

WILD
GARY MOORE
FRONTIER

THE TOUR



The background of the page is a painting of a cowboy on a horse. The cowboy is wearing a brown suit, a wide-brimmed hat, and a white scarf. He is riding a brown horse and holding a lasso. The landscape is a desert with yellow and orange hills under a blue sky. The title 'WILD FRONTIER' is written in green, arched letters at the top, with a yellow semi-circle between the words. Below it, 'GARY MOORE' is written in red, bold letters.

WILD FRONTIER

GARY MOORE

SO WHAT can I tell you about Gary Moore that you don't already know? That he plays guitar? I suspect you might be aware of that (and if not, boy, are you reading the wrong programme!). That he sings? That he writes quality songs and records quality albums? That he likes to spend time out on the road...?

Now I'm sure none of this is exactly news, elementary stuff if anything, but put it all together and watch the picture start to change shape. Not *just* a guitarist, not *just* a singer, not *just* a

The Gary Moore of today feels comfortable with his past, relishes his present (when he finds the time) and, above all, has a keen eye for the future. And I'm not talkin' here about a new haircut or a higher heel, there's no future in that and, besides, Gary has never been inclined to chase a trend... A willingness to learn, to experiment, to break down barriers and cut through prejudice, *this* is the GM way ahead.

Coming from the part of the world that he does — no prizes for saying 'Ireland' — Gary knows all about prejudice and wants nothing to do with it, musically speaking or otherwise. Embracing both tradition and technology with an equal open-minded zeal and showing that rock'n'roll *can* be drawn from the heart and the mind rather than just the crotch, this is no longer just the wild-eyed guitarist in search of fresh scalps. Simply, Gary Moore is now an all-round, all-over talent with a method to his madness and a message to his music.

Sure, he still likes to have a good time, and when he hits the stage there's plenty of fun to be shared. But experience has

shown that the successful musician of the Eighties needs to be in charge of his/her career. The word, I suppose, is 'professional' and pride plays a part too; mix these with a healthy slice of raw God-given talent (let's face it, *no-one* plays guitar like Gary Moore) and you have a truly heady mixture of limitless potential.

The Wild Frontierman is off in search of his destiny and the ride should be quite thrilling. I understand that we're all invited.

DANTE BONUTTO

THE PAST

WHAT GARY MOORE can't do with a plank of wood and half-a-dozen strings isn't worth worrying about... I've said it before and I'll say it again, getting on for two decades now this blur-fingered Belfast boy has consistently proved with a whole range of bands and musical styles his control of that musical H-bomb we call a guitar.

Yes, he can make it laugh, he can make it cry, he can make it sing, he can make it dance... damn it, he could probably make the bleedin' thing fetch his slippers, scratch his back and pour him a pint of Guinness! And to see him, face screwed-up and hair tinged with sweat, tickling and teasing the guitar into action is like watching Maradona dribble through an opposing team, skipping tackles, selling dummies and keeping the ball within an inch of his toe throughout; a man at the peak of his powers, creating and amazing with sheer skill.

And it's all thanks to Hank Marvin. Well, not quite, but the Shadows man is indeed one of the performers we should all be grateful to for inspiring a pubescent Moore to sling his shoulder through a guitar strap and run his finger nail across the wires all those years ago. Gary was 11 and interested in music though *not* in playing the piano, on which he'd taken a course of boring lessons when he was seven; suddenly, the sound of the electric lead guitar captured his imagination and changed the course of his life...

Listening to the likes of Jeff Beck (his favourite), Eric Clapton, Jimi Hendrix and Peter Green and absorbing their influences, Moore blossomed into quite a respected young player in his teenage Belfast years. By the time he was 16, however, he'd moved south to Dublin and joined a band called Skid Row, effectively sewing the seeds of what was to be a fantastically fruitful — if at times turbulent — relationship with the band's singer, Philip Lynott. Sadly, this initial leprechaun liaison didn't last long as Lynott upped and left the Skids to form Thin Lizzy, leaving Moore to spend the next three years trying to establish Skid Row on his own.

They nearly made it too, Skid Row. Relocating in Upton Park, deep in the heart of London's East End, the band worked hard and



managed to push their debut album into the British top 30. But... well, mismanagement proved to be their undoing; they wilted under the pressure of being pushed a little too hard and split to go their separate ways.

For Gary this meant a chance to branch out on his own, and on the advice of Peter Green, the guitarist from Fleetwood Mac who Gary had long admired and whom he'd impressed when Skid Row opened up for Mac in Dublin, he formed the first Gary Moore band. However, the one album which this project spawned, 'Grinding Stone' on CBS Records in 1973, was "terrible" by Gal's own admission, and when Phil Lynott offered him the chance to replace the none too well Eric Bell in Thin Lizzy shortly after he didn't need asking a second time.

Gary's first stint with Lizzy was typically brief. At first, getting drunk and stoned every night was a laugh, but the young guitarist's more sensible and serious aspirations soon led him to become disillusioned and he left to "go to the other extreme" and

from Colosseum II with drummer Jon Hiseman in the Summer of '75, a jazz-rock outfit which was also to feature bassist Neil Murray and keyboards player Don Airey. This, as Gary revealed later, was probably his most educational period as a guitarist, and the steadying influence of Hiseman on his social life — the 'nipping in the bud' of his dabbling in drink and drugs — was also to ensure that his colossal talent would be allowed to flourish in the future.

Moore completed three albums with Colosseum, but also found time to help out his old pal Phil Lynott in Lizzy again when guitarist Brian Robertson got himself into a bout of fisticuffs on the eve of the band's '77 American tour with Queen and had to drop out. Gary was to rejoin Lizzy in '79 to record the 'Black Rose' album, but in the meantime he managed to piece together his own album, 'Back On The Streets' in '78, and score a substantial hit single with 'Parisienne Walkways', a classic collaboration with Lynott which sparkled as the first major landmark on his road to glory.

Now even the pop world was talking about Gary Moore...

But things were not yet hunky-dory for our hero; storming out of Lizzy midway through an American tour in '79, again after losing patience with their 'drink and drugs' lifestyle, he settled in Los Angeles for a while and put together G-Force, an outfit which he hoped would feature former Deep Purple person Glenn Hughes, but which in fact ended up consisting of vocalist Tony Newton and bassist Willie Dee along with drummer Mark Nauseef. A self-titled album was recorded for the Jet label and released in 1980, and the band took to the road around the UK supporting David Coverdale's Whitesnake. Again, however, the topsy-turvy complexion of Gary's career wasn't to be denied, and although he recorded two more albums for Jet ('Dirty Fingers' and 'Gary Moore Live' — both being released considerably later), the G-Force project effectively crash-landed.

Greg Lake's band was the next port of call on this fretboard phenom's long and winding road to the top, but although he stayed for two albums and a tour of America, it was clear by now that he wanted to establish himself as a solo artist in his own right and not just be known as "good ol' Rentalick", as he explained later. After signing a recording contract with Virgin he set to work on another solo album, 'Corridors Of Power', with producer Jeff Glixman — the resultant disc proving so strong that the temptation to put a touring band together and take it on the road was difficult to resist. Neil Murray (bass), Tommy Eyre (keyboards), Ian Paice (drums) and Charlie Huhn (vocals) were swiftly recruited and backed Gary at the Reading Festival in August of '82, before Eyre and Huhn were replaced with Don Airey and John Sloman for subsequent tours of Japan and Britain (the former giving birth to the 'Rockin' Every Night' live LP).

The situation of having a lead vocalist in the band, however, was never one Gary was comfortable with — "I hate having singers who stand around and don't know what to do with themselves when there's a solo going on or something" he explained — and so Gary himself took charge of mic duties on his next album, 'Victims Of The

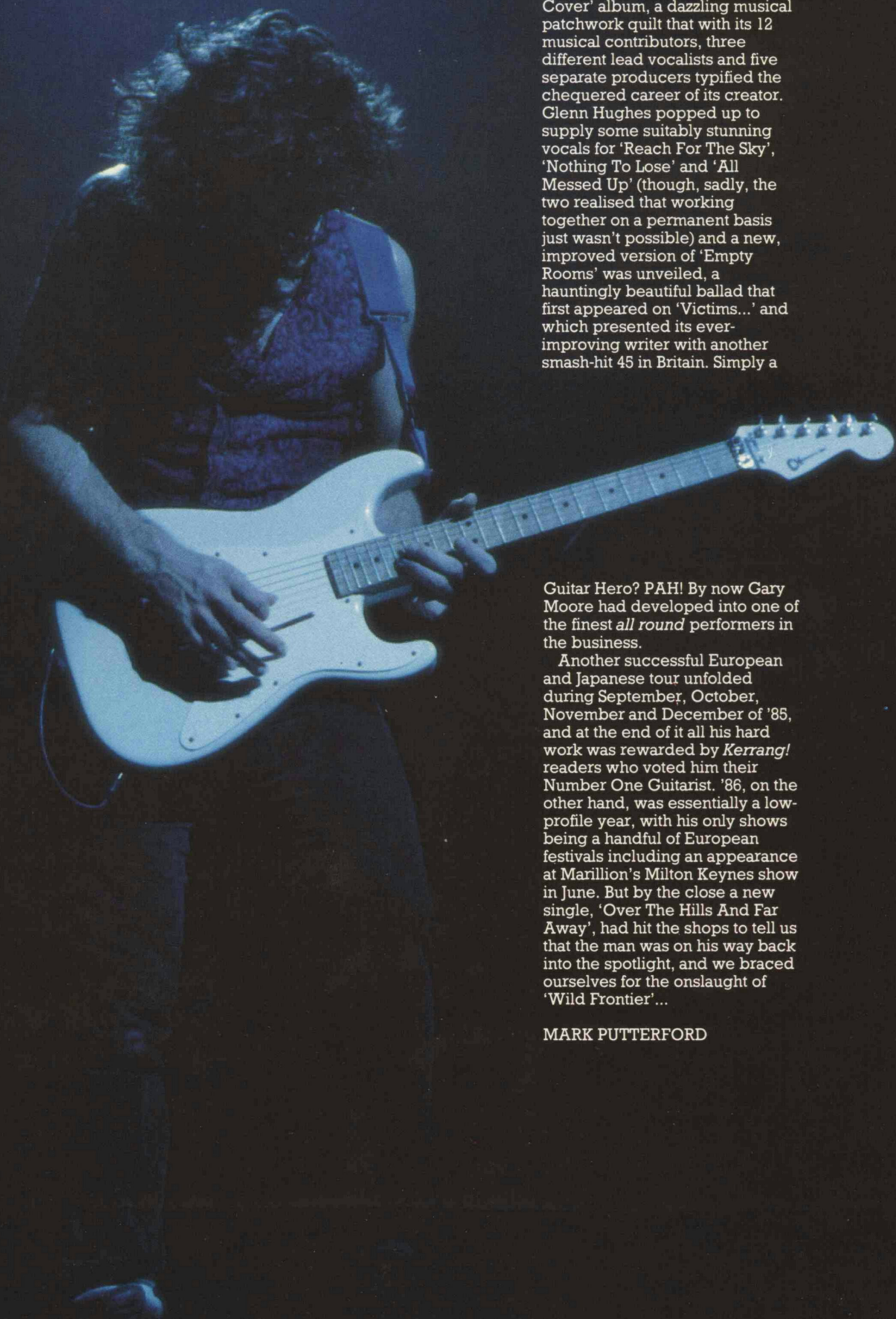
Future', produced again by Kansas-knob twiddler Jeff Glixman and released to widespread acclaim in February '84. This was a heavier album — from the booming belligerence of the title track through the tough-assed, street-wise tones of 'Teenage Idol' to the gloriously orgasmic 'Murder In The Skies' — and showing a new power and purpose in Gary's playing. And coupled with a mammoth world tour that stretched across Britain, Finland, Sweden, Norway, Denmark, Germany, Belgium, Switzerland, France, Japan and America, including an appearance at the AC/DC-topped Donington Festival in the August of that year and culminating with shows in Belfast and Dublin during December — a tour which produced yet another live album, 'We Want Moore!' recorded in London, Glasgow, Detroit and Tokyo, and a video of his triumphant and emotional homecoming entitled 'Emerald Aisles' — it added a backbone of new-found credibility to the mainman's solo career.

