

can't you? Well till the money runs out because you've got no choice (laughs.) The owner of the studio comes on and just switches the electric off. Right, down the pub...

Why did you decide to do this now rather than, say, when Judas Priest were inactive after Rob left in 1992?

As Glenn did! But I was thinking, well, 'bastard! I'll show him!' I'm thinking 'right, we'll get a great singer, you'll see.' But it's always difficult because obviously, Rob was not only tried and tested, he's a great talent and obviously, he is the voice of Judas Priest, you know? And you can't take that away. I mean at the time you think 'oh yeah, we can replace him' (but) as great as 'Ripper' was – and he was great – it takes a long time in the fans eyes to develop that, well, I can't really put it into words. You could probably put it into words a lot better than me. But as we know Freddie's the voice of Queen, Jagger's the voice of the Stones, Daltrey's the voice of The Who, you know. And who's the voice of Van Halen? – that one confuses me a bit. But I'm still a David Lee Roth fan myself.

So the idea of a solo album has never interested you?

I always thought that 'well, if I did a solo wouldn't it sound just like Judas Priest?' And if it did wouldn't that probably be wasting a lot of good material? People would much prefer good songs played by, you know, the original band. So many people tried it, didn't they? And it didn't work at all.

What as it like to work on an album but mostly from the other side of the studio?

Yeah, well, as I say, I did most of the talking. I mean we met up in Las Vegas, in Los Angeles...Mick and all those guys were spread out all over the place, mainly in Miami. Even at one point, me and Roy were sending files backwards and forwards over the internet and I'm going 'no, no - the bass is far too low in that song...' So this was when we couldn't actually physically be together. So it was pulled together (with) a bit of a pray and a wing to be honest...like I said before things can always be better. Its just basically going back quite a while now. I think we were doing the 'Demolition' stuff at the time...but the main thing is that the bands really looking forward to getting out on tour and they always have been and they knew that they've gotta have a record out otherwise they can forget it...

How has the improvement of technology helped the recording of an album?

I think that you can have the best of both worlds. Like what we're doing at the moment and we did on the last record – I mean, I'm sitting here now surrounding by computers and stuff...all these programmes. And literally you can do so much in a small room...a lot of bands are actually able to make music at a low cost so it's very beneficial in a way but the downside is...maybe there's too many people doing it? I don't know, is that possible? The record companies in the old days...might get a couple of new albums thrown at them a week now maybe its 300 or 3000? Its very difficult for these guys to plough through them really – 40/50 minutes at a time is quite time absorbing for these guys.

Is producing non-Judas Priest albums something you'd like to do more of in the future?

I think really I'd be happy to do one every day if I had the time because I think there are some good bands out there but... their not able to afford the professional direction that is needed. When we were coming up through

STORM WARNING

K.K. DOWNING TELLS ALL ABOUT VIOLENT STORM Interview by Neil Daniels

New hard rock outfit Violent Storm is the brainchild of bassist and all round musical talent Mick Cervino. Most notably, Cervino has toured with Ritchie Blackmore and Yngwie Malmsteen. The latter makes a welcome appearance on the bands debut album 'Storm Warning.' Co-starring in Violent Storm is vocalist Matt Reardon and drummer Mike Sorrentino. On a chance meeting, Cervino hooked up with Priest co-axe man turned producer K.K. Downing who roped in his pal Roy Z to mix the album.

K.K. gives us an interview about his first album as producer outside of Judas Priest.

Tell me what made you choose Violent Storm as your first production credit outside of Judas Priest?

That's a very good question...I have absolutely no idea than, you know, a few beers later... (laughs.) I saw those guys in Miami; they came to one of our shows when 'Ripper' was in the band. And we had a bit of a chin-wag then and...I was down in the old Costa Del Sol and I was there with a buddy of mine and we thought, 'bugger me its boring lets fly to Barcelona...and have a few beers up there' and that's what we did. And obviously then I was talking to Mick and he said that he'd got something in the pipeline. He was thinking of asking a couple of guys to play and then it was real early days. He'd just got some material and it was never known what would ever happen, you know. And of course I'm there going, 'yeah! Yeah! Send me a couple of songs and I'll see what I think.' And of course, when I got the stuff I thought 'well, it's kind of like in the rough stages and...it's got some pretty good potential' And I thought 'yeah, I could blow a couple of solos over this,' and I did and

really didn't think too much of it. I'd done my part if you know what I mean (laughs)...and then one thing led to another really.

How much where you involved in the bands development?

As it progressed I thought, well, yeah, the materials good but there's things lacking, you know, to sort of bring it up to a certain standard these days when you're competing with the likes of Metallica and Maiden and everybody, you know. So I said what you really need is to get somebody to do a really good job on this so I thought I'll offload this on to Roy. Actually he's just emailed me, he's in Brazil – lucky bastard. So I thought I'll do that and I said: 'what do you think Roy?' and he said: 'well, yeah I could make it sound really, really good...' And one thing led to another so then I got more and more involved with arranging and the mixing, and the artwork and the name, and just everything - direction and just organising stuff. And just trying (to) basically (give) the guys the benefit of all of the years of, well, a lot of years of inexperience but more lately the experience that I've got first hand really...I kicked off in the sixties...it would be good to see a band with good potential doing this sort of material now in the 2000's. I think it's always a good thing. So I was well up for it do you know what I'm saying? To be honest I wish I could have had even more input earlier on but then again like Roy Z says, 'an album's never finished, you just have to hand it over at some point.' It's absolutely true that, isn't it?

