

Introduction

What's going on everybody, I hope today finds you very well. I've been wanting to do a video of this nature for quite a long time now. In fact, I'd say I've been wanting to do it since I first started listening to Motörhead some six or seven years ago. This project truly is an accumulation of that many years worth of research and knowledge gathering on Motörhead and their narrative. I've put it off mainly because I knew this project was going to take a lot of time and dedication to pull off. Not only that, but I wanted to make sure this video was done right.

Lemmy and his band Motörhead were an institution that lasted 40 years and over 20 albums; that being stated, I also didn't want to produce any content that would bring disrespect towards the band. Motörhead are, without a doubt in my mind (and in the minds of some 15 million that bought the records and supported the band for as long as they could), the greatest and most interesting Rock 'N' Roll group of all time. From 1975 to 2015, the band redefined Rock 'N' Roll and pushed the envelope in what Rock 'N' Roll music was. Their mutated, scuzzy, bass-driven brand of Rock 'N' Roll was adored by, as previously noted, millions of diehard and dedicated fans and hated by the mainstream music industry; Motörhead could hardly catch a break throughout the 70's, 80's, and 90's. By the turn of the century, however, Motörhead were rightfully heralded as titans of the Rock 'N' Roll and Heavy Metal genres.

While there is widespread debate over whether or not the band was a heavy metal act, Lemmy always insisted that Motörhead was simply a Rock 'N' Roll band. And yes, you can throw albums at me like *Inferno*, *Orgasmatron*, and *Aftershock* and I'll for sure say: "those are heavy metal albums". But at the end of the day, who am I to argue with the man himself?

For you Motörheadbangers out there that can't quite remember, Lemmy Kilmister was born on the 24th of December in 1945 and lived until the 28th of December in 2015. Partly as a tribute to Lemmy (and of course Würzel and Philthy Animal, whom we lost in 2011 and 2015, respectively) this video will celebrate the storied life and music of Motörhead. I want to keep this intro as short as possible so we can dig deep into the band and their narrative. My underlying goal in this video is to define Rock 'N' Roll by analyzing Motörhead's body of work. I'll be looking at standalone works and also their discography as a whole to do this. The time surely is right guys, let's get into the music.

Rock N Roll: The New Age Approach to the Motörhead Narrative

To give you guys a quick outline for this video, I'm gonna map out how I will be undertaking this whole project:

1. In this first little bit, the narrative bit, I'll be digging deep into the band's narrative and adding my own unique take on it. I'll start by laying down the band's releases chronologically then I'll go back to certain releases and clarify common misconceptions about those albums and show you where each one fits into the Motörhead narrative. I'll explain the sound on each album and kind of show you how the band progressed and how the sound changed from album to album. This section is important because it'll give both diehard Motörheadbangers and newer fans more insight into each release and hopefully it'll add more depth to each album for you; because when you sit down to listen to any Motörhead album, you're not just listening to it for the music, you're also listening to it for the experience and to gain a little knowledge from the band. Most of their albums hold an important place in both Rock 'N' Roll and Heavy Metal history. You know, albums like Overkill, Ace of Spades, and No Sleep 'til Hammersmith are hugely influential albums in the eyes of myself and many, many other fans of both the genres. Not only influential, but commercially popular as well. Overkill, Ace of Spades, and No Sleep 'til Hammersmith all peaked within the Top 25 on the UK Charts. Albums like those I listed above contain just furious, inspiring, and groundbreaking Rock 'N' Roll cuts. What I'm getting at here is that learning the band's narrative before really sinking your teeth into the albums is highly

important and recommended. For example, if you just listen to Ace of Spades then Iron Fist back to back without any prior knowledge of the group or those releases, you'll raise quite a few questions about the quality of music found on Iron Fist. After you learn the narrative, you'll of course learn that the quality of music dipped on Iron Fist due to the unexpected success of both Ace of Spades and No Sleep 'til Hammersmith. The band's rush to capitalize on their newfound success definitely impacted the music you'll find on Iron Fist. Not to mention, Fast Eddie Clark probably should not have produced that album and caused the personnel trouble he did end up causing.

2. After I lay down the narrative and go over the band's body of work, I'll get into analyzing standalone releases. During this second section, I'll be ranking the band's releases based on the quality of the Rock 'N' Roll found on each album. That doesn't mean that this list will be my personal favorites, or the band's "best releases", but it'll be objectively based on the Rock 'N' Roll content of each album. Now I know what you're thinking, "Just put Rock 'N' Roll from 1987 at No. 1, it's got 'Rock 'N' Roll' in the title for God's sake!" you might be just a little bit surprised where that one ends up on the list!
3. So during that second section, I'm going to be as objective as I possibly can, of course. This next one, the third and (hopefully) final section, will focus on the Top Ten Quintessential Motörhead Songs. Things may get a little subjective here, but don't worry, my intentions are only the best. These Top Ten Quintessential Motörhead Songs will give newcomers a better taste of the band, I think, then the

two previous sections. This is because this is the most streamlined section of the entire mini-doc and it'll be the most easiest to digest. It'll be the easiest section to digest and comprehend because I'm basically boiling it down to, "Look, if you want to get into Motörhead or if you're curious about the band, then these are the songs to check out and to fall in love with. If you want to get to know the band and if you want to understand who they were and what they stood for, then listen to this.".

So there it is! I hope you guys enjoy. I'll probably finish off the whole thing maybe with a short recap of information to keep everything fresh on your minds.

Alright folks, here is the chronological explanation to the Motörhead narrative:

1. Motörhead (1977)

While the Motörhead debut came out in 1977, our story truly starts two prior the debut album. In 1975 Lemmy was kicked out of the space rock outfit Hawkwind. He formed the band Bastard shortly after being kicked out of Hawkwind so nobody could fire him from a band ever again. It's uncertain when exactly Bastard decided to change their name to Motörhead, but we do know that Motörhead 12" single that was pressed at the beginning of the summer of 1977 was definitely pressed under the name 'Motörhead'.

In September of 1975, the band recorded their intended debut album 'On Parole' with both Lemmy Kilmister and Larry Wallis, their then guitarist, contributing lead vocals, Phil "Philthy Animal" Taylor and Lucas Fox on drumming duties, and bass work of course being handled by Mr. Kilmister. The project, intended for a 1976 release, was shelved after their then record label was dissatisfied with the final product. Will we see this release again a little further on down the line.

