty singles

Mountain TOP 1	Out Of Time / Cinnamon Girl [9/75, no.41]
A&M 1753	Out Of Time (stereo, edit) / Out Of Time (mono, edit) [1975, US promo]
Mountain TOP 5	Watcha Gonna Do About It / Nightingale [12/75]
Mountain DAN 1	Stay With Me Baby / Out Of Time / Watcha Gonna Do About It [1975, p/s]
Mountain TOP 18	The Honky Tonk Downstairs / Trouble [8/76]
Vertigo 6078 235	The Great Pretender / Stay With Me Baby [1976, p/s, Norway only]
Mountain TOP 47	Watcha Gonna Do About It / Boots Of Spanish Leather [9/79]
Mountain TOP 47 DJ	Watcha Gonna Do About It (7:30 maxi vers.) / Boots Of Spanish Leather [1979, promo 12"]
Vertigo 6079 037	Watcha Gonna Do About It (Jamaican vers.) / Boots Of Spanish Leather [1979, Holland]
Vertigo 6079 039	Watcha Gonna Do About It / Watcha Gonna Do About It (Jamaican vers.) [1979, German]
Mercury 888 397-7	Starry Eyes / Sunny Island [1987, p/s, German]
Mercury 888 397-2 / 1	Starry Eyes (12" vers.) / Sunny Island / Where The Ocean Ends [1987, CD or 12", German]

Dan McCafferty LPs

Mountain TOPS 102	DAN McCAFFERTY [11/75 + inner sleeve]
A&M SP-4553	DAN McCAFFERTY [1978, US, different sleeve]
Sequel NEMCD 640	DAN McCAFFERTY [1994, CD, extra track]
Mercury 830 934-1	INTO THE RING [1987 + inner sleeve, Germany only, also CD]

Miscellaneous singles featuring Dan McCafferty

RCA PB 5299	Mitchel / Coe MYSTERIES - Dreaming / Inner Conflict [A-side only, German, p/s, 1980]
Polydor 859 189 / 2	ORANGE - Morning Dew / Nuclear Fallout / 2 tracks [1986, Germany 2*12", also CDsingle]

Miscellaneous LPs featuring Dan McCafferty

RCA PL 25297	Mitchel/Coe MYSTERIES - Exiled [1980, inner sleeve, initially gatefold sleeve, one track only]
SPV 09-8806	R.A.M.PIETSCH - Norwegian Wood [1988, Germany LP, also CD and tape, one track only]

Manny Charlton single

Private	TASTER (Sweet Love / Maggot I) [2000, CDsingle]
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Manny Charlton albums

Red Steel TMCCD 9210	DROOL [1999, CD]
Private / website	BRAVADO [2000, CD]
Record Heaven Music RHCD41	STONKIN' [2001, CD, as The Manny Charlton Band]

MARK FIVE single (with Manny Charlton)

Fontana TF 513	Baby What's Wrong / Tango [1964]
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TEAR GAS LPs (with Zal Cleminson)

Famous SFMA 5751	PIGGY GO BETTER [1970]
Renaissance	PIGGY GO BETTER [1999, CD, USA]
Regal Zonophone SLRZ 1021	TEAR GAS [1971]
Renaissance RCD 1005	TEAR GAS [11/93, CD, USA]

TANDOORI CASSETTE UK single (with Zal Cleminson & Ronnie Leahy)

IKA Records IKA 001	Angel Talk / Third World Brief Case [1983, p/s, ltd to 5000]
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SENSATIONAL ALEX HARVEY BAND UK singles (with Zal Cleminson)

Vertigo 6059 091	Giddy Up A Ding Dong / Buff's Bar Blues [1973]
Vertigo 6059 098	The Faith Healer (edit) / St. Anthony [1973]
Vertigo 6059 106	Sergeant Fury / Gang Bang [1974]
Vertigo 6059 112	Anthem (edit) / Anthem [1974]
Vertigo ALEX 001	Delilah (live) / Soul In Chains [7/75, p/s, no. 7]
Vertigo ALEX 002	Gamblin' Bar Room Blues / Shake That Thing [11/75, p/s, no. 38]
Vertigo ALEX 083	Runaway / Snake Bite [1976]
Mountain TOP 12	Boston Tea Part / Sultan's Choice [6/76, no. 13]
Mountain TOP 19	Amos Moses / Satchel And The Scalp Hunter [1976]
Mountain TOP 24	Pick It Up And Kick It / Smouldering [1977, as SAHB Without Alex]
Mountain TOP 32	Mrs. Blackhouse / Engine Room Boogie [1977, p/s]

SENSATIONAL ALEX HARVEY BAND LPs UK (with Zal Cleminson)

Vertigo 6360 081	FRAMED [1972, gatefold sleeve + cut window, initially spiral later spaceship label]
Vertigo 6360 103	NEXT [1973, silver / black sleeve, space label]
Vertigo 6360 112	THE IMPOSSIBLE DREAM [10/74, gatefold sleeve, space label]
Vertigo 9102 003	TOMORROW BELONGS TO ME [5/75, gatefold sleeve, space label]
Vertigo 6360 122	S.A.H.B LIVE [9/75, space label]
Vertigo 9102 007	THE PENTHOUSE TAPES [4/76, space label + insert]
Mountain TOPS 112	SAHB STORIES [7/76, gatefold sleeve]
Mountain TOPC 5006	FOURPLAY [1977, inner sleeve, as SAHB Without Alex]
Mountain TOPS 114	ROCK DRILL [1978]
Mountain TOPS 116	FRAMED [1978, reissue, gatefold sleeve]
Windsong WINCD 002	BBC RADIO 1 LIVE IN CONCERT [1991, CD]
Meantime JIMBOCD 001	LIVE IN GLASGOW 1993 [1994, CD]

Various CD reissues and compilations exist.

Elkie BROOKS UK LP (with Zal Cleminson)

A&M AML 68565	MINUTES [7/84, insert, no. 35]
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Billy RANKIN singles

A&M AM172	Baby Come Back / Part Of The Scenery [1/83, p/s]
A&M AMS 12-9750	Baby Come Back (12" version) / Part Of The Scenery / Baby's Got A Gun [1/83, European 12"]
A&M AM-2640	Call Me Automatic / Rip It Up [1983, US]
A&M ???	One More Night / ??? [7/84, Japan]

Billy RANKIN LPs

A&M SP-6-4977	GROWING UP TOO FAST [9/83, US, also Europe & Japan]
A&M SP-6-5016	CRANKIN' [1984, Jap only]
Own label SHAKE 001	SHAKE [1999, CD]

Selected Ronnie LEAHY discography (under construction)

