

band that has maintained an allegiance to the idea that the best music comes from doing one thing really well.

This 224-page book follows the band from its early days as a bar band, and uses more than 400 illustrations including handbills, posters, backstage passes, and vinyl from around the globe, as well as rare candid and performance photography, many of which have not been published previously. Sidebars documenting various eras are sprinkled throughout, and there's an album-by-album analysis and info on the guitar gear championed by the Young brothers.

In a book of this sort, sharp design is paramount, from layout to color and packaging. The outer cover is one of its coolest features, incorporating guitarist Angus Young on a spinning disc that mimics a famous element in his live performance. The result lends a nice touch to an overall fitting tribute. — **ECS**



U2 FAQ

By John D. Luerssen

Backbeat Books

Active and relevant for nearly 35 years, Bono and his mates in U2 — David “the Edge” Evans, Adam Clayton, and Larry Mullen, Jr. — have been masters of reinvention, thriving artistically while continuing to sell out concerts across the globe. This new book, the latest in publisher Backbeat's FAQ series, gathers facts both basic and obscure.

U2 FAQ explores (among other topics); Bono's recovery of his cherished suitcase of lyrics 23 years after its 1981 disappearance; the movie dialogue that is sampled in the middle of “Seconds,” Bono's visit to Central America and how it affected the band's breakthrough album *The Joshua Tree*; the details of Adam's 1989 marijuana bust; Mick Jagger's appearance on *All That You Can't Leave Behind*; and the band's association with “godfather of punk” William S. Burroughs.

This book, which goes beyond essential facts, delving into the fables and anecdotes, is a must for fans and a fascinating read for culturists. — **ECS**



Seasons They Change: The Story of Acid and Psychedelic Folk

By Jeanette Leech

Jawbone Press

Shrouded in misunderstanding, the weirdness of folk meeting switched-on psychedelic rock in the late '60s and early '70s gave birth to new forms of acoustic-based avant-garde music.

This new book traces the evolution of this music and the names behind it,

telling the story of the birth, death, and resurrection of the genre and exploring the careers of its original artists and their contemporary equivalents. In typical Jawbone Press fashion, it delves deep to uncover connections. Finding inspiration in early heroes Bob Dylan and Tim Buckley, among others, this was music made for art's sake, *not* meant to be marketed to the masses. More recently, a new generation of artists spearheaded by Devendra Banhart, Espers, and Joanna Newsom have renewed the form.

Like the music, this book may have limited appeal. But, also like the music, it's as interesting as any genre. — **ECS**



Guitar World - Thirty Years

By the editors of Guitar World

Backbeat Books

This anniversary tome chronicles the history of *Guitar World* magazine. The first competitor for more-mature *Guitar Player* mag, *GW* was pitched to a younger audience, and though it was launched in precipitous economic times, it thrived with the rise of heavy metal music in the '80s.

This book is lavishly illustrated and takes the reader behind the scenes of such events as Nirvana's “Unplugged” performance, Stevie Ray Vaughan's funeral, the making of Led Zeppelin's fourth album, and includes *GW*'s signature dual interviews; Jimmy Page and Jeff Beck, Tony Iommi and James Hetfield, Steve Vai and Joe Satriani, and more. — **ECS**

DVDs



Jeff Beck

Rock 'N' Roll Party (DVD)

Eagle Rock

Jeff Beck is beloved as a progenitor of hard rock and fusion guitar, but less known is his fondness for '50s rockabilly twangin'.

At this Les Paul tribute gig in New York, Beck pulled out all the stops with Travis picking, greasy bottleneck work that will make you wonder where he's been hiding these licks for so long, and dazzling double-stops. Better still, he wisely left his Strat at home in favor of various blond Telecasters, a yummy Gibson ES-175, and a black Gretsch Duo-Jet (in homage to the great Cliff Gallup, original guitarist in Gene Vincent and the Blue Caps). Beck even grabs a flametop Les Paul Standard for “How High the Moon,” with Imelda May singing lead and pre-recorded backing vocals, just as Mary Ford once did. Behind the guitarist, a sweet backline of vintage-style Fender combos helps him render his tone, replete with a generous dollop

of slap-echo. A peek around the audience shows David Bowie, Stevie Van Zandt, and Metallica's shredmeister Kirk Hammett in the audience.

In all, *Rock 'N' Roll Party* celebrates the simple pleasure of '50s guitar, from dangerous rockabilly to the sophisticated pop of Les Paul and Mary Ford, and everything in-between. If you love the guitar, watch this DVD. Then grab the original recordings — where the real magic is! — **Pete Prown**



Brian Wilson

Songwriter, 1962-1969 (DVD)

Sexy Intellectual

Explaining how far Brian Wilson's job with the Beach Boys extended beyond merely supplying songs, Bruce Johnston points out, “He had to melodically write [the song], arrange it, go produce the tracks, vocally arrange what everybody sang, sing often the high lead parts, and then go on the road.”

After ushering in the surf craze in 1962, Wilson did that for three studio albums each in '63, '64 (plus a live LP), and '65. No wonder he eventually suffered a panic attack on tour, forcing Glen Campbell to briefly take over bass duties before Johnston joined — thus, freeing

Wilson up to compose his master song cycle, *Pet Sounds*.

Unlike the many unauthorized rock retrospective DVDs floating around, this one does it right. At three hours, the two discs include interviews with Johnston and early band member David Marks, producer Russ Titelman, and, without overdoing the academic approach that undermines similar attempts, biographers Dominic Priore and Peter Ames Carlin. Professor/author Phillip Lambert's theoretical perspective of Wilson's mix of Chuck Berry rhythms, Four Freshman harmonies, and Phil Spector production is especially enlightening, and further studio insights are provided by Wrecking Crew members Hal Blaine and Carol Kaye.

Guitar isn't forgotten, as we hear brother Carl's development on the actual hit songs and see him and rhythm guitarist Al Jardine in action in numerous clips — along with pertinent period footage of groups like the Ronettes and the Beatles.

The editor's only misstep is relegating what would have been a perfect ending to bonus-feature status — as manager Fred Vail chokes up recalling a 1970 meeting with a radio program director who told him, “The Beach Boys aren't hip anymore.” As he points out, the band is still active, Brian has mounted a lauded solo career, and that station is “probably all talk or Spanish, for all I know.” — **DF VG**