When 1977 rolled around, the band re-recorded most the material from 'On Parole' with a reconfigured line-up:

- ❑ Lemmy Kilmister - Bass/Lead vocals
- ❑ Fast Eddie Clark - Guitar/Co-lead vocals
- ❑ Phil "Philthy Animal" Taylor - Drums

And a new name: Motörhead. While On Parole would be released later on in 1979, the band has always considered this self-titled their true debut. So that's a little bit of the backstory for the album; I wanna hone in on the music now. The punk edge here is hard to dismiss. I mean, there's a reason Motörhead was well-renowned in not only rock and metal circles, but also punk

circles. Another edge to the album that not a lot of people consider is the prog rock side to the album. You have to think, Lemmy was kicked out of Hawkwind less than a year before he started writing the songs that would end up on this self-titled debut. So, just a hint of his role in Hawkwind is present. In total, there's three Hawkwind covers on the album:

- ❑ Motörhead
- ❑ Lost Johnny
- ❑ The Watcher

At the time of this album's release, the production was heavily criticized. It's a rough 'n' tough job that John Keene did with the production, but diehards like it alright. It's not dissimilar to bootleg quality material, which in the end, helps to add to this album's charm.

Their debut doesn't quite trademark their raunchous, gritty, and pulverizing later sound, but this serves as a solid foundation.

2. Overkill (1979)

As the saying goes, you have all the time in the world to craft your debut album (something Pentagram took a little too literally), but a very limited time to follow it up. In 1979 Motörhead delivered unto the world the album to reinvigorate the New Wave of British Heavy Metal Movement: Overkill. Not only is this album an absolute heavy metal classic, but it's the album where Motörhead hit their stride. It didn't take the band long to figure out their sound really; gone was the pseudo-prog weirdness from the debut and gone were the ballads. This is one hundred percent, blue blood Rock 'N' Roll played at 11.

The opening bass drum pummel of Overkill sets things into motion and the album doesn't let up for a whopping 35 minutes. The production is beefed up from the debut and helps to accent the atomizing Rock 'N' Roll attack that Motörhead fires off on this album. Loads of live staples from this one: Overkill, Stay Clean, No Class, Damage Case, and Metropolis rotated in and out of their setlists for over 35 years only to prove this 1979 opus's staying power. Overkill is an authentic Motörhead experience. Prepare for extremely fierce headbanging if you do choose to start with this album, which is something I'd recommend. Well, both headbanging to this album and starting off your Motörhead journey with Overkill.

Look folks, a lot has already been said about this album. It's almost unnecessary for me to ramble on about how much of an essential album Overkill is. The thing you guys need to know is that Lemmy, Eddie, and Phil all shared great chemistry in studio and on stage and were able to produce some wonderful music together. This lineup would stick around until 1982. In total, this lineup produced five awesome albums together; and now, this one right here wasn't exactly the blueprint for the rest of the albums this lineup would produce, but it was the

foundation. The sonic elements found on this album (the blistering speed, the bluesy rhythms, the short guitar solos) would translate practically to every other album the band would come to release. Overkill was a defining moment for Motörhead. It was the album that proved they'd be here for a long, long time.

3. Bomber (1979)

As the story goes, Motörhead had an extensive tour planned in support of Overkill, but it was cut rather short by an injury sustained by Phil “Philthy Animal” Taylor. So, the band decided to coup themselves up and record their third album, the follow-up to the seminal Overkill: Bomber. This one’s actually not talked about all too much by the general Rock ‘N’ Roll and Heavy Metal populace. And many fans are quick to attribute that to these facts:

- ❑ The band waited a mere six months to release Bomber and many fans believe that if the band would’ve given Overkill more time to rest, then Bomber would’ve had the same groundbreaking impact as Overkill had.
- ❑ Talking Head is considered one of the worst Motörhead songs ever. Lemmy said the song’s dreadful and the lyrics he wrote for Talking Head were terrible.
- ❑ The album’s thin production reminded a lot people of the shaky, bootleg like quality of the debut. The production here is definitely a step down from Overkill’s bombastic, no holds barred production.
- ❑ Relating back slightly to the first point, Bomber is sandwiched between two of Motörhead’s greatest outings. So that fact plays a part in fans kind of skimming over this release.

Bomber, even with its flaws, is still considered a great Motörhead album, and it’s a favorite among more diehard fans. The album brings to mind vivid visions of the Vietnam War with tracks like Sharpshooter and the absolute classic Bomber. The more deeper cuts here like Poison, Stone Dead Forever, Step Down, and All the Aces are also held in high regard amongst Motörhead fans. Since I mentioned Step Down, this bluesy number is one of the only Motörhead

songs to not feature Lemmy on lead vocals. Step Down is sung entirely by Fast Eddie Clark. The subsequent tour for Bomber was rather iconic because it was the first Motörhead tour to feature the Bomber light rig, which was a massive concert light rig shaped like a bomber plane that was able to crudely emulate the motions a bomber plane would make. Motörhead would come to bring back the Bomber light rig on and off for the rest of their touring career.

A little back on topic, Bomber offers a little something for every Motörhead fan to sink their teeth into. The pacing here is on point and they alternate between the faster stuff and the slower stuff excellently. Overall, still an essential Motörhead release, but the studio album they'd come to release in 1980 trumps both this one and Overkill, so watch out, it's coming up fast.

4. On Parole (1979)

(Consider this an aside) At the tail-end of 1979, Motörhead was slowly but surely becoming a household name. To capitalize on the band's success, United Artists Records (who shelved this release back in 1976 after not being satisfied with it) released it to the public for every fan to hear. Motörhead's often stated that the self-titled debut is still the true Motörhead debut album.

Guys, it's really not essential you hear this one. Every song on here is practically done better on the self-titled and the self-titled itself was rather ham-handed. So at the end of the day, On Parole really plays out like a worse version of the self-titled. Do have to note here, the song On Parole can't be missed, it's a blues rock epic another anything else the band did around this time. But overall, this "album" can be skipped.

5. Ace of Spades (1980)

_____So, 1980 saw Motörhead drop Ace of Spades; the meanest slab of scuzzy speed metal the world would ever see. Ace of Spades is such an odd album because it didn't just resonate with the diehards and the lifelong Motörheadbangers, but it also hit home with the general population of music listeners. The title cut Ace of Spades is a staple of rock radio and pretty much every sporting event ever. In fact, the majority of the album plays out like a commercial speed metal offering. This right here is an album that is revered and held in the highest regards by music critics and Motörheadbangers alike.

The reason it became such a classic folks is because all of the elements that made Motörhead, well, Motörhead came together unanimously in a totally contradicting soundscape. It's unrefined, off the rails, speed based hard rock that refuses to bend the knee to any standard or pre-conceived notion of how rock 'n' roll should be marketed. At the same exact time, Ace of Spades is a potent, tight, refined speed metal package that hits in all the necessary places, and no more. It appeals to the most vicious, right-leaning skinhead, and also the teen who was raised on the radio who has absolutely no knowledge of the underground (that's not to say Motörhead is an underground band, no sir, they're one of the biggest names in rock music!).

That's what I'm getting at, the appeal that drives this album is immense. Motörhead really set the bar high for their next releases with Ace of Spades. This album also laid the blueprint for how all their albums would play out for years to come. Motörhead struck gold with Ace of Spades. Bits and pieces of this album can be heard throughout their entire discography to come, and for good reason of course.