PATHFINDERS	Don't You Believe It / Castle Of Love (7", Parlophone R5372, 1965)
(WHITE) TRASH	Road To Nowhere / Illusions (7", Apple 6, 2/69)
TRASH	Golden Slumbers – Carry That Weight / Trash Can (7", Apple 17, 1969)
STONE THE CROWS	TEENAGE LICKS (LP, Polydor 2425 701, 1971)
STONE THE CROWS	TEENAGE LICKS (CD, Repertoire REP 4625-WY, 1996, Germany)
STONE THE CROWS	ONTINUOUS PERFORMANCE (LP, Polydor 2391 043, 1972)
STONE THE CROWS	ONTINUOUS PERFORMANCE (CD, Repertoire REP 4627-WY, 1997, Germany)
STONE THE CROWS	BBC RADIO 1 LIVE IN CONCERT (CD, Strange Fruit SFRSCD 049, 1998)
STONE THE CROWS	BBC SESSIONS VOLUME 2 (CD, Strange Fruit SFRSCD 068, 1998)
Mike HERON	MIKE HERON'S REPUTATION (LP, Neighborhood 80637, 1975)
Jack BRUCE	LIVE ON THE OLD GREY WHISTLE TEST (CD, Strange Fruit WHISCD 010, 1998)
DONOVAN	DONOVAN (LP, RAK SRAK 528, 1977)
Steve HOWE	THE STEVE HOWE ALBUM (LP, Atlantic K50621, gatefold sleeve, 1979)
Steve HOWE	THE STEVE HOWE ALBUM (CD, Atlantic 91559-2, 80s)
Jon ANDERSON	SONG OF SEVEN (LP, Atlantic K16021, inner sleeve, 1980)
Jon ANDERSON	ANIMATION (LP, 1981)
Chris FARLOWE	THE VOICE (CD, Citadel CITCD4, 1998)
Mick TAYLOR / Miller ANDERSON	unreleased album
DUKES	Hearts In Trouble (single)

For a detailed Nazareth world-wide discography, Razamanewz subscriber Mike has set up a web-site detailing many releases from around the world, and is the most comprehensive list I have seen. Check out:

<http://homepage.ntlworld.com/raedwald.boe/index.htm>

MONSTER NAZARETH QUIZ

A final Naz Knowledge questions – see how much of a fan you really are. Enjoy! I am sorry if any questions are repeated from previous quizzes. Answers towards the back. This is followed by a general rock quiz – check how broad your knowledge is. No Cheating – Naughty!

- 1) Exactly when was Nazareth's 1st album released in the UK?
- 2) Which co-headline kicked off one 27th October in Munchen?
- 3) And what was the venue?
- 4) Which album review ended with "The phoenix is about to rise" in Metal Forces?
- 5) The Anthology was given 80/100 in Metal Forces by whom?
- 6) In what year and country did the 20th anniversary tour kick off?
- 7) Which guitars did Manny use on that tour?
- 8) While on tour with SAHB, what did Zal Cleminson have stolen and who were they touring with at the time?
- 9) What guitar did Zal use while on tour with Midge Ure?
- 10) Who did Nazareth approach for production duties before settling with Roger Glover?
- 11) In what year did Nazareth's UK tour start on October 18th in Liverpool? And the support act?
- 12) Whose 'New World Tour' tour took Nazareth in support?
- 13) How much did "Loud'N'Proud" cost back in 1973?
- 14) Where and when did Nazareth play with Elton John?
- 15) Which album was completely remixed a year after its recording?
- 16) And which track was dropped from that album, despite the mix, never to surface?
- 17) In what year and venue did Nazareth headline the London Music Festival?
- 18) Which Nazareth album re-entered the USA charts five years after its release?
- 19) Who provided the string arrangements on Malice In Wonderland?
- 20) Complete this 1996 promotional phrase: "Love Hurts But Nazareth"?
- 21) In which country did Nazareth's 1985 February tour start?
- 22) Which 1984 festival, featuring Nazareth, Marillion and Jethro Tull was cancelled and why?
- 23) Which track did Ronnie Leahy write for Maggie Bell's Queen Of The Night album?
- 24) Which track was co-written by Dan McCafferty for Bruce Watson's 'Wild Blue Yonder' CD?
- 25) And which Nazareth track was covered on that album?
- 26) What colour was the print on the leather sleeve for the American issue of No Jive?
- 27) Which record label issued No Jive under license in Russia?
- 28) In which country was The Greatest Hits issued with a number of 5563 and two regional label designs?
- 29) Which tracks backed the promotional "Move Me" CD single in USA?
- 30) What was the last track recorded with Darrell Sweet?
- 31) Who provided the artwork to Razamanewz issues 1 & 11?
- 32) What were the first three studio tracks recorded by the six piece line up?
- 33) Which one of those did Dan rerecord in German and why?
- 34) Which label was based at 31 Kings Road. London?
- 35) Which other single was promoted on the sleeve of the promo for 'Broken Down Angel'?
- 36) Aside Razamanaz, which other album was promoted on the inner sleeve to Razamanaz?
- 37) What was the last single issued as a 7"?
- 38) What was unusual about the German labels for Rampant and the compilation Pop Lions?
- 39) Which two record companies manufactured the Mountain label releases?
- 40) What was the only Nazareth album on Mountain to be manufactured by both? And what was the difference?
- 41) Which two UK singles (not counting promos) featured both solid and press out centres?
- 42) The Australian issue of Malice In Wonderland: Which logo and label design? And what changed on the inner sleeve?
- 43) Which single was included in the USA press pack for Expect No Mercy?
- 44) Which Nazareth album stated "RIP The Gangy" on the sleeve?
- 45) On what label was Hair Of The Dog issued Korea?
- 46) The Russian issue of Hair Of The Dog was on what label?
- 47) What was the extra track on the Japanese issue of Boogaloo?
- 48) What did the American Total Recall tour have in common with the European Double Trouble tour?
- 49) How did the track listing and band information vary on the Greek issue of No Mean City?
- 50) How did the copyright date vary on the American issue of No Mean City?

GENERAL ROCK QUIZ – a test of all round knowledge. Have fun!

