



*At Last the 1958 Rock and Roll Show –  
L to R – Peter Phillips, Freddie 'Fingers' Lee  
(seated), Ian Patterson (standing) and Miller  
Anderson (front) (1968)*

man Guy Stevens, a passionate figure who had run the UK Chuck Berry Appreciation Society, dee-jayed at London's infamous Scene club and worked for Island's subsidiary R&B label, Sue Records.

Ian auditioned at Regent Sound for Herefordshire group Silence, whose line-up included guitarist Mick Ralphs, organist Verden Allen, bassist Peter Overend Watts and drummer Dale 'Buffin' Griffin. Silence had morphed from several bands including The Souleuts, The Buddies, Problem, The Shakedown Sound and The Doc Thomas Group. Wearing thick black Zimmerman-style shades, Hunter started playing bass for Stevens and the group but was motioned over to a piano by Guy, where he stumbled through renditions of Bob Dylan's 'Like a Rolling Stone' and Sonny Bono's 'Laugh at Me'. Stevens and Hunter were both Stones and Dylan fanatics and Ian was "in". Silence's lead singer, Stan 'The Sinatra of Beat' Tippins, stepped aside to accommodate Hunter but, thankfully, Stanley soon returned as Mott's

road manager for their entire career. Ian was invited to join Silence, none of them realising at the time that he would soon become their most valuable asset. It was the opportunity that Ian Hunter Patterson had been waiting for.

Through Guy Stevens the re-vamped Silence signed to Island Records, Britain's most diverse and colourful new label whose impressive blossoming roster already included Traffic, Free and King Crimson. Silence was swiftly re-named Savage Rose and Fixable by Guy, then finally Mott the Hoople, during the recording sessions for their first album. *Mott the Hoople* was the title of a Sixties fictional novel by American author Willard Manus featuring protagonist Norman Mott, a 'hoople' or yokel, and a misfit gambler and scam artist who ended up joining a circus of freaks. Guy thought the band name would look good written down, "with lots of O's and T's", but it confused some people ... Mott the Who ... What the Hoople ... Mouser Hoop ... ah, Mott the Hoople ... a band that would carve a history as marvellous as its moniker. Oozing style, attitude and wild unpredictability, they believed they could ... they almost didn't ... but eventually they would!

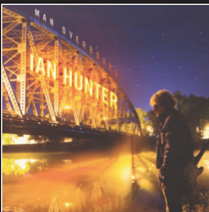
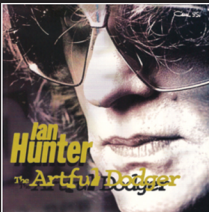
Guy Stevens was central to Mott's conception and development, and without him they would never have existed.

Stevens was on a mission and his vision was a band that combined the primal power of The Rolling Stones and poetic language of Bob Dylan, with a touch of Procol Harum keyboards thrown in for good measure. Razor-thin and manic, Guy ran on high octane and in a recording studio was the sworn-enemy of moveable



*'Gilbert the Ghost' (60s promo photo)*

furniture. He was once described as "A&R man, talent scout, art director, producer, image maker and provider of joints - an amalgamation of mushroom hair, sheepskin coat and rainbow scarf." Stevens was a burning flame, a catalyst and a passionate instigator who became Mott's inspirational mentor. He was also a magpie and had a profound propensity for generating and procuring distinctive band names ... Savage Rose and Fixable, Mott the Hoople, Brain Haulage, Procol Harum, The Heavy Metal Kids, Violent Luck - and staggering titles ... *Sticky Fingers*, *Tons of Sobs*, 'Backsliding Fearlessly', 'Death May Be Your Santa Claus', 'The Wheel of the Quivering Meat Conception', 'Wrath and Wroll' and *Talking Bear*



## Who Do You Love

I can't remember who this was written about. I don't think it was a DJ in Detroit as some people thought. I think 'Who Do You Love' was 'put together' as we liked the groove. Lyrically, it was really fabricated with atomized elements of truth. Covered by the Pointer Sisters and Def Leppard!

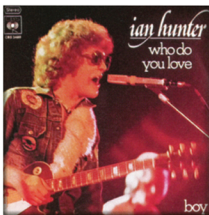
## Lounge Lizard

Like 'Who Do You Love', 'Lounge Lizard' was a song that used a girl but as a cover up for something else I was trying to say. A lot of those songs are fictional to be honest. 'Lounge Lizard' was originally recorded with Mott for the B-side of 'Saturday Gigs' but ditched. Mick and I re-did it at AIR Studios with Johnny Gustafson on bass.