With the multi-talented guitarist/keyboard player from Wild Horses and UFO, Neil 'Wot No Nickname?' Carter, slotting perfectly into the band, and bassist Bob Daisley bringing his exceptional experience and expertise to the fold to replace Craig Gruber, who played on 'Victims...', Gary had assembled his most reliable line-up to date. He may not have found a permanent drummer — Ian Paice and Bobby Chouinard sharing the honours on 'Victims...' and the following tour, with Paul Thompson also getting in on the act — but more pieces of the jigsaw were beginning to fall into place...

An unexpected yet thoroughly welcome addition to the GM scheme of things happened after a chance meeting with Phil Lynott at an airport (so the story goes). The two fiery Irishmen hadn't spoken since that bad news bust-up in '79, but thankfully decided to let by-gones be by-gones and make-up for lost time by recording some more material together. The result? You know: 'Out In The Fields' — a Top 10 hit single in Britain — an updated version of 'Still In Love With You' — the original of which, on Lizzy's 'Nightlife' album, Gary actually played on but didn't really get the credit he was due as the song quickly became a stage favourite associated with Brian Robertson and Scott Gorham — a song called 'Stop Messing Around' (apparently *not* co-written by Kenneth Williams) and another written by Lynott for his ill-fated Grand Slam outfit entitled 'Military Man'. All four numbers appeared on the double-pack version of the single and gave the whole rock world a sharp

reminder — if it needed one — that when these two brotherly Celts got together the result was always... well, *special*. It is truly one of rock's greatest tragedies that they'll never work together again...

'Out In The Field' and 'Military Man' were, of course, also included on Gary's 'Run For Cover' album, a dazzling musical patchwork quilt that with its 12 musical contributors, three different lead vocalists and five separate producers typified the chequered career of its creator. Glenn Hughes popped up to supply some suitably stunning vocals for 'Reach For The Sky', 'Nothing To Lose' and 'All Messed Up' (though, sadly, the two realised that working together on a permanent basis just wasn't possible) and a new, improved version of 'Empty Rooms' was unveiled, a hauntingly beautiful ballad that first appeared on 'Victims...' and which presented its ever-improving writer with another smash-hit 45 in Britain. Simply a



Guitar Hero? PAH! By now Gary Moore had developed into one of the finest *all round* performers in the business.

Another successful European and Japanese tour unfolded during September, October, November and December of '85, and at the end of it all his hard work was rewarded by *Kerrang!* readers who voted him their Number One Guitarist. '86, on the other hand, was essentially a low-profile year, with his only shows being a handful of European festivals including an appearance at Marillion's Milton Keynes show in June. But by the close a new single, 'Over The Hills And Far Away', had hit the shops to tell us that the man was on his way back into the spotlight, and we braced ourselves for the onslaught of 'Wild Frontier'...

MARK PUTTERFORD

WILD
GARY MOORE
FRONTIER
MARCH

26th : EDINBURGH Playhouse
28th : BIRMINGHAM N.E.C.
29th : SHEFFIELD City Hall
30th : NEWCASTLE City Hall

APRIL

1st : LONDON Hammersmith Odeon
2nd : LONDON Hammersmith Odeon
4th : ZWOLLE Ijsselhal
5th : BRUSSELS Forest Nationale
6th : PARIS Le Zenith
8th : FRANKFURT Offenbach Stadthalle
9th : NURENBERG Fuerth Stadthalle
10th : MUNICH Rudi-Sedlmayer Halle
12th : STUTTGART Boeblingen Sporthalle
13th : ZOFINGEN Mehrzweck Halle
14th : LUDWIGSHAFEN Ebert Halle
16th : COLOGNE Sporthalle
18th : OSNABRUECK Stadthalle
19th : KASSEL Stadthalle
21st : COPENHAGEN Falkoner Theatre
23rd : OSLO Drammenshallen
24th : GOTHENBURG Scandinavium
25th : STOCKHOLM Isstadion
27th : HELSINKI U.K.K. Hall
30th : HAMBURG Congress Centre

MAY

1st : HANNOVER Eilenriedehalle
2nd : DORTMUND Westfalenhalle 2
4th : LYON Bourse du Travail
5th : TOULOUSE Petit Palais des Sports
7th : BARCELONA Palacio Municipal de Deportes
8th : SAN SEBASTIAN Velodromo Anoeta
10th : MADRID Auditorio de la Casa de Campo
12th : LISBON Pavilhao Dramatico
13th : OPORTO Pavilhao Infante Sagres





LINDER
MERCHANT

THE HOFFMAN

LICENSED
GAMBLING

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KID C

"A LITTLE while back I sat down and thought to myself, 'How can I be different from every other so-called Guitar Hero, and yet still remain true to myself at the same time?' And what with going back to play in Ireland recently, and Phil dying... I suddenly found my interest rekindled in Irish music and realised that'd be the perfect angle to take. It'd also be like saying 'Thank you' to Phil..."

Gary Moore had already written the title track of his latest masterpiece, 'Wild Frontier', when the man who'd been such an inspiration to his career, Philip Lynott, tragically passed away on Saturday the 4th of January 1986. The original intention for the song was to have the two old pals share the lead vocals along 'Out In The Fields' lines, but when fate dictated otherwise Gary went ahead and recorded the number on his own as a tribute to his friend. The cornerstone of his latest album was laid firmly and squarely.

As 'Wild Frontier', the album, developed, the Irish influence in Gary's blood — reactivated also by returning home for the Self Aid gig during '86 — began to flow freely. 'Over The Hills And Far Away', was shot full of Celtic distinction, impregnated with an Irish jig-type section featuring Paddy Moloney from the Chieftains on Uilleann pipes, while 'Johnny Boy' — also featuring Moloney — leaned towards the softer side of Irish balladry and 'Thunder Rising' — lyrically dealing with the old Irish legends of Cuchulain and the like — ended up very much in the vein of Lizzy's 'Massacre', magnificently embellished with some dramatic, percussive guitar work from Gary.

"A lot of this stuff was written

intentionally to carry on the Lizzy tradition," Gary admits, "and as 'Massacre' was one of my favourite Lizzy songs to play live anyway, I thought I'd write something along those lines.

"'Johnny Boy', on the other hand, was written to sound very much like an Irish ballad. The lyrics are very personal, but it was a throwback to when we used to go round the folk clubs in Dublin and see those guys singing with their fingers in their ears.

As for 'Over The Hills And Far Away'...

"Yeah, we've been accused of doing 'a Big Country'," sez Gal, "but I always say, 'Lizzy were doing that kind a thing long before they were'. The thing is, there's only certain ways you can do Celtic-influenced rock, and if you're gonna go for that it's going to come out sounding a little bit like the other bands who've gone for the same kinds thing. It has to. But I mean, if you listen to the album as a whole and take that particular song within the context of the record, it doesn't come across as a Big Country album, does it?"

And 'Wild Frontier' itself? Musically, it's another lip-smacking Irish-flavoured gem, and lyrically it follows in the Moore tradition of politically-motivated songs, something that has produced stinging social comments like 'Out In The Fields', 'Murder In The Skies' and 'Victims Of The Future'. 'Wild Frontier' deals with the unfortunate situation in Ireland at the moment, but Gary doesn't take sides here, and doesn't claim to have a solution to the dreadful problems...

"I'm just a whinger on the sidelines saying, 'Why can't it be

like it should? What a shame that it's become like this — there's no need for it really'".

"'Wild Frontier' is just a nostalgic thing for me, really. It's looking back at how Belfast was when I grew up there and observing how it's changed since then. When I left Belfast in 1969 the troubles hadn't really started. There were isolated incidents around that time, but it hadn't really exploded. Now when I go back there and see all these soldiers and barriers everywhere I feel... well, just how anyone would feel, except that I'm in a position to write about it."

Despite all the problems surrounding his homeland, it's clear that Gary is still very proud to be Irish...