- 1) Which keyboard player made an album dedicated to a mountain and those who died climbing it?
- 2) On which AC/DC album did 'Jailbreak' appear?
- 3) In the UK / USA, AC/DC's 'High Voltage' album was actually a compilation of which two albums?
- 4) Which guitarist has played on LPs by Jack Bruce, Cozy Powell, Don Airey, Rod Argent and Andrew Lloyd Weber?
- 5) With which band was Glenn Tipton before he joined Judas Priest?
- 6) Which band was formed by Tom Bogart and Carmine Appice when Beck, Bogart & Appice was first put on hold?
- 7) Who connects Rowen Atkinson, Dave Gilmore, Black Sabbath, Brian May, Julie Felix and Cinderella?
- 8) Who connects Gary Moore, Michael Schenker, Glenn Tipton, Donovan and Yngwie Malmsteen?
- 9) Who played with Donovan, Cozy Powell, Rod Steward, Stevie Wonder, Jon Bon Jovi and Robbie Coltrane?
- 10) When the Ian Gillan Band all swapped instruments in order to play complete garbage, name the band they became.
- 11) Which album title connects The David Byron Band (ex Heep) and Molly Hatchet?
- 12) Which AOR band was formed by Molly Hatchet guitarist Bobby Ingram?
- 13) Name the track played by The Damned on the TV show The Young Ones.
- 14) What was unusual about Motörhead's appearance on the same show?
- 15) On what single did Lemmy (Motörhead), Cozy Powell and the Nolan Sisters play together?
- 16) For which band did Metallica's Lars Ulrich once run the fanclub?
- 17) When was Ronnie James Dio's vinyl debut?
- 18) What is Alice Cooper's real name?
- 19) Who played with both Samson and Iron Maiden?
- 20) Who has played in both Foghat and Molly Hatchet?
- 21) Who played 'Come Together' for the Sgt Pepper's Lonely Hearts Club Band soundtrack?
- 22) What was Ian Gillan's 1st solo album called?
- 23) What was the b-side of Gillan's single 'Vengeance'? And what was unusual about it?
- 24) Which project featured ex members of Gillan, Whitesnake and Def Leppard? And who organised it?
- 25) Who recorded the track 'Motörhead' before Motörhead did?
- 26) Who filled in for Peter Criss on Kiss' 'Unmasked' album?
- 27) Who filled in for Jon Lord on the recent Deep Purple tour?
- 28) On which Manowar track did Orson Welles appear?
- 29) Who had hits with "Dancing The Night Away" and "Airport"?
- 30) Keith Emerson's first band The Nice were originally a backing band for who?
- 31) Foghat were formed by members of which two British blues bands?
- 32) Which former member of Uriah Heep played with WASP? And on which album?
- 33) What did Ronnie James Dio, Jimmy Page and Wasp's Blackie Lawless do that Lemmy did it in reverse?
- 34) Who was Judas Priest's original vocalist?
- 35) Which former Rainbow keyboard player formed the Planet P Project?
- 36) Which singer released a single with boxer Frank Bruno and comedian Billy Connolly?
- 37) Which former Motors guitarist hit the top 40 in America and co-wrote the title track of a Saxon album?
- 38) Which band released two LPs in 1982 following a fantasy good vs. evil concept and illustrated by Rodney Matthews?
- 39) Which Anthrax single was about the plight of the singer's ethnic ancestors? And which Sabbath track made the b-side?
- 40) What is the editor's connection with Pink Floyd?
- 41) Tony Iommi briefly left Black Sabbath to join who?
- 42) Who rerecorded parts for the USA remix of Whitesnake's Slide It In LP?
- 43) Which Birmingham comedian recorded a track with Bev Bevan and Tony Iommi?
- 44) What connects Cozy Powell, Keith Emerson and Madness?
- 45) Which Foghat album was issued on blue vinyl (Canada only) and the title track as a blue vinyl 12"?
- 46) Kerrang! magazine gave which album fifteen out of five in 1985?
- 47) Which guitarist overdubbed Dave Lister's hands in an episode of Red Dwarf?
- 48) Which band was formed by Chaim Witz, Paul Eisen, Paul Frehley and Peter Crisscoul?
- 49) Leonard Skinner inadvertently named which band?
- 50) Who recorded '667 – The Neighbour Of The Beast' and 'Two Pints Of Larger And A Packet Of Crisps Please'?
- 51) Who initially recommended Brian Johnson as Bon Scott's replacement in AC/DC?
- 52) Who replaced Randy Rhodes in Ozzy's band?
- 53) Which band signed a record contract in their own blood and had the motto of "Death to false metal!"?
- 54) Whose live show once featured a guitar solo duel with Jimmy Page? And name their Brian May produced single.
- 55) Black Sabbath's 1983 Reading set and Jimmy Page's guitar solos were both parodied in which film?
- 56) How many different drums did Cozy Powell play in under 1 minute to break a drumming speed record?
- 57) What do Suzy Quatro, Denise Dufort, Carmine Appice, Bruce Kulick and Ronnie Wood have in common?
- 58) Which new wave singer is married to King Crimson's Robert Fripp?
- 59) Which song did the Macc Lads send up for their "Eh Up (We're The Macc Lads)" single (and subsequent court case)?
- 60) Which pianist guested on Saxon's Rock The Nations LP?

MOST BANDS have a skeleton in their cupboard. Nazareth's is that they once used to be resident popsy band in a Scottish ballroom, and masqueraded under the name of the Shadettes.

It's a far cry from their current heavy metal image.

The Shadettes? No prizes for guessing just who they were trying to emulate.

Drummer Darrell Sweet looks rather sheepish when he mentions the fact. And admittedly, it's difficult to imagine Nazareth in any role other than that of basic rock 'n' roll band. Still, from small beginnings...

Conjure up a picture if you can of the Shadettes, with somewhat shorter hair, wearing regulation yellow suits and playing the top hits of the day.

So just how did they make the transition from nice popsters, to aggressive rock 'n' rollers?

"Well, we got kicked out of the ballroom for a start. Playing top twenty hits wasn't going to get us anywhere (except £25 a night, three nights a week), so we started doing heavier versions of Cocker stuff, and including Spooky Tooth material. "And eventually got chucked out."

Perserverance, however, has its rewards, because Nazareth will soon be back at that same ballroom to headline their own gig.

It's a strange success story. Two years ago, as green as any valley, they came down to London with a management company who decided the only way to get recognition was to try a big hype.

A large press reception was held in their honour — at a strip club in Soho, which is one way of guaranteeing a lot of people will turn up.

The band in fact got bored by the whole thing, and accord-



The road to NAZARETH

ing to Sweet, spent much of the reception at the pub across the street.

"From then on we were regarded as a big hype. No-one would take us seriously. That reception did us a lot of harm, and it took us a long time to get over it."

"We decided the only way to get accepted was to do as many gigs as possible and work as hard as we could. It's no good doing a big hype if people can't see you. And at the time of the reception no one had seen us at all."

The band's first album, "Nazareth", got fair reviews. The second one got slated — the third and current one, "Razamanaz" is selling so well that even the record company are amazed.

Musically, Nazareth have

been compared with Deep Purple and Black Sabbath — neither of whom could be described as subtle.

"We're not subtle — and our music is not subtle enough to be listened to for a long time. We just like to be thought of as a strong rock 'n' roll band, and really our biggest influences have been Zeppelin and Beck."

"Razamanaz", which the band recorded on the Pye mobile back in their native Scotland, is, according to Sweet, "The first time we've really captured the sound of Nazareth on disc. Having Roger (Glover, Deep Purple) as producer helped an awful lot. We always liked the production on Purple albums and knew Roger did it — so it seemed natural to ask him to produce an album for us."

"Broken Down Angel", the single taken from the album, has a distinct Faces feel — something the band were concerned about when it was first recorded.

"We didn't intend to sound like the Faces — in fact it was recorded again because the first time the similarity was too great."