## Boy

This was probably the first song I 'wrote' with Mick although he never actually composed anything with me. We did deals on these things. The co-write was just that he'd edited it and done such a beautiful job on the arrangement and on other tracks too, so I thought he should be paid more and felt obligated to share the song with him. That's the

way it went down. 'Boy' was a bunch of bits and pieces that all sounded good so we just threw a lot of different things together. It wasn't about one particular person - it was two or three people and a bit of myself is in there. Everyone thought it was about Bowie but I couldn't give away eight minutes to David. Predominantly it was about Joe Cocker. Originally it was even longer than the finished article and went into another area which Mick didn't like so I dropped that particular section.



## 3,000 Miles from Here

This song was partly left over from Mott the Hoople. It was part-written and finished in the studio at the last minute because we were one song short for the *Ian Hunter* record. It's a sad little song, but I thought it had to be said. Groupies get the piss taken out of them, something rotten, but there's some very sad and very romantic things that happen on the road.

## The Truth, the Whole Truth, Nuthin' But the Truth

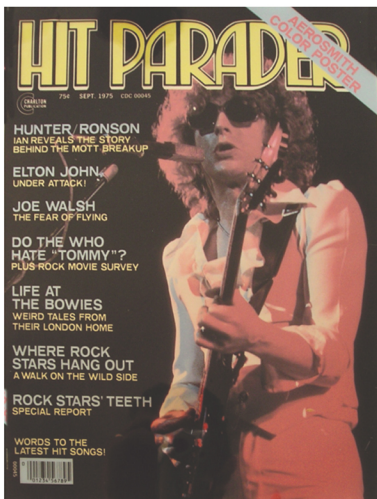
I found the main riff for this by going up and down the fretboard in 'E' position. It was an ambiguous lyric but I wrote it musically with Mick in mind and as a vehicle for his incredible playing, especially the whole middle section where the scream occurs. The minute Mick heard it he was taken. That was Ronson's speed - the slower the better. It was very simple and I knew Mick would play the shit out of it, which he did, so I did that for Ronson. I remember just before the session in AIR Studios, he got a review for his solo album *Play Don't Worry* which was vicious and it was personal. So Mick read this scathing review and went bright red and we were doing the track and we went out to do the solo. We got it in five minutes flat. If he hadn't read that review it would have taken us about three days!

## It Ain't Easy When You Fall

'It Ain't Easy When You Fall' wasn't anything to do with me. It was written about (Mott guitarist) Mick Ralphs actually. Maybe I was telling Mick how I felt - my side of the story and how I was. He really did talk about boats and planes. He'd talk about anything other than getting down to business.

## Shades Off

I'd written 'Shades Off' as a poem on a short tour of Scotland with Mott the Hoople in early 1973. I used to write a lot of poetry when I was a lad. I sent some off once but it got rejected. I think poetry's like art or music; it's in the eye of the beholder. You either relate to it or





### Silver Needles

Apparently I signed a book for Deep Purple guitarist Tommy Bolin once and gave him some advice he unfortunately didn't heed. I can't help thinking 'Silver Needles' is loosely based on Tommy and a lot of other victims of that era but the song included Sid Vicious to the best of my recollection. It was also me trying to write about somebody who died, that believed the press. I've always believed that the press should mirror, not lead music.

### Man O' War

Mick and I weren't keen on 'Man O' War'. It was a last-minute-put-together effort because I was empty after so much touring but the decision had been taken to do a live album with a whole side of new material. They had me playing live all the time after *Schizophrenic* and I can't write on the road so I pretty much dried up. In preparation for the fourth side, I was trying desperately to write new stuff for a week in San Diego - nothing!

### Sons and Daughters

A song about a long divorce and guilt and pain and you can never put it right again. True story!



TOP: PHOTOFEST; MIDDLE: JEFFREY MAYER'S GALLERY; BOTTOM: JEFFREY MAYER'S GALLERY; RIGHT: JEFFREY MAYER'S GALLERY  
JILLY MILLER (GUITAR) TOMMY BOLIN (BASS) JEFFREY MAYER'S GALLERY (DRUMS) JEFFREY MAYER'S GALLERY (KEYBOARDS) JEFFREY MAYER'S GALLERY (VOCALS)



Hunter and Ronson with Meat Loaf





# Strings Attached

## CD1

1. Rest in Peace (Hunter/Watts/Griffin) 6.31
2. All of The Good Ones Are Taken (Hunter) 3.31
3. I Wish I Was Your Mother (Hunter) 5.48
4. Twisted Steel (Hunter) 3.10
5. Boy (Hunter/Ranson) 9.09
6. 23a Swan Hill (Hunter) 5.22
7. Waterlow (Hunter) 3.48
8. All the Young Dudes (Bowie) 5.42
9. Irene Wilde (Hunter) 4.05
10. Once Bitten Twice Shy (Hunter) 5.30