"Oh yeah, my roots are very important to me," he says. "I don't like the comical image of the Irishman — y'know, the drinking, fighting idiot — because there's a side to the Irish that's warm, hospitable and romantic; there's a lot of great art, poetry and music that has come out of Ireland and I'm proud of the fact that such a wealth of talent has been produced by that tiny little country. I think this album shows that I'm proud to be Irish."

Yet while 'Wild Frontier' clearly has this central Irish theme, not all of the tracks are coloured green. 'Take A Little Time', for example, is more of a straightforward rocker of similar tempo to 'Out In The Fields', while 'The Loner' is an emotional guitar instrumental, pinched from Cozy Powell's 1979 'Over The Top' album and given a 'Parisienne Walkways'-type refurbishment; 'Friday On My Mind', meanwhile, is a drastically modernized version of the old Easybeats pop classic, written by Angus and Malcolm Young's

elder brother, George, and his partner Harry Vanda way back in the '60s.

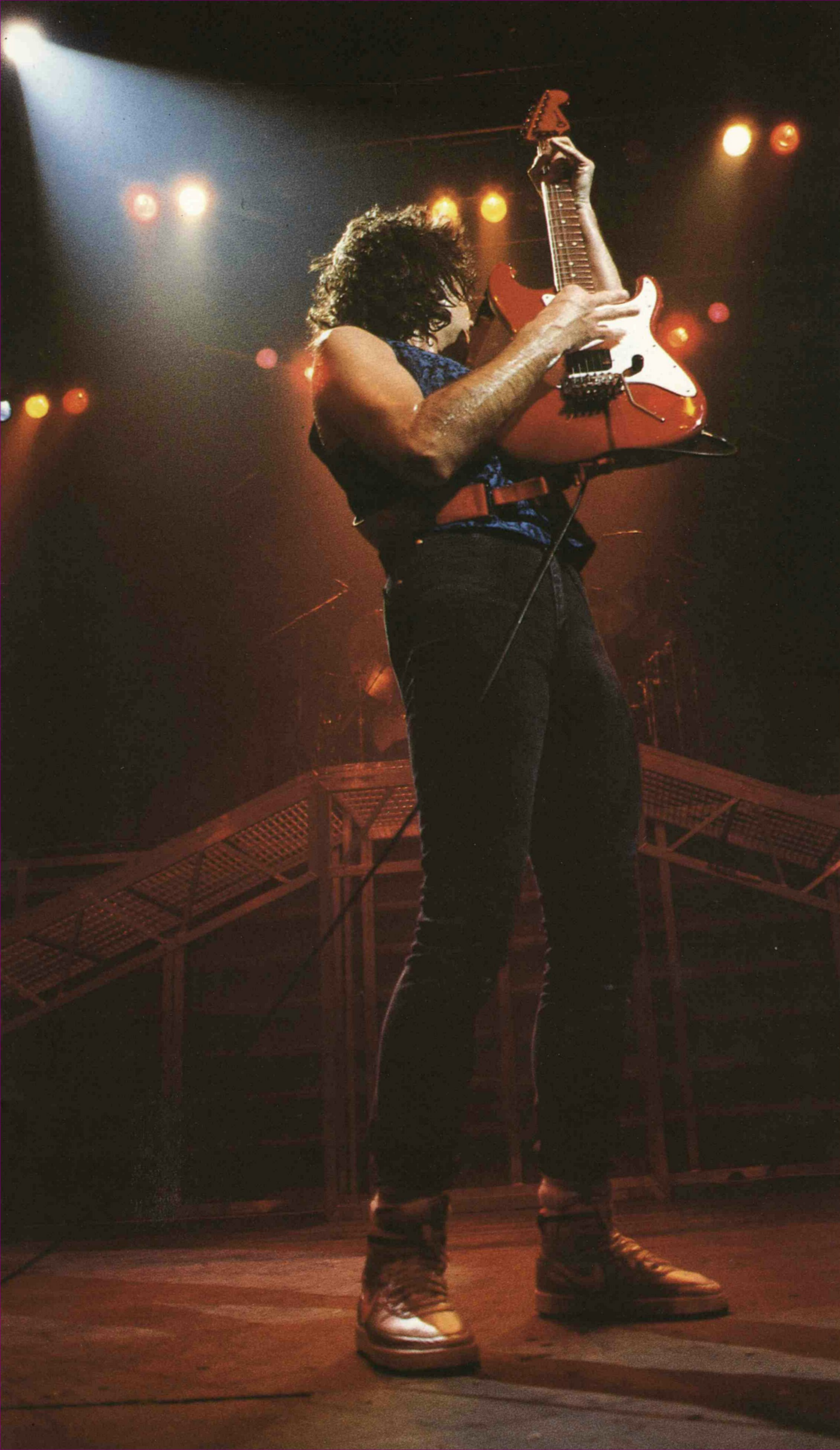
"It was one of the songs I grew up listening to," Gary explains, "and although a few people like Bowie have done it, I thought instead of taking another Yardbirds song I'd do that and try to put my stamp on it by writing something new into it... because I don't think there's any point doing a cover version of anything unless you take it somewhere else, otherwise people might as well listen to the original. This version is, I think, sufficiently different and modern enough to justify our covering it, and it's also got a different rhythm to the original, which ensures that it doesn't sound too similar."

Like all Gary Moore albums, 'Wild Frontier' has its light and its shade, and if this breezy, revamped 'Friday On My Mind' can be considered a 'light' part of the record, then the sad, moody 'Strangers In The Darkness' is surely the 'shade'.

"It's not actually about Phil," the guitarist explains, "in fact, it was inspired by the kids who come to London and fall into heroin and prostitution and everything. It's something to stop that happening to other people, even if it's just by writing a song, then you should."

"Lyrics are very important to me in general. I mean, a five-year-old kid could write the lyrics that most Heavy Metal bands write — all they've got to do is make it rhyme, basically — but I think it's nice to try and raise the whole quality of the song by giving it a meaning. Not all my songs have messages, but in many ways I prefer the ones that do. I'm just not comfortable with my songs if I think the lyrics are a bit

THE PRESENT



'throwaway', and if I think I haven't spent enough time on them I really worry about that. I mean, if I put out a record that doesn't sell I always think it's because the lyrics aren't good enough, even though it's probably not that at all."

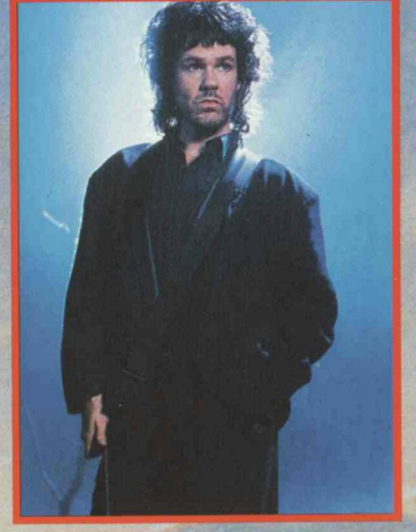
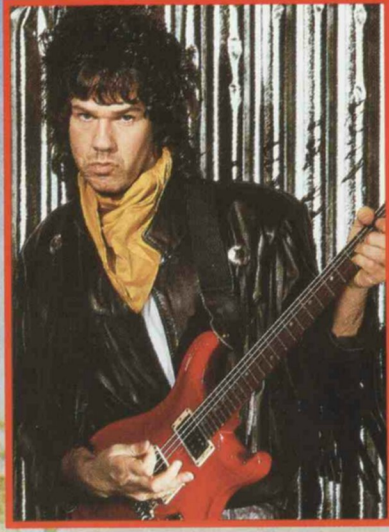
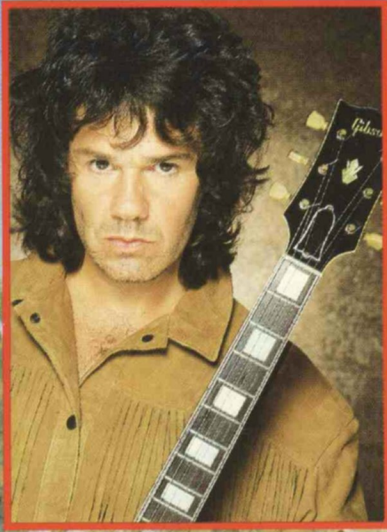
A Gary Moore record that doesn't sell? Huh, that's about as likely as a Wolves supporter at Wembley (hi Steve!), especially as far as 'Wild Frontier' is concerned, for it has to be Gary's most complete and consistent vinyl undertaking to date. 'Run For Cover' may have been the first step towards marrying the traditional heavy rock guitar sound with new technology, but with its three lead singers and five producers it did, as Gal himself admits with the benefit of hindsight, become a little fragmented.

'Wild Frontier', on the other hand, is a far more effective example of the fusion between man and machine — also finding GM much more in control of his own identity — and the fact that only two producers (Peter Collins and James 'Jimbo' Barton) were used this time around tends to give the record a more unified complexion.

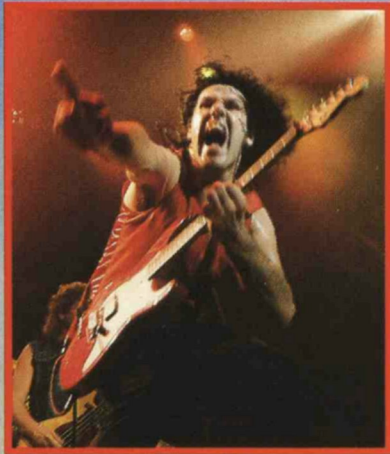
"It sounds more like an album than a collection of bits'n'pieces," says Gary with understandable pride. "I'm well pleased with it."

I'll drink a bucket of Guinness to that...

