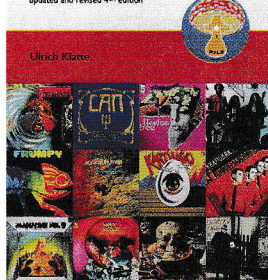


# BOOK★Reviews

## COSMIC PRICE GUIDE

to original KRAUTROCK records  
updated and revised 4th edition



### Cosmic Price Guide To Original Krautrock Records: 4th Edition

Ulrich Klatte

★★★★

CPG Books, 38 Euros

ISBN 9783981010947, 450 pages

#### Fantastic reference for krautrock fans worldwide

The third edition of this excellent guide came out nine years ago and this spanking new version is totally revised, re-engineered and updated.

Klatte knows his krautrock inside-out and this 450-page beauty is laid out in a simple and easy-to-use format for novices and experts alike. A comprehensive A-Z listing of krautrock LPs is broken down by year, country, different pressings and reissues, all with a price in Euros.

So, the first German pressing of Can's *Monster Movie* from 1969 is worth 6,000, whereas *Sitting Bull's Trip Away* from 1971 is worth 300. This is followed by a section dedicated to singles issued by krautrock bands. The best part of the book is the momentous colour section of LP sleeves listed alphabetically that makes time stand still when perused.

There's also a special and rare editions section where Klatte presents multiple images of rarities – sleeve and labels – like *Analogy's* LP from 1972, issued in Italy on Dischi Prod, that is worth 2,000 with an original poster and you'll need to stump up 1,500 for the Art Boys Collection's *Stoned Wall*.

Collectable labels like *Bacillus*, *Brain* and *Ohr* have their own sections. Well worth the admission price.

### David Bowie – World 7" Records 1964-1981

Marshall Jarman & Reto Stöcklin

★★★★

Marmot, £42

ISBN 9782839921886, 244 pages

#### A (velvet) goldmine

In 1994 Marshall Jarman, long-established Bowie dealer and mail order supreme par

excellence, published the first edition of this book, which covered the vinyl 45s of the first 17 years of Bowie's recording career; essentially his celebrated RCA years and all the weird and wonderful oddities that came before.

*World 7"* really was the first of its kind and reviewing the tome in the sadly short-lived fanzine, *Crankin' Out*, I referred to its encyclopaedic quality as "almost biblical." Twenty-four years on, and everything has changed. Fanzines have been superseded by the internet, vinyl is undergoing a Lazarus-style resurgence, and the dear old Dame went to meet his Starman in the sky.

This beautifully printed new edition – for which he's been assisted by Swiss super-collector, Reto Stöcklin – is also much changed. It's now 100 percent biblical; a spotters' rarities resource like no other. The book still ends when Bowie's glory years came to an abrupt halt, but there is much to enjoy here.

The whole production has seen an exhaustive upgrade, and details – with incredible diligence and patience – 1,000 records accompanied by 900 colour illustrations and more across its 244 pages. A must for serious Bowie collectors. *Steven Pafford*

### The Secret DJ The Secret DJ

★★★★

Faber & Faber, £12.99

ISBN 9780571334483, 305 pages

#### The secret strap line

RC has been awaiting this one for some time, the promise of gossip from the world of dance music being rather tempting. In the event, the globetrotting *Mixmag* columnist's tell-all tales are limited to a small band of anonymised, composited companions (though there are enough clues to be certain of identities if you look hard enough). The focus is instead on travelling around with the anarchic, aristocratic Tour Manager, interspersed with amusingly bitter, honest rants, and instructions about how to carry oneself among the world's revellers.

Luckily, it's nicely written and a bit of a page-turner, perfect for rookies to read while enduring a similar parade of hotels and plane journeys, ill-advised combos and naughty behaviour.