## CD2

1. Rollerball (Hunter) 5.27
2. Ships (Hunter) 6.10
3. A Nightingale Sang in Berkeley Square (Maschwitz/Sherwin) 3.59
4. Michael Picasso (Hunter) 8.20
5. Wash Us Away (Hunter) 4.27
6. Don't Let Go (Hunter) 3.56
7. All the Way from Memphis (Hunter) 5.28
8. Roll Away the Stone (Hunter) 5.03
9. Saturday Gigs (Hunter) 6.29
- Bonus tracks
10. Dead Man Walkin' (EastEnders) (Hunter) 6.59
11. Your Way (Hunter) 5.10

Recorded: The Sentrum Scene, Oslo, Norway - 29 & 30 January 2002

Released: Universal Records - December 2003

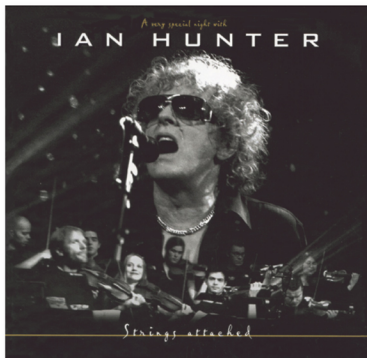
Personnel: Ian Hunter (Vocals, Guitar); Andy York (Guitar); Torstein Flakne (Guitar); Kjetil Bjerkestrand (Keyboards); Sven Lindvall (Bass); Per Lindvall (Drums)  
Orchestra: The Trondheimsolistene Strings  
Producer: Bjorn Nessjo

The New York Times: "Hunter has continued to make fine records and write songs that reveal a heart, soul and humanity that sets him apart from nearly anyone else in music."



Innocent Words: "Hunter strips it all away and reveals the heart that he's always worn on his sleeve."

Classic Rock: "There are very few artists who actually get better in the second half of their career and even fewer who improve in the third. Ian Hunter is one of those artists. His return to solo work in the 21st Century has always been good, and sometimes brilliant. Without exaggeration, this is one of the best live albums of all time." 9/10.



## Rest in Peace

I wrote 'Rest in Peace' after seeing someone very dear to me play Madison Square Garden in New York. They survived the gig and the song. I wrote this song in Mott the Hoople. It was the B-side of 'The Golden Age of Rock 'n' Roll' single but I gave the band the writing and publishing on the B-sides that I wrote, which collect the same amount in royalties as A-sides!

## Waterlow

This song was written in 1970 for Tracie, my daughter and Steve, my eldest son. I remember writing 'Waterlow'. I remember the room I was in. It's about a park in North London up by Suicide Bridge where we used to go and feed the birds. I married young and had two kids when I was young. When I changed and the hair got long and I started going out to weird places and doing weird things - apparently they were weird - my ex-wife was dead against it. It came down to the fact that if I stayed in bands, she left. I was going through the divorce about that time and that song was straight from the heart. To me, it's the best thing I ever did.

## Twisted Steel

When the planes hit the World Trade Centre in 2001, I was in bed in Connecticut. Trudi woke me and I saw the second one go in and watched the buildings fall. I had not intended to write about 9/11 at all. 'Twisted Steel' just came to me and I thought it was a simple and honest sentiment. It was actually written about a person - Trudi's second cousin, Cookie - who went down in that. It wasn't written about the event. I wrote the song as a letter to her mother.

Left to right - Paul Page, Ian Hunter, James Mastro, Steve Holley, Mark Bosch, Dennis DiBriizzi



### Black Tears

I saw Chrissie Hynde at a gig once. Martin Chambers, who played drums at the 2009 Mott re-union, invited me to a Pretenders show. I immediately noticed that Chrissie was wearing very heavy eye make-up on stage, deliberately ... and soon it all started to run under the lights. I thought 'black tears' was a good phrase. The guitar solo by Mark Bosch on this track is very special. I didn't know he was going to do it but Boschy was quite insistent and really wanted to try it. Two takes later and we were all astounded. It's an unbelievable solo.

### Saint

I had a vision of the Battle of Pig Point and a Union Man for this song. The American Civil War was disgusting. A bloodbath! People go out and fight and come home maimed, and then they give them medals and parades and fuck all else. Appalling! I liked the line, 'It ain't the same without the music.' There's no music on battlefields.

### Just the Way You Look Tonight

Trudi again!