The marketing campaign for this album also did a lot of good for the band. They appeared on Top of the Pops twice to promote the album and the ensuing Ace of Spades album tour, which was around 140 dates, drew in large numbers for the band and established Motörhead as one of the greatest live rock acts of all time. Many critics and fans have noted that for a three piece, being that tight and bombastic sounding live is a truly astounding feat. A select number of gigs from the tour would be captured in 1981's iconic No Sleep 'til Hammersmith.

6. No Sleep 'til Hammersmith (1981)

The string of Overkill-Bomber-Ace of Spades *really* put Motörhead on the map, but it was the UK chart-topping No Sleep 'til Hammersmith, the band's first and long awaited live album, that sent the band over the top. The 11 track offering captured Motörhead in all their raunchous, fast, and hard as nails glory.

Many fans often deem this release the peak of the Lemmy/Philthy Animal/Fast Eddie Clark lineup. It featured the hits (Ace of Spades, Overkill, Motörhead) and the “deeper” cuts (Iron Horse/Born to Lose, Capricorn, The Hammer) done a whole hell of a lot faster and harder than their studio counterparts.

The eclectic set and the energetic/enthusiastic as ever performance from the band made this album one of the greatest Hard Rock/Heavy Metal live offerings of all time. I mean seriously, people from all sorts of music circles put this one up there with Live After Death from Iron Maiden, Priest in the East, Alive in Athens from Iced Earth, or Alive! From KISS. It's a classic, essential live album, and one every Motörhead fan should hear at least once. Although, if you're a fan of the band, I'm sure you'll listen to it more than once.

7. Iron Fist (1982)

Iron Fist. The necessary evil.

Where was Motörhead to go after commercially peaking with the duo of Ace of Spades and No Sleep 'til Hammersmith? Down, speaking both commercially and critically. Two major mistakes Motörhead made when recording this album were putting Fast Eddie Clark at the production helm and not having nearly enough songs to fill an entire album's worth.

Make no mistake everybody, this is still a Motörhead album, just a rather uncharacteristic one. Iron Fist's unpolished sound comes largely from Fast Eddie Clark's rather hackneyed production job. From the opening bass roar of the signature tune 'Iron Fist', it's obviously noticeable that this album does not have near the same amount of bite or punch that Ace of Spades had. Flat, dull, and unexciting are among many of the words that nobody ever wants to associate with a Motörhead album, much less any old rock 'n' roll album, and that's where Iron Fist fails. It's not a very exciting or inspiring affair, but it's nowhere near as dreadful as some people (Lemmy included) make it out to be.

Touching on the subject of "filler" or unfinished tracks on the album, it's a pretty common complaint among Motörhead fans that there is simply not a lot of strong material present on Iron Fist. Of course, cuts like the title track, Heart of Stone, I'm the Doctor, Go to Hell, Sex & Outrage, and the cult classic anthem (Don't Need) Religion are all usually held in pretty high esteem amongst diehards and casual fans alike. So there is rewarding material here, but the consensus is that the band did not put their best foot forward on this release.

8. Another Perfect Day (1983)

Pretty early on in the subsequent tour for Iron Fist, Fast Eddie Clark decided to leave the band, and never return. Partly on the insistence of drummer Phil 'Philthy Animal' Taylor, Lemmy hired former Thin Lizzy guitarist Brian Robertson to step into the position left empty by Clark. The tour continued as planned, and at the end of it, this lineup decided to record 1983's *Another Perfect Day*.

Brian Robertson ushered in a short-lived but completely different sound for the band. It was much more progressive and refined than anything the band did previously. The album itself was rather hated at the time of its release by the general public, but fans rather adored it, and the album ended up charting at #20 in the UK Albums Chart. The album has proven the test of time and has become something of a cult classic or hidden gem in Motörhead's discography. The music on it, and the production, is great and definitely a step up from Iron Fist; Motörhead's trademark, mutant boogie-woogie rock 'n' roll manifests itself in the numbers *Shine*, *Rock It*, and *Die You Bastard*.

There's also an immense progressive side to the release. Hints of how progressive metal would later be defined crop up in tracks like *I Got Mine*, *Marching Off to War*, and the title track, *Another Perfect Day*.

I mean Brian Robertson is a fantastic guitarist and lends heaps to this album's energy through his riffs and uncharacteristically (for Motörhead at least) long solos. But, the guy had a questionable stage presence for Motörhead. Every Motörhead fan knows the story, he'd come out on stage in the most ridiculous mid-80's getups, refuse to play Motörhead classics, then he'd

prance off and do it all again the next night. He also insisted that the band be billed as 'Motörhead feat. Special Guest Brian Robertson'.

It's nearly impossible to talk about Another Perfect Day without mentioning Brian Robertson's rather odd antics. He wasn't exactly the right fit for Motörhead and Lemmy knew it. That's why Robertson got the boot at the end of the tour (with Philthy Animal unfortunately following him out of the band). At the end of 1983, Motörhead was solely composed of Lemmy Kilmister.

9. No Remorse (1984)

What was Lemmy to do without much of a band to speak of? Hire two *virtually* unknown guitarists, Würzel and Phil Campbell, to fill Robertson's shoes and recruit former Saxon thrasher Pete Gill to sit behind the kit. 1984's No Remorse was one of the first Motörhead releases under the four piece lineup of Lemmy-Phil Campbell-Würzel-Pete Gill (seeing as there was a split and a single released by Motörhead in the very beginnings of 1984).

No Remorse is largely a compilation album that features a few originals and collaborations recorded here and there throughout their, so far, nine year career. There may be newer fans out there asking, "What exactly is the point of considering a compilation when detailing Motörhead's storied narrative?".

That in itself is a great question and No Remorse is considered a classic Motörhead release for two pretty important reasons:

- ❑ It introduced the brand new four piece Motörhead lineup to the public, and in great fashion. The originals that were recorded just for this release (Four in total: Killed By Death, Snaggletooth, Steal Your Face, and Locomotive) were bonafide Motörhead cuts that were simply adored and ate up by fans everywhere. So much so that Killed By Death became a setlist attraction, and Snaggletooth would be rotated in and out of their future sets rather frequently.
- ❑ No Remorse truly ushered in a great, new era for Motörhead. The four piece incarnation of Motörhead would last for 11 years (that's 1984 to 1995; ignited rightly by this No Remorse compilation and ending shortly at the beginning of the Sacrifice tour) and they'd end up putting quite a few albums under their belt

during that time. Lemmy always stated that he didn't write music for the fans, but rather for himself and the band. Whether or not that is true, Lemmy really was looking out for his fans here. Instead of dropping an album in 1984 and imposing this new, abruptly put together four piece group on everybody, he simply chose to ease the fanbase into the new era by dropping a compilation with only four original cuts on it. He did good by us on this one.