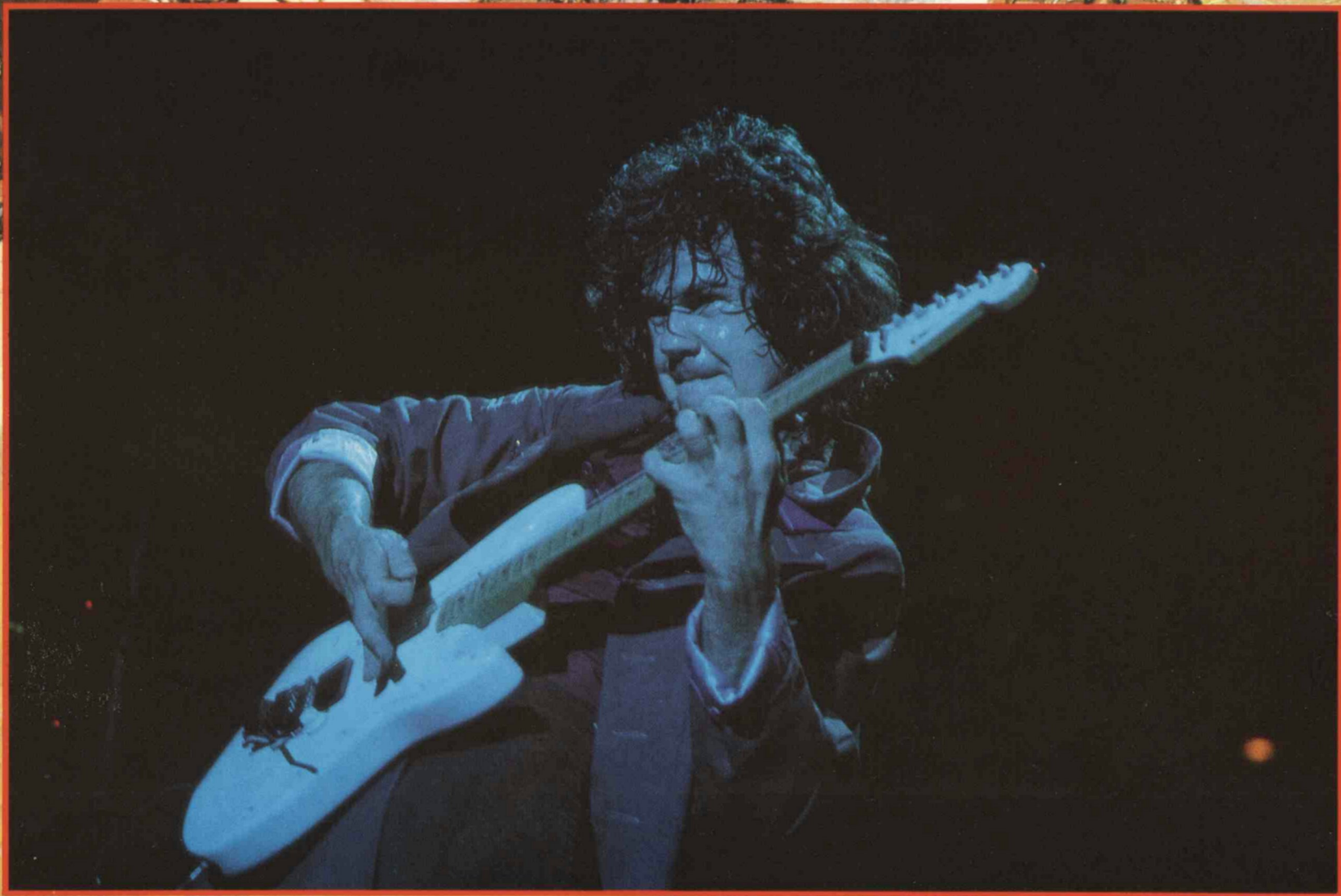
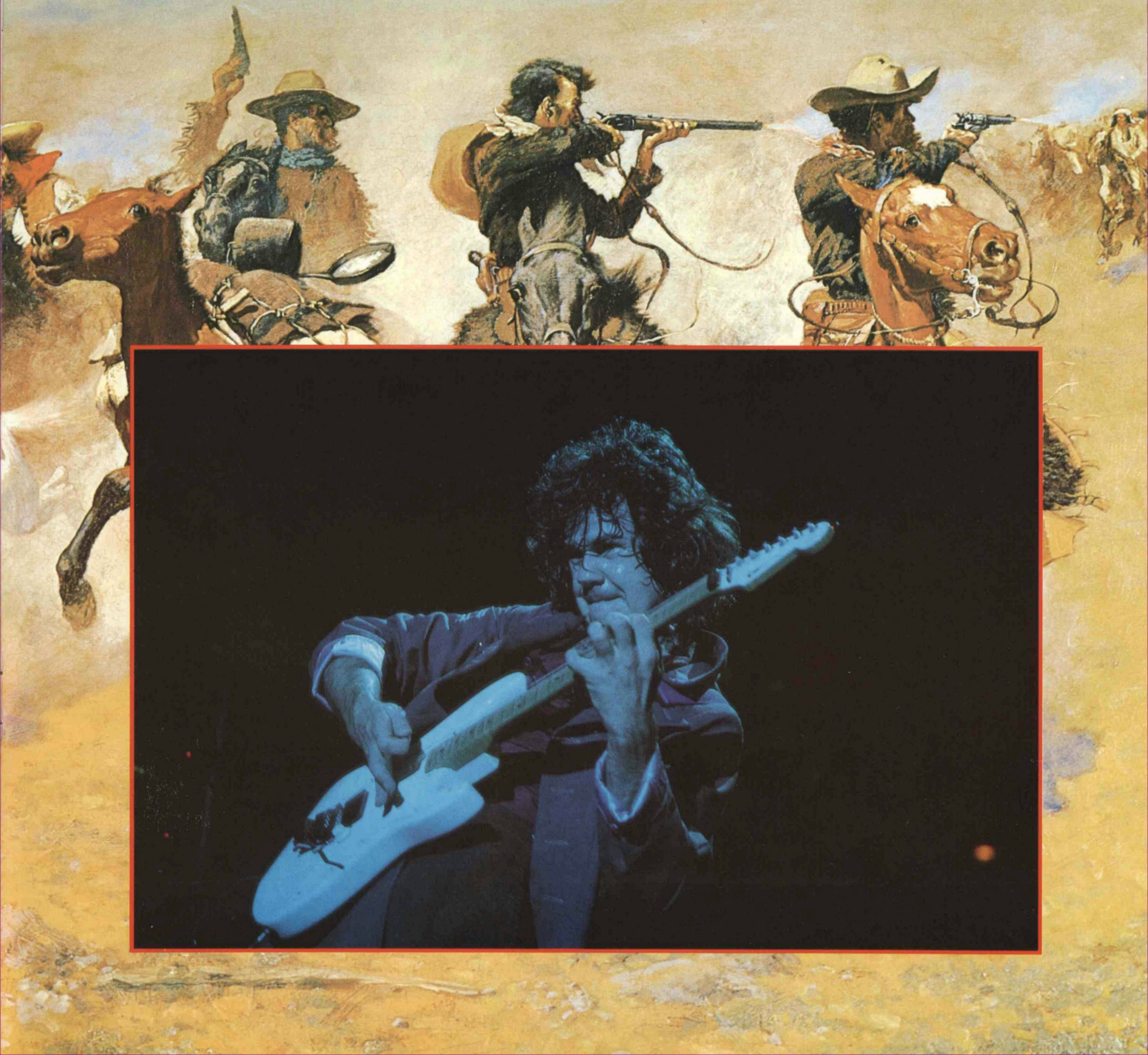
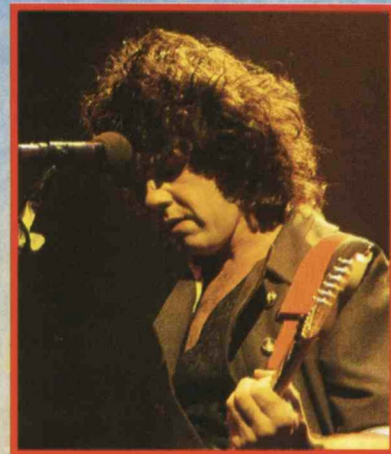
MARK PUTTERFORD



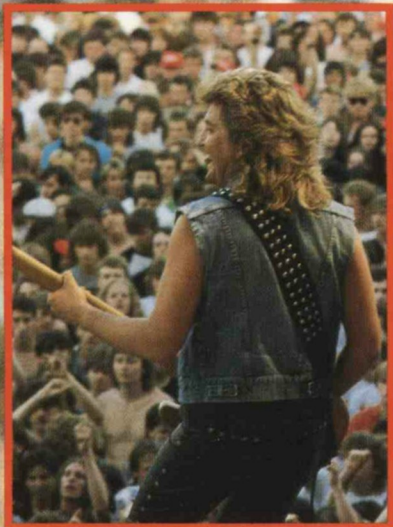
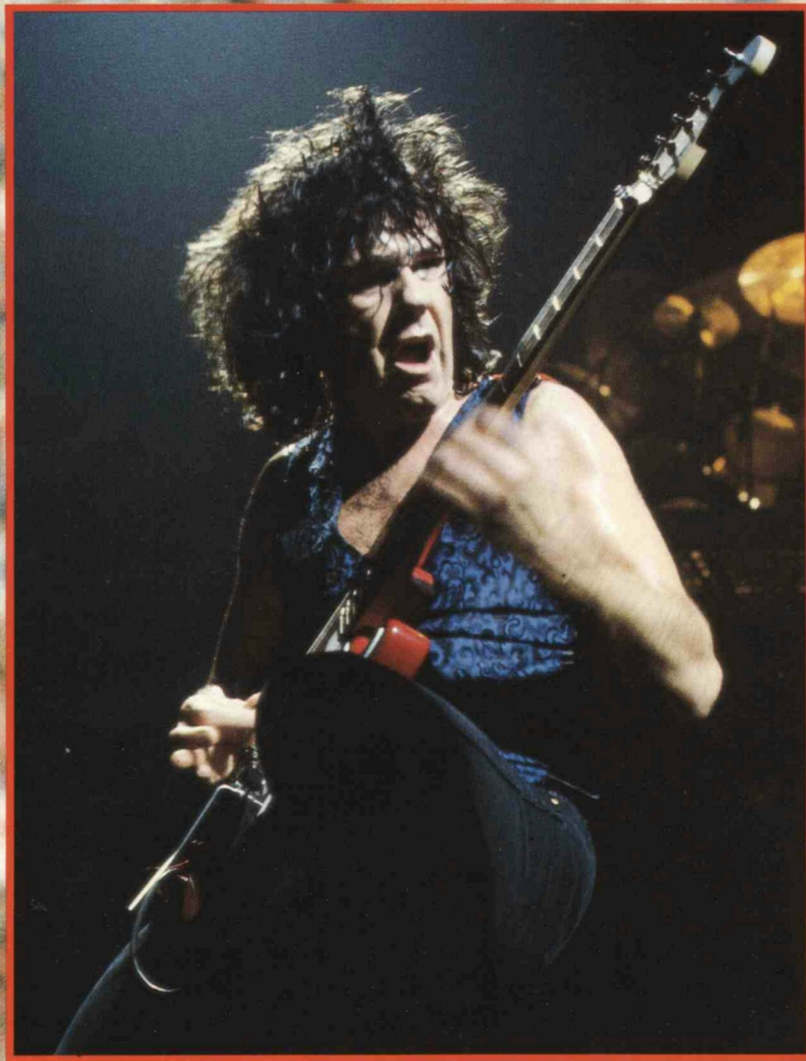
FREDERICK ROBINSON
1871



