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INSIDE THE WORLD OF ROCK

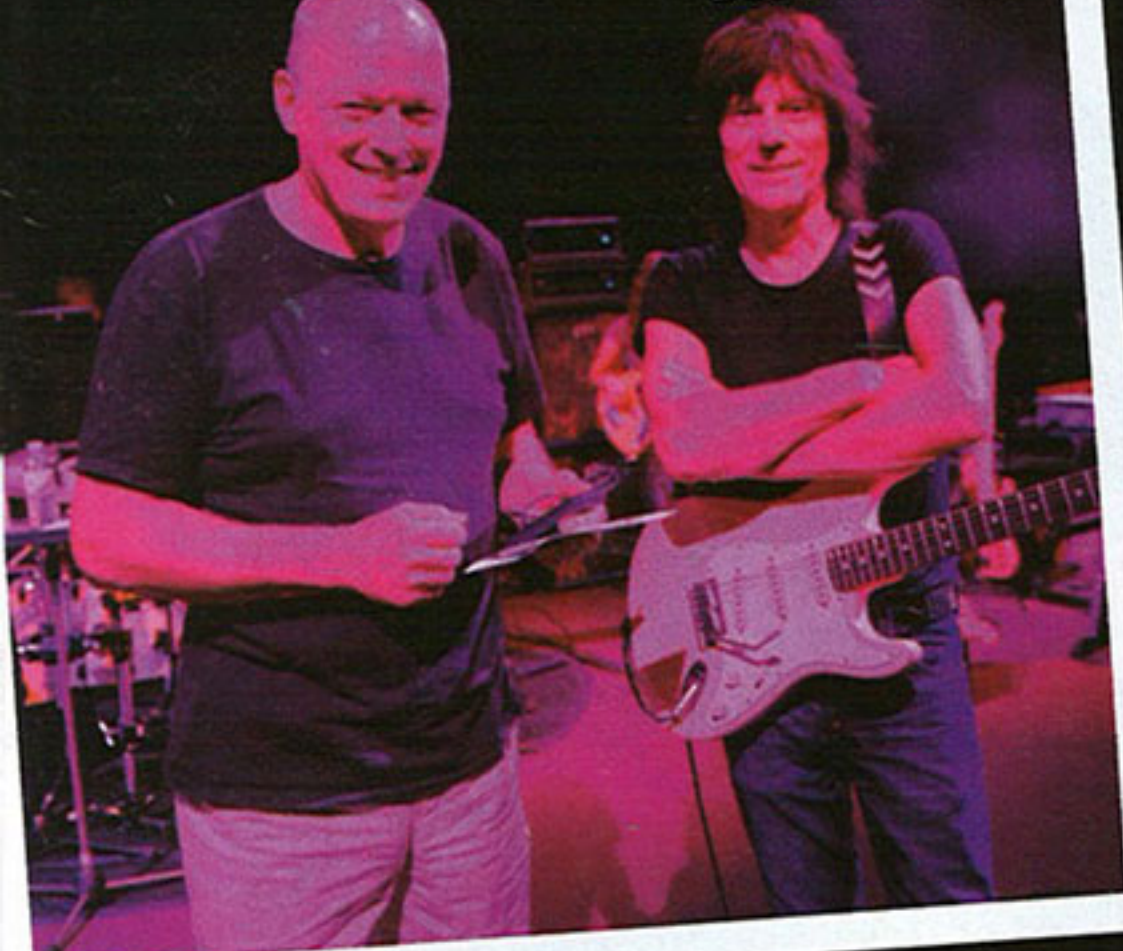
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