No Remorse is surprisingly well put together, and it's one of three impactful compilations that need the spotlight shined on in this band's narrative. The commonly found two disc, 24 track version of No Remorse features 10 tracks that you can't normally find on the regular studio albums (making this one so much more appealing and sexy to diehards). Those 10 being the four new recordings, Please Don't Touch and Emergency (from Motörhead and Girlschool's collaboration a few years' previous ["HeadGirl"]), live versions of both 'Too Late, Too Late' and 'Leaving Here', and finally, the non-album cuts Louie, Louie and Like a Nightmare.

Before I move on to the first studio album by a four piece Motörhead, I would like to speak a few words to the new coming Motörheadbangers out there watching: No Remorse is an excellent starting point and a great way to really get a taste of the band. That's because you get a glimpse of the "golden era" lineup (all the lineups except for the Another Perfect Day one were classic in Lemmy's eyes, honestly) of Lemmy-Philthy Animal-Fast Eddie Clark and also a sample of what's to come with the four originals present. Just a little something to take note of.

10. Orgasmatron (1986)

Ahhh, here it was: the first studio effort by a four piece Motörhead, “Orgasmatron”. The working title of the album was originally Ridin’ With the Driver (from the song of the same name on the album). That’s why the cover art depicts Snaggletooth as a railroad train. The story goes that that was the title the band gave Joe Petagno, cover artist, to work with. It wasn’t until after he finished the piece did they change the title. Lemmy also claims he had not seen the 1973 Woody Allen film Sleeper, which comically features a device called “The Orgasmatron”, before the name Orgasmatron was chosen for the album.

While I need to save my energy towards this album for a later section, know that Orgasmatron was a rallying call for Motörheadbangers everywhere. I mean, this album was huge for Motörhead. Never had they waited this long to put out an album. The end result was great and simply fantastic.

Orgasmatron saw Motörhead draw a lot of influence from loads of budding speed and thrash metal bands. Hordes of diehard fans point out that on this album Motörhead abandoned all notions of being a proto-thrash/speed metal outfit, and went all out. The sound here is filthy, bassy and quite possibly the fiercest slab of rock n roll ever birthed by the New Wave of British Heavy Metal. This is one of the Motörhead albums that really blurred the line of where Rock ‘N’ Roll starts and Heavy Metal ends.

Folks, I’d simply jot this one down as a heavy metal album. Not just that, but one that is heralded among Motörhead fans as one of the greatest for 1986.

11. Rock 'n' Roll (1987)

Hot off the release of *Orgasmatron*, Motörhead waited just one year to release 1987's *Rock 'n' Roll*. This album featured the return of Phil "Philthy Animal" Taylor on drums. Critics, fans, and even Motörhead are quick to point out that the songwriting and performances aren't at the standards they should be at on this album.

That can be attributed largely to the band's ongoing legal troubles with GWR Records and Lemmy's insistence on relocating the band to Los Angeles. Both *Orgasmatron* and *Rock 'n' Roll* are considered low points, both commercially and critically, for the band. While it's not standard convention, I do believe *Orgasmatron* to be a critical high point for the band. In fact, there's a handful (perhaps 15 or so that I've come across online in the past three years, at least) that also lobby for more positive light to be shined on *Orgasmatron*. The album surely wasn't highly regarded at the time of its release, but modern, more conservative Motörheadbangers really do consider it a sleazy, unadulterated, and ferociously rockin' cult classic.

Now *Rock 'n' Roll*, the album at hand, still isn't highly regarded among fans or the public. Which is a real shame because songs like *Blackheart*, *Stone Deaf in the U. S. A.*, *Traitor*, and the *Eat the Rich* B side (and future concert staple), *Just Cos You Got the Power* are real bona fide Rock 'N' Roll numbers. When I say Motörhead helped largely to define a more contemporary version of the Rock N Roll genre, these are the cuts that really help their case.

The entire album features the following characteristics that define Rock N Roll:

- ❑ Danceable rhythms, a secondary trait of the Rock N Roll genre.
- ❑ Lighthearted and occasionally fun lyrics, a secondary trait of the Rock N Roll genre.

- ❑ Guitar solos short in length, a secondary trait of the Rock N Roll genre.
- ❑ Speed, a primary trait of the Rock N Roll genre.
- ❑ Loudness, a primary trait of the Rock N Roll genre.

So there it is, the case for 1987's Rock 'n' Roll. This truly is an important album when defining the genre Rock 'N' Roll through Motörhead's body of work.

12. Nö Sleep At All (1988)

While I do want to get to Motörhead's seminal 1991 work '1916', I do have to take a moment to focus on the live album that stemmed from the album tour in support of 1987's Rock 'n' Roll. Nö Sleep At All was recorded at the Giants of Rock festival in Finland and wasn't quite as popular as No Sleep 'til Hammersmith was. Though, it's still a very important live release for two reasons:

- ❑ The most obvious one being the setlist. The band was touring for Rock 'n' Roll; so naturally, they played many songs off the Rock 'n' Roll album. In total, Traitor, Dogs, Eat the Rich, and Just Cos You Got the Power were the songs they chose to play from Rock 'n' Roll. The first three I mentioned would be dropped from the set in the coming years. In fact, by about the conclusion of the Bastards tour in 1994, Traitor was the only song from Rock 'n' Roll still being played. And it wasn't until 2002 that Just Cos You Got the Power became a concert staple.
- ❑ The end result of this release was Motörhead taking legal action against GWR Records and parting ways with the label. This wasn't something that just happened overnight, it would come to take the band three more years to release 1916, their acclaimed followup to Rock 'n' Roll.

13. 1916 (1991)

While Motörhead definitely didn't stagnate during the mid to late 80's, a change was needed. A change of locale perhaps? In 1990, Lemmy had fully relocated the band to Los Angeles. It was a breath of fresh air for the band, and finally everyone involved were ready to begin a new chapter for Motörhead.

1916 was a defining point for the band. This period wasn't necessarily sink or swim for the group, but they needed this album to get back onto the same track they were on with albums like Overkill, Ace of Spades, and No Sleep 'til Hammersmith. While the Lemmy-Phil Campbell-Würzel-Philthy Animal lineup only lasted two and a half albums, 1916 cemented the lineup as one of their strongest. Right from the scorching opener 'The One to Sing the Blues' down to the emotional ballad '1916', there is a unified energy coming from the band.

1916 really is one of the greatest Rock 'N' Roll albums they ever put out; even though, there are some uncharacteristic elements present. Keyboards are used on two tracks here: 'Nightmare/The Dreamtime' and '1916'. Both of those aren't your average, everyday Motörhead cuts. 'Nightmare/The Dreamtime' is an atmospheric, doom-laden epic that really showcases the band's immense songwriting capabilities. '1916', as I mentioned, is the moving finale to the whole affair. It's a unique piece because it only features keyboards, percussion, and Lemmy's voice. It's a tribute to all the men who served in World War I, and definitely a fitting ending to 1916.

