

Johnny Cash:
'A masterful
reinterpretation.'

HURT: JOHNNY CASH

From Johnny Cash's reworking of goth rock to the hip hop/metal hybrid of Run-DMC's *Walk This Way*, rock'n'roll has constantly strived for exciting change. Sometimes it's appeared via new sounds or production techniques when singles and album tracks seemingly light years ahead of their time appear out of nowhere. On other occasions, it's the artists themselves who have constantly sought to reinvent their image and sound, such as Madonna's tryst with electronica and techno and the Prodigy's shift from rave anthems to punk attitude. To celebrate, Q have collaborated with Audi as part of the Remastered project, which celebrates the arrival of the new, updated TT. We've even compiled the first in a two-part list of some of the greatest reinventions of all time. We'll also be unveiling some great remastered tracks available via the TT Remastered website, www.ttremastered.com, which sees numerous cutting-edge artists rework a series of classic tunes with some inspired results. So brace yourselves for the most exciting and creative performers in rock history.

Assisted by renowned hip-hop producer Rick Rubin (Run-DMC, Public Enemy, LL Cool J), legendary country singer Johnny Cash reinterpreted a selection of contemporary masterpieces and old standards on 2002 album, *American IV: The Man Comes Around* (his fourth collaboration with Rubin). The results were spectacular; Cash's deep, tremulous tones rumbling over brittle chords and dusty guitars.

'I hurt myself today, to see if I still feel.'

Most impressively, Cash reinterpreted several unexpected tracks for the album, including Depeche Mode's *Personal Jesus* and, most powerfully, industrial goth-rockers Nine Inch Nails' 1994 track *Hurt*, which helped introduce Cash to a new, younger audience. This darkly introspective anthem, written by NIN frontman Trent Reznor, was masterfully reinterpreted by Cash as an intimately desperate tale of self-loathing, with just an acoustic guitar for accompaniment. Throughout, the atmosphere is undeniably bleak. "I hurt myself today, to see if I still feel", sings Cash during the song's opening chords. Elsewhere, there's little cause for cheer as Nine Inch Nails' anthemic eulogy for self-harmers everywhere is twisted into a world-weary sketch of despair.



Farryl Purkiss:
'Gentle and art-
bruised.'



POSITIVELY 4TH STREET: FARRYL PURKISS

Originally recorded by Bob Dylan in 1965, *Positively 4th Street* is often regarded as an attack on New York's Greenwich Village folk purists, who dismissed Dylan when he "went electric" – a hugely controversial artistic reinvention at the time. Farryl Purkiss's take on this classic is no less interesting, as the militant, aggressive instrumentation of the original is sacrificed for a more gentle, art-bruised recording on acoustic guitar. Hear it at www.ttremastered.com.



Björk: 'Eccentric.'

HUMAN BEHAVIOUR: BJÖRK

Prior to her solo career, Björk was viewed as the oddball singer in cult Icelandic indie-pop band, The Sugarcubes. Her 1993 solo album *Debut* and its lead-off single, *Human Behaviour*, did little to

alter the eccentric image. Its transatlantic success, however, helped usher Björk into the mainstream, as *Human Behaviour* ensured both dancefloor and coffee-table ubiquity.



Ramones: 'Punk balladeers.'

BABY, I LOVE YOU: RAMONES

The punk ballad to end all punk ballads. Having blasted on to the punk scene in 1976, the Ramones reinvented themselves with fifth album *End Of The Century*. Featuring genius '60s pop producer Phil Spector at the controls, the NYC four-piece recorded a cover of The Ronettes' *Baby, I Love You* – a waltzing, string-laden love-note that later secured an appearance on *Top Of The Pops*.



Run-DMC: 'Party monsters.'

WALK THIS WAY: RUN-DMC

Bolting metal riffs to hip hop for the first time, Run-DMC had previously played with the drumbeats of Aerosmith's *Walk This Way* during a series of block parties. When producer Rick Rubin suggested they record a cover version in 1986, the Queens rappers created a party monster that throbbed with hard beats and Aerosmith's Steven Tyler's banshee howl, helping propel rap into the mainstream.

JUMP: VAN HALEN

Prior to *Jump* – their biggest hit – Van Halen were hard rocking metallers who rarely troubled the UK charts over five albums. 1984's *Jump* changed all that. Combining huge synth hooks with Eddie Van Halen's trademark guitar solos, the band brought a whole new pop audience, eager for drive-time anthems, crazy hair and serious air-guitaring, to the party.



Van Halen: 'Synth hooks.'



Zook: 'Soothing.'

BLUE MONDAY: ZOOK

Renowned for being the best selling 12-inch single of all time (even though New Order reportedly lost money on every single sold due to the huge cost of the Peter Saville-designed sleeve), *Blue Monday* pushed Bernard Sumner and co to the upper reaches of the charts. Zook's cover avoids the pop artery – spoken-word vocals are driven by a soothing bassline and gentle harmonicas. Somehow, Zook effortlessly shift this single from club monster to smoky, lounge classic. Hear it at www.ttremastered.com.

DISCOVER A WHOLE NEW WORLD OF REINVENTIONS WITH AUDI TT

If you're inspired by the musical reinventions listed here and want to read more, then visit www.Q4music.com/remastered. Once online, you'll unlock a whole new world of pioneering talent. Your next step should be to head over to www.ttremastered.com where you'll find 14 radical reinterpretations of classic songs by emerging talent and renowned musical pioneers, and much more besides. Standout tracks include Coco Elektri's take on Soft Cell's

hit single *Tainted Love* and a reworking of Dylan's *Positively 4th Street* by Farryl Purkiss. Other featured artists include Amp Fiddler, Lucky Jim, Apartment and X-press 2. Elsewhere, you'll find news, previews and information on the latest recordings – all delivered exclusively to www.ttremastered.com as well as a series of podcasts by Radio 1's new music champion, DJ Jo Whiley. Each podcast will feature exclusive

interviews with the artists involved and behind-the-scenes studio footage. If the cornucopia of covers wasn't enough, the site also includes a U-Myx portal. This revolutionary attachment allows you to remix one of the songs featured at www.ttremastered.com from your own home. So, (in the words of Gwen Stefani) what are you waiting for? A whole world of reinvention is seconds away.

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