Live, Nazareth bear no resemblance to the Faces. On stage they play material from the current album, plus a sensitive, yet hard-hitting version of "Morning Dew."

It is sad when success for many bands hinges on the merits of a hit single. Yet it does. For Nazareth the success of the single has brought TV appearances on "Old Grey Whistle Test" and "Top Of The Pops", plus an "In Concert".

"Television is bound to help a lot," reiterates Sweet. "But live gigs are the main thing."

And one thing you have to admit is that Nazareth aren't work-shy. Currently they're in the middle of a 40-gig tour.

JULIE WEBB

Naz-amatazz

NAZARETH (above) who made their British comeback, after a lengthy spell out of the spotlight, at Milton Keynes in the summer with Status Quo, embark on a month-long tour through October following the release of their new album 'The Catch' on Vertigo next weekend.

The album was recorded earlier this year in Scotland and features their current single, the Stones' 'Ruby Tuesday' as well as Carol King's 'Road To Nowhere' among the nine tracks.

The tour opens at Nottingham Rock City on October 2 and continues at Barnstable Queens Hall 4,

Bath University 5, Glasgow Mayfair 7, Edinburgh Coasters 8, Ayr Pavilion 10, Whitehaven Whitehouse 11, Newcastle Mayfair 12, Hull City Hall 13, Caister Holiday Camp (Kerrang HM Weekend) 14, Cleethorpes Winter Gardens 15, Slough Fulcrum 17, Manchester University 19, Loughborough University 20, Leeds Cosmo Club 21, Stafford Gatehouse Theatre 22, Birmingham Odeon 23, Worthing Assembly Rooms 25, Guildford Surrey University 26, St Albans City Hall 27, Folkestone Leas Cliffe Hall 28, London Dominion 29.

Support at all dates will be Swiss combo Black Angel.

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NAZARETH

Play 'N' The Game
(Mountain)

SOMETHING THERE is about Nazareth that makes them more appealing than just any full volume, full tilt blasters.

Underneath the apparent abandon they show an enthusiastic taste. And along with having a first-rate singer they can pick pleasing songs that make them that little bit more spirited than others in the same basic bag.

With an intriguing facility for springing surprises they have frequently seized on material by the likes of Joni Mitchell, Bob Dylan and Lowell George, galloping through in Naz-style with unsailable vigour.

"Play 'N' The Game" demonstrates particularly interesting judgment in the selection of material, four of the nine numbers being unlikely sounding choices rendered perfectly credibly.

Leiber-Butler's minor r&b classic "Down Home Girl", so long surrendered to the Stones' incisive version, is a smoothly aggressive balance of undulating rhythm with guitarist Manny Charlton's buttery slices of vibrato and Dan McCafferty's raspy, half contemptuous, half congratulatory vocals.

Their arrangement of Joe Tex's "I Want To Do Everything For You" retains its never-pause-for-breath lyrical jive feel, and is underpinned with a simplistic but dirty, mean bass line. And the Wexler-Burns tearjerker "I Don't Want To Go On Without You" is handled with such unusual restraint that McCafferty for once has plenty of room to lean his powerful, wide-ranging voice on the emotional possibilities.

The stab at being classy is a trifle overblown on the vocal echoes and wringing guitar, but the intensity is mighty impressive.

Most daring of all is the Beach Boys' "Wild Honey".

There's a slight danger here of B.B. devotees throwing up, but I think it's committed enough to be endearing. McCafferty growls melodically with all the sincerity he can muster while Manny, Pete and Darrel huskily croon "Sweet, sweet my honey bee" in the background and Manny simulates buzzing sounds — I swear it — on guitar.

The original compositions are more straightforward representations of Nazareth's major occupation of being Nazareth.

"Somebody To Roll" must be about the 9,999th song about life in the biz and on the road, but it's fresh and forceful.

"Flying" is a really pretty song with a guts-and-thunder treatment, McCafferty joy-riding in his upper register across Charlton's facile but crafty double guitar tracks.

The most obvious cuts, the

Nazareth

BY THE time I arrived at the Marquee on Tuesday, having just heard excellent sets by Roy Bookbinder and Thomas Shaw at the 100 Club, Nazareth had already carried their Christmas revelries to an extreme.

It was a typical Scottish evening, and a lot of fans and a lot of Scots had seized on the pretext of imbibing in a liberal dose of the Christmas spirit.

Lead guitarist Manny Charlton and bassist Pete Agnew bore glazed expressions but stuck to their task manfully, playing the sort of solid rock and roll that has helped Nazareth earn so much admiration in the past year.

Lead singer Dan McCafferty alternated his vocal incantations by disseminating Christmas gifts among the audience, and when the music stopped... the pantomime begun, with roadies, friends and a fairy godmother all, it seemed, cast in the leading role. Christmas songs were sung and some of the audience dispersed into the cold night, others lingered on, bent on staying until the last drop of liquor had been drained from the Marquee bar.

Nazareth, at slightly below normal volume, played with a lot of bite and fire. They have undergone a change in repertoire which, by the New Year, might be seen as a drastic change. Two new inclusions on Tuesday were their own composition. "Paper Sun" was highly impressive, and the old Woody Guthrie song "Vigilante Man" obviously leans far heavier towards the Ry Cooder version than the Guthrie original.

Manny played some fine bottleneck, dressed in 19th century policeman's uniform; Pete Agnew was in his kilt and sporran, not to mention a Fumble T-shirt; Dan McCafferty was in a snazzy, festive suit; and drummer Darrel Sweet looked much as the same as usual.

Despite the occasion Nazareth were at somewhere near their best, and their capacity for drink seems to be broadening all the time. — JERRY GILBERT.



PLUS

ZAPPACOSTA

NANAIMO CIVIC ARENA

NOV. 22nd, 84 / 7:30 P.M.

NANAIMO CIVIC ARENA

NOV. 22nd, 84/7:30 P.M



"THIS young man has sold 11 million albums and earned seven million dollars . . ." The voice in the rented headset was talking about Peter Frampton as the TWA Boeing lumbered with elephantine grace over the myriad lights of Los Angeles.

The first time I visited the city was to see Peter Frampton in July 1971 when he was a broke guitar player with Humble Pie. Strange to think he was down there now somewhere, filming Sgt. Pepper.

But I wasn't due to meet Peter this time, nor to stay in LA longer than it takes to walk across the central car park to the Western Airlines terminal. This time the assignment was to meet another bunch of British musicians who are doing now what Peter did and many others before him.

Nazareth haven't much time for Frampton, however. Manny, their lead guitarist, gets quite angry about the way the voice-bag was used on "Show Me The Way." His Scots-Spanish blood becomes heated as he grumbles that Joe Walsh and Jeff Beck used the voice-bag to sensible effect. When Peter comes on the car radio, as he inevitably does throughout America most of the time, he begins to shout "Turn that f— thing off!"

