

PIG IRÖN

BLUES+POWER=DESTINY

DISCOGRAPHY 2005-2010



The Law And The Road Are One

Sounds Of Caligula: SOGCD001

Formats: CD • DD

Release Date: 6th June 2005

"...Big Rock is BACK: fuck off riffs, 60 fags a day vocal, and power chords that hit you like a jeep cherokee with bull bars. It's no surprise the band look every inch the scary-ass cowboys they sound like." **CLASSIC ROCK**

"Lord, Kill The Pain No. 37/100 Best Songs Of The Noughties." **CLASSIC ROCK**



The Paths Of Glory...Lead But To the Grave

Sounds Of Caligula: SOGCD002

Formats: CD • DD

Release Date: 29th October 2007

"Rock behemoths bring home the bacon on album number two. For fans of Deep Purple & Down." **KERRANG!**



Helvete Ja! Live in Sweden

Sounds Of Caligula: SOGCD003

Formats: CD • DD

Release Date: 29th June 2009

"An advert for what a cool rock band can do live. London based rock lords Pig Iron are fucking great." **KERRANG!**



Another Mule / April (split 7")*

Sounds Of Caligula: SOG45007

Formats: 45 • DD

Release Date: 5th April 2010

*Split single 45 features Pig Iron b/w Kingskin



Blues + Power = Destiny

Sounds Of Caligula: SOGCD006

Formats: CD • LP • DD

Release Date: 17th May 2009

"Biker Metal Extraordinaire" **CLASSIC ROCK**

"Bloody brilliant...simply a great album" **POWERPLAY**

"Glorious riffage...crushingly heavy" **KERRANG!**

FOR MORE INFO ON PIG IRÖN: www.myspace.com/soundsofcaligula www.pigiron.info

For further information on this release, please contact:

Email: info@pigiron.info

PRESS RELEASE

PIG IRÖN

BLUES+POWER=DESTINY

RELEASE DATE: 17th MAY 2010

ARTIST: PIG IRÖN

TITLE: **Blues + Power = Destiny**

CD: SOGCD006 LP: SOGLP006*

LABEL: **SOUNDS OF CALIGULA FORMATS: CD / LP / DOWNLOAD**

*The strictly Limited Edition Deluxe 12" LP

comes in coloured vinyl with gatefold sleeve, A2 poster & a CD of the whole album

Produced by **Pig Irön**. Engineered & Mixed by **Ed Turner** at **Toe Rag Music**, London, April 2008 & January 2010

All songs written and arranged by

Ash/Gilmour/Ogle/Smith



1. Love In Spirit (6:39)
2. You're Alright With Me (4:05)
3. Hitch (4:53)
4. Golden (7:10)
5. Our Lady Of Blessed Acceleration (5:23)
6. One Thousand Grains Of Sand (5:20)
7. Lucky (3:06)
8. Death Rattle (7:53)

JOHNNY OGLE: vocals & blues harp

HUGH GILMOUR: bass guitar, acoustic guitar & keyboards

JOE SMITH: drums & percussion

BEN ASH: electric & acoustic guitars

More than two years after the release of last album, **'The Paths Of Glory...Lead But To The Grave'** (2007), and a full five years since debut **'The Law And The Road Are One'** (2005), **Pig Irön** are back with a new record – and one that's likely to see them ride even further down the path to rock glory.

It's called **'Blues + Power = Destiny'**, and for once this is an album title that's also descriptive of the music within. Because the whole basis of the **Pig Irön** style, sound and sensibility is blues and power. The combination drove the debut to impressive heights – with **'Lord, Kill The Pain'** making it onto *Classic Rock* magazine's list of the Top 100 songs of the first decade in the 21st century. Now, the approach has been broadened out, given fresh horizons and benefited from a revitalised fire in the Iron's collective eye. As vocalist **Johnny Ogle** says: *"It feels like a new beginning for the band"*.

One of the crucial reasons for this is that there's a new guitarist in the slot. He's **Ben Ash**, who brings to the band a real passion and flamboyance that gives each track its own smear of spark and sparkle. In a way, this album also represent a transition, in the handing over of the guitar mantle from founder member Dave Pattenden to Ash; the former's actually on two songs – **'Golden'** and **'You're Alright With Me'**, both recorded before he left to live in Toronto.

"Ben is a great player, and he teaches guitar for a living, so he ends up writing a lot," reveals Ogle. *"Musically, he has contributed loads – he shifts riffs, and is constantly presenting us with new material and ideas. It's quite daunting sometimes, as there is so much good stuff, we would never be able to get through it all. He's really adapted."*

The album was recorded at **Toe Rag** studios in London, with the band producing and Ed Turner engineering and mixing. Says Ogle: *"The whole idea of four people playing/recording music together - in one room - really appeals to me. Someone once said, 'People used to make records – as in a record of an event, and that's how I think of the Toe Rag recording experience."*

"We basically did everything live, with very minimal overdubs. Recording there (live) changes the way you play – you have to be tight and very prepared. It's all recorded onto one-inch tape and then mixed down to half-inch tape – and there ain't much room for Queen-style, 15-layer harmonies and all that; this album has got a couple of vocal overdubs, a couple of guitar overdubs - and that's it".

With the solid, steady rhythm section of (bass) and **Joe Smith** (drums) locking in on every track and driving the machine, Ogle (who also plays blues harp) and Ash can open up the throttle and test out ideas to push the **Pig Irön** charabanc ever forward. In some respects, it's as if the debut was a tentative prod, but this time there's a full on, confident stride.

"I wouldn't say our direction has changed, but our circumstances have," admits the singer. *"We're just rolling with the punches and seeing what comes out."*

The album is released by **Sounds Of Caligula** on May 17th, with distribution by **Cargo**. Not only will this be on CD, but also on a very limited coloured 12" vinyl, with a gatefold sleeve, an A2 poster of the band and a CD of the record. Highly collectible!

"I'm so pleased with this album, that I want people to hear it," exclaims Ogle in conclusion. *"I think whether or not we get a support tour, we will do quite a few gigs around the country to support the release – we need to show people what we're made of and playing live is the best way to do that. Hopefully, we'll get on some festivals, too. An American tour would be awesome, once we get this record out there. Beyond that – we need to keep writing and keep honing our skills for the next album!"*

The Irön horde is on the move again, and this time they're marching to the beat of destiny. Feel the blues, smell the power – but most of all, revel in the sounds of one of the UK's best bands.

Malcolm Dome
London April 2010

FOR MORE INFO ON PIG IRÖN: www.myspace.com/soundsofcaligula www.pigiron.info

For further information on this release, please contact:

Email: info@pigiron.info

SOUNDS OF
CALIGULA

PRESS RELEASE

PIG IRÖN

New Release: **HITCH** EP



1. Hitch

From the acclaimed new album, **Blues + Power = Destiny** which according to *Kerrang!* magazine, "mixes brute strength with panache to stunning effect", and by *Powerplay* as "bloody brilliant..." "Hitch" in particular is revealed as a stone cold classic - and it's not alone."

2. Lord, Kill The Pain (Original 2005 Version)

Taken from Pig Iron's 2005 debut **The Law And The Road Are One**, this song was hailed as one of the "Best Of The Noughties" by *Classic Rock* magazine, and the 20th best album in *Classic Rock's* Best 50 Albums Of 2005.

3. Ruler Of Tomorrow

This up tempo hard rocker originally appeared on 2007's **The Paths Of Glory...Lead But To The Grave**, which became *Classic Rock's* 13th Best Album Of 2007.

4. Biker Lord (Live in Sweden)

Recorded in Malmo, Sweden way back in 2004, and taken from the CD **Helvete Ja!** 'Nuff said!

5. Another Mule (Is Kicking In My Stall) (New 2010 Version)

Recorded live in one take straight to analogue tape at London's famed and acclaimed Toe Rag studios in January 2010, this exclusive version features the belting, but soulful and bluesy vocals of Emma Wilson. Only originally available on a highly collectable and strictly limited edition 7" single/45rpm vinyl.

6. Golden (Live in London)

This exclusive and previously unreleased live version was recorded in London in 2009, and came straight off the mixing desk; no mixing, no overdubs, no nothing!

For further information on this release, please contact:

Email: info@pigiron.info

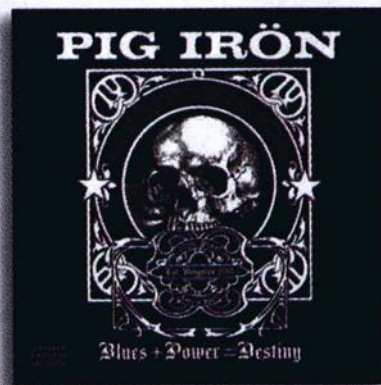
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PIG IRÖN

BLUES+POWER=DESTINY

KERRANG! MAY 2010



PIG IRÖN

BLUES+POWER=DESTINY

(SOUNDS OF CALIGULA)

KKKK

**THIRD SLAB OF GLORIOUS
RIFFAGE FROM BRIT BLUES
ROCKERS**

DESPITE THEIR obvious veneration of all things Black Sabbath, Pig Irön eschew doom metal's downbeat vibes in favour of being more of a beer and blues soaked hard rock band. They've got a surprising, yet undeniable, streak of pure melodic class and a less surprising penchant for big-arsed riffs. The recent addition of a new guitarist has resulted in more wailing solos at the expense of their previously prominent harmonica, but the six string histrionics are kept within the carefully crafted structures of the songs. Crushing heavy in places, the album retains a rich, warm feel and mixes brute strength with panache to stunning effect.

DOWNLOAD: Our Lady Of Blessed Acceleration.

FOR FANS OF: The Answer, Orange Goblin.