Other "atypical" Motörhead songs here include 'Love Me Forever', 'R. A. M. O. N. E. S.', and 'Angel City'; Love Me Forever is another ballad, R. A. M. O. N. E. S. is a tribute to the legendary Punk institution (Lemmy even sang it live with the Ramones on the Ramones' final

show), and Angel City is a tribute to Los Angeles and even features a saxophone on portions of the track.

While Motörhead would never see the commercial success like Aces of Spades and No Sleep 'til Hammersmith brought, 1916 was well received by critics and fans alike, as evidenced by the fan favorites I'm So Bad (Baby I Don't Care), Going to Brazil, and R. A. M. O. N. E. S. all rotating in and out of the band's setlist until 2015. 1916 was a welcome start to Motörhead's storied 1990's career.

14. March ör Die (1992)

It only took Motörhead one year to write and record their 10th overall studio album March ör Die. March ör Die brought in more personnel troubles for the band. Phil Taylor ended up leaving the band about halfway through the recording for March ör Die, leaving the band with a decision to make: who to fill the seat behind the kit.

Three other drummers made their rounds in the studio during the recording for March ör Die:

- ❑ Garry Bowler appears on a studio demo of the opener Stand. It is unclear whether or not his drum tracks for Stand appear on the finished product.
- ❑ Mikkey Dee (oddly enough the only drummer to be credited in the liner notes for March ör Die) plays drums on track six Hellraiser.
- ❑ Tommy Aldridge is credited for tracks 1-4, 7-11.

I would also like to note that Phil Taylor appears on track five, the Ozzy Osbourne and Slash collaboration, 'I Ain't No Nice Guy', the album's only radio hit.

Besides not having a consistent drummer, March ör Die also has one other problem, the songwriting. Motörhead really only had six or seven complete songs written when entering the studio, therefore, filler tracks and other unsavory numbers do appear.

Thousands of fans label this album one of Motörhead's worst, but that's really not true. Motörhead did quite a few things right, one of those being the production. Which is the best it's been since Ace of Spades. It's equal parts scuzzy grime and commercial rock; however, much like their upcoming 2002 album Hammered, production can't completely cover up lackluster songwriting.

March ör Die is definitely not as bad as it's perceived now. Bad Religion, Hellraiser, You Better Run, and the two highly underrated Asylum Choir and Name in Vain are all 1990's Motörhead standouts. Not as great it's predecessor 1916, and almost blown out of the water by its successor Bastards, March ör Die is a largely misunderstood album and one that more Motörhead fans should give a fair shot.

15. Bastards (1993)

By 1993, Motörhead had practically decided on Mikkey Dee being the replacement for Phil Taylor. Although, the band still lists him as a guest player on the album for whatever reason. Motörhead had always stated this was the album that they had pretty much worked the absolute hardest on, and their efforts definitely show throughout. The performances are furious and thrashing and the songwriting is on par with 1991's 1916.

Bastards offered up Motörhead at their beer chugging, hell raisin' finest, and makes for an excellent entry point into the band's discography for newcomers fans.

Due to some legal reasons, the album was at first released solely in Germany. I am not sure when the album was made available outside of Germany, but in Motörhead's 1998 Hamburg performance (recorded and released in 1999 as Everything Louder Than Everyone Else), he claims the album can still only be bought in Germany. Some songs from this album would be played in later live setlists, most notably: On Your Feet or On Your Knees, Burner, Born to Raise Hell (this became something of a live staple, notably appeared in their 25th anniversary set), and Lost in the Ozone.

I want to note here that Bastards was reissued in 2013 as Death or Glory by both MPG and Vinyl Passion. No tracklisting changes are made, only the title is different. And yes, this was an official reissue.

16. Sacrifice (1995)

Apparently the tour for Bastards was successful, but by the time it concluded and Motörhead hit the studio, Würzel was worn out. He only contributed one solo to the Sacrifice album, and left the band at the beginning of their European tour in support of the album. Instead of replacing him, the band continued as a three piece for the first time in 11 years. After Würzel left, no other lineup changes were made, and this incarnation of Motörhead was the final one that lasted until the end.

Sacrifice was a much more naturally produced album than Bastards, and the songwriting took a noticeable dip. Still, the album is well done but wasn't all that positively received by fans at the time and it flew under the radar of most critics. Sacrifice brought in something of a dark period for Motörhead and their next two outings definitely were not up to par with their past material.

17. Overnight Sensation (1996)

Motörhead rushed into the studio in '96 to record and release the follow-up to *Sacrifice*. The atrocious cover art should give you a feel for how the album plays out... or not. The first three tracks (*Civil War*, *Crazy Like a Fox*, and *I Don't Believe a Word*) are spellbinding. 1990's Motörhead at their absolute best really. That being said I've never heard a Motörhead album drop off this bad after the first three tracks, hell even *Hammered* had *Voices From the War* and *Shut Your Mouth!*

Honestly speaking, *Overnight Sensation* features a tired and fatigued Motörhead. If the songwriting on *Sacrifice* wasn't quite at that gold Motörhead standard, then *Overnight Sensation* really slips below that mark. Only about three songs from this album really made an impact on future Motörhead setlists: *Civil War*, the title cut, and *Broken*. Many fans don't view this one as very essential and often times it kinda gets lost in Motörhead's narrative.

18. The Best Of - Deaf Forever (1998)

I'm going to take a very brief moment and highlight a lesser known compilation of extreme quality: The Best Of - Deaf Forever from 1998. This compilation is about on par with No Remorse for me; although The Best Of - Deaf Forever doesn't feature any originals, this does include three lesser known, non-album tracks. Those being: Louie, Louie, Lemmy Goes to the Pub (an early demo like version of Heart of Stone), and Dirty Love.

The tracklisting is also quite impressive. It focuses heavily on Overkill through Iron Fist, but one cut from both Another Perfect Day and Orgasmatron (Deaf Forever, you guessed it) do appear. The No Sleep 'til Hammersmith recording of Motörhead and Headgirl's Please Don't Touch appear here as well.

19. Snake Bite Love (1998)

After Overnight Sensation, Motörhead opted to wait two years to record and release their 15th overall studio album (On Parole included), Snake Bite Love.

Snake Bite Love plays out like a Sacrifice rewrite. As odd as this sounds to say, that's not entirely a bad thing. The dark, downtrodden atmosphere from Sacrifice is definitely present, and the album takes some songwriting cues at least from Sacrifice. Although, Snake Bite Love is a more Rock 'N' Roll orientated, mid-tempo affair. Snake Bite Love also features a much better done production job than Sacrifice.

Snake Bite Love signaled the end of Motörhead's hard times. With We Are Motörhead, and all albums after, the band started to sound more like true vanguards and titans of Rock 'N' Roll music. That is not to say past albums such as Ace of Spades, Orgasmatron, or 1916 didn't feature plenty of that side of Motörhead, but We Are Motörhead and the rest of their 21st discography showcases a band that's literally been through it all, and lived to tell the glorious booze and amphetamine fueled tale.