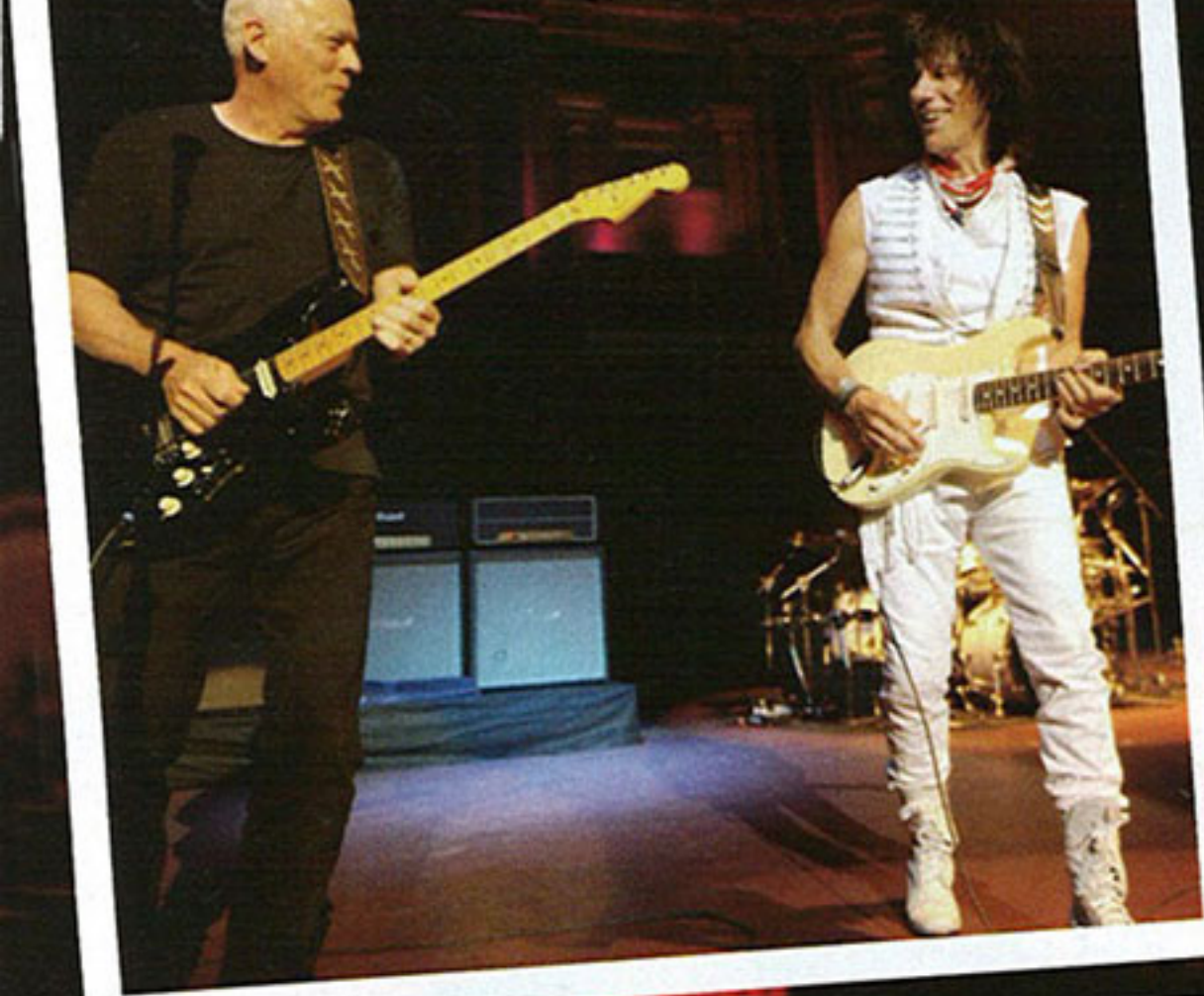
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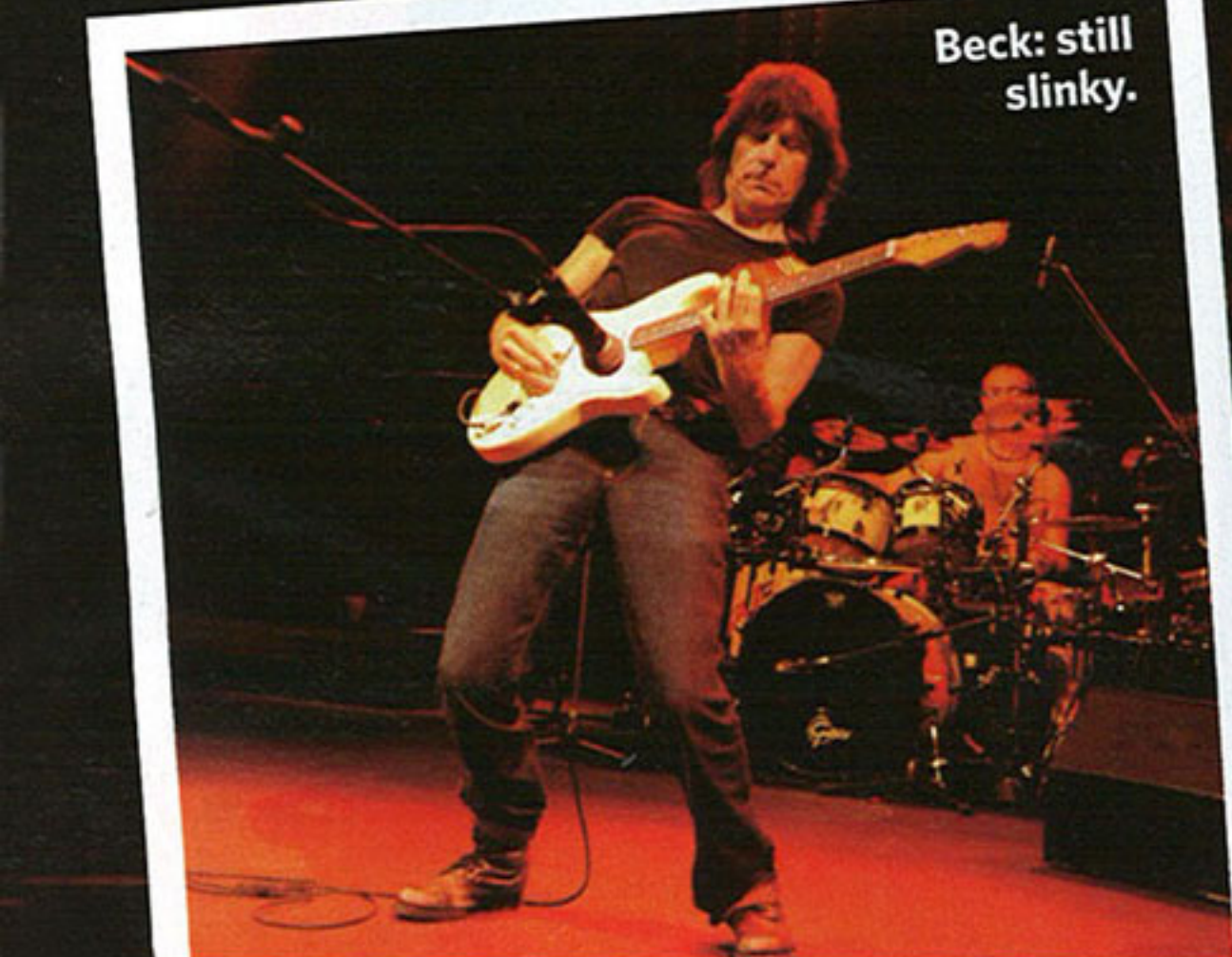
Mission accomplished: Gilmour persuades Beck to... sing!