PAUL TRAVERS



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For further information on this release, please contact:

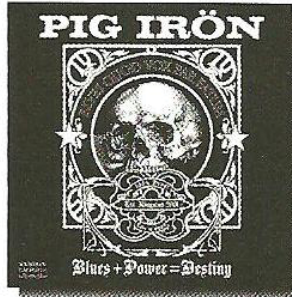
Email: info@pigiron.info

PIG IRÖN

BLUES+POWER=DESTINY

POWERPLAY JUNE 2010

PIG IRÖN
"Blues + Power = Destiny"
Genre: Heavy Rock
Sounds Of Caligula



Blues + Power = Destiny

Pig Iron have been developing into a very fine band for some time now, so it should come as no surprise that they've come up with an album as good as "Blues + Power = Destiny". And when I say good, I mean very good – bloody brilliant in fact. "You're Alright With Me", "Hitch" and "Golden", with its superlative solo, have had starring roles in the Pig Iron live set for a while now but even those familiar friends are a revelation here. "Hitch" in particular is revealed as a stone cold classic – and it's not alone. "Our Lady Of Blessed Acceleration" is another jaw-dropper and the masterful "Death Rattle" closes the album, stealing the show in the process. Guitarist Ben Ash delivers a veritable master class from the album's first note to its last, surely cementing his reputation as one of the most gifted and versatile young guitarists in the country. Indeed, the excellent production brings out the best in all the individual performances, with Hugh Gilmore's bass enjoying more space in the mix than ever before and the vocal talents of Johnny Ogle and deft sticks skills of Joe Smith benefitting from the superb clarity of sound. Call it southern rock, call it blues rock... call it what you want; it doesn't matter. This is an album of such class, such poise and potency that defining its exact position in the jungle of genre definitions becomes irrelevant. It's simply a great album. Get out there and buy it – make them huge. You deserve it and so do they.

POWERPOINTS: ①②③④⑤⑥⑦⑧⑨

CHRIS KEE



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PIG IRÖN

BLUES+POWER=DESTINY

CLASSIC ROCK JULY 2010

Pig Irön

Blues + Power = Destiny

SOUNDS OF CALIGULA

Biker metal extraordinaire.

If it was actually possible to distil the very essence of a band down to a singular equation then the title of this chrome and leather-festooned little beauty pretty much says it all. With guitarist Ben Ash firmly ensconced in place of founder member Dave Pattenden, the band have scarcely missed a beat and created a suitably potent follow-up to 2007's *The Paths Of Glory*...

The fat and greasy, Southern rock-flavoured riffing is relentless, punctuated every now and then by quick-fire wah-wah solos or haunting blues harp breaks, while Johnny Ogle sings moving hymns to the freedom of the road and the importance of having a faithful motorcycle mama. Highlights come thick and fast, but in poll position must be the excellent and epic *Golden*, if only for its easy, soulful vibe and mellow harmonica solo. All together, a perfect soundtrack for hitting the highway and heading for those summer festivals.



Essi Berelian



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PIG IRÖN

BLUES+POWER=DESTINY

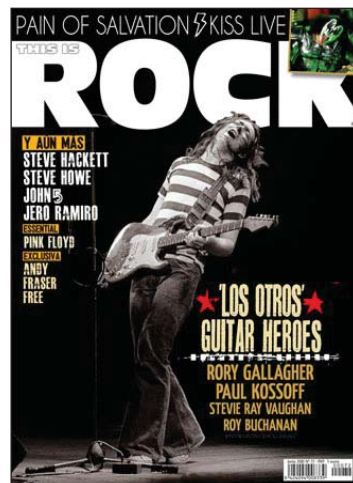
THIS IS ROCK (SPAIN) JUNE 2010

PIG IRON
Blues + Power
= Destiny
(cargorecords.co.uk)



Han pasado dos años desde 'The Paths Of Glory...', suenan más compactos, como si volvieran a empezar, y arman su heavy rock de energía y dirty blues, para ofrecer una tormenta de riffs arrastrados, aires sureños y épica biker. La voz de Johnny Ogle gana enteros y Ben Ash se descubre como el guitarra que necesitaban. Si fueran de Suecia se convertiría en la banda favorita de festivaleros, pero ellos son auténticos y heavys, y eso se nota, nadie más sabe darle a una base rítmica contundencia y carácter como quien ha alimentado su adolescencia con el mejor, y peor, heavy metal. Escucha 'Death Rattle' o 'Golden' y descubrirás un monumental british heavy rock, a fin de cuentas fueron los padres y sus bastardos deben llevar en el ADN el heavy.

Diamond Jim



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A Q&A with PIG IRÖN'S JOHNNY OGLE

HOW WAS RECORDING IN TOE RAG?

Toe Rag was everything I hoped it would be. I'm very 'old school' in my approach to music, anyway – and the whole idea of four people playing / recording music together - in one room - really appeals to me. Someone once said 'people used to make records – as in a record of an event' and that's how I think of the Toe Rag recording experience. We basically did everything live, with very minimal overdubs. Recording there (live) changes the way you play – you have to be tight and very prepared. It's all recorded onto one-inch tape and then mixed down to half-inch tape – and there ain't much room for Queen-style fifteen-layer harmonies and all that – this album has got a couple of vocal overdubs, a couple of guitar overdubs - and that's it. I love the way they do things there – we were basically banished from the control room during the mixing process. Ed Turner delivered the album as you hear it – he locks himself away for a day or so and presented us with a perfect mix, in my opinion. As far as the way the studio looks – it's like something from Doctor Who – or the pictures of The Beatles in Abbey Road in the early sixties. Actually, a lot of their equipment was bought from Abbey Road.

WHO PRODUCED THE RECORD?

Ed Turner (engineer and mixer of the album) is one of Toe Rag's in-house guys. He recorded and mixed the whole thing and did an awesome job. The band produced the album, though, I guess. We don't have anyone telling us what to do – we dictate what goes on and we arrived at the studio with a lot of pre-meditated ideas for the songs this time – despite the fact that some of the songs were less than a week old when we recorded them. The first time we went, we were very un-prepared. The second time, we were ready to rock.

WAS THIS YOUR FIRST TIME IN A "PROPER" STUDIO?

For the first Pig Irön releases, we recorded the drums in a proper studio and did everything else in Dave's home studio. It's a very cheap way of recording and it means you retain a lot more control over the way things sound – you can re-record your vocals as many times as you like, but the temptation to do that also means it can take a very long time to finish an album. In Toe Rag, we did the whole thing in less than a week – including mixing time. The nature of the studio means you can't fuck around – you have very minimal time to nail your takes and there is no obsessing – saying 'oh I don't like the way I said that word' or anything like that – you kind of just have to live with it – warts and all. Difficult for me, as I can't stand the sound of my own voice, but Ed did such a good job on the whole thing, that I love listening to the album now. So, yes – I guess it was our first time in a proper studio – and I think we sound better for it.

WHY IS DAVE NOT PLAYING ON THIS ALBUM?

Dave IS on the album – he plays on two tracks – 'Golden' and 'You're Alright With Me'. He was still with us for our initial recording session at Toe Rag, but then subsequently moved to Toronto (bizarrely, my home town!) before the second recording session. You can hear his Strat in the left hand side of those two tracks – but Ben Ash is our main plank spanker now.

HOW HAS DAVE'S DEPARTURE AFFECTED THE BAND'S DYNAMIC?

It feels like a new beginning for the band.

WHAT HAS BEN CONTRIBUTED TO PIG IRON?

Ben is a great player and he teaches guitar for a living, so he ends up writing a lot. Musically, he has contributed loads – he shits riffs and is constantly presenting us with new material and ideas. It's quite daunting sometimes, as there is so much good stuff, we would never be able to get through it all. He's really adapted himself to adopt the ideology of what does and what doesn't 'sound like Pig Irön'. And his enthusiasm is infectious.

TELL US ABOUT HARD ROCK HELL?

HRH was amazing, this time round. The first time was amazing, too – but this year we were on the bigger stage and the turn-out was mind-blowing. The hall started to fill up and I couldn't believe my eyes when I saw people trying to squeeze in at the back! The HRH audience have a different feel to any other audience I've ever sang to – the feeling of appreciation from the crowd was inspiring for me and gave me a real feeling of confidence - and that made me perform better, I think. It really couldn't have gone better - and it made me want to play on a bigger stage more often. It was AWESOME!! Thanks to everyone who came to watch us play – you ROCK!!

THIS SOUNDS LIKE A MUCH HEAVIER ALBUM THAN BEFORE?

I think it might be a little heavier, but then the songs are more well-structured, I think. I am always up for Pig Irön being heavier, but sometimes the songs just don't come out that way. We didn't make a conscious decision for this album to be heavier – but Ben's guitar sound, the quality of the studio and the songwriting all combined make the whole thing sound different to the last albums. If it's heavier, then so be it. That's fine by me!

IS THIS A NEW DIRECTION FOR PIG IRON?

I wouldn't say our direction has changed, but our circumstances have. We're just rolling with the punches and seeing what comes out. We'll carry on making music as long as it sounds good to us and people like it. I would say that we are all very pleased with this album and it has shown us what we can achieve if we put our minds to it. Onwards and upwards!

WHAT ARE YOUR PLANS FOR THE BAND FOR 2010 AND BEYOND?

I would like to get some high-profile gigs and get our name out there. I'm so pleased with this album, that I want people to hear it. I think whether or not we get a support tour, we will do quite a few gigs around the country to support the release – we need to show people what we're made of and playing live is the best way to do that. Hopefully, we'll get on some festivals, too. An American tour would be awesome, once we get distribution over there. Beyond that – we need to keep writing and keep honing our skills for the next album!