With an album I guess there comes a point where you just have to stop, right?

Exactly, you can carry on and on and on

the ranks so to speak we kinda of resenting guys saying, 'well, that bit's a bit boring you should chop that out and cut the guitar solo down.' But to be honest I think nine times out ten they were right because when you've got fresh ears on the music and these people with experience and even more so now peoples attention span's are getting shorter and shorter you need to do that and a lot of bands need that. I heard a great record the day before yesterday, I got sent a really good record by a band from Finland and it's a really, really good band...the albums great, it sounds fantastic but the trouble is with the album they're missing a song or maybe two. But definitely one song is needed in the album...we would call it the old power ballad single...all that's great but I've just had twenty minutes of that now I want you to take me to a different place. And they're missing that one song otherwise the record would be, I think, one of the best records I've heard, certainly this year.

What's the name of the band?

The band is called 45DegreeWoman. The guy's who's produced it has done a fantastic job. There's a lot of great potential with this band and I've had some snippets of them live and they've got something that's pretty good. Not 100 per cent my cup of tea (but) don't get me wrong...there's a market for a band like this...

The album was mixed by Roy Z. You have built up quite a strong professional relationship with him over the past couple of years. Is he easy to work with?

He's absolutely the bollocks is Roy...

And as a guitarist what do you think of Roy's guitar playing? He contributes to 'Fire In The Unknown' and 'Screaming In Your Face.'

He's an excellent guitar player...He's a real

big guitar fan but technically, he's great. And the thing is...the reason why I think we make a great team really is because (of) our roots and what we like. From what the fans like and from what real music is and that's what's excites us more than anything. That's when Roy was here last all we do is sit down, drinking beer, playing videos and CD's and rare footage of Thin Lizzy, Uli Jon Roth and Dio and Hendrix and all that stuff...

What was it like to work with the three M's - Mick, Matt and Mike?

Obviously, Mick's been round the block - he's been in the industry a long time. It just remains to be seen now how these guys really do cut it. If they've got some good material, which they have. And if they've got even more stuff they could put together a really good set, it's all down to delivery. Who knows a good support slot somewhere on the next UK tour of somebody could be pretty good really. A big part of it is the strength in music but obviously you've gotta follow it up with a live gig. They've gotta get out there and dare I say be married to each other.

Do you have any favourite tracks on the album?

I haven't thought about it really. No, I'm not too sure really.

The album is very intense. Certainly on the majority of Priest album's there has been room for one or two ballads but not here. Was the initial plan to make a non-stop hard rock album?

Like I said before it would have been great if that extra song had been there. At one point I had ideas I was maybe gonna pen something but I thought, no, I need to concentrate...it's their album. I was just asked, initially, just to play a couple of solos and play some licks, just play a couple of songs and that was my

commitment really. And it's up to the writers. All I did really was to make the best of the material that was there at the time.

Would you join them on tour and jam on stage at any point?

Yeah, in the right place at the right time. Not a problem. I think it'll be pretty exciting.

Finally and very briefly, when can we expect the new Judas Priest album to be released?

We're working on it day and night. In fact, I'm just gonna do little bit of work now before I go to me mum's - I haven't seen her for two months. We're working day and night. All the material is done; we're just recording it at the moment. We're a couple of weeks into it but it's a long project...we're definitely gonna release it when record companies like to release records, which is like end of January/early February. That type of period, whether it drags on a little bit remains to be seen. But it's a lot of work...we've made a good start and its going to be very interesting.

Can we expect you to tour next year?

Oh yeah, definitely. We don't know exactly how this project's gonna go yet - who knows what we're gonna do? But we can certainly go out and play the festivals and do our show...

FIREWORKS

Cryptic Vision
IN A WORLD

Check out the latest release from the Florida-based progressive melodic rock phenomenon Cryptic Vision! Following up on the critically acclaimed debut "Moments of Clarity" and the blistering live CD "Live at ROSFest", "In a World" features 12 brand new original tracks!

"In A World", will appeal to a broad and sophisticated audience as it contains ambitious symphonic epics, soaring melodic vocals, complex instrumentals, radio-friendly rockers, haunting ballads, and consistently uplifting and positive themes.

Although complex and textural in character, the entire album is laden with accessible songwriting and strong hooks sure to appeal to all who listen. Each song stands alone powerfully and the entire album plays as a continuous and rich tapestry of music, taking the listener from the dawn of time to the present day and addresses issues of the heart and mind familiar to us all.

The album features spectacular special guest appearances by Alan Morse (Guitarist for Spock's Beard) and David Ragsdale (Violinist for the legendary progressive band Kansas) as well as Cryptic Vision's proven top-notch lineup.

Frequently compared to such musical giants as Yes and Kansas, Cryptic Vision is forging their own unique style and place in the music world, and their new album "In A World" is sure to create a major buzz in 2006 and beyond.

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"What's most appealing about Cryptic Vision is a heart-swelling positivism that hits the listener like a head rush." Larry Nai- Progression Magazine

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