

Shakin' Stevens

Shakin' Stevens' *Echoes Of Our Times* is on HEC on 16 September, and RC asked him about it.

"It uses folk-rock, swamp blues and gospel to paint pictures of the past. It was inspired by stories and situations that came to light when researching my family history."

If you could revisit any of your albums, what would you change? Let's Boogie. I came up with the title, but A&R built a "live" medley of hits with other songs that weren't on previous albums. A mish-mash.

What was your first record? Fats Domino, Blueberry Hill.

Was anyone in your family a musician?

My grandmother played squeezebox in the Salvation Army till her 90s. There's a song about her on the new

album, *The Fire In Her Blood*.

Which of your songs is the most personally meaningful?

Behind Those Secrets And Lies, as every family has them!

Which question do you wish people would stop asking?

How did you get your name?

What record stands out in your own collection?

In the very early days, we had a great roadie who was a real character. He was very protective of me, always trying impress upon me that I had to stay healthy on the road. One day, he kindly gave me James Brown *Live At The Apollo* from his own collection. I still have it and, as a recording of a live performance, it still stands as one of the best ever.

What should your epitaph say?

Another chapter for *Echoes Of Our Times*.



Rachael Sage

Rachael Sage's *Choreographic* is on Caroline, and RC asked her what film it could soundtrack?

"It's ballet-pop, so a psychedelic remake of *Black Swan*."

If you could revisit any of your albums, what would you change?

I'd re-record *Morbid Romantic* with harder-hitting arrangements.

Is there anything still unissued in the archive?

A lot of piano/vocal pop demos on 4-track, age 12, and 16-track with Andy Zulla.

Have you done anything fans may not know about?

I started as a New York jingle-writer: Fruit Of The Loom, Gillette, Crystal Light, and voiceovers.

With whom would you like to make a split 7"?

Lucius. They're unique.

Who would you like to produce?

Justin Tranter. So talented.

Where were you when you first heard one of your songs on vinyl?

Haunted By You, at my cello's apartment in Brooklyn.

What was your favourite record

shop back in the day?

Tower, Lower Broadway, New York.

What's the last album you bought?

Lucy Woodward *Til They Bang On The Door*.

Have you kept studio notebooks or the like?

Yes, notes from all my albums, kept in a safe place.

What's the oddest circumstance in which you've had inspiration for a song?

I interviewed John Lee Hooker for my college radio station and we became friends. I wrote *Blue Light* about it.

Who would you like to cover one of your songs?

Glen Hansard, *Five Alarms*, which was written to duet with him.

Which of your songs is the most personally meaningful?

Heaven (Is A Grocery Clerk). About an artist friend.

Of all the people you've worked with, who taught you the most?

Eric Burdon. Wildly inspiring!

Who would you most like to record with?

Tony Visconti. A real rock record.

Or jazz!



Meshiaak

Meshiaak's *Alliance Of Thieves* is on Mascot, and RC asked metal drummer de jour **Jon Dette**

what movie it could soundtrack?

"Something dark and gritty, like *300*, *Watchmen* or *Dawn Of Justice*."

If you could revisit any of your albums, what would you change?

I'd love to hear Testament *Live At The Fillmore* with a more modern drum mix.

Have you done anything fans may not know about?

I worked with Stewart Copeland in 2006 on his movie-trailer CD, *EARDRUM*, on Middle Eastern Assassin Fight and Wild Town.

What was your favourite record shop when you started out?

Lou's Records, Encinitas, San Diego.

What was your first record?

KISS, *Alive II*.

What's the last LP you bought?

Whitesnake *Slide It In* and Peter Murphy *Deep*.

Is anyone else in your family a musician?

My mother played violin in an orchestra for many years.

What would you ask your music hero?

I recently met Bruce Dickenson in South America and asked him about aviation. In 1994, before starting my music career, I was seriously considering becoming an airline pilot. My father was a US Navy pilot and I started flying lessons at 19.

I was in Rio, Brazil, performing with Anthrax, supporting Iron Maiden, and I got to go on *Ed Force One*. After the show, Bruce and I talked about aviation and, two hours and several pints later, music. I was so impressed with how Bruce has blended aviation and music that it inspired me to start flying again.

I asked him how to go about it, and he gave me some great advice, and I started again in August.