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PIG IRÖN BIOGRAPHY 2001-2010

JULY 2001

Pig Irön play their first rehearsal together in the basement of The Peel in Kingston-upon-Thames. **Joe Smith** on drums, **Dave Pattenden** on guitar, **Johnny Ogle** on vocals and blues harp and **Hugh Gilmour** on bass are brought together by their shared love of the classic hard rock of Motörhead, MC5, The Doors, Monster Magnet, The Guess Who and Pentagram.

JUNE 2002

A year after their inception, **Pig Irön** play their debut on 20th June 2002 at The Peel in Kingston. Two weeks before the gig, Dave announced he can't make the show (Dave: *"The Mrs has booked two weeks in Benidorm without checking with me!"*). Whizz-kid guitar-slinger **Ben Ash** is drafted in for the gig. His amps know two volumes: LOUD and OFF.

NOVEMBER 2002

Bruce Dickinson and Janick Gers decide to check out **Pig Irön**, and once discovering what all the fuss was about, Bruce invites **Pig Irön** to appear in session on his BBC6 Radio Christmas Special. The only catch is that Bruce has to sing Deep Purple's 'Space Truckin' with the band. This is not a problem.

DECEMBER 2002

Pig Irön perform 'The Ballad Of Thulsa Doom' and 'Biker Lord' to a small but appreciative audience at the BBC's Maida Vale MV4 studio. As promised, **Pig Irön** allow Bruce to sing on the aforementioned Deep Purple classic. Much beer is drank.

JANUARY 2003

Pig Irön play their first major London date, supporting Budgie at London's Mean Fiddler (RIP). The rest of 2003 is spent gigging with the likes of Orange Goblin and The Almighty's Ricky Warwick, and writing material for their and much anticipated, imminent debut.

MAY 2004

The band begin recording what will be their debut, **"The Law And The Road Are One"**. The same month they make their first live appearance in Sweden. The resulting live recording from the show is later released officially as **"Helvete Ja! Live In Sweden"**.

DECEMBER 2004

A highly limited, and now very collectible 100 copies of **"The Law And The Road Are One"** are pressed just in time for the band's second visit to Sweden, this time to play in Gothenburg and Stockholm. The first pressing soon sells out.

JUNE 2005

"The Law And The Road Are One" receives an official release, and according to Metal Hammer, *"Pig Irön's debut is a perfect introduction to their gritty, Southern tinged rock,"* and according to Classic Rock *"Big Rock is BACK: fuck off riffs, 60 fags a day vocal, and power chords that hit you like a jeep cherokee with bull bars. It's no surprise the band look every inch the scary-ass cowboys they sound like."* **Pig Irön** do not feel inclined to argue.

SEPTEMBER 2005

Pig Irön are invited to support Iron Maiden at London's legendary Hammersmith Apollo in aid of Clive Burr. The concert is a resounding success, and according to Kerrang! magazine, the band *"go down an absolute storm...If you can win over a Maiden crowd in less than 40 minutes you must be doing something right."*

DECEMBER 2005

"The Law And The Road Are One" appears in end of year poles, including the 20th best album in **Classic Rock's Best 50 Albums Of 2005**. Not bad for a CD that had cost the band £150 to record.

APRIL 2006

Pig Irön begin recording what will become **"The Paths of Glory...Lead But To The Grave"**. They will spend 18 months making this, their full length debut.

OCTOBER 2007

"The Paths of Glory...Lead But To The Grave" is finally released. Reviews are uniformly good, from positive to raving, with Classic Rock reckoning the album has *"some of the biggest riffs ever committed to tape and an overall sound that manages to cram the best bits from the last 35 years of heavy music into nine heroically brawny blues metal anthems."* Ben Ash finally joins on a permanent basis after Dave announces he *"has to go on tour with Iron Maiden next year"*.

DECEMBER 2007

"The Paths of Glory...Lead But To The Grave" appears in many end up year poles, becoming Classic Rock's 13th Best Album Of 2007. Much celebrating is done by all.

MARCH 2008

Pig Irön undertake a tour supporting a reformed Waysted, and much fun is had by all. It is doubtful as to how "reformed" Waysted actually are.

APRIL 2008

Pig Irön enter the legendary **Toe Rag** studios in Hackney to lay down two tracks that will eventually appear on **"Blues+Power=Destiny"**. It's the only time the band will record as a five piece, complete with "duelling" lead axes.

DECEMBER 2008

The band are invited to play **Hard Rock Hell's** Clive Aid stage. The gig is a resounding success, not least for being joined onstage by the Satanic Sluts (featuring Georgina Baillie) on the closing number **'The Pentagram'**. This is the last time Dave performed with the band.

JUNE 2009

"Helvete Ja! Live In Sweden" is released as a stop-gap, whilst the band concentrate on writing material for **"Blues+Power=Destiny"**. Sadly, Dave decides to move to Canada to pursue a career as a filmmaker. He is much missed.

DECEMBER 2009

Pig Irön make a second appearance at Hard Rock Hell, which again is a complete success.

JANUARY 2010

They return to Hackney's Toe Rag with **Ed Turner** at the control desk in order to record the remainder of the album. Recording live, without a computer or pro-tools rig in sight, the album is finished in a mere four days. The band are very pleased with the result. The same month, **'Lord, Kill The Pain'** is also hailed as one of the best songs of the noughties by Classic Rock magazine.

5th APRIL 2010

Pig Irön release their first (ever!) single. It's a recording of **'Another Mule...'** also made at the same Toe Rag sessions that produced the latest album, but this time featuring the belting, bluesy vocals of Emma Wilson. As the song has already appeared on the band's first three CDs, it's not included on the track list for **"Blues+Power=Destiny"**.

17th MAY 2010

"Blues+Power=Destiny" is released, on CD, download and 12" LP!

19th MAY 2010

Pig Irön play their only UK gig to support the release of **"Blues+Power=Destiny"** at London's Crobar on Manette Street.

For further information on this release, please contact:

Email: info@pigiron.info

FOR MORE INFO ON PIG IRÖN:

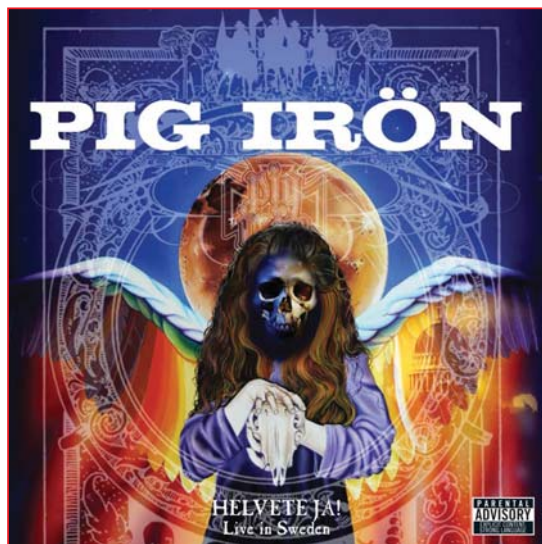
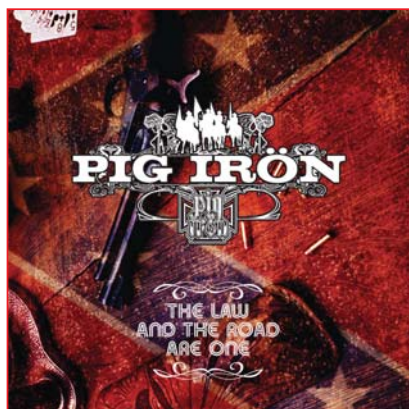
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PIG IRÖN

THE NEW ALBUM "HELVETE JA!"

RECORDED LIVE IN SWEDEN

also available:
THE LAW AND THE ROAD ARE ONE (2005)



also available:
THE PATHS OF GLORY...LEAD BUT TO THE GRAVE (2007)



RELEASE DATE: 29th JUNE 2009 • CATALOGUE NUMBER: SOGCD003

LABEL: SOUNDS OF CALIGULA • DISTRIBUTOR: CARGO UK

RECORDED AT: KBs, Malmö, Sweden • PRODUCED BY: Pig Irön • MIXED BY: Peter Mew

BAND: JOHNNY OGLE vocals & blues harp • DAVE PATTENDEN guitar
HUGH GILMOUR bass • JOE SMITH drums • special thanks to BEN ASH guitar

BAND FORMED: London 2001

INFLUENCED BY: Lynyrd Skynyrd, Motörhead, Black Sabbath, Deep Purple, Led Zeppelin, AC/DC

FOR FANS OF: Led Zeppelin, AC/DC, Lynyrd Skynyrd, Motörhead, Black Sabbath, Deep Purple

'Helvete Ja!' (*pronounced 'hell-vetta-yar'*) is Pig Irön's third CD for Sounds Of Caligula. Pig Irön will be playing at the Sounds Of Caligula launch on 23rd June, with Sons of Merrick, at The Gaff, 382 Holloway Road, London N7 6PN. Email: info@pigironmc.com for guest list

NEAREST TUBE: PICCADILLY LINE-HOLLOWAY ROAD • Download Press Photo: www.pigiron.info/pigiron2009.zip

"Big Rock is BACK: fuck off riffs, 60 fags a day vocal, and power chords that hit you like a jeep cherokee with bull bars. It's no surprise the band look every inch the scary-ass cowboys they sound like." **CLASSIC ROCK**

"Rootsy heavy-assed blues guitar and honky-tonk harp serve as the perfect soundtrack for an evening with a bottle of cheap bourbon and a pack of Marlboro Reds. Rawk!" **KERRANG!**

"Ever been to a Texan biker bar and been engulfed by a choking wall of cigarette smoke mingling with the unmistakable tang of cheap whisky? Nah, us neither, but save the air fare and pick up the second effort from these London bruisers and you'll feel (and possibly smell) like you have." **KERRANG!**

"...some of the biggest riffs ever committed to tape and an overall sound that manages to cram the best bits from the last 35 years of heavy music into nine heroically brawny blues metal anthems...invoking the spirit of Angus Young and Ted Nugent..." **CLASSIC ROCK**

"...prowls the wastelands that lie between Lynyrd Skynyrd and Black Label Society." **ZERO TOLERANCE**

For further information please contact:

Email: info@pigiron.info

WEBSITE: www.myspace.com/soundsofcaligula www.pigiron.info

SOUNDS OF
CALIGULA

CARGO
RECORDS

Bruce Dickinson:
"Come and get me,
Trinny and Susannah"

Voodoo Six's rather dated facsimile of American party-rock is tolerated rather than lauded, but stoner-blues crew Pig Iron go down an absolute storm, their ramshackle but soulful Goatsnake-meets-Tesla grooves slowly but surely dragging this partisan crowd along with them. If you can win over a Maiden crowd in less than 40 minutes you must be doing something right.

