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## Entertainment Extra

# Hackett's train keeps on rockin'

**STEVE Hackett's 'Train On the Road Tour' pulled into Buxton Opera House with a star-studded line-up of musicians.**

On stage with him were Roger King, keyboards, Gary O'Toole, drums, Rob Townsend saxophones, Amanda Lehmann, guitar and vocals and the charismatic Nick Beggs, founder member of Kajagoogoo, on bass and Chapman stick.

Smoke drifted into the air and well placed spotlights illuminated the stage as the band came on to enthusiastic applause from a legion of die hard fans.

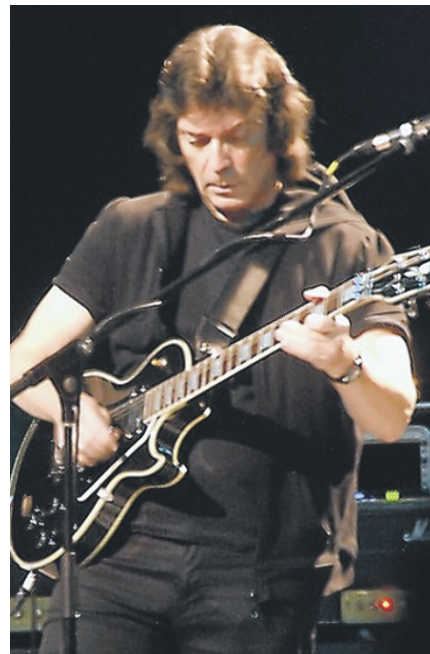
'Mechanical Bride' and 'Fire on the Moon', from the new album 'Out Of The Tunnel's Mouth' kicked off proceedings.

The lively oldie 'Every Day' followed with Amanda giving her all on backing vocals. New tracks 'Emerald and Ash' and 'Ghost In The Glass' featured Rob playing some delightful sax solos. Steve used a bow and squeezed out some screaming guitar pyrotechnics whilst Nick pounded his bass for the last driving track which led to the intermission.

After the break Steve introduced one of my favourite Genesis tracks 'The Fifth Of Fifth' from the album 'Selling England by The Pound'.

Then another from 'The Lamb Lies Down On Broadway' which, with the aid of Roger's keyboards and drummer Gary's vocals, sounded very close to the originals. They were greeted with rapturous applause.

Next Steve swapped his electric guitar



for an acoustic and treated us to some exquisite tunes, demonstrating why he is such a versatile and accomplished player. Back into heavy progressive mode next with another Genesis oldie 'Fly On The Windshield'.

Not to be outdone Nick played a beautiful solo on the Chapman stick which is like a cross between a guitar and keyboards. Steve then introduced some 'dirty blues' on a superb track from his new album called 'Still Waters' which I think rates as my favourite. Amanda and Nick provided glorious backing vocals on the chorus.

A rousing track loosely called 'Los Endos?' with screaming guitar, pounding bass and drums brought the evening to a close.

Well nearly, after enough applause to

bring the roof down Steve and co returned for one more which featured Gary doing the obligatory five-minute drum solo.

Steve's latest album 'Out Of The Tunnel's Mouth' is now available and features eight tracks.

The first 'Fire On The Moon' starts off with Steve's singing sounding like King Crimson's track 'Moonchild' from 'In the Court Of the Crimson King'. It develops into a full blown progressive rock workout with some scorching guitar licks. 'Nomads' starts with some Spanish style acoustic runs and blossoms into a beautiful ballad about life on the road, leading to a crescendo of furious flamenco style dance rhythms. Track 3 'Emerald and Ash' floats above the haunting sax solos and becomes a sumptuous, melodic love song which climaxes with a heavy burst of strangled guitar and pounding bass, then drifts away on the sax. 'Tubehead' is a driving rock workout which rips along firing on all cylinders.

Peace is restored with the delicate sound of Steve's acoustic guitar on 'Sleepers' which features a beautiful orchestral backing. 'Ghost In The Glass' combines both Steve's acoustic and electric guitar virtuosity to produce a glorious sounding instrumental.

"Still waters run deep" so says the chorus line to 'Still Waters' my favourite track. A dirty blues number with booming bass, drums and distorted guitar hung together with a catchy chorus line. 'Last Train To Istanbul' finishes the album off with a taste of Turkish delight. This one definitely delivers - full of Eastern promise!

A truly outstanding album with a variety and complexity of musicianship which presses all the right buttons.

**JOHN DENNIS**

# Albums round-up

## Stereophonics - Keep Calm And Carry On

The Welsh band's seventh studio album does what the 'Phonics do best - capture the zeitgeist.

This has been a year of recession, depression, wartime frugality and nostalgia.

Keep Calm And Carry On, itself a message from a Second World War poster, is writer and singer Kelly Jones's response to the current times in his usual poetic lyrics and gravelly vocals. Trouble starts with "Can you feel it? There's no money in this town."

From the retro rock beat of the opener She's Alright to the memory-lane trips Uppercut and Beerbottle, where the band experiment with a more electro sound, to upbeat love songs like Could You Be The One, the album is a



melodic mix of the good old with a new twist. Lead single Innocent is the standout track - a hook-laden storytelling classic. Rating: 8/10

## Various artists - NME: The Album 2009

As the frenzy of publicity surrounding the appointment of its first female editor, Krissi Murrison, recently showed, the NME remains one of the few successful and influential music magazines in the

face of the internet's relentless march across pop culture.

That's what makes this eclectic selection of tracks served up on a new two-disc compilation so significant, and the choice reflects the magazine's vibrant, wide-ranging appraisal of contemporary indie-rock in a digital age.

The end result is a reminder that the likes of Muse, Green Day and The Prodigy, all now huge stadium acts, started relatively small, while sonic gems from Enter Shikari, Biffy Clyro and Bombay Bicycle Club provide rousing and boisterous hope for the future.

Rating: 8/10

## Various Artists - Words For You

How to sit in a traffic jam without getting angry: simply tune in to this calming

and moving medley combining famous British poems we should remember, read by top performers including Martin Shaw, Joanna Lumley, Geoffrey Palmer, Alison Steadman and even Honor Blackman.

They are punctuated by music from great composers including Beethoven, Vaughan Williams, Chopin and Mahler.

The power of prose was perfectly illustrated when Stop All The Clocks starred in the film Four Weddings And A Funeral - spoken here by Lindsay Duncan.

This impressive selection is completed by Samantha Morton's reading of Last Post by new Poet Laureate Carol Ann Duffy, and a haunting theme from French composer Erik Satie. Bound to delight Radio Four listeners in middle years and older.

Rating: 9/10