20. Everything Louder Than Everyone Else (1999)

Motörhead decided to capture the Hamburg date of their Snake Bite Love tour in the live album *Everything Louder Than Everyone Else*. Recorded in 1998 and released in 1999, the album features the full set from the night and spans 25 songs in total. I'm including it on here because it shows the band recapturing their past glory. The songs here, well Motörhead really, are almost too fast for their own good. Also the German audience always adds so much to any Motörhead live show, just check out *Stage Fright* from 2005 (which I'll cover shortly).

The setlist is killer. It primarily focuses on the albums *Bastards*, *1916*, and *Overkill*, but it also pulls the best songs from their previous two releases, *Overnight Sensation* and *Snake Bite Love*. You definitely need to hear this one to experience Motörhead at their fastest and raunchiest.

“We are Motörhead, and we’re gonna kick your ass!”

21. We Are Motörhead (2000)

I'd be straight up dogging you if I didn't say this was one of Motörhead's best. Man, what a comeback they made with this one and Everything Louder Than Everyone Else.

Time for a heart to heart with you all, this is me being completely honest with the lot of you: We Are Motörhead was a declaration of rights for the band. They sat down and wrote an album full of songs detailing who they are, what they stand for, and who's ass they're kick if they're forgotten in the annals of Rock 'N' Roll legends. I mean this album is just monstrous and mammoth in scale.

This album greeted a new era for the band; 21st century Motörhead is a beast unlike any other. The title track for this one would be occasionally used as an opener for the band's live sets in the coming years. That song is truly legendary in its own right.

22. 25 & Alive: Boneshaker (2001)

This is another live album worthy of being included on this brief overview of the band's narrative. 25 & Alive: Boneshaker captures the band's landmark 25th anniversary show at Brixton Academy in 2000. The performances here from each member could have been a tad better than they ended up being, and overall the band sounds a whole hell of a lot more inspired on 2005's Stage Fright.

The live album features an all-star setlist that truly encompasses 25 years of Motörhead. The band also brings on some guest performers like Fast Eddie Clark, Brian May, Doro, and others. This is a great album to put on to reminisce and look back on Motörhead from 1975 to 2000.

23. Hammered (2002)

We Are Motörhead broke ground for the band back in 2000. They let us down easy with Hammered in 2002. Nowhere near on par with We Are Motörhead, Hammered offered up a more melodic, sometimes grittier Motörhead. This doesn't sound like a bad thing, but the overall execution was flawed. The songs didn't have much weight to them, and whoever produced this tried to cover that up with way too much distortion.

Hammered would have been a step back for Motörhead if they hadn't been in this situation before (see: March ör Die or Iron Fist), but the fact is they had been in this spot before. Motörhead made the best of it and marketed Hammered for fans of true, raw heavy metal, and set out on tour for it. A halfway decent album for them for nothing and they surely wouldn't let it drag them down again.

One thing's for sure, they seemed to have vowed to come back nastier and meaner than ever before.

24. Inferno (2004)

A magnus opus for the Rock 'N' Roll titans with quite a few of those already up their sleeves. 2004's *Inferno* saw the now legendary Cameron Webb step into the production helm, and boy, Motörhead have never made a better choice for producer in their entire career span.

This was just one of those legendary albums for Motörhead. Over the years it's rightfully earned its place next to *Ace of Spades*, *Orgasmatron*, *1916*, and the like. This one, *We Are Motörhead*, and 2008's *Motörizer* have been become fan favorites and all have a rocking cult feel to them. *Inferno* was so successful because it channeled the simply killer songwriting of *1916* and *Overkill* and combined it with the punchiest production Motörhead's ever had. Just, start to finish, the entire affair is blindingly fast, shocking, and introspective.

I firmly believe that Motörhead never did an album like this in the past, save for maybe *Bastards*. So much time and effort is put into this album, and it really shows with how expertly crafted the melodies are and how crystal clear the production is while retaining so much grit and bite. Cameron Webb really pushed the band to bring out their absolute best performances as well.

The cover art does this album so much justice. I love the snaggleteeth exploding at the core and totally obliterating any and all life around him. The album is worth picking up based on the cover art alone, but the music is some of the best Motörhead ever put out. Like *1916*, it ends with a ballad, *Whorehouse Blues*. It's one of the best and raunchiest ballads they ever recorded, it even has Lemmy playing harmonica!

Inferno and Cameron Webb breathed a whole new life into Motörhead. While *We Are Motörhead* already cemented their status as the greatest Rock 'N' Roll band to ever do it, *Inferno* and all the albums after were gut punches that pummeled the Rock 'N' Roll community into

submission. Truly, not many Rock 'N' Roll bands fared this well and prospered as Motörhead did.

25. Stage Fright (2005)

This is the last live album I'll be including in this chronological narrative because most of the ones after, save for maybe *The World is Ours Vol. 2* or *Clean Your Clock*, aren't that significant. This is an immense album. To my knowledge, you can only get this on CD/Blu Ray. It's really worth checking out and it's so much better than *25 & Alive: Boneshaker*.

The set is probably the best part of it. They opted to take out some of the oddball cuts like *Broken and Over Your Shoulder* and made a bona fide setlist chock full of all the best Motörhead songs, literally. They play *Killers*, *In the Name of Tragedy*, and *Whorehouse Blues* from *Inferno*, and dedicate the rest of their set to 30 years of Motörhead. That's what I like about *Stage Fright*, the band doesn't make a big fuss about celebrating their 30 year anniversary, but opts instead to just 'do'. Some surprises are thrown in like *I Got Mine* and *R. A. M. O. N. E. S.* as well.

Stage Fright really does feel like you're there seeing Motörhead tour for *Inferno*. It's truly a spectacle and this live DVD can not be missed by fans of the band, no sir.

26. Kiss of Death (2006)

How would Motörhead followup to *Inferno*? That's the question they pondered on, but didn't spend too long on it because in 2006, just two years after *Inferno*, they dropped *Kiss of Death*. This album has the distinction of being the last album that Joe Petagno painted for them. As far as the studio album go, he did the self-titled art, *Overkill*, *Another Perfect Day* through *Rock 'n' Roll*, *March ör Die* through *Sacrifice*, and *Snake Bite Love* through this one.

Kiss of Death is held in high regard amongst Motörhead fans. While the songwriting isn't quite up there with *Inferno* (*Living in the Past* and *Going Down* are particularly boring), *Kiss of Death* still packs the same potent bite as its predecessor. Many fans point to track six on this album, *God Was Never On Your Side*, as being an emotional standout cut.

Kiss of Death, for as good of an album as it is, never got proper live treatment. Only three songs were played live from the album:

- ❑ One Night Stand
- ❑ Sword of Glory
- ❑ Be My Baby

Only *One Night Stand* and *Be My Baby* survived into their future setlists after the initial album tour ended in 2007. *Be My Baby* was dropped in 2010, and *One Night Stand* only made it to 2012.