IRON MAIDEN

PLUS: PIG IRÖN,
VOODOO SIX
HAMMERSMITH APOLLO,
LONDON
02.09.05

KKKKK

A GLORIOUS HOMECOMING AS
MAIDEN HELP OUT A MATE.

IT'S HEART-WARMING to see how Maiden's recent battles with Sharon Osbourne have added extra steel to their fans' commitment. In truth, tonight's show would have been thrilling anyway. Here to raise money for former drummer Clive Burr who is suffering from multiple sclerosis, Maiden are performing their last gig of 2005 in front of their uniquely devoted UK fan-base and the atmosphere of celebration and defiance is tangible long before they hit the stage. Even the support bands feel the benefit. Unfortunately, Voodoo Six's rather dated facsimile of American party-rock is tolerated rather than lauded, but stoner-blues crew Pig Iron go down an absolute storm, their ramshackle but soulful Goatsnake-meets-Tesla grooves slowly but surely dragging this partisan crowd along with them. If you can win over a Maiden crowd in less than 40 minutes you must be doing something right.

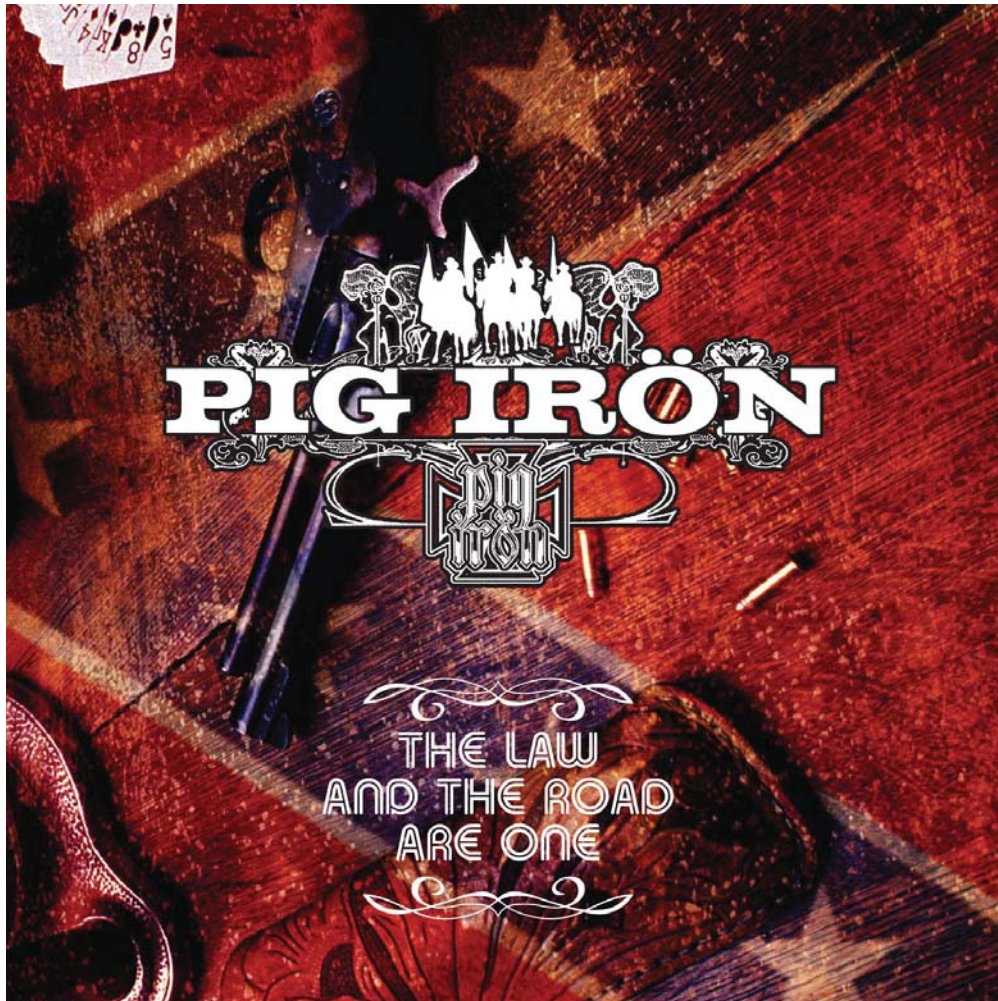
Of course, when Iron Maiden hit the stage like speed-fuelled teenagers and blast through 'Murders In The Rue Morgue' at a ferocious pace it's not hard to see why there are still precious few bands that can make a gig feel like a lifelong memory in the making. Exploring those first four albums for, perhaps, the last time, Maiden's delight at being back on home turf is self-evident. The ubiquitous hits are all present and correct, but we also get the rarely-played 'Prowler', 'Another Life', 'Die With Your Boots On' and 'Drifter' and everyone knows *all* the words to those too. When 'Sanctuary' brings things to a deafening close, the band clearly don't want to leave the stage.

"If it looks like a gig and smells like a gig, it must be a good old British gig!" roars Bruce Dickinson, grinning like a maniac and, like everyone else here, clearly having the time of his life. A very special night indeed.

DOM LAWSON

Steve Harris and
Janick Gers: A glorious
homecoming

Photos: Nick Stevens



THE LAW AND THE ROAD ARE ONE

out NOW On Sounds Of Caligula Recordings, distributed by Cargo Records

“...Big Rock is BACK: fuck off riffs, 60 fags a day vocal, and power chords that hit you like a jeep cherokee with bull bars. It's no surprise the band look every inch the scary-ass cowboys they sound like.”

CLASSIC ROCK (March 2005) HHHH

“...considerably more subtle and diverse than their name might imply, not that they're adverse to a bit of bludgeoning at times...sounds frighteningly contemporary for such a bunch of obvious throwbacks.”

TERRORIZER (March 2005) 7.5/10

“A riotous redneck record.”

Geoff Barton / CLASSIC ROCK (June 2005)

"Pig Irön go down an absolute storm, their ramshackle but soulful grooves slowly but surely dragging this partisan crowd along with them. If you can win over an Iron Maiden crowd in less than 40 minutes you must be doing something right."

KERRANG! (17 September 2005)

“Pig Irön’s debut is a perfect introduction to their gritty, Southern tinged rock.

From the opening groove of Aleister Crowley themed ‘The Pentagram’ to the Skynyrd-style soundscape of ‘Lord kill The Pain’, it shows them to be one of the best doing the rounds at the moment.”

METAL HAMMER (October 2005) 8/10

"Rootsy heavy-assed blues guitar and honky-tonk harp serve as the perfect soundtrack for an evening with a bottle of cheap bourbon and a pack of Marlboro Reds. Rawk!"

KERRANG! (15 October 2005)

“Pig Irön are maturing into quite a force.”

CLASSIC ROCK (December 2005)

“A fine blend of classic rock influences moulded carefully into its own style.”

METAL HAMMER (December 2005)

Pig Iron 'The Law & The Road Are One'

(Pig Iron)

When this album begins, you're not sure if you're listening to an early 90s Bon Jovi album, or Dio-era Black Sabbath – there's enough reverb and wind chimes here to sink a concept album. The windy intro finishes abruptly with a 10-gallon riff, and gallops through four minutes of hard, heavyweight Southern rock replete with hick-blues Jovi harmonica. Two tracks into the CD's five, you arrive somewhere between Queens Of The Stone Age and Tesla.

Big rock is back: fuck-off riffs, 60-fags-a-day vocal, and power chords that hit you like a Jeep Cherokee with bull bars. It's no surprise the band look every inch the scary-ass cowboys they sound like.

Pig Iron are proof that the 'genre we'd rather forget' inspired more than just bad hair and leather waistcoats. There was a time when heavy yet melodic bands such as Cinderella, Slaughter, Mr Big, Extreme, Tesla and White Lion shifted lots of units. All speed the return of this kind of music.

★★★★★

James Gill



CLASSIC ROCK The 50 best albums of 2005

As chosen by Classic Rock critics.



02. ROBERT PLANT & THE STRANGE SENSATION
Wiggle Waggle
Sensational



03. PORCUPINE TREE
Deadwing
Deadwing



04. SYSTEM OF A DOWN
Hypnotize
Hypnotize



05. OPETH
Ghost Reveries
Reveries



06. BON JOVI
Have a Nice Day
Have a Nice Day



07. THE VERVE
Urban Hymns
Urban Hymns



08. FOO FIGHTERS
There Is Nothing Left to Lose
There Is Nothing Left to Lose



09. JUDAS PRIEST
Angel of Retribution
Angel of Retribution



10. DREAM THEATER
Octavarium
Octavarium



11. AUDIOSLAVE
Out of Exile
Out of Exile



12. OZZY OSBOURNE
Soul Saver
Soul Saver



13. THE ROLLING STONES
A Bigger Bang
A Bigger Bang



14. CREAM
Royal Albert Hall
Royal Albert Hall



15. QUEENSRÛCHE
Q2K
Q2K



16. JOURNEY
Generations
Generations



17. DROWNING HORSE
In Tongues
In Tongues



18. DIAMOND NIGHTS
Pepside
Pepside



19. STEREOPHONICS
Language, Sex, Violence, Other?
Language, Sex, Violence, Other?



20. PIG IRON
The Law And The Road Are One
The Law And The Road Are One



21. FORTY DEUCE
Nothing To Lose
Nothing To Lose



22. NINE INCH NAILS
With Teeth
With Teeth

shots from the lip
coalesce in the finest style
since their *Some Girls* 70s.