Roars of laughter from the rest of Nazareth, who are as close as blood brothers. Laughter keeps them sane as they embark on the exhausting, grinding ritual of a non-stop American tour. The cheers and applause of rock-hungry fans from coast to coast make it all worthwhile. But there isn't much money yet, not with bills for hotels, airfares, trucks, security, roadies, meals, drinks, limos and various taxes.

Nazareth are supporting Ted Nugent on this, their third major US tour this year. Using Ted's p.a. cuts down some of the expense. Being second on the bill has some advantages: an expectant keyed-up audience, and a percentage of the nightly take. With 12,000 on average at each gig they can break even and send some money home to the wives and kids.

But what they hope and pray, like all the rest from Frampton to the Stranglers, is that enough of those thousands of young Americans will go out the following morning to their record store and ask for their latest album/single/cassette. And it's not enough to "ship gold." Records have got to sell once they've been shipped or they get shipped

Chris Welch flies to Salt Lake City to see Nazareth —shortly to tour Britain

right back again.

Nazareth admit they are not a fashionable band in the eyes of the press. They don't get a lot of media attention in the States, any more than they do in new wave-obsessed Britain. But the old evidence is that Nazareth, basic hard rockers, can win over audiences night after night.

There is nothing faked or hyped about it. From El Paso to Pittsburgh girls scream and faint at Dan McCafferty, lead singer with black curly hair, white trousers and set of bagpipes clutched to his chest, as he struts with demoniac energy.

And the boys start fighting and throwing cherry bombs as soon as the Naz blast forth such classics as "Razamanaz," "I Want To Do Everything For You," "Night Women" and "Expect No Mercy" from their new album, "Expect No Mercy."

Nazareth have three questions on the road. What size is the hall? What time is the gig? And where can we get a drink? That is not to suggest they are computerised alcoholics, but the routine of touring demands certain disciplines, and the curious drink laws that prevail in certain States make it all the more imperative to ascertain a cooling bottle of beer will be available after an exhausting gig.

In Salt Lake City, capital of Utah, the drink laws are so eccentric even the locals have difficulty remembering them.

It was to Salt Lake that the Western Airlines jet took me from LA last week. Temperatures were in the high 80s on the coast, with men walking about 'neath the palm trees in ludicrous shirts. But on the freezing plains of Utah the message was: Think Snow. To be honest, I hadn't given snow a thought.

I might have guessed something was climatically awry when I noted fellow passengers on the half-empty plane were carrying snowboots and skis. None of them wore shorts, that was for sure.

AS I stood in my Marks & Spencer shirt, clutching a suitcase at midnight outside the terminal, I began to wonder if the whole trip hadn't been a ghastly mistake, and I imagined local radio station reports the following morning — "A lone British traveller was found buried in up to 20 feet of snow miles from the nearest highway. Sheriff

Buck County told newsmen: "The poor sap hadn't a chance. He was trying to cross the Wasatch mountains heading West."

A voice broke into my reverie: "Taxi, sir?" Latter Day Saints be praised. I'm not sure if my driver was a Mormon but he certainly displayed their legendary industry and Christian charity. He removed the luggage from my frozen hands and packed them in a huge station wagon.

He pointed out places of interest in the deserted city as we rolled past the Salt Lake power plant, hidden by vast clouds of condensation in the cold mountain air. Gradually the plains were replaced by broad streets, and the famous floodlit Mormon temple, not unlike the Sleeping Beauty Castle at Disneyland, swung into view.

The group were not due into town from Denver until the following afternoon, so there was time to explore when morning came. The sun shone red on the distant mountains as the sky turned an exultant blue. Just the kind of country and climate in which to go forth and multiply. Which is what Brigham Young and his followers did when the persecuted Mormons entered the valley in July 1847.

Then it was populated by a few Indians and was owned by Mexico. Young parked his covered wagon and said: "This is the place." Doubtless there were sighs of relief from his followers after their arduous journey across mountains, rivers and deserts.

The Mormon territory was purchased from the Mexicans and incorporated as the State of Utah into the US. Work began on temples, houses, and railroads. Union Pacific made one mighty effort to link East and West, building ten miles of track a day. Work on the State Capitol of granite and marble was completed during the First World War. It is an architectural gem, based on the Washington Capitol and a descendant of St. Peter's at Rome and St. Paul's in London.

Salt Lake today has a population of 500,000 and is undoubtedly one of the cleanest, safest and most attractive cities in America. There is no visible crime and people look cheerful and well-fed as they tread boldly about their business. But the kids at the Nazareth

concert in the mighty Salt Palace last week were just as exuberant and excited as any other Stateside rock audience.

Some one threw a cherry bomb at the stage — a percussion device used to frighten people out of bunkers in Vietnam, and still on sale in shops — which exploded near Harry, the group's Cockney road manager. The culprit was immediately arrested.

There were even a couple of fights during Ted Nugent's set, but nothing too vicious. Said Dan McCafferty, dispassionately surveying the scene: "We call the first ten rows at concerts the qualude section. That's how kids go to concerts here. Binoculars, pills, grass and a bag of cherry bombs and they're all set."

Nazareth are a long-established band. They began life as the semi-pro Shadettes, formed by bass player Pete Agnew in Dunfermline in 1961. They have had no personnel changes since Manuel Charlton joined on lead guitar back in '69, and they came down to London as Nazareth.

Tours with Rory Gallagher and Atomic Rooster followed in 1971 and they first went to the States in 1972, touring with Deep Purple, Buddy Miles and Ginger Baker. More recently they have toured with Aerosmith and Ted Nugent.

After a long slog on the road they now feel they are on the verge of headlining status in the States and intend to return there after their forthcoming British and European dates.

The boys are among the most warm-hearted, open and honest I have had the pleasure to meet amid the mad whirligig of rock and roll. Their humour is tough, laconic and what the Americans might call salty. Pete Agnew has the swift fiery wit of his great mate Billy Connolly and a night out with the pair of them should be an exhausting experience.

Dan McCafferty, with a mobile, expressive face that sometimes darkens into brooding distraction, is marvellously adept at imitating accents . . . the Stanley Baxter of rock 'n' roll. After one show in Phoenix, Arizona, he astounded a small audience of American roadies in his dressing room with a blow-by-blow action replay of an entire scene from Monty Python's In Search Of The Holy Grail.

And he can switch from authentic Gorbals to East End Cockney to US jargon with practised ease. "The trouble with you guys," complained a young American roadie with a smile, "is you never finish your words. You say 'Wha' instead of 'what'."

NAZARETH Interview from Melody Maker 1977 (with thanks)

(continues over)

"Er, what?" demanded Dan.

Manny, their moustachioed lead guitarist, is very serious about his guitars and his music. A small compliment about his playing is offered one night and he breaks into a genuine smile of appreciation. He doesn't say as much as the others, but you can tell that the band and its music mean all the world to him.

