

Michael Schenker Group - 'Temple Of Rock'	
--	--

THE BAND:

Michael Schenker - Guitar
Michael Voss - Vocals
Herman Rarebell - Drums
Pete Way - Bass
Wayne Findlay - Keyboards

Special appearances by:

Rudolf Schenker (*SCORPIONS*)
William Shatner (Actor who played *Captain Kirk* from "*Star Trek & T.J. Hooker*")
Leslie West (*MOUNTAIN*)
Michael Amott (*ARCH ENEMY*)
Doogie White (*ex-RITCHIE BLACKMORE, ex-YNGWIE MALMSTEEN*)
Robin McAuley (*SURVIVOR, ex-MSG*)
Don Airey (*DEEP PURPLE*)
Paul Raymond (*UFO*)
Simon Phillips (*TOTO, THE WHO, JUDAS PRIEST*)
Carmine Appice (*KING KOBRA, VANILLA FUDGE, ROD STEWART, JEFF BECK, OZZY OSBOURNE, BLUE MURDER*)
Chris Slade (*MSG, ex-AC/DC*)
Chris Glenn (*MSG, ex-ALEX HARVEY*)
Neil Murray (*MSG, ex-WHITESNAKE, ex-GARY MOORE*)
Brian Tichy (*WHITESNAKE*)
Elliott "Dean" Rubinson (*Owner of Dean Guitars*)

TRACK FRAGMENTS:

- 1.) "Intro" - This intro consisted of a William Shatner (*Star Trek, T.J. Hooker*) speech over the top of orchestrated music arrangement.
- 2.) "How Long" - (*guitar-Michael Schenker, vocals-Michael Voss, drums - Simon Philips, bass - Neil Murray*) - The coda of the opening "Intro" leads into the intro to this track. The intro to this track opens with Michael playing a vibrato lead lick. Underneath the lead lick right before the main body of the intro kicks-in, there is a siren effect. As soon as the main body of the intro kicks-in if you do not know who is playing rhythm guitar then you need you license to play metal away! Instead of completely changing the rhythm for the musical verse Michael just tweaked it. Michael Voss gives the verse a very sweet hook. This is something that I have not heard from Michael Schenker in a very long time. Simon Philips (*Toto*) plays a tom-tom fill to connect the musical verse with the musical chorus. Michael switched to a very simple musical riff for the chorus. Michael Voss's lyric lines of the chorus have a very sweet hook to it. There is a tom-tom fill connecting the first chorus with the second verse. Michael double tracked several lead guitar licks over the top of his rhythm guitar leading into the second verse. There are a couple double-tracked lead guitar licks connecting the second verse with the second verse. Michaels lead guitar solo is after the second chorus. There is a very short musical rest connecting the solo with the third verse. The lead guitar solo was a typical Schenker style solo.
- 3.) "Fallen Angel" - (*guitars - Michael Schenker, vocals - Michael Voss, drums-Herman Raebell, bass - Pete Way*) - This track opens with Michael Voss singing "Falling Angel". The main musical verse consisted of a double-tracked a lead guitar riff over the top of a rhythm guitar riff. For the musical verse, Schenker switched to just one rhythm guitar riff. Herman and Pete also changed the drum and bass line for the musical verse. Underneath the lyric lines of the pre-verse Herman plays a drum rhythm on his tom-toms. It sounded like Schenker turned his guitar down to bring Herman's drum pattern to the forefront. For The musical verse, it sounded as if Schenker double-tracked two different rhythm guitar riffs. After the second verse Schenker double-tracked a very short minor lead guitar solo. After the lead guitar solo is the first actual chorus. The major lead guitar solo is after the chorus. After the lead guitar solo there is a break down section that

consisted of lead vocals over the top of a snare/tom-tom pattern. I am old school so; I am going to say Herman used a snare drum trigger for the breakdown section. This gives the snare an almost shotgun sound. As the breakdown progresses Schenker begins playing a guitar riff. There is a double-tracked minor lead guitar solo over the top of the coda. At the end of the coda there is a strange studio effect.