20. PIG IRON The Law And The Road Are One

Pig Iron
Made for the princely sum of £160, *The Law...* rocked CR for the best part of 2005. Long-haired, cowboy-hat-wearing heathens from, er, West London, Pig Iron play bluesy southern rock laced with honkin' harmonica.



21. FORTY DEUCE Nothing To Lose

Frontiers
Proof that Ritchie Kotzen is more than just a shred-tastic guitar player who briefly replaced CC DeVille in Poison. Here he steps up to the mic and delivers a wedge of contemporary rock. *Nothing To Lose* was an unexpected surprise and a most pleasant

22. NINE INCH NAILS

With Teeth
First album post-rehab from the perennially tormented Trent Reznor. *With Teeth* is a masterpiece of pop-punk and industrial rock, a sound that is both familiar and new.

TERRORIZER

(March 2005) 7.5/10

Perennial fixtures on the old school support circuit, Pig Iron should soon prove something of an attraction in their own right if this self-produced five track EP is any guide. They're also considerably more subtle and diverse than their name might imply, not that they're adverse to a bit of bludgeoning at times. 'The Pentagram' is an expansive mini-epic opener that sounds frighteningly contemporary for such a bunch of obvious throwbacks, while 'Another Mule', 'Biker Lord' and 'Guns N Ammo' are all in some small way worthy of Kyuss. 'Lord Kill The Pain' flirts with an Alice In Chains-style riff without forsaking the stoner vibe. D

PIG IRON **THE LAW AND THE ROAD ARE ONE**

[SOUNDS OF CALIGULA]

PIG Iron's debut is a perfect introduction to their gritty, earnest, Southern tinged rock. From the opening groove of the Aleister Crowley themed 'The Pentagram' to the Skynyrd-style soundscape of 'Lord Kill The Pain', it shows them to be one of the best doing the rounds at the moment [8]

JERRY EWING



LEAF HOUND

PLUS: PIG IRÖN

BORDERLINE, LONDON

21.09.05

KKKK

THE CAPITAL PLAYS HOST TO THE DEEP SOUTH AND '70S NOSTALGIA.

STEPPING INSIDE the Borderline tonight is like stepping through the space/time continuum. Ladies and gentlemen, welcome to the '70s. Starring! Leaf Hound. Featuring! Tight jeans and crushed velvet shirts. Former Atomic Rooster frontman Pete French, despite fighting the 'flu, carries the reunited band's Cream-meets-Zeppelin grooves with the swagger of a young(er) Mick Jagger or Robert Plant. Apart from a couple of drunken revellers by the door the crowd sadly thins towards the end of their set. Maybe not everyone's cup of tea, but your dad would still love them.

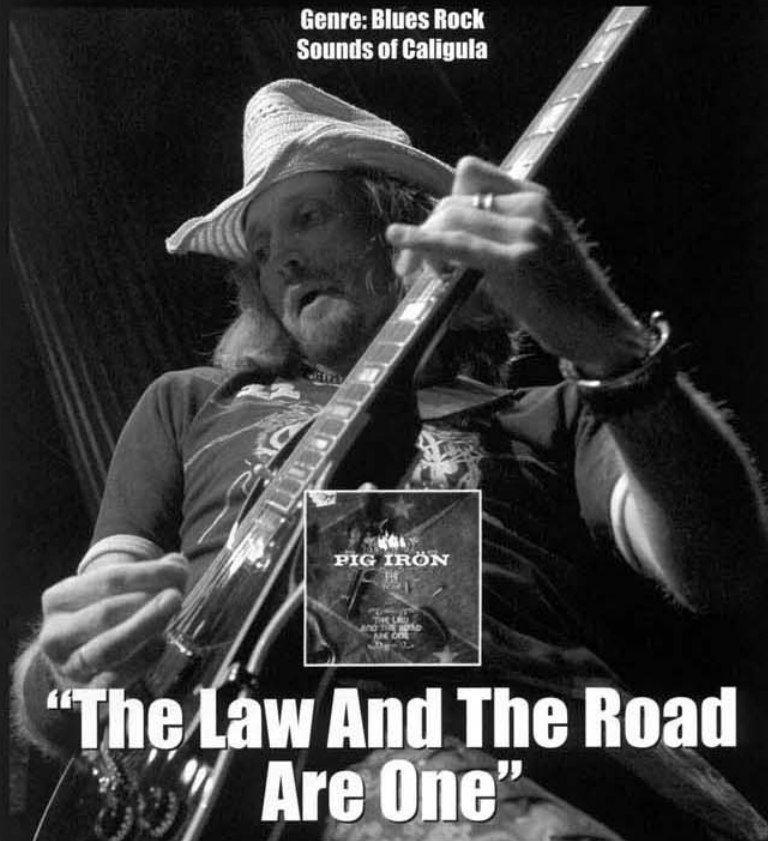
Band of the night, though, are Pig Irön. And with all the cowboy boots, Stetsons, denim shirts and Dixie flags onstage, you'd be forgiven for thinking you were in a dive-bar in Hicksville, Louisiana. Funny, then, that they actually hail from none-less-redneck Surbiton in Surrey. But with their Sabbath-meets-Motörhead-meets-Skynyrd Southern metal they're, in spirit at least, a bad haircut and bucked-teeth away from being trailer trash. Rootsy heavy-assed blues guitar and honky-tonk harp serve as the perfect soundtrack for an evening with a bottle of cheap bourbon and a pack of Marlboro Reds. Rawk!

CAREN GIBSON



PIG IRON

Genre: Blues Rock
Sounds of Caligula



"The Law And The Road Are One"

What's in a name? Pig Iron – it's been chosen to suggest a heavy, unpolished sound. It's also unintentionally hilarious, particularly as they spell it with umlauts proudly in place. But this steal from a Johnny Cash song does describe their music rather well. Pig Iron want to be a southern rock band, and they do make a pretty good fist of it.

There is great harp playing, courtesy of vocalist Johnny Ogle, all over these five tracks. In fact, the gob iron is used as a guitar on "Biker Lord" replicating a great lick. I suggest that we gloss over the first track – it's a lumbering 7-minute bore with lyrics by Aleister Crowley (nice touch!) and music by, it seems, Hammer House of Horror – a portentous-cum-mystical mess with twanging guitars and sludgy riffs aplenty.

The other tracks are much better, with stoner touches and a definite Black Crowes influence adding

some interest. There's a bit of Sabbath here, an extremely well played Hammond there (on "Lord, Kill The Pain" – that vibrato!) but none of it is really persuasive enough. It's the swagger that's missing, and this is where the lumpen element of the name hangs so heavy – Cathedral are a hard stoner band, but they have a sass which pulls you into their world. Pig Iron just don't ignite at all, so furiously are they trying to convince us of the weight of their music; they need to have some fun with their songs, because if they do, so will we.

The title is really the most interesting thing about this album, and that's hardly a recommendation. Not clinker, but hardly bronze either. I'm starting to think that Pig Iron is just about right.

POWERPOINTS: ①②③④⑤⑥

STEVE SWIFT

Introducing...

★ PIG IRÖN

These riotous rednecks made their debut CD for just £160. But, surprisingly, they're more southern counties than southern rock.

WORDS: GEOFF BARTON

★ Guitarist Dave Pattenden calls Pig Irön a bunch of "long-haired, cowboy-hat-wearing heathens". Which sounds just fine and dandy to us, pardner. But appearances can be deceptive.

The band's origin dates back to 2001, when bassist Hugh Gilmour saw the movie *Almost Famous*, featuring mythical 70s rockers Stillwater: "By the end I wanted to be in that band," he says. "In fact we covered one of Stillwater's songs [which were written by Heart's Ann and Nancy Wilson] at our first gig."

As we intimated earlier, Pig Irön aren't really tobacco-spittin', southern-rock shit kickers by trade. "Sure, I'm from the south," Gilmour reveals. "It just happens to be Surrey."

In fact all four members (the line-up is completed by Johnny Ogle on vocals and harmonica, and drummer Joe Smith) have strong connections with the UK music biz. Pattenden, for example, works for Iron Maiden's giant Sanctuary organisation, while Gilmour specialises in logo design and album sleeve artwork. But "we don't abuse our connections," Pattenden insists.

Insider expertise did help Pig Irön get their fine *The Law & The Road Are One* five-track mini-album recorded for the princely sum of £160. It's a riotous redneck record that belies its bargain-basement budget and conjures up images of "rebellion, outlaws and freedom... that's the fantasy," Gilmour says. "It's

about fucking off on a motorbike and raping and pillaging across northern England."

Underpinning it all are Ogle's passionate, bluesy vocals, augmented by his honking harmonica playing (think Black Sabbath's *The Wizard*). Pattenden: "We don't have a second guitar player, so the harp adds that extra element."

The Law... kicks off with a big, brooding song titled *The Pentagram* (complete with Aleister Crowley lyrics), then settles into its six-shootin' stride. But Gilmour, for one, holds no truck with gun culture: "Our song *Guns N Ammo* is a comment on the magazine of the same name, which portrays weapons as pornography."

Pig Irön have a burgeoning repertoire of original material, but their first shows bristled with cover versions: "We'd do MCS songs, lots of early Motörhead such as *White Line Fever*, and Kiss's *Deuce*," Gilmour says. "We still play The Guess Who's *American Woman*."