Darrell Sweet, their energetic drummer, alternates between moments of quiet introspection and bursting exuberance. When he arrives in Salt Lake later than the rest of the boys he reveals that he has driven overnight from the last gig in snow-bound Denver, over mountain roads and through the plains, just to see if he could do it.

He regales the rest of the group with wild tales of skidding round mountain bends and playing pool at raunchy truck stops with midnight cowboys. Darrell admits that he was born in Bournemouth and is a "fake Scot, like Rod Stewart."

THE Dunes hotel is base camp for a couple of days and the boys can't quite believe they actually have a day off on the morrow. Meanwhile night is drawing in over the valley and kids are pouring into the Salt Palace right opposite the hotel.

No time for a sound check. Second-on-the-bill bands, even of Nazareth's stature, can't afford to be choosy. They don't mind too much. A pub rock band on its first tour would probably kick up a terrible fuss. The Naz do their checking in the dressing room, changing the intros and outros verbally.

"I hate it when they change things around," confides Pete with a conspiratorial grin. "When we're headlining we do get sound checks, but this is an easy show to play. The weird bits are when Manny starts playing quotes from other people's songs."

"In New York he started playing 'Sunshine Of Your Love' for the encore. He's a strange person sometimes. But the kids didn't mind — they all started fighting matches."

In the dressing room the sound of Rex, a New York band, thunders overhead. They have the warm-up spot, while kids are still finding their seats and pacing about. Also pacing about is Dan McCafferty, his brows knitted. "Getting nervous; Dan?" "A bit," he mutters. Strange, after all those years on the road, even these fearless Scots betray signs of showtime butterflies.

It's harder for Dan. He's up front, communicating with the audiences. "Come on Dan, time to shake your little rock and roll ass for the people," advises Pete. Manny grabs his guitar and the team head once more for the stage, a huge affair stuck at the back of the hall used for various all-American sports.

I join them at the side of the stage and gasp at the sheer size of the audience. Nobody is quite sure but it seems like 12,500 are spread out in a semi-circle. Seething humanity presses forward at the front.

Round the side of the stage, kids seated high up in the arena cannot see anything at all. But they sit there eating, smoking and cheering the backs of amplifiers.

"I must remind you there is no smoking allowed in a public hall," shouts the compere. "It's a State Law!" "A State law, huh," groan the fans. Most of them must have driven in from miles around. Salt Lake City itself looked too small to accommodate 12,500 teenagers.

A tape is being played through the p.a. It's Led Zeppelin's "Rock And Roll." "Why do they do that?" complains Pete, changing strings. "I want Elvis singing Silent Night" before we come on! Zeppelin are one of Nazareth's favourite groups.

A roar of applause greets the band, but the first number, "Telegram," doesn't sound too hot. It chugs rather slowly and the band seem to take a time to warm up. I feel disappointed, especially as the group are such nice guys and I've travelled halfway across the world to see them.

Somehow the chemistry isn't working. Dan sings throatily, but Darrell's drums are too high and finny and the bass and guitar don't seem to be knitting together. It must be the monitor mix, I decide, and anxiously await further developments. "Razamanaz" follows, a heavy rocker, and then a song with a Bo Diddley beat, Dan shaking maracas in time-honoured fashion.

"Kentucky Fried Blues" tells of life on the road, and then at last, the band begins to boogie. "Expect No Mercy," from their new album, steams in with a locomotive beat. Darrell shuffling his hi-hat and slogging out a snare drum off-beat, Manny ramming home an angry guitar riff.

"Love Hurts," features Dan's raw vocal attack on their old hit, and "Whiskey Drinking Woman" is a good funk-blues with four deliberate beats to the bar. I notice a kid with a face daubed black in the audience. Of course, it's Halloween Night!

The band begins to cook and Dan gets out his bagpipes to play "Loch Lomond," a bit of harmless by-play that delights the audience. Gas lighters flare around the audience — no wooden matches for young Americans. "Salt Lake City, you're all right!" yells Dan. The roars indicate that an encore is in order, and the group return to the stage. "Thank f—!" mouths Pete in mock relief that the audience want them back, and Manny launches into a powerful slide guitar solo. The band winds up to a great finish.

AFTER the gig there is a party at the Hilton Hotel, and Jim Smith, the A&M man who threepeth like thith, attempts to keep order as Ted Nugent's road crew start getting out of hand. It is, after all, Jimmy's room and he doesn't like Southern rednecks swinging on his chandelier.

Nazareth don't go much on hotel wrecking. They prefer a quiet drink or a Japanese meal. They stick the party out, however, and talk to Rex, the pretty lead singer with Rex, while local record-store girls look on.

"Who are they?" asks one of them, eventually pointing at Nazareth. "Good grief, woman, don't you recognise them? You were at their concert only an hour ago!"

Next morning in the coffee shop Dan and Manuel talk about their life on the road. "We've been here for four weeks now and this is our third major tour in a year. We've been headlining on some of the dates. The thing is, we decided to concentrate on the US market and we're still building over here," said Dan.

"We're getting into the position where we can feel the benefit. We've never been to Salt Lake before but they seemed to know us and all the numbers. We've had a top ten single here though, and platinum album which we got from a year of solid road work."

"The classic example of what happens if you don't go on the road is ELP. They went off the road for years and when they came back here they had a hard time. They had to drop the orchestration and play smaller halls. We're not into huge productions and triple albums, just hard work."

"We haven't really changed our style to suit audiences here, it was always American music that we played, right from the beginning. When we started out we used to like Led Zeppelin and the Jeff Beck Group. We play loud but we always like to keep it, y'know, musical."

"Over here we tour with Deep Purple and Ted Nugent, and it's a lot of fun. We sold more copies of 'Hair Of The Dog' in Atlanta — 80,000 — than we did of any of our albums in the whole of Britain."

Were they disappointed that there was not a lot of attention paid to them in Britain today?

"We are — but what can we do about it? We do what we do. What do you want us to do — make a punk record? That would be a lot of bull. We have a solid following in Britain and we got that without much help from the British press. That may sound like sour grapes but we're not a critic's band," said Manuel. Said Dan: "We're not into eating live chickens on stage or electronic rainbows."

Opined Manny: "Status Quo are a little like us. They just do it and have a really solid following." Both agreed that while there had been management pressures on

them to change or add an extra musician, like a keyboard player, they didn't want to know.

"Can you imagine the pressures on us to do another 'Love Hurts'?" said Dan. "We want to stay with the music we're playing now." British fans will be able to see how America has honed them into a fighting-fit unit when they come to Glasgow (December 2), Coventry (3) and the Rainbow, London (4). They also do a BBC TV Sight And Sound on November 24 and play Manchester (30).

But said Dan: "We're NOT a fashionable band and we are hard put to find the right record for the British market. People have a preconceived notion of us only playing heavy raucous rock but that's only part of the story. People want to file us under heavy metal."