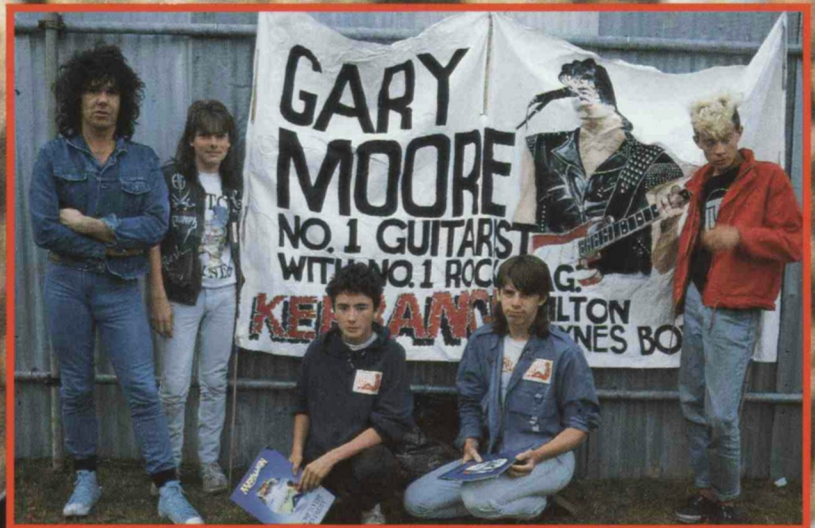
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NEIL CARTER

FIRST INVOLVEMENT WITH MUSIC

"Like most people, I suppose, it was playing the recorder at school! Mind you, I joined my first semi-pro band when I was 14-years-old; we were called Track Runner. The thing I remember most about it was that my parents were devastated — they wanted me to be a classical musician! We used to play cover versions of songs by groups like Hot Chocolate and Queen...it was good fun at the time."

WHY DID YOU START?

"Well, I think it was really due to my parents' influence, it was just a natural thing for me to fall into. At the time I could have gone into either music or theatrics, I was sort of heading that way all the time."

FIRST TYPE OF INSTRUMENT

"The first thing I ever learnt to play properly was the clarinet. In fact, I trained on this instrument until I was 16 before switching over to the piano."

MUSICAL TRAINING?

"I was classically taught from a very young age and ended up with a place at music college but I gave it up to play rock. That was

a terrible decision for me and my parents; everybody in fact was totally fed up with me.

"I started to be influenced by pop music at quite a late age really. I was about 14 and had started to teach myself guitar by playing along to records by the Sweet and David Bowie...God! Mick Ronson and Brian May were my absolute heroes in those days."

EARLY INFLUENCES

"David Bowie and Queen were my favourites...actually, I knew the first Queen album back to front in those days. And the others? Well, I liked Roxy Music, Mott The Hoople and Deep Purple, the 'Machine Head' album especially."

FIRST PUBLIC PERFORMANCE

"Probably at school where I did some clarinet solos and conducted the orchestra. I used to play for orchestras with amateur theatrical groups and I went to Canada with the Brighton Youth Orchestra when I was 15. But I suppose my *very first* would have to be a clarinet solo at school when I was 10 or 11."

FIRST APPEARANCE ON RECORD

"The first Wild Horses album, 'Criminal Tendencies', which came out in 1979. Don't forget that Wild Horses didn't get a record deal for a year and a half."

RECORDING BANDS

"Wild Horses, UFO, The Cockney Rejects and Gary Moore."

OTHER VINYL APPEARANCES

"I did some session work around 1979 with a number of acts who I can't even remember now, singles stuff, pretty poppy. As a general rule, I don't like doing outside work. I go through periods when I think it would be nice to do a solo album but at other times I'm not so sure. I may go into other areas. I could get into production eventually."

EQUIPMENT (LIVE)

"An Emulator 'Enox' which is really good, a Mirage, a Korg DW8000 and a funny little keyboard from Japan called a Pearl Polysensor which I play the beginning of 'Empty Rooms' on. I still use Hamer guitars and Marshall gear and I'm just getting a new keyboard set up but I'm not sure what it's going to be as yet."

EQUIPMENT (STUDIO)

"Pretty much the same as onstage, but obviously I don't play guitar."

NUMBER OF GUITARS OWNED

"About 10 or 11. I really like the yellow Hamer which changes colour every tour! It really suits the rhythm sound."

MOST MEMORABLE PERFORMANCE

"A gig with Queen in Mannheim, Germany, in front of 80,000 people; I've been with Gary for four years now and it was the culmination of everything we'd been working towards, we did so well that day. It made me realise the headway that the band had made, everything just clicked. It was great playing with Queen too because I've always had a certain affection for them, they're so talented."

OTHER MUSICIANS YOU ADMIRE

"Well, my taste varies a tremendous amount — I will buy albums by people from the Smiths to David Sanborn. I like Bruce Hornsby, I like Dead Or Alive, an awful lot of people. I don't have a favourite musician at the moment, though I always tend to go for singers, and Michael MacDonald is my current favourite — his voice just makes you melt. In terms of guitarists, there's Gary of course, he'll always be top of the list, an exceptional player. But to be honest, I'm getting a bit sick of rock guitarists."





BOB DAISLEY

FIRST INVOLVEMENT WITH MUSIC

"Well, I think that must have been in Australia when I was about 13 — I took a course in Spanish guitar lessons. A little while later I talked my mother into buying me a really cheap electric bass guitar — I think it was called a 'Futurama' or something like that."

WHY DID YOU START?

"It was basically all tied into the rebellion thing that you go through when you're young. I was about seven or eight and I fell in love with Cliff Richard and Elvis Presley...there was really no turning back from that point!"

FIRST TYPE OF INSTRUMENT

"Lemme see...yeah, I guess it must have been that 'Futurama' bass my mother bought for me."

MUSICAL TRAINING

"Spanish guitar lessons taught me the rudiments of music but I'm actually self-taught as far as bass playing is concerned; I copied riffs from my record collection and that helped me develop a good ear for music. I actually went to music school for about a year and a half at one stage, though."

EARLY INFLUENCES

"Hmmm...I suppose it all started with the Beatles, I'm a great Paul McCartney fan, and then the Shadows. Later on I really got into Bill Wyman and Charlie Watts from the Rolling Stones, Jack Bruce and a guy called Willie Weeks who in those days played in Donnie Hathaway's band — he was *really* good. Funnily enough, I thought Ronnie Wood was a superb bassist when he played in the Jeff Beck Group."

FIRST PUBLIC PERFORMANCE

"That was at a highschool dance in Sydney when I was in a band called, er, I think The Beethoven's...we used to play popular covers of the time, stuff by The Beatles, the Shadows and the Beach Boys."

FIRST APPEARANCE ON RECORD

"Oh, I think that was back in Sydney around about 1969 or 1970 when I joined a band called Mecca. We were sort of bluesy and played a mixture of original and cover songs. We cut a single, then the band sort of split up and two of us joined forces with another small Sydney band; we called ourselves Carlos Duke and recorded an album."

RECORDING BANDS

"Apart from the stuff I did in Sydney with Carlos Duke I've done...lemme see now...there's an LP with Chicken Shack, three singles and an LP with Mungo Jerry, two LPs with Widowmaker, an album with Rainbow, three albums with Ozzy Osbourne, four albums with Gary Moors and two LPs with Uriah Heep...quite a lot really!"

OTHER VINYL APPEARANCES

"Well, I did some songs with the Tyla Gang for one of their albums and I'm on the new Black Sabbath album, but that's not out yet. There's probably some other things but I can't remember at the moment."

EQUIPMENT (LIVE)

"At the moment I use a selection of SPT Ampeg Amplifiers, 8 10 speaker cabinets and one or two acoustic reflex cabs to back it up. I'm thinking of changing my gear but I haven't made up my mind yet."

EQUIPMENT (STUDIO)

"It really depends on what the music requires so it can range from half the stage set-up to just a little Ampeg portable or maybe a solitary Marshall 4 12. On the new Sabbath album I recorded all my bass parts through something called a Bass Box made by JSP. It's sort of like a bass version of the Rockman."

NUMBER OF GUITARS OWNED

"Tons! I seem to be a bit of a collector...I've got a selection of Fender Precision basses including a 1956, 1961 and a very rare 1958 model that belonged to John Entwistle — it's got a gold anodised scratch-plate. Also, 1963 Fender jazz bass, a Burns, a Hofner and an ultra-rare Fender Hybred which is one of only 20 ever made. I've also got a selection of six strings, mainly Fender Stratocasters."

MOST MEMORABLE PERFORMANCE

"I think that one has to be on the Carlos Duke album. I still listen to it even now! It's very raw. I suppose you could say it's a bit like Jack Bruce's early stuff, y'know very Cream sounding. Apart from that I still like a lot of the Ozzy songs and I'm very pleased with the way my playing turned out on the new Sabbath album, plus the Gary Moore stuff of course."