Pattenden: "Pig Irön is a firm tip of the hat to our favourite music. It's not a pose, it's fun. But we've been getting great reviews, and people keep telling us we should step up to the next level." "We're not in a hurry," Gilmour shrugs. "It's taken us four years to make one CD."

"It's not a pose, it's fun."

• *The Law & The Road... is out now, available only from www.pigironmc.com*



OINK!

The name Pig Irön comes from a line in the Leadbelly song *Rock Island Line*.

"It's a phrase I like the sound of," guitarist Dave Pattenden says. Some wag in the *Classic Rock* office said a better name for the band would be Irön Pig.

"No, that's just too heavy metal," bassist Hugh Gilmour responds.

"Pig iron is created when iron is smelted. The molten iron pours into ingots and splits off into rivulets that look like baby piglets coming out of their mother." Sweet.

Pig Irön: (l to r) Joe Smith, Johnny Ogle, Hugh Gilmour and Dave Pattenden.



LEAF HOUND / PIG IRON

The Borderline, London

★ The chance to support Iron Maiden at Hammersmith Apollo recently has clearly done Londoners Pig Iron a power of good. What was previously just potential has now become hardened experience. From being a casual band that had operated under the radar, Pig Iron are maturing into quite a force. With tonight's performance they ooze confidence, the mix of redneck metal and British stoner groove proving irresistible.

Leaf Hound are in a strange situation. Word of mouth has turned them into a cult band. But while it's their 1971 album *Growers Of Mushrooms* that started the current avalanche of acclaim, no one seems bothered that frontman Pete French is the only one from those days who remains. The reason no one cares is because the current line-up is more than capable of giving flesh to the band's skeletal 70s underground rock; guitarist Luke Rayner is a real discovery. And how many people ever saw the original Leaf Hound anyway?

French is suffering from the flu tonight, but strides purposefully through a set tintured with songs that make it obvious why so many young doom and stoner bands hold them in such high regard.

Leaf Hound never had a first wind in the 70s. Maybe they are now about to blow up a storm.

Malcolm Dome



Pig Iron (left to right): Hugh Gilmour, Joe Smith, Johnny Ogle, Dave Pattenden

It was a bit of a weird one I guess. It was such a big occasion that the whole thing is a bit of blur to be honest. But at the end of the day it was without a doubt the biggest thing we've ever done."

Pig Iron bassist Hugh Gilmour is recalling his memories of the band's recent support slot with Iron Maiden, when they trod the boards at the legendary Hammersmith Apollo ("I first saw Maiden at Hammersmith Odeon many years ago when I was a kid," Gilmour marvels) at the recent charity show in aid of ex-Maiden drummer Clive Burr. The show itself represents four years of hard graft by the young London quartet and the perfect platform to launch the next phase of what is looking like an increasingly successful career.

"We asked Nicko [McBrain, Maiden drummer] to introduce us because you never quite know how you're going to go down with Maiden's fans, and he did a great job. But we went down really well with them, even if it was slightly a fill-your-trousers moment when we first walked on stage."

When Pig Iron first formed in the mind of bassist Gilmour and guitarist Dave Pattenden in 1998, such thoughts as appearing at venues steeped in rock tradition, with true rock heavyweights like Iron Maiden, were pretty far from their thoughts.

"The initial concept was to have a Southern rock tribute band," explains Gilmour. "Playing Lynryd Skynyrd, the Allman Brothers, Blackfoot, even the Black Crowes. Pig Iron says something that's raw and heavy. But it also says something classic and hard."

Although that initial meeting failed to produce the band of their dreams, Pig Iron finally took shape from Gilmour playing in a Black Sabbath covers band with future Iron vocal man Johnny Ogle. With Pattenden and drummer Joe Smith eventually on board, the line-up was settled and the band set out, initially as a covers band.

"This band did not come up through *Fame Academy* or anything like that," says Gilmour, glowing with evident pride. "There's no gimmicks in this band save for the odd Stetson and a flag or two. We're self-taught musicians who do this because we love music, not because we want to become massive superstars. We started out playing things like MCS covers before a lot of other people we were doing them. There was no set plan for world domination."

Covers, however, soon gave way to the band's own compositions, and as support slots with the likes of Ricky Warwick and Budgie helped build a respectable fanbase, thoughts inevitably turned to their debut release. 'The Law And The Road Are One', put out earlier this year on the band's own Sounds Of Caligula

label, is a perfect introduction to the Pig Iron sound. Gritty, earthy hard rock like 'Biker Lord' and 'Guns N' Ammo' rubs shoulders with accomplished southern rock fare like the enigmatic 'Lord Kill The Pain' and the doomier 'The Pentagram', the latter built lyrically around the Aleister Crowley poem of the same name. It has rightly been hailed by the music press as a fine example of substance over bland commercialism.

"People still see it differently," muses Gilmour quizzically. "We've had reviewers say it sounds like stoner rock and others think we sound like Bon Jovi!" Ultimately 'The Law And The Road Are One' sounds just like Pig Iron. A fine blend of classic rock influences moulded carefully into its own style.

"There's all sorts of influences in this band. Johnny is more raw blues, Dave more melodic. I'm probably a bit grittier and Joe's almost like the indie kid."

Now, having scaled suitable heights within a year of its release, Pig Iron's attention is turning to the next step. Another EP or even a debut album, according to Gilmour. And a host more gigs and support slots around the country and beyond.

Handling everything by themselves, Pig Iron might be taking the hard road, but it's certainly the most respected one.

Jerry Ewing

INFO

CURRENT BAND FORMED:

London, 2001.

CURRENT LINE-UP:

Johnny Ogle (vocals), Hugh Gilmour (bass), Dave Pattenden (guitar), Joe Smith (drums).

CURRENT RELEASE: 'The Law And The Road Are One' (Sounds Of Caligula, 2005)

WHO THEY'VE TOURED WITH: Ricky Warwick, Mustache, Iron Maiden, Budgie, Leaf Hound, Zodiac Mindwarp, The Clams.

INTERESTING FACT: The Pig Iron name is taken from the song 'Rock Island Line', by bluesman Leadbelly, later covered by Johnny Cash. Pig Iron chose their name after hearing Cash's version.

WEBSITE: www.pigironmc.com



Zero Tolerance magazine
April 2006

PIG IRON
THE LAW AND THE ROAD
ARE ONE

SOUNDS OF CALIGULA

The Eastern-tinged atmospheres of the epic 'Pentagram' aside, *The Law And The Road Are One* is a surprisingly satisfying mix of good-time US rock, Sabbath grooves, a touch of Southern rock flavour, some big, fat riffs and a mean harmonica. Vocalist Johnny Ogle has a strong, rough but melodic delivery and Hugh Gilmour packs a bass sound of huge and filthy proportions. Overall, this is good, solid rock music that makes time fly when you're immersed in its grooves.

CHRIS KEE 4

Organ magazine
January 2006

PIG IRON - The Law And The Road Are One (Sounds Of Caligular) Bad-ass old school very American sounding road-beast of a heavy rock band. The road goes on forever - burnt out hogs, burnt out cars, preacher's daughter's bastard son stoner vibe. You'd never guess they're living in Croydon rather than Texas - www.pigironme.com

IRON MAIDEN - PIG IRON VOODOO SIX

LE 02 SEPTEMBRE 2005 A LONDRES (CARLING APOLLO/UK)



SETLIST Iron Maiden

- *Ides Of March (intro)
- *Murders In The Rue Morgue
- *Another Life
- *Prowler
- *The Trooper
- *Remember Tomorrow
- *Run to the Hills
- *Wrathchild
- *Revelations
- *Where Eagles Dare
- *Die With Your Boots On
- *Phantom of the Opera
- *The Number of the Beast
- *Hallowed Be Thy Name
- *Iron Maiden
- Rappels :
- *Running Free
- *Drifter
- *Sanctuary