While much of the entertaining advice and



Yes, they Can (l-r): Jaki Liebezeit, Holger Czukay, Irmin Schmidt, Michael Karoli, Damo Suzuki

### All Gates Open: The Story Of Can

Rob Young & Irmin Schmidt

★★★★★

Faber & Faber, £25

ISBN 9780571311491, 573 pages

Can. You dig it

It's a measure of Can's exquisitely indefinable otherness that, for all the verbiage expended on them down the years – and that's a lot of words, over the course of half a century – a definitive, categorical understanding of their music has always remained just beyond our grasp. The mystery buffs among us wouldn't actually want it any other way; but *All Gates Open* is as close as we're ever likely to get to rationalising Can's inspirations, motivations and emanations, applying a finely-calibrated Enigma machine to the thankless task of decoding their abstract enigma.

The colossal leg-up in this instance is the fact that *All Gates Open* is divided into two volumes – the second of which, *Can Kiosk*, is a "collage" compiled by Can's Delphian co-founder, keyboardist Irmin Schmidt. The horse's-mouth promise of this incentive is obviously tempered by the acknowledgement that no self-respecting member of Can would ever condescend to dribble forth anything as mundane as a straightforward autobiography. Nevertheless, Schmidt spills a pleasing number of incidental but surprisingly candid insights and recollections in the course of this undertaking, which positions thoughtful, vivid and beautifully-worded entries from his notebook and diary against transcripts of informal chats with Can devotees and significant figures from Schmidt's film, TV and theatre rolodex.

Mark E Smith, Bobby Gillespie and Andrew Innes of Primal Scream, Geoff Barrow of Portishead and even John Malkovich are among those who contribute opinions and *bon mots* ("Irmin, you saved my fucking life!" Smith poignantly gushes). However, it's the 80-year-old Schmidt whose

many of the daft tour stories will ring true to anyone who's been near a pair of decks (or a guitar), there's also sometimes a depth of observation that can only come from the truly experienced.

The final furlong sucker punches the reader with the

(perhaps inevitable) dark stuff, a truly miserable stretch about the costs of living in that world.

What was promising to be engagingly frivolous fun suddenly becomes all the more worthwhile: kids, travelling takes it out of you. *The Secret Reviewer*

perspective on art and existence resonates most tellingly. The more you understand his holistic fascination with pure sound, its broader potential and covert momentousness – "It's very natural for me to turn my environment into music" – the more you realise that Can had to happen; and the more miraculous it seems that such like-minded (if argumentative) iconoclasts ever found each other, and stuck it out, in the first place.

Meanwhile, Rob Young's half of the book scrupulously goes the distance in relating Can's story at a molecular level. A particularly pertinent strand identifies the central importance of Can's film and TV work, whereby soundtrack fees helped to fund the band and maintain their outsider autonomy, while the sometimes radical editing techniques deployed on screen directly informed their similarly radical music: "You can hear the grain of Can's sound as a kind of overexposed film stock."

While Young's focus is unstinting, even noting infinitesimal variances in tempo between edit points on tracks, his ability to fashion an absorbing narrative is delightful. *All Gates Open* bristles with memorable anecdotes – ranging from Can (temporarily) curing a young fan's stutter to the most thorough account yet of David Niven's infamous presence in the audience at Munich's Blow Up club when Damo Suzuki first appeared with a combatively anarchic Can ("It was great, but I didn't know it was music," the Hollywood legend told bassist Holger Czukay).

Young recalls that Can guitarist Michael Karoli once told him: "Music for us was not a means of expressing anything; it was just applied mathematics." Thankfully, Young has a more nuanced handle on Can's legacy. And the faintly disturbing idea that Can's Inner Space Studio is now an exhibit in a museum in Gronau is offset with the heartening observation that "Can has armoured itself with a force field that has resisted getting old." *Oregano Rathbone*

### My First Guitar

Julia Crowe

★★★★

Souvenir Press, £18

ISBN 9780285644069, 356 pages

#### First loves and others in this eulogy to the guitar

You don't have to be a guitarist to be a guitar geek, wandering Denmark Street,