27. Motörizer (2008)

In 2008, Motörhead laid down another album to match Inferno's greatness: Motörizer. Universally loved by right about every Motörheadbanger, Motörizer offers a great entry point into Motörhead's discography. It literally something for every fan to enjoy. From the booze fueled, idiot crushing rampage of Teach You How to Sing the Blues, to the emotional, bluesy epic One Short Life, and closing with the monstrous anthem The Thousand Names of Gods, Motörizer is a 21st century Motörheadbanger's wet dream.

Something about this album really does callback to Inferno. Maybe it's the stellar production, or over the top performance from each member. The songwriting is also on point, and I only ever find myself getting a tad bored during sections of When the Eagle Screams and Back On the Chain.

This album contains two spiritual successors to songs from Kiss of Death. English Rose plays out like a continuation of Christine and One Short Life sounds a whole lot like Under the Gun. That's a neat thing because it gives you the sense of continuity and progression across their discography.

28. The Wörld is Yours (2010)

The Wörld is Yours is decidedly not a bad album, but it's noticeably where the drive and vigor delivered to the band by Inferno ran out. That's not to say they wouldn't regain that drive with Aftershock in 2013, but this album is certainly a step down in quality. The songwriting and production certainly are a factor in why this album wasn't as successful as Motörizer or Inferno. The production here is a little too slick for a Motörhead album, and often times it sounds overproduced.

Now the songwriting is admittedly pretty weak here. Outlaw is the worst of the bunch, and is a clear rip off of Dogs of War from Snake Bite Love (which in turn, was a rip off of Deaf Forever from Orgasmatron!). Beyond that, there are plenty of good songs here and Born to Lose and I Know What You Need are some of my favorite songs they ever released in the 21st century.

The tour for this album was quite long winded and they in to 2012 before beginning the recording process for their 22nd overall studio album.

29. Aftershock (2013)

2013 was a terrifyingly great year for Motörhead. All the albums, rigorous touring, drugs, and alcohol finally caught up to Lemmy; but he was running. It was revealed before they began the recording for Aftershock that Lemmy was facing serious health issues. Sometime after recording he was fitted with a defibrillator and had suffered a hematoma. Motörhead had a European tour planned for 2013, but it was cancelled and a lot of other dates planned for 2013 were postponed til 2014. Motörhead only really played a handful of festival dates in 2013 and released the immense Aftershock at the tail end of the year and that was it.

So, how did the band fare on Aftershock what with Lemmy's health issues? Simply amazingly. Phil Campbell and Mikkey Dee stepped up so much and put in place a great vigor to the record. Phil Campbell's riffs especially, they're razor sharp and are so memorable. Lemmy himself doesn't sound bad on the album, in fact he sounds great outside of occasionally slurring his lines and coming across as rather muddy in some spots.

The songwriting is such a huge step up from their 2010 outing, and the entirety of Aftershock has a such a fantastic, old school Rock 'N' Roll atmosphere to it. Definite highlights:

- ☐ End of Time
- ☐ Death Machine
- ☐ Going to Mexico
- ☐ Silence When You Speak to Me
- ☐ Crying Shame
- ☐ Paralyzed

Motörhead continued touring as normal in 2014 and recorded a stellar live collection of songs on their West Coast tour that would be released in the summer of 2014 as the ‘Best of the West Coast 2014’ CD. You can get this live CD if you snag the Tour Edition of Aftershock, which I highly recommend. After Lemmy’s 2013 health scare, the band was playing at such a fantastically high level. It’s insanely impressive. These live versions really out do their studio counterparts:

- ☐ Damage Case
- ☐ Stay Clean
- ☐ Over the Top
- ☐ Rock It
- ☐ Lost Woman Blues
- ☐ Overkill

30. Bad Magic (2015)

I vividly remember the release of Bad Magic. It came out on a Friday, August 28th. I didn't pick it up that weekend, but I opted to wait until the next weekend, because the new Iron Maiden album came out on the next Friday, September 4th. That Saturday, September 5th, I drove up to Buffalo Wild Wings to watch the Auburn and Louisville game with my friends then we went to Best Buy so I could buy the two albums.

Truth be told, I was more excited to listen Bad Magic than The Book of Souls, because with Iron Maiden, you always get an ass kicking affair. With Motörhead it kinda varies. The Wörld is Yours wasn't great, neither was Hammered. I was just hoping the album was as good as Aftershock.

Now folks, this warrants repeating, you can't listen to these mainstream rock critics when it comes to Motörhead, because it's the same shit whenever the band puts out an album. "A back to basics rockin' album! The best one since Ace of Spades! Lemmy can do no wrong! Motörhead's still got it in 'em!". You'd swear half of them don't even listen to the album because they never do the band any justice. Never have, never will. Lemmy always felt scorned by the likes of Rolling Stone and every other run of the mill mainstream sell out rock magazine.

The band was despised from the start by the music industry and an early review of the self-titled labelled Motörhead as "the worst band in the world". However, the mainstream music industry's feelings would fluctuate and drop with the sales numbers. Never listen to a single word those bastards have to say against Motörhead and Rock 'N' Roll music. They don't know what the hell they're talking about.

That all being said, Bad Magic is the swan song of Motörhead's discography. Myself and just about every other true Motörheadbanger were shocked at this one. I didn't think of it as a swan song for the band at my first listen, this was from my initial review of the album in November of 2015:

"I truly believe that this is the album to usher in a brand new era for Motörhead. It's a new sound for them that might take a little time to grow into, but in the end, it'll be more than worth it. This sound has a lot of promise and a lot of potential, and I'm excited to see what it'll evolve into."

If you were to tell any Motörhead fan that the band would disband after the death of Lemmy just a little more than three month after Bad Magic was released, well, they'd be liable to call you crazy. Motörhead was playing at a great level and their live show was standing the test of time, even after 40 years.

Outside of some health issues Lemmy ran into on the band's 2015 North American trek (forcing them to cancel a show or two), many people who saw them live in 2015 said the shows were phenomenal. The initial Bad Magic/40th Anniversary tour concluded on December 11th in Berlin, Germany, Lemmy celebrated his 70th birthday on December 24th, and passed away in his sleep December 28th.

Bad Magic is a bluesy, dirty, stunningly filthy Motörhead affair, and a fitting end to the band. Mikkey Dee's playing is less refined and much more trashy which fits the entire vibe of the album. Phil Campbell's riff attack is more laid back than on Aftershock, but he still plays at an insanely high level.

The man himself sounds very aged here; like cheese, Lemmy's always sounded better with age. His bass playing is very profound here, and has much more of a ballsy presence than it did on Aftershock.

Overall, a perfect ending to Motörhead's long, long career.

You can split up Motörhead's discography into notable eras, although some are rather short, most lasted quite a few years.