Bien décidé à conclure son *Eddie Rips Up The World 2005* sur une bonne note, et non le coup de Trafalgar de San Bernardino (cf. *Telex* du précédent numéro), Iron Maiden investit ce soir sa maison secondaire, à savoir le *Carling Apollo* [ex-Hammersmith Odeon que les Anglais, pourtant portés sur la bière, continuent d'appeler l'*Hammersmith Apollo*] -, salle londonienne dans laquelle il a joué plus d'une vingtaine de fois dans les années 80. Cette dernière date a des allures de fête, puisque la Vierge de Fer, soucieuse de combler son loyal public, a réservé la plupart des billets aux membres de son fan-club. Autant dire qu'à l'intérieur du superbe théâtre de 4 500 places, celui qui ne porte pas un t-shirt aux couleurs d'Eddie est un extra-terrestre [alors, vous pensez, le Villalonga avec son sweat Kyuss, c'est carrément la créature de Roswell !]. Le groupe anglais profite d'ailleurs de l'occasion, comme il l'a déjà fait par le passé à la *Brixton Academy*, pour récolter des fonds pour le *Olive Burr Multiple Sclerosis Trust* et son ex-batteur atteint de sclérose en plaques, soit 110 000 livres sterling, au bas mot. Une initiative à saluer et à renouveler. Deux groupes de patachons, Voodoo Six et Pig Iron, ont la lourde tâche d'ouvrir les hostilités devant un parterre encore dégarni, apéro aidant. Pas grand-chose à retenir de ces deux formations de troisième zone, si ce n'est que la première est le groupe du guitariste Richie Faulkner, ex-Dirty Deeds, qui joue également sur le premier album de Lauren Harris, fille de Steve Harris, dont la sortie est imminente. Pour le reste, à oublier d'urgence... Ce que le public attend, chauffé à blanc, c'est le « Doctor Doctor » d'UFO, qui annonce l'arrivée imminente de Maiden sur scène, et qui fait exploser la masse hurlante des fans dès la première note. Le groupe est chauffé à blanc ce soir et, plus encore qu'à l'accoutumée, se donne à fond. On ne reviendra pas sur la setlist, uniquement focalisée sur les quatre premiers albums du combo, si ce n'est pour dire qu'elle est sublime et que Maiden lui fait encore honneur : Harris & Co, noyés jusqu'à la taille dans un nuage de fumée blanc/vert sur « Remember Tomorrow », et votre serviteur redevient, dans la seconde, un adolescent boutonneux, air guitar en main et poing haut dressé. Idem avec « Revelations », « Another Life », « Murders In The Rue Morgue », « Drifter », ou encore un « Phantom Of The Opera » à couper le souffle. Putain, 1980/83, mes premières soirées, mes premiers concerts, mes premières nanas... Tout un programme ! Ce soir, les « vieux » croulants prennent leur pied, sans viagra (hé, j'en suis pas encore là !), mais ont la larme à l'œil lorsque le groupe invite Olive Burr, en fauteuil roulant, à le rejoindre à l'issue du titre-phare « Iron Maiden ». Merde, à la *Brixton*, il y a trois ans, l'homme était debout, sur ses jambes... Emotion pure pour ce gaillard qui fut, quoi qu'on en dise, le meilleur batteur de Maiden. Respect ! Le final est à l'image du concert, agressif et somptueux, puisqu'un « Running Free » chanté à pleins poumons par la salle (décidément, le 8ème homme du groupe ce soir) précède les hargneux « Drifter » et « Sanctuary ». Certains jusqu'aux-boutistes, qui ont suivi Maiden sur une tonne de dates, regrettent l'absence de surprises, qui auraient fait de cette ultime date, un événement unique, et celle de « Charlot The Harlot », remplacé par « Wrathchild ». Peut-être... Mais ce soir, Eddie et ses sbires avaient le feu sacré, ont été dignes aussi (Dickinson ne mentionnant pas Sharon Osbourne et demandant au public de ne pas siffler le mot « USA »). Et puis, on ne les reverra pas avant fin 2006/début 2007, alors... Moi, en tout cas, je suis trempé jusqu'aux os, heureux comme un gosse qui aurait vu son premier concert... Alors, le reste, je vous avoue que je m'en fous un peu. Thanks boys ! ■ PHILIPPE LAGEAT



PIG IRON

"The Paths Of Glory"

(SOUNDS OF CALIGULA)

7

Tu kiffes : Black Sabbath, Motörhead et Lynyrd Skynyrd. Heavy-rock du sud de Londres.



À part une recolonisation des lieux depuis dix générations, comment ces anglais bikers auraient-ils pu s'approprier les codes d'un southern-rock aussi viril, gras, poisseux et flirtant avec tant d'authenticité avec le sludge le plus boueux ? On pourrait aussi en effet citer Down comme Alice In Chains, The Cult ou les Melvins. Le songwriting est ici efficace, brut, direct et n'a d'écho que dans la vibe partagée par ces hellraisers jouant en vendant leur âme, défendant avec une très rare intégrité les saintes écritures du heavy-rock sabbathien, auquel sont injectées les couleurs rouille du vieux sud avec un harmonica endiablé.

Jean-Charles Desgroux

Killer tracks : "Battle Malady", "Son Of A Bitch" et "What We Do".



PIG IRON

**The Paths Of Glory...
Lead But To The Grave
Hard Rock bluesy sudiste**

Sounds Of Caligula / La Baleine

[8/10]

Quand finalement plus rien ne s'invente, quand on arrive au bout de la mixité, du clonage à outrance, autant repartir aux bonnes vieilles bases de la musique électrique : le blues, le rock et enfin le hard rock... Et dans le genre groupe actuel qui fait revivre les vieilles gloires du passé, Pig Iron est une petite perle. Tirant ses influences dans un bon vieux hard rock graisseux, sudiste et très bluesy, Pig Iron peut tout autant évoquer Lynyrd Skynyrd, Deep Purple, Led Zeppelin, Black Sabbath, références évidentes, qu'AC/DC sur le morceau « Ruler Of Tomorrow ». Attention, le groupe ne fait pas que riffer à tout va ! Il sait aussi développer un très important sens de la mélodie comme sur le très enivrant « Lord, Kill The Pain ». L'album s'écoule sur 43 très bonnes minutes et donne envie de taper du pied à longueur de temps. Le son est tout simplement parfait, laissant transparaître une basse bien ronde, des guitares sublimes, une batterie fine et une voix à peine éraillée. On ne peut vraiment pas s'empêcher de faire repeat et de tomber honteusement dans le hair guitar sur un titre comme « Another Mule », complètement évocateur des soirées les plus folles et enivrées entre amis. Pig Iron, c'est tout simplement la bande-son de l'amitié, du bon vivre et de la bonne soirée garantie ! A écouter d'urgence ! **[Pierre-Antoine]**

PIG IRON
**THE PATHS OF GLORY...LEAD
BUT TO THE GRAVE**

(SOUNDS OF CALIGULA)

KKK



**ROCK BEHEMOTHS BRING HOME THE BACON ON
ALBUM NUMBER TWO.**

EVER BEEN to a Texan biker bar and been engulfed by a choking wall of cigarette smoke mingling with the unmistakable tang of cheap whisky? Nah, us neither, but save the air fare and pick up the second effort from these London bruisers and you'll feel (and possibly smell) like you have. Son Of A Bitch and Ruler Of Tomorrow aren't going to win awards for lyrical invention but their musical tussle between southern fried riffs and excitable harmonica get the adrenaline pumping. This is the sound of band taking the lead from their influences rather than merely aping them and at this rate of progress we can continue to expect great (and rockin') things from them.

DOWNLOAD: Son Of A Bitch, Ruler Of Tomorrow.

FOR FANS OF: Down, Deep Purple.

JAMES HICKIE

PIG IRON

THE PATHS TO GLORY... LEAD BUT TO THE GRAVE

[SOUNDS OF CALIGULA]



**The sounds of
the South.
London that is**

HAVING racked up interest with their debut EP 'The Law And The Road Are One' and a raft of gigs supporting the likes of Leaf Hound and Iron Maiden, south London's Southern-influenced biker lords finally get round to releasing their full-length debut album. And although it's a good two years since the EP saw the light of day, the wait, for the most part, seems to have been worth it. Old favourites 'Lord, Kill The Pain' and 'Another Mule (Is Kicking In My Stall)' remain, but despite getting off to a slowish start, the final run-in of material from the rampaging 'Ruler Of Tomorrow' and 'What We Do', through the blues-soaked 'Hellacious Days' and the final stomp of the sinister 'The Ballad Of Thulsa Doom' prove the band have lost none of their ebullient charm. [8]

JERRY EWING



Pig Iron: a classic party rock band.

Pigs can fly

With this collection of catchy, balls-out, good-time bluesy heavy rock, Pig Iron have come up with an album that's difficult not to enjoy.

PIG IRON

The Paths Of Glory... Lead But To The Grave

Sounds Of Calligula

Anyone who saw Pig Iron supporting Maiden at Hammersmith Apollo two years ago will already know that the Pig have big balls. The specific magnitude of those spherical organs is made plain here, thanks to some of the biggest riffs ever digitised and an overall sound that manages to cram the best bits from the last 35 years of heavy music into nine heroically brawny blues metal anthems, with extra lashings of honking harmonica.

Thus *Battle Malady* sounds like Aerosmith's *Sweet Emotion* duelling with Manowar; *Son Of A Bitch* cheekily borrows from Iron Man and Kyuss; *Lord, Kill The Pain* is AC/DC's *The Fun* performed by a herd of buffalo... The variety displayed is remarkable, particularly since Pig Iron sound such a cohesive unit; a true band of rock'n' roll brothers, locked into grooves as one and revelling in the surging rumble of their collective efforts. *Another Mule (Is Kicking In My Stall)* and *Ruler Of Tomorrow* are the kind of straight-ahead rockers that The Cult would happily donate a kidney



each to write; the latter song, in particular, is so obscenely catchy that you'll be racking your brains trying to work out where you've heard it before. Best of all, the swinging psych-blues of *Hellacious Days* gives *The Answer* a run for their

money, as it veers from a languid lumber to a clattering, high-energy gallop that will make your teeth rattle.

Just like Orange Goblin, the UK's other masters of balls-out, good-time heavy rock, Pig Iron are never afraid to use a cliché, but they invest so much of their own energy and verve into each one that the final result is never less than thrilling. At their heaviest they could easily pass themselves off as bona fide true metallers like Manilla Road or Cirith Ungol; at other times they're a classic party rock band, invoking the spirit of Angus Young and Ted Nugent, while incorporating the insouciant swagger of early-'90s stoner rock.

Most importantly, *The Paths To Glory...* sounds phenomenal at maximum volume. Frankly, it's difficult to imagine any readers of this magazine – or anyone sane, for that matter – not enjoying this album.

Don Linnon

★ CLASSIC ★ ROCK The 50 best albums of 2007

As chosen by Classic Rock critics.



47. MANIC STREET PREACHERS
Send Away The Tigers

Columbia
After a couple of lacklustre records, the Manics returned in '07 with this righteous beastie, stuffed with Lizzy-esque riffs, deft string arrangements and gutsy Bradfield vocals.

Want it ☐ Got it ☐



46. THE TREWS
Den Of Thieves

AFM
The Canadians with a sound so massive, it would dwarf Godzilla. Yet also with the technique and sensibility to make it all sound intimate and personal. They've got retro vibe, but also post-modern drive. It's timeless bluesy rock.