"Uh? No one told me there was a costume change."



Beck: still slinky.



"That wasn't too difficult, was it Jeff?"

Gilmour jams with Beck at RAH

And Jeff plans covers album for Xmas.

"FUCK FUCKING HI-Ho Silver Lining!"

Jeff Beck is a jovial mood. It's June 24 and he's celebrating his 65th birthday playing a show at the Dome in Brighton. *Classic Rock* is backstage with the maestro as he warms up, and tries to explain why he has such a problem with the song that undoubtedly launched his solo career in the 60s and has been the scourge of football terraces and karaoke nights everywhere ever since.

"The whole thing was just done so quickly," he recalls of recording the song back in 1967 with pop Svengali producer Mickie Most. "I recorded what I thought was going to be a guide track, went away, and by the time I got back Mickie had wrapped it up and said it was ready for release. The solo is awful – it's embarrassing."

Having said that, he does make an occasional appearance at Beck shows, most notably at London's Royal Festival Hall in September 2002.

"Yeah, well that was a special show," he mutters under his breath. "The next time I play it I'll let the audience sing it."

So who would have thought that the albatross/chestnut would be played a mere 10 days later in an encore at Beck's Royal Albert Hall performance, with very special guest David Gilmour (the encore also featured an eviscerating instrumental rendition of *Jerusalem*). Not only that, but Beck also actually sang a verse.

"When David offered to do it I thought it would have been rude not to help out," he explains after the show.

"I said I would do it as long as Jeff sang as well," Gilmour explains. "It's his song. Whether he likes it or not it will always be a part of his history. *Jerusalem* was Jeff's idea. Marvellous tune. The whole experience was really exciting. It was quite a big, scary pressure for me to get up on stage and play with him".

Beck goes into the studio in August, and hopes to have a new album, recorded with his current touring line up – Tal Wilkenfeld (bass), Vinnie Colaiuta (drums) and Jason Rebello (keyboards) – in October. "It has to be out by Christmas the latest. We've got loads of great ideas and have already sorted out a bunch of covers to record."

Although Beck remains tight-lipped about specific details about the album, at recent shows, as well as *Jerusalem* he has performed *Lilac Wine*, a 50s show tune, with support act Imelda May, and an instrumental version of Sam Cooke's *A Change is Going To Come*, all of which look like being possible contenders for inclusion. **PM**

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BLOG

Ginger Wildheart's weekly Secret History Of Rock, *PLUS* extended feature content we couldn't fit in the magazine. Bonus stuff for free!



This month *The Dirt* was compiled by Geoff Barton, Michael Brook, Claire Davies, Malcolm Dome, Lee Dorrain, Paul Elliot, Hugh Fielder, Rob Hughes, Dave Ling, Peter Makowski, Ken McIntyre, James McNair, Storm Thorgerson.

Gilmour: "one of the masters".

PINK FLOYD'S MASTER CRAFTSMAN

DAVID GILMOUR

By Steve Rothery

Of the players who've influenced me and whose work I love, Steve Hackett and David Gilmour stand out, and another of my all-time favourites would be Jeff Beck. Of his whole generation, Beck's the only one for me who's never lost the fire. You see him play now and he's still had the same passion and energy he's always had.

All my favourite players have the sort of emotional aspect to their playing that Gilmour specialises in: long, sustaining, melodic lines. It's down to playing what the song requires and no more, basically. If somebody's playing fast for a reason, that's great, but mindless shredding has never really done much for me.

A lot of what Gilmour does is about feel and emotion and atmosphere. It's about that ability that he has to put something into a song that lifts it and sort of augments the meaning, that adds to it in a way that you can hear it many, many times and still get that emotion. It's not just about soloing, either, it's about what and how you play throughout the song. And David Gilmour is one of the masters of that.

*Steve Rothery is Marillion's guitarist. Their new album *Less Is More* is due in September.*