OTHER MUSICIANS YOU ADMIRE

"Quite a few, but especially Jeff Beck and Gary (Moore)...and Randy Rhoads. Oh, and I still reckon Tony Iommi is the best riff merchant around, he's great!"

ERIC SINGER

BORN IN Cleveland but resident in Los Angeles for the last three and a half years, Eric Singer is the latest recruit to the Gary Moore ranks. Formerly with LA outfit Icebreaker and Lita Ford's band, replacing Randy Castillo for about a year, he certainly isn't short of live experience, not to mention experiences more off-the-wall in nature. For example, he took third place in one of Carmine Appice's celebrated 'drum battles' and when the 'Playboy' people put together a 'Women In Rock' video he made sure he was involved there too!

Nice work if you can get it, and clearly Eric can, but he's not one to let the grass grow or the dust settle (and other assorted clichés), and when Lita introduced him to Black Sabbath guitarist Tony Iommi and he got the offer to play on the man's first solo album he was quick to take the chance.

Altogether he spent a year and a half with Iommi and Co and they were sorry to see him go.

FIRST INVOLVEMENT WITH MUSIC

"Well, my father Johnny Singer is a musician, a band leader, that's all he's done his whole life. And my mother's a singer, so I was brought up in a musical family."

WHY DID YOU START?

"My father pretty much told all of us, 'You're gonna play an instrument!', and as my mother tells me that when I was little I used to beat on the pots and pans, I guess it had to be the drums. It's a very physical type of instrument, very aggressive, a good way to relieve tension. It's healthy for the mind and the body..."

"Anyway, my father used to do these concerts in the park and he had me sit in. I joined the musician's union and started playing with him when I was about 14. We even got to play for a couple of US Presidents, but my heart was really into the heavy stuff so at the same time I worked in original bands with friends. However, there came a point where I felt I wasn't getting anywhere so I decided to move to California..."

FIRST TYPE OF INSTRUMENT

"Oh, the drums, a cheap Dixie set-up made in Japan. Then when I was 13 my father bought me a Rogers kit with a single 24" Bass drum — at the time that was considered BIG! I still have that kit, actually..."

MUSICAL TRAINING

"A few snare drum lessons when I was younger, then in California I had a some more lessons with K.C. Charrell, who used to play with Jean Luc Ponty and Gino Vanelli. He works at the Percussion Institute as a staff teacher, but I got together with him privately for a few months, working on finger and wrist technique, helping to solidify what I was already doing."

EARLY INFLUENCES

"John Bonham of course is Number One, and Buddy Rich. I always liked guys who played with a good heavy feel... Cozy Powell, Denny Carmassi, Simon Kirke, Tommy Aldridge, Simon Phillips, Steve Smith, Terry Bozzio, so many and all for different reasons."

FIRST PUBLIC PERFORMANCE

"At a party, playing with my dad when I was 14 years old. It was a society party at a museum and we just did a

few standard tunes, Cole Porter, big band type of stuff. I was scared to death, petrified."

FIRST APPEARANCE ON RECORD

"Black Sabbath's 'Seventh Star' album."

OTHER RECORDING BANDS

"None, though I did pre-production with Lita Ford twice."

EQUIPMENT LIVE

"A Pearl kit with black lacquer; it has microphones built inside for live work. Zildjian cymbals too, they're definitely the best company."

EQUIPMENT (STUDIO)

"Same."

MOST MEMORABLE PERFORMANCE

"One of them was with Lita Ford; two weeks after I joined up with her we opened for Ratt at Long Beach Arena on New Year's Eve. And then the first gig I did with Sabbath was in my hometown of Cleveland and I remember getting almost teary-eyed when the intro tape started playing. My father and sister were on the side of the stage watching."

OTHER MUSICIANS YOU ADMIRE

"An awful lot, particularly the drummers mentioned earlier."

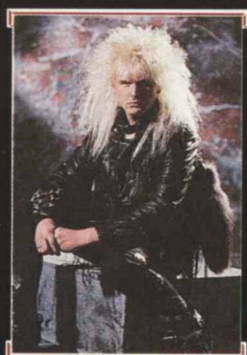


HARP BEAT

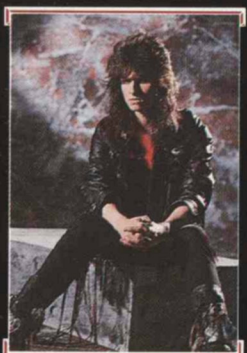


THE HARP LAGER MUSIC PROGRAMME

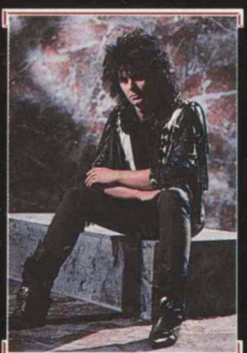
SHY



TONY MILES



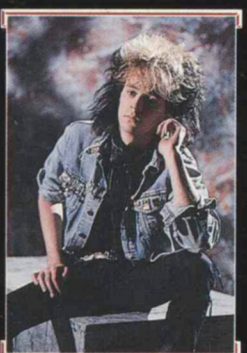
STEVE HARRIS



ROY STEPHEN DAVIS



PAT MCKENNA



ALAN KELLY

"SHY, THOSE NIMBLE PURVEYORS OF SHARP, PUNCHY, MELODIC ROCK, HAVE BEEN DILIGENTLY RECORDING A NEW ALBUM UNDER THE AUSPICIOUS PRODUCTION GUIDANCE OF NEIL KERNON. FIRST IMPRESSIONS SUGGEST THAT IT WILL BE A TURNING POINT FOR THE BAND, CERTAINLY IN AMERICA."

— DEREK OLIVER, 'KERRANG' JAN. '87

IT IS A VERY RARE EVENT INDEED, BUT EVERY NOW AND THEN COMES ALONG A BAND WHOSE ULTIMATE STARDOM SEEMS ALMOST PREDESTINED. EVERYONE WHO CATCHES THEIR LIVE SHOW — WHETHER THEY BE CRITICS, FANS, PROMOTERS AND EVEN MEMBERS OF RIVAL BANDS — CAN ONLY AGREE THAT THEY HAVE THAT UNIQUE INGREDIENT THAT SEPARATES THE MERELY 'GOOD' BAND FROM THE TRULY 'GREAT' ONE.

IT TAKES A VERY UNUSUAL AND TALENTED BAND TO INSPIRE SUCH UNIVERSAL AND UNSTINTING PRAISE — AND BIRMINGHAM-BASED ROCKERS SHY ARE JUST SUCH A BAND, BEING HOTLY TIPPED FOR SUCCESS BOTH HERE AND IN AMERICA.

SHY COMPRISES VOCALIST TONY MILLS, KEYBOARD-PLAYER PAT MCKENNA, GUITARIST STEVE HARRIS, DRUMMER ALAN KELLY AND BASSIST ROY DAVIS. TONY, STEVE AND ALAN FIRST JOINED MUSICAL FORCES WITH LOCAL HEAVY METAL ACT TROJAN IN THE EARLY 80'S. BUT BY 1983, THEY WERE ALL BEGINNING TO FEEL STIFLED BY THE MUSICAL STRAIT-JACKET IMPOSED ON THEM BY THE KIND OF UNRELENTING, POUNDING METAL THAT TROJAN REPRESENTED. ALL THREE HAD A VISION OF A MORE SOPHISTICATED AND MELODIC FORM OF MODERN ROCK THAT WOULD COMBINE THEIR RAW, YOUTHFUL ENERGY WITH THE KIND OF MUSICAL SUBTLETIES AND INNOVATIONS THAT THEY HAD ADMIRERED IN THEIR OWN ROCK IDOLS, FROM BOWIE TO BOSTON, AND JOURNEY TO VAN HALEN.

THUS WAS SHY BORN AND AFTER A SPELL BUILDING UP A LOYAL FOLLOWING ON THE LOCAL CLUB CIRCUIT, THE BAND RECORDED THEIR FIRST-EVER ALBUM, RELEASED ON A SMALL INDEPENDENT LABEL, TITLED 'ONCE BITTEN ... TWICE SHY'. DESPITE ITS RATHER ROUGH PRODUCTION SOUND, THE ALBUM SOLD WELL OVER 5,000 COPIES, ROSE TO THE TOP 10 OF SEVERAL MUSIC PAPER HEAVY ROCK AND INDIE CHARTS AND AROUSED HEATED INTEREST FROM MAJOR LABEL A&R MEN, CULMINATING IN SHY'S SIGNING TO RCA IN THE AUTUMN OF 1984.

THERE SOON FOLLOWED SHY'S FIRST-EVER COUNTRYWIDE TOUR, AS SUPPORT TO TWELFTH NIGHT, AND IT WAS THOSE SHOWS THAT REALLY PROMPTED THE CRITICS TO SIT UP AND TAKE NOTICE AND START SEARCHING FOR NEW SUPERLATIVES TO DESCRIBE THE BAND'S INFECTIOUS BRAND OF CONTEMPORARY ROCK. MORE LIVE WORK FOLLOWED, WITH THE BAND FAST GAINING EXPERIENCE AND CONFIDENCE AS THEY WON OVER PARTISAN CROWDS ON TOURS WITH TWISTED SISTER AND UFO. AND WITH THEIR EXCITING NEW NEIL KERNON-PRODUCED ALBUM 'EXCESS ALL AREAS' DUE OUT IN APRIL, SHY ARE BACKING UP ITS RELEASE WITH THREE SOLID MONTHS OF TOURING ROUND BRITAIN, EUROPE AND SCANDINAVIA, BOTH IN THEIR OWN RIGHT AND AS SPECIAL GUESTS ON THE MEATLOAF AND GARY MOORE TOURS.

THE FIRST SINGLE FROM THE NEW ALBUM IS A SONG THEY CO-WROTE WITH AMERICAN ROCK STAR DON DOKKEN CALLED 'BREAK DOWN THE WALLS' DURING A TWO MONTH WORKING STAY IN LOS ANGELES LAST YEAR, IN WHICH THEY WORKED ON SONGS WITH VARIOUS U.S. ROCK LUMINARIES INCLUDING MICHAEL BOLTON AND DUANE HITCHINGS.