Want it ☐ Got it ☐



45. BIFFY PUZZLE
Roadrunner

Roadrunner
Three years making, we Biffy had such pretentious syndrome. The Puzzle is a co light-footed, elbowed song ranges from to the atmos

Want it ☐ Got it ☐



13. PIG IRON
The Paths Of Glory...
Sounds Of Caligula

With some of the biggest riffs ever digitised and a sound that crams the best bits from the last 35 years of heavy music into nine heroically brawny blues metal anthems, *The Paths Of Glory...* is a truly thrilling release.

Want it ☐ Got it ☐



50. ORANGE GOBLIN
Healing Through Fire

Sanctuary
There's nothing self-consciously cool on this record, just honest, unbridled heavy metal. In fact, there's only one word for rock like the latest Goblin album: classic.

Want it ☐ Got it ☐



49. SATELLITE PARTY
Ultra Payloaded

Columbia
Jane's Addiction's Perry Farrell threw a rock'n'roll party and invited members of Extreme, the Chilis, Black Eyed Peas and even Jim Morrison (!) along. The results break rock's rule book. In a good way.

Want it ☐ Got it ☐



48. THE P.L.O.T.
THE P.L.O.T.

www.myspace.com/theprimevalleviathanoftruth
Motley Crew? Not a bit of it. The P.L.O.T. - a covers band from (you guessed it) Crew - sprang one of the surprises of '07 when they delivered this album full of self-penned songs.

Want it ☐ Got it ☐



40. DREAM THEATER
Systematic Chaos

Roadrunner
Precision musicianship, inordinately long songs and Dungeons & Dragons lyrics, it was business as usual for Dream Theater's new album this year. It's a demanding listen, but a very rewarding one.

Want it ☐ Got it ☐



39. RIVERSIDE
Rapid Eye Movement

Inside Out/SPV
If you like Porcupine Tree (No.4 in this here chart) the chances are you'll enjoy these Polish progsters. This tempestuous trip through a 'reality dreamworld' soothes you one minute, unnerves you the next.

Want it ☐ Got it ☐



38. EVILE
Enter The Eorache

Eorache
There was pl about a thras revival in '07 bands such a and Testame (whisper it!) But for some thrash, listen than these H mosh merch

Want it ☐ Got it ☐



NEIL YOUNG
Live Through This

be a 30-years-w-up to an album ver saw the light but Young's '07 sees the rous Canadian in m. The epic *No Path* is one of his moments. His best n a long while.

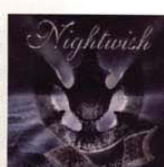
Got it ☐



42. THREE
The End Is Begun

Metal Blade
An overnight sensation that's taken over a decade to happen. With this, their fifth album, Three grab the limelight with a stunning combination of cutting-edge prog and intensely tuneful arrangements. A fascinating release.

Want it ☐ Got it ☐



41. NIGHTWISH
Dark Passion Play

Nuclear Blast
Some said these Finnish symphonic metallers would never recover from the loss of their talismanic singer Tarja Turunen. Wrong. Anette Olzon is a fine successor, giving them a more commercial and less bombastic edge to boot.

Want it ☐ Got it ☐



33. BLACKFIELD
Blackfield 2

Snapper
The second album from Porcupine Tree's Steven Wilson and Israeli pop star Aviv Geffen is another highly emotive collection of songs with gorgeous melodies, with the magnificent, multi-layered *1,000 People* the pick of the crop.

Want it ☐ Got it ☐



32. VELVET REVOLVER
Libertad

Sony/BMG
VR's second album failed to live up to its hype (despite CR's original reviewer loving it), and it's sad to report that it hasn't improved with repeated listening, but it did make many critics' 'Best Of Year' list, albeit near the bottom.

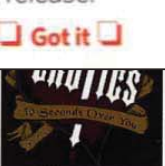
Want it ☐ Got it ☐



31. CHRIS CORNELL
Carry On

Suretone/Interscope
Upon its release we said that CC's second solo album "reveals its gifts slowly and rewards repeated plays". We weren't kidding. From *Casino Royale* theme *You Know My Name* to Wacko Jacko cover *Billie Jean*, it's a killer release.

Want it ☐ Got it ☐



30. THE EROTICS
30 Seconds Over You

Overt
Once you're over the surprise that *30SOY* opens with 25 seconds of flamenco guitar, The Erotics tear your ears off with the filthiest, meanest sleaze metal this side of a hungover Mötley Crüe. For real.

Want it ☐ Got it ☐



29. TED NUGENT
Love Grenade

Eagle
The Nuge's motto remains 'if it's too loud, you're too old'. From the carnal (*Girl Scout Cookies*) to the crusty (a revival of *Journey To The Center Of The Mind*), this is like having sizzling streams of BBQ lighter fuel squirted into your ears.

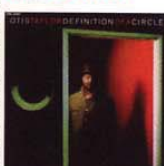
Want it ☐ Got it ☐



28. STARCASTLE
Song Of Times

ProRock
A bittersweet return for the US prog kings who're often called 'Yes Lite'. Founder member, bassist Gary Strater, died from cancer in '04. Even so, he's on all of the tracks bar one. This is the sonic equivalent of a *Final Fantasy* computer game.

Want it ☐ Got it ☐



27. OTIS TAYLOR
Definition Of A Circle

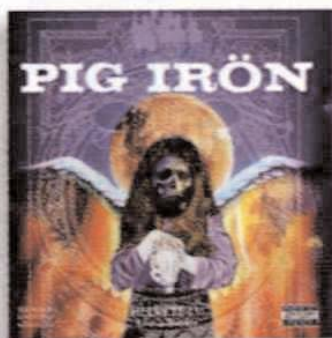
Telarc
Coming from one of the most innovative blues artists of recent years, *Definition...* is a brilliant, rich in story-telling and musicality. Packed with Otis's special brand of 'trance blues'.

Want it ☐ Got it ☐

PIG IRON
HELVETE JA! - LIVE IN SWEDEN

(SOUNDS OF CALIGULA)

KKK



AN ADVERT FOR WHAT A COOL ROCK BAND CAN DO LIVE.

LONDON-BASED ROCK lords Pig Iron are fucking great, and although this is unlikely to take up residence next to Maiden's Live After Death in the list of live albums you must own, it's a great opportunity to hear a quality band in full flight. Falling somewhere between the heaviness of Down and the big fat grooves of ZZ Top, they've got a wealth of juicy, no-nonsense hard rock tunes, and they play them here with that extra little bit of something special you only get from really good bands when they play live and they're in the zone.

DOWNLOAD: Pentagram.

FOR FANS OF: Down, ZZ Top.

NICK RUSKELL



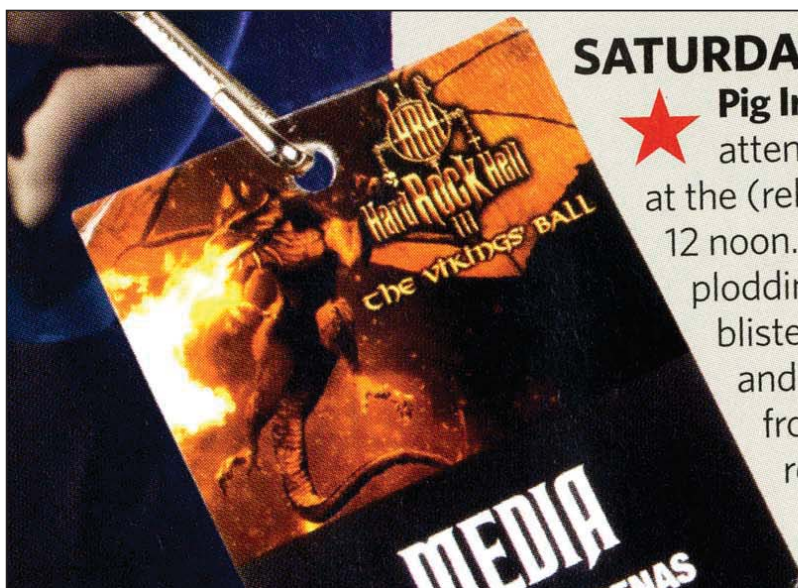
Saturday

12pm Pig Iron bassist Hugh was last seen at 4am, clutching a half-empty plastic pint glass and swaying slightly. He is now onstage, looking stunned and a little bit nauseous, as his bandmates tear into their set like men possessed. If Hugh's hangover is anything like ours, he may not survive. Bless.

For further information please contact:

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SATURDAY

★ **Pig Iron** enjoy a surprisingly strong attendance for a performance that starts at the (relatively) ungodly hour of 12 noon. The band sound intense and plodding, in a good way, with some blistering vocals from Johnny Ogle - and some great harmonica playing from him, too. The brooding, Southern rock-flavoured *Lord, Kill The Pain* makes a fine ending to a fine set.

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KERRANG! May 2010

KKKK

THIRD SLAB OF GLORIOUS RIFFAGE FROM BRIT BLUES ROCKERS

DESPITE THEIR obvious veneration of all things Black Sabbath, Pig Iron eschew doom in favour of being more of a beer and blues soaked hard rock band. They've got a surprising, yet undeniable, streak of pure melodic class and a less surprising penchant for big-arsed riffs. The recent addition of a new guitarist has resulted in more wailing solos at the expense of their previously prominent harmonica, but the six string histrionics are kept within the carefully crafted structures of the songs. Crushing heavy in places, the album retains a rich, warm feel and mixes brute strength with panache to stunning effect.

METAL HAMMER May 2010

8/10

PIG IRÖN
HITCH EP
SOUNDS OF CALIGULA

A STOPGAP mini 'best of' from London's gloriously unashamed Southern blues rock animals Pig Irön. There are two previously unreleased tracks, and a selection of stuff from the band's previous releases, including the brilliant Lord, Kill The Pain that groove in just all the right places. [8]

JERRY EWING

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