Said Manny: "I don't think we're a heavy metal band, although we play hard rock, sure. We're into so many different kinds of music ourselves. The great thing about America is they don't put labels on every thing."

To them it's all just rock 'n' roll. Except — they may call Hall & Oates, blue-eyed soul! We like rock and roll from Detroit, like Ted Nugent and Bob Seger. As Randy Newman says, 'Who wants to be mellow? It's like being senile!'

Manny and Dan do most of the writing, when they can, in hotel bedrooms and dressing rooms. They made one album of songs that was so different from the expected image of the band, the record company turned it down. "Not because it wasn't any good, but because they thought the material didn't represent the group." But they have their new album out now, "Expect No Mercy," recorded in Canada and produced by Manny.

"Our influences are from everywhere. One of the biggest was Ry Cooder on the Performance soundtrack. Remember "Memo From Turner?" Our big challenge is to keep the band as a three piece with a lead singer out-front. We were tempted to have another guitarist or keyboard player, but it would be difficult to take in another person, we've been together so long."

Said Manny: "The band is very much a democracy. There are no leaders or dictators. Another person in the group would upset the balance of power. We're going to keep the chemistry right, and we're not going to go away."

DARRELL and Pete joined us and both agreed that Nazareth were committed to touring. "You've got to let people see you and build a reputation," said Pete. "Look at Hall & Oates," (who were playing in Salt Lake the following night). "They're big on records, but they've no concert following. They're only playing a 3,000-seater here

(Interview continues over)

Nazareth



NAZARETH: 'Our influences are from everywhere'

and we're playing to 12,000 with Ted.

"Manfred Mann had a number one hit here with 'Blinded By The Light' but his tour was a waste of time. Hard rock music is still the biggest draw for live audiences in the States, without question. And bands that don't sell that many records, can pack out concert halls.

"We'll be headlining on the European tour, and headlining here in January. We're gearing ourselves now to get out of the second-on-the-bill situation. In many ways it's a good situation to be second. You have 50 minutes to give your best and you've got nothing to lose. By the time the headliner comes on, the audiences have already had their heads thumped in for two-and-a-half hours and they can't yell anymore!

"But we know the time is right for us now and the record company are going to hype the album to death. At least they'd better!"

Said Darrell: "It's the start of another story for us."

The day after the concert was spent sight-seeing around the Capitol, attending a fascinating laser rock show at the Planetarium, which Pete and I spent an

hour or two trying to find in downtown Salt Lake. "Planetarium? What's that? I've lived here ten years and never heard of it."

Next day we drove to the airport and then caught a yellow Hughes Airwest DC9 to Phoenix, Arizona, the vast sprawl of red neon and cactus in the desert. "Are you the Rolling Stones?" asked the air hostess seriously.

The band discuss Jackson Browne. Pete: "He's been sitting on so many highways he must have piles." Dan: "My big ambition is to find Jackson Browne sitting on a highway and to give him a lift and cheer him up."

29,000 feet above the Grand Canyon and the Colorado River. "Miss, which desert is that down there?" "I've no idea. Just any old desert."

Says Darrell on the plane: "The music in this band is dictated by the kids, and we just try to do the best we can. It was kinda frightening when we first came here. We played with Deep Purple for 34,000 people in Kansas City on our first gig. Can you imagine that? Only four days before we had been playing to 700 in the Caledonian Hotel, Ayr."

"We always figured it would take us a long time to do anything here."

"Sure we do get homesick — I was the last one in the group to get married. But I enjoy touring. I used to be an accountant in shirt, grey suit and tie. When we first came to London we thought we'd give it a try for a year to see what would happen, and then we would all go back to our old jobs. We're still here. And now there is another goal to go for. We have to be honest and not fool ourselves. We just do our best."

In Phoenix, Dan went out to station KDKB for a laid back interview and then the group reunited for the gig at the Arizona University Hall. Said Darrell: "I'm gonna be great tonight." Said Pete: "Are yer? Then I'm going back to the hotel.

that means you're gonna speed up." Peter Frampton then came onto the car radio causing a chorus of protests. But Pete Agnew was more kind: "If I could sell 13 million albums I'd talk to everybody through a voice-bag."

BACK on stage. This time the band's performance is vastly improved, and even though Pete's bass amps break down momentarily, the group come on with much greater power and conviction than they displayed in Salt Lake. "Telegram" stomps, and "Razamanaz" blasts forth. Then, once more, the bass cuts out as Pete leads into "I Want To Do Everything For You."

Pete gets into a spasm of frustrated rage and roadies dash about with torches backstage. Eventually power, and sanity are restored, and the band march through their set with growing majesty. The crowd go berserk, as Manny leads into a quote from "Hall Of The Mountain King."

"Expect No Mercy" sounds better than ever and road crews and fellow musicians applaud the group from the sidelines. Their moment of glory has come, and as Manny cheekily inserts a quote from Ted Nugent's "Cat Scratch Fever" the audience erupts. "Goodnight, thank you, thank you!" says an exhausted McCafferty.

And beads of sweat shower from Manny's face as he bows after a roaring encore. Feet rumble like thunder around the auditorium and more lighters and matches gleam in flaming tribute, while fire crackers detonate around the arena.

I am exhausted, shattered just watching them. But says Pete: "You've gotta come to El Paso tomorrow, they're all crazy down there!"

Och, n-o-o-o way, I've got tae get back tae London. You see, they've even got me doing it now.

QUIZ ANSWERS

NAZARETH

- 1) 12th November 1971
- 3) Nachtwerk
- 5) Malcolm Dome
- 7) Aria Pro II Mega Metal Series, Steinberger Trans Tren GPII and 2 * Washburn Falcons
- 9) Aria RS850
- 11) 1973, Silverhead
- 13) £2.25
- 15) Boogaloo
- 17) 1973 (June 28th), Alexandra Palace
- 19) Greg Mathieson
- 21) Germany
- 23) 'Queen Of The Night'
- 25) 'Holiday'
- 27) Alien Records
- 29) Love Hurts, Razamanaz, My White Bicycle and This Flight Tonight
- 31) Fraser Geesin
- 33) A remix of Morning Dew with German vocals was issued as 'Morgentau' on a single in Germany, free with 'Snaz.
- 35) Libido's 'Hold On To Your Fire' (catalogue number MOON2)
- 37) 'Every Time It Rains'.
- 39) EMI and RCA. The former were marketed by a third label, Phonogram.
- 41) 'Holy Roller' and 'Broken Down Angel'.
- 43) 'Shot Me Down' / 'Kentucky Fried Blues' (A&M 2009-S).
- 45) Yung Feng (orange/white label, no. LF3098).
- 47) Don't believe the hype – there wasn't one.
- 49) All the text on the rear sleeve / gatefold was in purple; it was white on most other releases.
- 2) Naz / Uriah Heep
- 4) No Jive
- 6) 1988, Canada
- 8) His Gibson SG guitars, while on tour with Jethro Tull
- 10) Pete Townsend and Jimmy Page
- 12) Rush, 1982-1983
- 14) Watford Stadium, May 12th 1974
- 16) Burning
- 18) Hair Of The Dog
- 20) Heals
- 22) Reading (25th August); the promoters couldn't get a license from the local council.
- 24) 'The Days'
- 26) Gold
- 28) Yugoslavia
- 30) An acoustic version of 'Love Hurts' (and no I still haven't heard it)
- 32) Morning Dew, Juicy Lucy (both on 'Snaz) and Crazy (from the Heavy Metal soundtrack)
- 34) NEMS.
- 36) Lighthouse's Sunny Days (catalogue number CREST2)
- 38) Rampant used a spiral label when the later spaceship label was already in use, while Pop Lions used the Fontana subsidiary label. The reissue of Razamanaz. Labels and artwork identical, but the EMI pressing had a gatefold sleeve, the RCA one didn't. It had the boxed logo and Vertigo spaceship label, and insert replaced the inner sleeve.
- 42) Hair Of The Dog.
- 44) Can't speak Russian. The number to be CTOPAHA1 / ATR30133.
- 46) Uriah Heep.
- 48) The USA issue stated 1979 A&M records while all UK and European issues stated 1978 Mountain Records.