SHY ARE WELL AWARE, THOUGH, THAT THEY HAVE AS YET CLIMBED ONLY THE INITIAL RUNGS OF THAT LADDER TO ELUSIVE FAME AND FORTUNE AND ARE DETERMINED NOT TO LET THE GLARE OF MEDIA PRAISE MAKE THEM LOSE SIGHT OF THEIR ULTIMATE MUSICAL GOALS. TO ECHO THE WORDS OF ANOTHER 'KERRANG' WRITER, HOWARD JOHNSON: 'IF THERE IS ANY JUSTICE IN THIS BUSINESS, THEN THE BOYS FROM SHY ARE BOUND TO GO FAR'.

DISCOGRAPHY

SINGLES

'HOLD ON (TO YOUR LOVE)', 'REFLECTIONS', 'BREAK DOWN THE WALLS'

ALBUMS

'BRAVE THE STORM', 'EXCESS ALL AREAS'

SHY



THE NEW ALBUM
EXCESS ALL AREAS

LP · PL: 71221 · CASSETTE · PK: 71221 · CD · PD: 71221

INCLUDES THE SINGLE
BREAK DOWN THE WALLS

RCA

THE FUTURE



THERE AND back? Hmmmmm, there's no denying that Gary Moore has come a long way... but the question is how much further can he go? Let's attempt an answer...

The first Moore single to chart ("Parissienne Walkways") was released in 1979 and achieved a healthy Top 10 rating. Not bad for an unknown but not quite enough to ruffle any serious feathers. He'd never threaten the big league, so they thought. Besides, Moore was all wrong: dark, foppish, long-haired and garish, almost shocking to watch. A total rocker and a muso to boot — a hero for all the Bob Rocks of this world. No threat to the established pop aristocracy from this corner...

But suddenly the Bob Rocks rallied round. People liked that "this is a rock song" attitude. They liked his straight and forthright music. Suddenly, Moore was the underdog — one bright, untarnished soul taking on the music business. Dirty, real and loud, a Screaming Lord Sutch to our present day Cliff Richard.

Once his gritty underdog status had been confirmed and, "Empty Rooms" sent crashing into the Top 30 during 1985, there was no

turning back for Gary Moore. His pictures were hung on bedroom walls the length of Britain and Europe in much the same way that Jimi Hendrix once adorned my own. Every potential Guitar Hero, you see, has got to have his fantasies. Technically non-threatening and thoroughly out of reach, these attributes are important stepping stones for any would-be rock fan.

Moore pledged allegiance to elements of pomp rock and Heavy Metal, his whole image screamed 'pose', yet he pleaded absolute honesty. Here was a man with a good guitar at his side to help him shoulder the heavy responsibility — small wonder he has been the target of vicious castigation in some areas of the music press yet hailed as a saviour in others. And what would be his typical level-headed response? Oh, I should think something along the lines of a wide-angled no comment...y'see, our Gal's a bit of a gentleman when it comes to handling the negative side of life.

That there will always be a plentiful supply of fanatical young Bob Rocks and accommodating album-orientated listeners in Moore's path is not in doubt. But Gary Moore wants *More* than the obsessive attentions of these acolytes. He wants to be taken seriously as a songwriter, an all-round performer, an explorer, an

innovator... Already taken more seriously as a musician (a curious disease that seems to afflict most rock acts — especially American ones), he's in no mood to waste time with other characteristics, I can tell you. Like Bruce Springsteen and a host of others, he needs to be accredited with depth and skill beyond the call of duty. If you believe that rock music has more than a surface pretension to it, that it harbours passion and sentiment, then sure, anyone who has achieved that high level of recognition also has the right to claim talent, TRUE TALENT.

Clearly, what Gary Moore needed to do as far back as his 'Corridors Of Power' masterpiece was to adapt. Pull on a new, perhaps synthetic change of clothes and get swimming in a sea of popular influences. And this he achieved with the credited 'Run For Cover' opus. After deciding that, yes, this was a time for radical change, Gary assembled enough songs to fill an album that wanted to be something just a little bit different. The icing on the cake, so to speak, appeared in the form of an old friend (and foe at one time, believe it or not!) from the dark days, a man guaranteed to add a sparkle to most things including a crystal glass chandelier!

The Lynott/Moore partnership worked a treat and in a few short

months their principal collaboration — a single titled 'Out In The Fields' — raced up the charts and plopped itself in to the Top Five. The 'Run For Cover' album's songs were a bizarre amalgamation of early Seventies hard rock tradition and Eighties advancement, all modernised by an amalgam of hip-age producers from Peter Collins to Mike Stone. Reviews were mainly positive in the extreme, all seeming to revel in the stirring emotion summoned up by Moore's modern outlook and, more (I said it again!) importantly, Gary was attracting a much wider audience: new fans who would eventually prove to be his escape route to bigger, better and greater things by far. It wasn't just the long haired Bob Rocks now; their fellow college chums, admirers of The Jesus And Mary Chain, quite liked him as well. All round fun and such an interesting sound too... not half as interesting as his next release would be, though...

I first felt this 'change' (his future opening up before my very eyes) whilst peeping at him in concert during the early days of 1985. That show (at the Hammersmith Odeon) showed clear intentions of diversification. His trusty three-piece band allowed him to skip and bounce out front and show off his new-found sound. Gradually the new songs were played and went down a storm. The rousing 'Military Man' almost brought the ceiling crashing down and Phil Lynott stepped up for a rivetting version of 'Out In The Fields'. A night to remember. A night to cherish.

Further accolades followed... Gary played a fine set at the Milton Keynes Bowl supporting Marillion and in the space of just a couple of years he had bridged that vast gap between muso and murkiness and guaranteed pop pioneer. The future was so bright his need for shades seemed absolutely essential.

Gary Moore had more or less stated that he had no intention of being sucked down the plughole. He intended to dabble in the crossover appeal of neighbouring strains of pop music and what commenced with idle chit-chat backstage soon developed into full-blown songs. He was even invited by Trevor Horn, producer of those lively Liverpoolians, Frankie Goes To Hollywood, to add extra dimensional guitar to one of their more, er, masculine pop/rock belters. For Gary this was another effective escape route from the dreaded 'for musos only' category. Exactly from whom he's seeking credit is not certain but even my neighbours are familiar with at least one Gary Moore number. That's saying something.

The first whiff of Gazz's real future as we are now

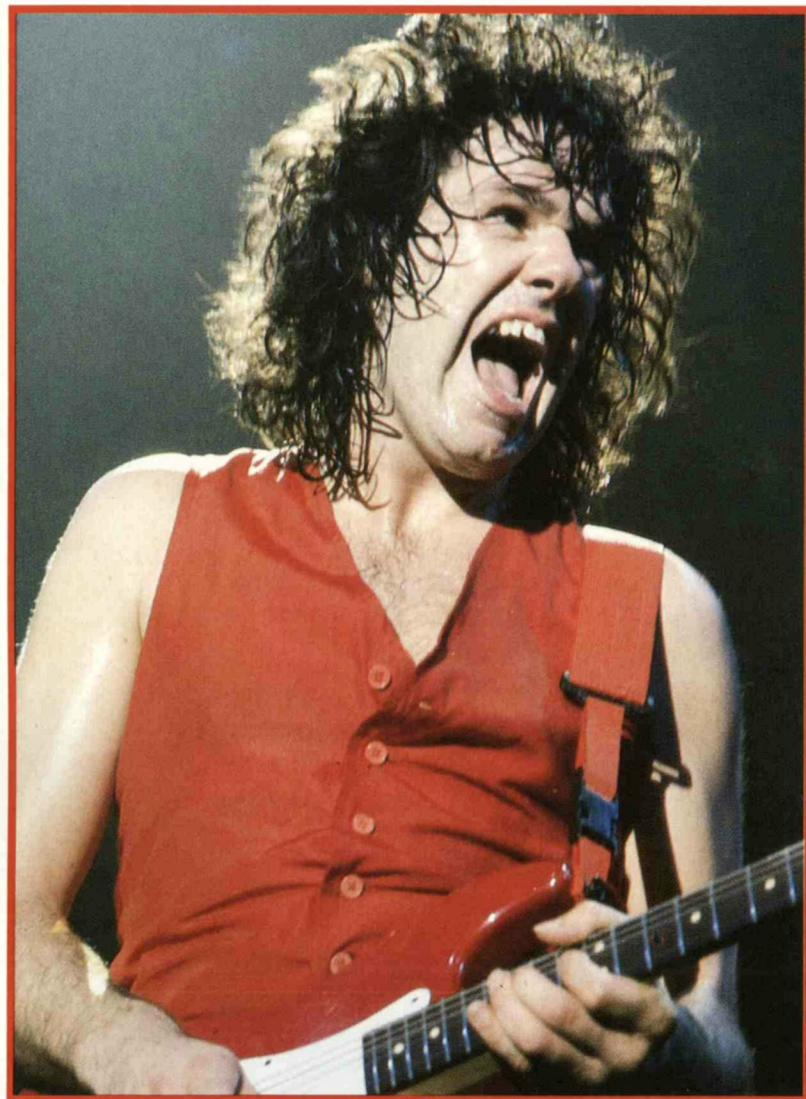
experiencing it came recently with the 'Over The Hills And Far Away' single. This song in one four-minute burst demonstrated both his present and his past and helped to unlock a whole new future... a future that consists, funnily enough, of the past. Confused? Gary Moore isn't, invoking the folk roots of his native Ireland, both in the modal structure of the music and in the words and the singing. Alone at the microphone, powering the chugga-chugga guitar riff and singing the lyrics, he sounded like a man in the shadows, trying to summon spirits from a collective Celtic past. He had made a record which, in its diffuseness and diversity, somehow felt authentic. Even if it differed stylistically from much of his past output in recent years and didn't even feel quite finished in itself, it certainly had a distinctive mood. The results were perfectly polished and defined an inquisitive attitude, a determination to push back boundaries... way back to the future.