4.) "Hangin' On" - (*guitars - Michael Schenker, vocals - Michael Voss, Herman Raebell, bass - Pete Way, keyboards - Paul Raymond, additional rhythm guitar - Rudolf Schenker*) - This intro opens with Paul Raymond whole-note on the keyboard. The main intro consisted of a very simple rhythm guitar riff. Michael Voss sings a three vocal accents over the top of the intro. Schenker used the same rhythm guitar riff for the musical verse as the one for the intro. Michael's vocals have a subtleness feel to them. The song does not kick-in until the first chorus. It is also at this point when Rudolf Schenker, Michael's brother kicks-in his guitar rhythm. Rudolf plays one rhythm underneath Michael playing a separate one over the top. There was a drum fill connecting the first chorus with the second verse. Michael plays a blistering lead guitar solo after the second chorus. There is a second lead guitar solo over the top of the coda.

5.) "The End Of An Era" - (*guitars - Michael Schenker, vocals - Michael Voss, drums - Carmine Appice, Hammond B-3 - Don Airey*) - Carmine plays a double-bass drum rhythm over the top of Michael's rhythm guitar riff of this intro. There are two lead vocal accents over the top of the intro section. However, there is a rhythm change for the musical verse the guys were able to keep the same intensity as the intro section. There is a very short musical rest connecting the musical verse with the chorus. As a fan of both Carmine & Michael I loved the way Carmine's drum fills of the chorus follow along with what Schenker is playing. There is an amazing solo after the second chorus. For the second half of the solo Michael overdubbed it to give it a twin lead guitar solo sound. The lead guitar solo leads to a Don Airey keyboard solo. There is a second lead guitar solo over the top of the coda this solo is just as intense as the first one was.

6.) "Miss Claustrophobia" - (*guitars - Michael Schenker, howler - Michael Schenker, vocals - Michael Voss, drums - Herman Raebell, bass - Pete Way, keyboards - Wayne Finley*) - This intro opens with a single lead guitar riff. For the main intro section, Michael continues the lead guitar riff that opened the track and added a second doubled-tracked rhythm underneath it. There is a rhythm guitar change for the musical verse. For the musical verse, Herman switched his drum line from a standard hi-hat rhythm to a tom-tom pattern. There are a couple lead guitar licks over the top of the main rhythm leading into the lyric lines of the verse. There is a small musical rest connecting the musical verse with the musical chorus. The band used the intro arrangement to connect the chorus with the second verse. There is a lead guitar solo after the second chorus. After the lead guitar solo there is a drastic musical change where they showed the musical arrangement way down. There is a minor lead guitar solo over the top of the chorus of the coda.

7.) "With You" - (*guitars - Michael Schenker, vocals - Michael Voss, drums - Herman Raebell, bass - Pete Way, keyboards - Paul Raymond, addition rhythm guitar Rudolf Schenker*) - Michael opens with intro with a few lead licks before the main body of the intro kicks-in. Schenker's lead guitar solo continues over the top of the intro section. I do not hear a rhythm guitar underneath Schenker's minor solo. The only instrumentation I hear is a bass line and drum line. I do not think Pete could have written a better solo. I didn't count the measures however the intro sounded longer than for measures. One of the best minor solos Michael has ever written! There is a short musical rest connecting the intro with the musical verse. Over the top of the ending of the rest Michael Voss begins singing. There is a rhythm change for the musical verse. There are a couple lead guitar licks connecting the first and second choruses. The major lead guitar solo was over the top of the coda. I do not really know why however, the way Michael Voss structured the lyric lines was very similar to the way Lennon and McCartney structured the lyric lines for The Beatles hit titled, "Across The Universe".