General Rock Quiz Answers

- 1) Don Airey (the album / mountain was called K2)
- 3) The Australia only 'High Voltage' and 'T.N.T.'
- 5) The Flying Hat Band
- 7) Drummer Cozy Powell
- 9) Jeff Beck
- 11) Take No Prisoners
- 13) Nasty
- 15) "Don't Do That" by The Young & Moody Band
- 17) 1958, with Ronnie & The Red Caps
- 19) Bruce Dickinson, Clive Burr and Thunderstick
- 21) Aerosmith
- 23) Smoke On The Water. The 8 minute version played at played at 33.
- 25) Hawkwind
- 27) Don Airey
- 29) The Motors (the latter often used on British TV)
- 31) Savoy Brown and Black Cat Bones
- 34) They have all played the bass before moving to either guitar or vocals. Lemmy went from guitarist to bassist / vocalist.
- 35) Tony Carey
- 37) Bram Tchaikovsky (Solid Ball Of Rock)
- 39) 'Indians', backed with 'Sabbath Bloody Sabbath'.
- 41) Jethro Tull
- 43) Jasper Carrott
- 45) Stone Blue
- 47) Phil Manzanera
- 49) Lynyrd Skynyrd
- 51) Bon Scott
- 53) Manowar
- 55) Spinal Tap
- 57) They all have siblings in the same business.
- 59) The Monkees' "Hey Hey (We're The Monkees)"?
- 2) Dirty Deeds Done Dirt Cheap (Australia only) or '74 Jailbreak in other parts of the world.
- 4) Gary Moore
- 6) Cactus (BBA was postponed due to an injury to Jeff Beck)
- 8) Cozy again.
- 10) Split Knee Loons
- 12) China Sky
- 14) Only appearance by that lineup, having become a 4 piece but before Philthy Taylor left. They played the Ace Of Spades.
- 16) Diamond Head
- 18) Alice Cooper (changed by deed poll)
- 20) Riff West and Bryan Bassett
- 22) Naked Thunder
- 24) Gogmagog, put together by Jonathan King. 33 while the a-side
- 26) Anton Fig
- 28) 'Defender'
- 30) P.P. Arnold
- 32) Ken Hensley, on The Headless Children
- 34) Al Atkins
- 36) Ozzy Osbourne
- 38) Eloy (Planets and Time To Turn)
- 40) Father Ron Geesin co-wrote Atom Heart Mother and recorded a solo album with Roger Waters.
- 42) Neil Murray and John Sykes.
- 44) They have all covered classical tracks by Tchaikovsky.
- 46) Molly Hatchet's Double Trouble Live.
- 48) Kiss
- 50) Splodgenessabounds (the first track features Motörhead's Wurzel)
- 52) Bernie Tormé (ex Gillan, later solo)
- 54) Bad News (Bohemian Rhapsody)
- 56) 400
- 58) Toya
- 60) Elton John.

BACK PAGE

BACK ISSUES

The following issues are still available:

- 11 Boogaloo spotlight, BBC / Remaster CD reviews, Drool, promo booklet reproduction
- 12 Tom Weber's tour report, Loud'N'Proud 25th Anniversary
- 13 Darrell Sweet tribute, German discography, Drool
- 14 Remaster reviews, Hair Of The Dog 25th Anniversary, promo photos
- 15 Sinky's review & pictures, Pete Agnew interview, 'Just To Get Into It' guitar tabs
- 16 Mountain / Dan McCafferty solo 25th Anniversary, 'Holy Roller' guitar tabs

All feature a Manny Charlton column and quizzes / competition questions.

Cost is £2.00 (UK), £2.50 (Europe) and £3.00 (Rest of World) per issue.

These must be in UK £, although I can accept 50SKr (Swedish Kronor) or \$5 (USA \$) in cash.

COMPETITION

The last ever chance to win some prizes from the fanzine.

I have a set of remastered CDs (kindly supplied by Eagle Records), a 'Heavy Metal' video featuring the Nazareth song "Crazy" and several copies of the 1980 'Live' double EP. All you have to do is answer this simple question?

Whose "Wizardry and Wild Romance" illustrations on a 1978 calendar inspired Nazareth for an album cover?

Answers on a postcard to the editor before the end of October.

CONTACTS

Other websites worth checking out (as recommended by the editor):-

Nazareth merchandise (official site)	www.nazarethdirect.co.uk
Naz Lyrics Site	members.tripod.com/~nazarethman/index.html
Manny Charlton (official site)	www.mannycharlton.com
Nazareth forum	www.naz-net.com/html/forum.htm
Nazareth discussion list	www.topica.com/lists/nazfans
Billy Rankin (official site)	www.masq.net/shake
Uriah Heep (official news, reviews + CDs)	www.uriah-heep.com (great site)
Deep Purple	www.deep-purple.com (great links page)
SAHB	www.wunnerful.com/sahb
Molly Hatchet	www.mollyhatchet.com
Foghat	www.foghat.com
Ron Geesin	www.rongeesin.com

THANKS

Darrell Sweet and **Tom Weber**. Both were bricks with Razamanewz and great friends outside of Nazareth too. R.I.P.

Pete Agnew, Dan McCafferty and all the **members of the band** past and present (**Jimmy, Lee, Ronnie, Manny, Billy** and **Zal**, and also **Chris Glen** and **Ted McKenna**) – for the music, contact information, inspiration and the rest

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Fraser Geesin for artwork on issues 1 & 11 - my brother and best comic artist I know

Razamanewz fans and **subscribers** everywhere; you know who you are; those who remained constant friends

Classic Rock, NME and all the magazines from which I have used press cuttings.