To my mind it was pure logic that had Gary Moore emerge with a 'future' recalling the likes of Horslips and, inevitably I suppose, Thin Lizzy. Moore's object was to construct a supercharged contemporary relevance from these Irish roots uncontaminated by disco pap and computer pop. The use of computers, as in drum programming and synth sampling, has been well documented and intimately employed by Gary on his last few records and to magic effect. But an effect that has never overawed.

Part of the attraction of Gary Moore's future is that there is an integrity there, an honesty that comes across loud and clear. There's also a basic understanding that he will inevitably strive for the best thing he can possibly achieve and that it won't sound the same as the last record he made, which is more than you can say for a lot of 'pop stars' enjoying the same amount of exposure and success.

'Wild Frontier', his latest album, the one you should know back to front by now, is a consummate testament to this newly discovered sound and is in anyone's final analysis a bloody good record. I'll go further. I reckon that Gary Moore is providing a positive pointer for the future, demonstrating that not only can old and new, loud and quiet get along together, but also that it's possible to make accomplished, intelligent and invigorating records. And if there's still room for improvement then Gary Moore will undoubtedly exploit it.

Welcome to the complete modern rockstar...



DEREK OLIVER

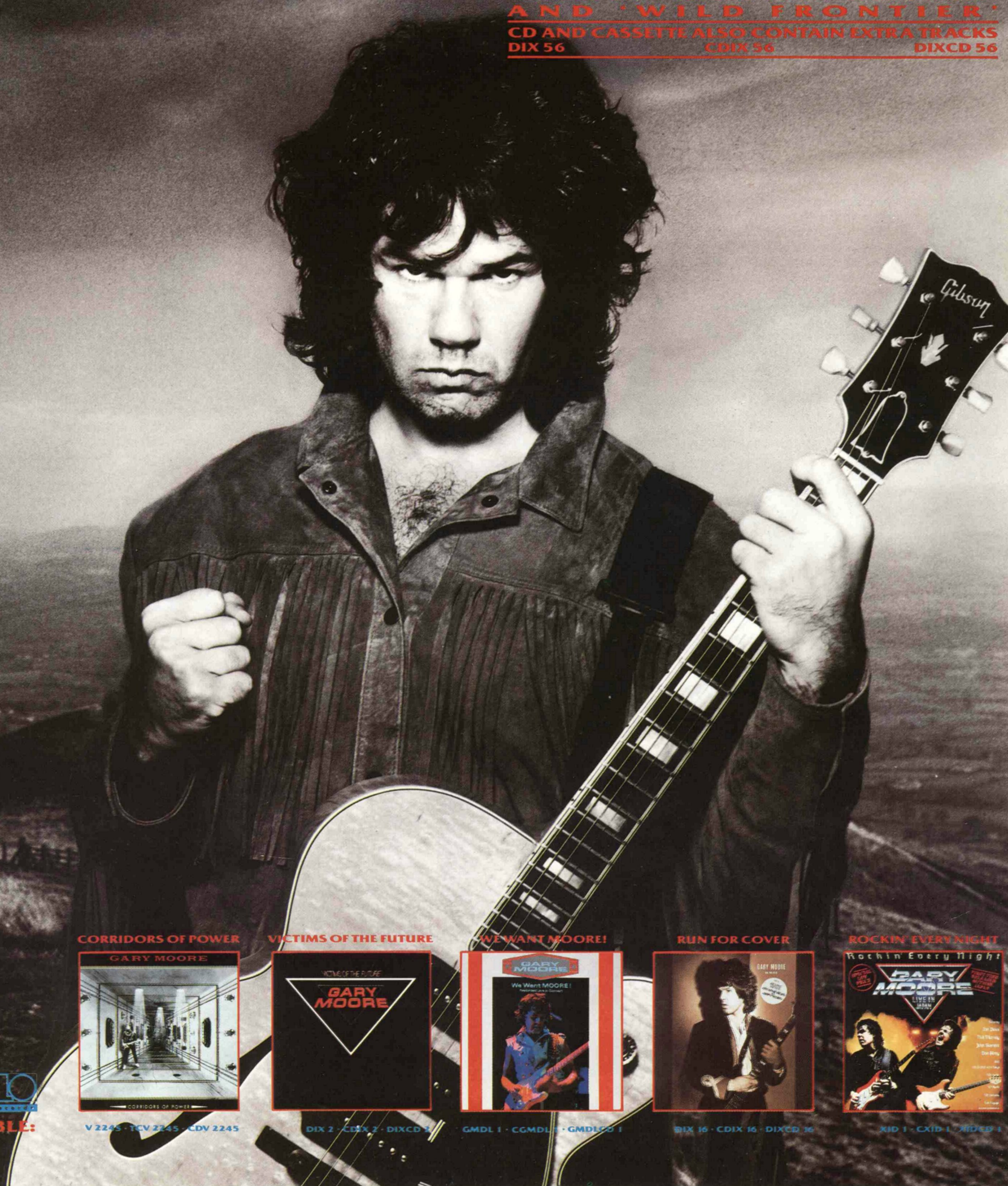
GARY MOORE

WILD FRONTIER

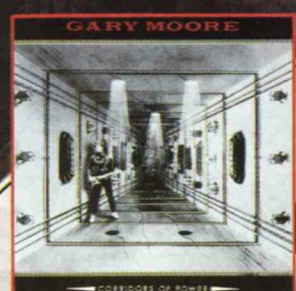
THE NEW ALBUM

FEATURING THE HIT SINGLES
'OVER THE HILLS AND FAR AWAY'
AND 'WILD FRONTIER'

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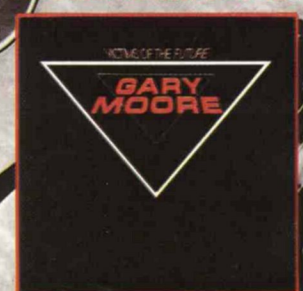


CORRIDORS OF POWER



V 2245 · TCV 2245 · CDV 2245

VICTIMS OF THE FUTURE



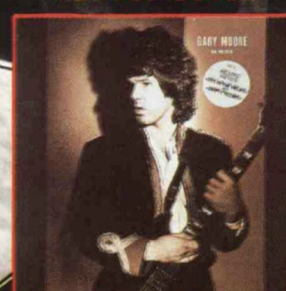
DIX 2 · CDIX 2 · DIXCD 2

WE WANT MOORE!



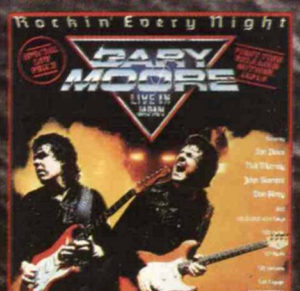
GMDL 1 · CGMDL 1 · GMDL 1

RUN FOR COVER



DIX 16 · CDIX 16 · DIXCD 16

ROCKIN' EVERY NIGHT



XID 1 · CXID 1 · XIDCD 1



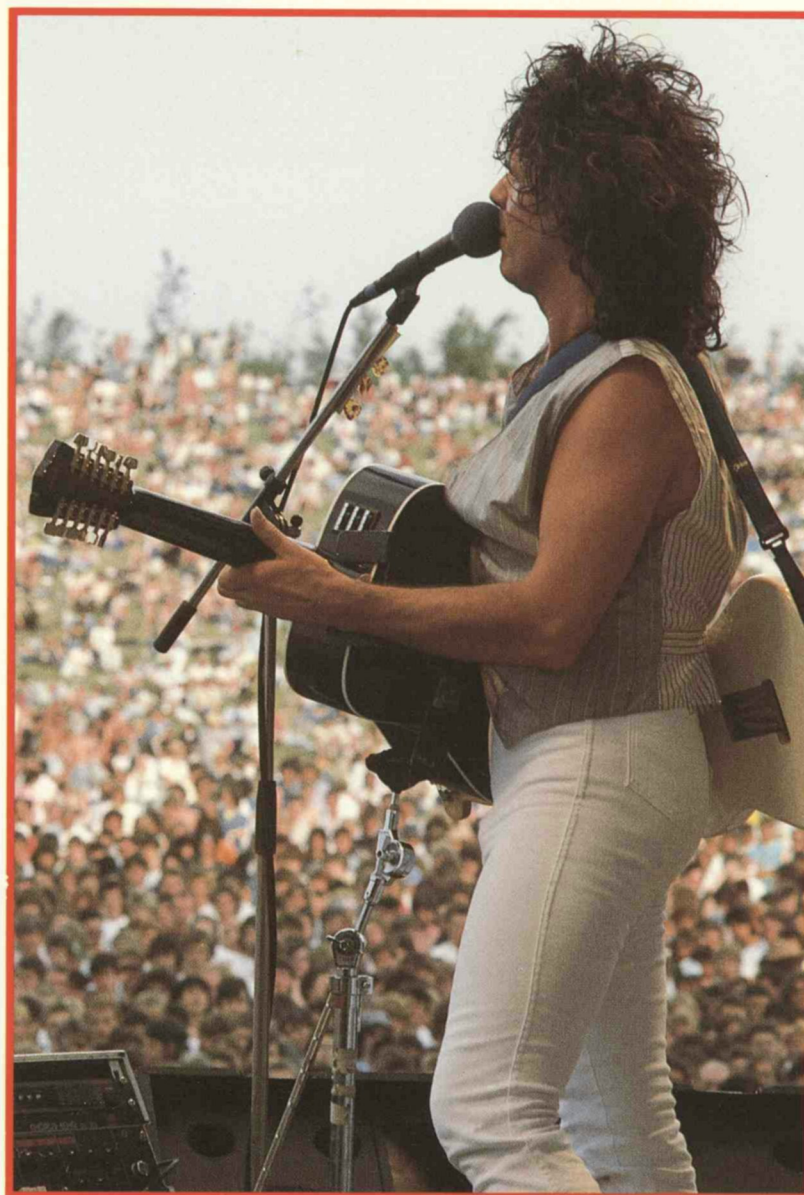
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SECURITY.....	ALLEN TRAINER
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WILD
GARY MOORE
FRONTIER