8.) "Before The Devil Knows You're Dead" - (*all guitars - Michael Schenker, vocals - Doogie White, drums - Brian Tichy, bass - Elliot 'Dean' Rubinson, keyboards - Wayne Finley*) - This track opens with a special effect of someone opening a door then closing behind them. The orchestration horn section of the pre-intro was reminiscent to something you would have heard in Walt Disney's - 'Fantasia' film in 1940. There was a very short musical rest connecting the pre-intro with the major intro section. Over the top of the beginning of the intro there is a very short vocal accent. This vocal accent leads to a minor lead guitar solo. It sounded as if Schenker double-tracked the minor guitar solo to give it a twin lead guitar effect. The way musical pre-verse was arranged let Brian's drum line become the main instrumentation. You really get to hear how great of a vocalist Doogie is through the musical pre-verse. Michael plays several lead guitar notes underneath the lyric lines to accent Doogie's vocals. For the last lyric line of the pre-verse, it sounded as if Doogie double-tracked his vocals. For the musical verse, Michael added more notes to his guitar riff and Elliot changed his bass line. The bass line of the verse gives the song a Rainbow feel. There is a small musical rest connecting the verse with the chorus. Doogie sings a lyric line over the top of this musical rest. The way Doogie &

Schenker arranged the chorus pays homage to Ronnie James Dio. There was a short snare drum fill connecting the first chorus with the second verse. The lead guitar solo is after the second chorus. The coda consisted of a string arrangement.

9.) "Stormin' In" - (*all guitars - Michael Schenker, vocals - Michal Voss, drums - Chris Slade, bass - Chris Glenn*) - Just an amazing song!!!!

10.) "Scene Of Crime" - (*all guitars - Michael Schenker, vocals - Michael Voss, drums - Herman Rarebell, bass - Pete Way, Keyboards - Wayne Finley, flute - Michael Schenker, additional b-voc - Michael Schenker*) - This track had a weird feel to it.

11.) "Saturday Night" - (*all guitars - Michael Schenker, vocals - Michael Voss, drums - Herman Raebell, bass - Pete Way*) - Just a very simple standard rock 'n' Roll track!!!!

12.) "Lovers Sinfony-Speed" - (*all guitars - Michael Schenker, vocals Robin McCauley, drums - Herman Raebell, bass - Pete Way, keyboards - Wayne Finley*) - All I can say is in my opinion Schenker & McCauley are amazing together!!!!

13.) "Speed" - (*all guitars - Michael Schenker, vocals - Michael Voss, drums - Chris Slade, bass - Chris Glenn*) - This track opens with the special effects of a race car. The first half of the intro just consisted of a rhythm guitar riff over the top of racecars going by. The main musical intro had a minor lead guitar solo over it. The musical verse consisted of Michael's guitar rhythm laced in between the lyric lines. For the pre-chorus Michael plays a very simple electric guitar riff. There is a rhythm change for the musical verse. There are a couple lead guitar licks connecting the choruses with the verse. There are two lead guitar solos connecting the second & third chorus. The way they arranged the third chorus had lead guitar licks in between the lyric lines. There is a second solo over the top of the coda

14.) "How Long" - (*3 generations guitar battle version*) - (*vocals Michael Voss, guitar - Michael Schenker, Leslie West, Michael Amott, drums- Simon Philips, , bass - Neil Murray*) - This track is the same as track one outside of the fact instead of Michael playing all the guitar parts he has the help of Leslie West (*Mountain*), and Michael Amott (*Arch Enemy*).

Though Michael Schenker has been recording music since the tender age of fifteen when he joined the Scorpions in 1972. He is only credited as to having released nine solo CD's including, 'Temple Of Rock'. This time around Schenker enlisted lead vocalists, Michael Voss (*Casanova, Silver*), Doogie White (*Rainbow, Yngwie Malmsteen*) & Robin McCauly (*MSG, Survivor*). This also is the first time since The Scorpions 1979 release titled; 'Lovedrive' Michael gets a chance to play with his brother Rudolph (*Scorpions*), along with former Scorpions drummer Herman Rarebell. Of the fourteen tracks track twelve "Lover's Sinfony" surprised me the most. MaCauly is such a great songwriter and vocalist I was naive in thinking this would probably be the best song on the release. However to my surprise it turned out to be my least favorite. If you're a fan of Michael Schenker, MSG, UFO, The Scorpion or just a general rock 'n' roll fan this CD will be a must have!!!