



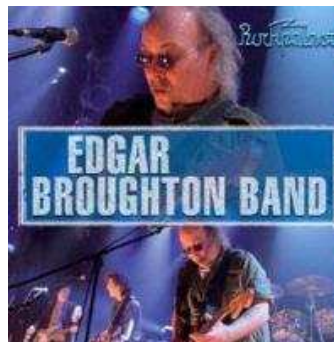
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## Edgar Broughton Band

### At Rockpalast

Review by Gary Hill

I originally had this planned for the "non-prog" section of Music Street Journal. The more I listen to it, though, the more I think it fits into prog. Certainly a lot of the music here is a pretty tight fit, but most of the stuff that isn't will still appeal to fans of classic progressive rock because it has a retro hard rock sound. This is a great performance and makes for a cool disc. I'd never heard this band before and I have to say the vocals are the hardest thing to get used to. They are just a bit weird. That said they also remind me of some of the vintage Nazareth vocals. So, it's not a huge stretch. Prog or not, this is a cool CD that should please fans of classic rock.



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### Track by Track Review

#### Evening Over Rooftops

Keyboards lead this off and it feels like we're about head out into a prog rock masterpiece as it builds up. Then we get a gradual alteration into something that feels a bit like Pink Floyd meets the Animals. This is a cool sound and interesting song. It grows into something that I would definitely consider progressive rock – perhaps a bit like Procol Harum meets the Moody Blues.

#### Anthem

There is a cool echoey kind of introduction to this. It gives way to a keyboard dominated section and then they drop it way down for vocals accompanied just by percussion. Other elements join on the chorus and we are off into another cool track that's quite prog in nature. This turns crunchy as it carries on. I somehow hear a bit of Kansas on this, but truly that's a very vague reference. This doesn't really sound much like anyone else I can think of. It's hard rock meets prog in an intriguing arrangement. The instrumental section is killer. A metallic jam later is quite cool, too.

#### Speak Down The Wires

Another proggy cut this has sort of a balladic approach. It's also got some definite bluesy elements. This one isn't one of the standouts, but it's still quite a cool piece of music that works quite well.

#### Moth

This seems to come straight out of the last number is sort of an unusual track. I'm not sure if I like it, although it's moody and perhaps a bit like Pink Floyd. It segues into the next one.

#### Why Can't Somebody Love Me

The pattern that leads off here reminds me of early Hawkwind. Mid song this fires out into a killer rock and roll segment complete with a smoking wah guitar.

#### Refugee

This is an unusual track. Percussion and vocals are the layout and "old negro spiritual" would be the best way to describe this music. Since that style of song was the root of the blues, this is bluesy.



### **Momma's Reward**

The riff that drives this reminds me of something from The Yardbirds or Cream. It's a cool track and a nice change of pace. Although this isn't proggy at all, it's one of my favorites here. It turns pretty metallic as it carries on. They put a smoking instrumental section into the midst of this.

### **American Boy Soldier**

This song is introduced with a statement about how they hate the Iraqi war. They say that they wrote this song for the Vietnam War, but have updated it for current times. It begins with an echoey quote from George W. Bush. Then we get a dialogue between an army recruiter and a young man. After the young man says that he wants to go to war they move us out to a 1950's style rock and roll motif for the main song.

### **Homes Fit For Heroes**

Here we get another song that has an old school texture to it. It feels like a country song meets old school rock and roll. Yet the keyboards bring us into more progressive rock oriented territory. This is slow and a bit moody.

### **Dr. Spock**

The first half of this is a killer instrumental that brings us back into the land of milk and progressive rock. It's all over the place and focuses on wah guitar and spacey elements akin to early Pink Floyd. There are some musical quotes of Mr. Jimi Hendrix in the midst, but delivered in this different soundscape. It shifts to a more song oriented motif midtrack. The keys on this are more progressive rock, but they use them over the top of a more standard rock and roll jam. This is slow moving and a bit moody, but pretty cool.

### **Love In The Rain**

A bit bluesy this has a sort of psychedelia meets metal texture to it. This is a killer tune. It might well be my favorite piece on show, but the instrumental portion of "Dr. Spock" is definite competition. We get a cool proggy jam later in the piece.

### **Revelations**

This is interesting. A bluesy rock and roll section is interspersed with progressive rock jamming to set it off. It gets pretty intense at times. A little odd, this is a cool one, nonetheless.

### **Hotel Room**

A killer prog oriented balladic number this is sort of like a more modern version of Procol Harum. I like this song a lot and it is another contender for best song on show here. The keyboard soloing is particularly tasty.

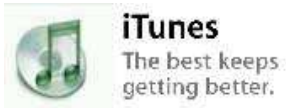
### **Last Electioneer**

This is a quirky keyboard oriented ballad. It's not great, but it's still kind of cool.

### **Out Demons Out**

Keyboards are joined by weird vocals sort of like "speaking in tongues." Perhaps that's exactly what it's supposed to be. The demons referenced here are said to be government. The first half of this track is an odd sort of gospel meeting deal. It's actually quite cool. They move it out to a cool bluesy rock jam as they carry on. They pull out into a killer smoking instrumental excursion down the road.





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