### Wild Bunch

Sometimes when you first play what might eventually become a song, a phrase or saying comes with it. 'Wild Bunch' was one of those. This was loosely based on the movie but I had a problem. I had the music first and the words 'wild bunch' kept coming and coming. I remember thinking, how am

I going to get a film into four minutes? I had to condense a very, very long movie into short music. It was a tricky precis job and it took a while, bringing it down to the bare bones.

### Ta Shunka Witco (Crazy Horse)

I read a lot about Crazy Horse, the Native American war leader. As I've said, I've always been a fan of the underdog and to me he was the greatest underdog ever. Crazy Horse was a decent guy who went through hell. Nobody ever managed to take a photograph of him because he believed if you took his photo his shadow would disappear. With 'Crazy Horse' it felt like I was getting into this other person's body - that's how clear it felt. Maybe it's the injustice of it - the history of his life affected me so much. He was scared stiff of his own shadow and petrified of white people.

### I Don't Know What You Want

'I Don't Know What You Want' started as a jam in my basement with my son, Jess. Jesse is a great singer. He walked in and did it in one take. He's really good - a great guitar player and a bass player. He sounds like a younger version of me. He's got a bit of grit in his voice.

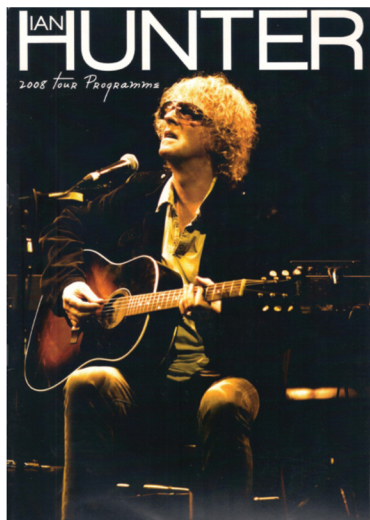
### Life

My dad died of a stroke because he took his job home and I tend to do the same thing. I'm very obsessed and it's not a good thing to be, so 'Life' is as much a song to me as anybody else. Music was great for me - you got paid for doing what you love doing, but then you have to plan, so then it becomes a job like any other - and you are responsible for people like roadies and you have to set gigs up a year ahead and I didn't like that, so I got out. 'Life' was also written partly for my kids. I tended to be very stubborn as a child so I hoped that when my children heard 'Life' they'd relax a little bit more than I did ... or my father did. The secret is to leave it all at work, come home and be happy!



# Acoustic Shadows

1. Where Do You All Come From (Hunter/Ralphs/Watts/Griffin) 3.50
2. Wash Us Away (Hunter) 4.26
3. The Other Man (Hunter) 2.42
4. Scars (Hunter/Bath/Plain) 4.37
5. Soul of America - I Wish I Was Your Mother (Hunter) 6.42
6. Shrunkn Heads (Hunter) 6.38
7. Rain (Hunter) 6.24
8. Sons 'n' Lovers (Hunter) 5.01
9. Sweet Jane (Reed) 5.22
10. Irene Wilde - Ships - Letter to Britannia from the Union Jack (Hunter) 10.08
11. Honaloochie Boogie - How's Your House (Hunter) 6.11
12. Twisted Steel (Hunter) 3.19
13. When the World Was Round (Hunter) 5.21
14. Once Bitten Twice Shy (Hunter) 6.01



Recorded: The Mick Jagger Theatre, Dartford, Kent, England - 2 March 2008  
 Previously unreleased soundtrack recordings  
 Personnel: Ian Hunter (Lead Vocals, Guitar); James Mastro (Guitars and vocals); Steve Holley (Percussion and vocals)

*BBC Music:* "Hunter's acoustic set featured story songs, confessional songs, autobiographical songs, observational songs and sheer fun songs."

## Where Do You All Come From

This was originally the B-side of Mott's 'Roll Away the Stone' single. When we did this in 2008 I hadn't played the song since 1973! When I wrote it, it was about our audience! I think. I was just looking at people. On the acoustic tour we did stuff that we don't normally do live because we always got people asking for requests via my website.

## Honaloochie Boogie

'Honaloochie Boogie' was the first Mott the Hoople single that I wrote after 'All the Young Dudes'. 'Honaloochie' was the word I used when I presented the song to the band as it was the only thing that fitted with the chord run down - an early misdeemeanor! It was all a bit too 'poppy' for me and I still don't know what 'Honaloochie Boogie' is about. I used to say to people, 'It doesn't mean anything.' But it didn't matter, it sounded good. In the end we just left it as 'Honaloochie' because we couldn't find anything else. The verses mean something actually - so I suppose that's something. I wasn't completely mad about 'Honaloochie Boogie' but I did not labour in vain - it was a hit.