The Early Days (1975-1978)

- ❑ Motörhead (1977)
- ❑ On Parole (1979; recorded in September of 1975)

The Golden Years (1979-1983)

- ❑ Overkill (1979)
- ❑ Bomber (1979)
- ❑ Ace of Spades (1980)
- ❑ No Sleep 'til Hammersmith (1981)
- ❑ Iron Fist (1982)
- ❑ Another Perfect Day (1983)

The Four Piece Motörhead (1984-1995)

- ❑ No Remorse (1984)
- ❑ Orgasmatron (1986)
- ❑ Rock 'n' Roll (1987)
- ❑ Nö Sleep At All (1988)
- ❑ 1916 (1991)
- ❑ March ör Die (1992)
- ❑ Bastards (1993)
- ❑ Sacrifice (1995)

The Late 90's Dark Ages (1995-1999)

- ❑ Overnight Sensation (1996)
- ❑ The Best Of - Deaf Forever (1998)
- ❑ Snake Bite Love (1998)
- ❑ Everything Louder Than Everyone Else (1999)

Introduction to Modern Motörhead (2000-2003)

- ❑ We Are Motörhead (2000)
- ❑ 25 & Alive: Boneshaker (2001)
- ❑ Hammered (2002)
- ❑ Stone Deaf Forever! (2003; 5-CD Box Set)

Cameron Webb Produced/Legacy Era Albums (2004-2015)

- ❑ Inferno (2004)
- ❑ Stage Fright (2005)
- ❑ Kiss of Death (2006)
- ❑ Motörizer (2008)
- ❑ The Wörld is Yours (2010)
- ❑ Aftershock (2013)
- ❑ Bad Magic (2015)

With my challenge/approach to the accepted fan narrative of Motörhead's discography completed, I want to define Rock 'N' Roll for you all using an analysis of Motörhead's discography as a base point. Within the next section, I'll be ranking all of Motörhead's studio

albums (On Parole omitted due to its immense similarities to the self-titled) based on the quality of the Rock 'N' Roll music found within.

Motörhead Albums Ranked22. Hammered

So I kick off this list with number 22, Hammered. This album was released in 2002 and my opinion of it has changed drastically since the first time I heard it back in either 2013 or 2014. Some real hardcore Motörheadbangers might not like me for this, but I really don't enjoy this album too much. Now, the first three songs, Walk a Crooked Mile, Down the Line, and the excellent Brave New World, are insanely good, Jesus. Walk a Crooked Mile especially is unlike anything they'd ever come to do. Very melodic, and it clocks in at just about six minutes. Abnormal length for a motorhead track. But, that's only three songs, and the album still has eight to go. Let me tell you first off, thank God for Cameron Webb who'd step into the production helm for 2004's immense Inferno and onward. There's just a little too much distortion here (maybe to try to cover up the lack of decent songwriting) and Lemmy's voice is way, way too high in the mix. Forgot to mention, there's some other pretty good songs here too, Voices From the War, the underrated Kill the World, and Red Raw being my personal favorites. You know, I think Motörhead set the bar a little too high in 2000 with We Are Motörhead. Hammered just doesn't compare to it. Definitely pick that one up before checking this one out. And yeah, kinda sucks, I once did love this album, but because the simple fact that: the more I listen to the band and the more I understand the band, the more this albums falls in the ranks. It just doesn't hold up to a lot of the stuff the band would come to do in the 21st century, and a lot of the stuff on We Are Motörhead just two years previously.

21. Motörhead

Now that Hammered's out the way, this is gonna get tough for me. Yes, we are only on the 21st album, but Motörhead's just not a band that put out bad albums. There's so much quality content on practically all their albums. At no. 21 I have the 1977 debut Motörhead. And yes, it pained me to put this one so low, but there are just better albums than it. Truly unlike anything they'd ever do again. A lot of the core musical themes and ideas here would show up again on Another Perfect Day and Orgasmatron. And maybe also portions of both Rock 'n' Roll and 1916. Makes sense really, seeing as Rock 'n' Roll is sort of a back to basics album haha. So what is this album? Such a hard album to explain: it's punk, it's prog rock, it's rock 'n' roll, and it's heavy metal. All in one insanely weird, incoherent, and inconsistent little package haha. The best thing the album has to offer is for sure the song Motörhead. Which the live version on No Sleep 'til Hammersmith, oh my goodness, I think that's one of the best live versions of any song **ever**. Barring maybe R. A. M. O. N. E. S. from Stage Fright or the title cut from Orgasmatron on 25 & Alive: Boneshaker. Both those are insanely good, I'm getting way off topic hahaha. The Motörhead debut is extremely short and (as previously mentioned) not that consistent. You have to remember that Lemmy was kicked from Hawkwind about 2 or 3 years before this album came out. A semblance of role in Hawkwind and his ideas from Hawkwind definitely carry over to this release and are present here. The song Motörhead is even a Hawkwind cover, one of three Hawkwind covers on the album, the other two (Lost Johnny and The Watcher) aren't great by any means like Motörhead. The cover of Train Kept A-Rollin' by Tina Bradshaw is surprisingly good, in fact it is excellent. Not a lot of content here, but the content present is quite good. White Line Fever, Iron Horse/Born to Lose, and Keep Us on the Road (uh, can we say underrated) are

the standouts of the album for sure, barring the title track. Iron Horse/Born to Lose is the quintessential Motörhead song. If you haven't heard it, you need to. Let's move on to the next album to keep myself from spending too much time here hahaha.

20. Snake Bite Love

Snake Bite Love. Truly, truly, the Motörheadbangers of the world have never been more split over an album. I've heard diehard fans call it their favorite, I've seen diehards rip it to shreds too. Well folks, here's a simple, well known fact about Snake Bite Love and I want you guys to challenge me on this: this album is a Sacrifice rewrite. Now everybody, Sacrifice tells a wonderful, bloodsoaked story. It's war and pain, it's love and death, great stuff, truly Motörhead fodder too. Snake Bite Love takes that premise and retells it in a revised, less natural setting. Same old blue blood story, told in a less dramatic way. Just like the Motörhead debut, it's a shame this one has to be so low for me. Snake Bite Love is truly an excellent rewrite. This is an album that is pretty magical at times. The whole thing opens with one of the best rock 'n' roll hitters they'd ever write: Love For Sale. That one's an ode to viagra for the uninformed haha. Wonderful lyrics there, tons of great mental imagery. I mean, does Motörhead ever gonna write a better line than, "You need a half nelson to help you get it down."? I'm in the majority here, I don't believe so! Hahaha, the mental that conjures up: wonderful. The entire album lingers around 45 minutes, standard fare for a Motörhead experience. Also, the damn filler present drags Snake Bite Love Down a good bit. Motörhead's no stranger to filler tracks (hell, just listen to March or Die!), but Snake Bite Love is a pretty nasty offender. Motörheadbangers, we also need to talk about the major flaw plaguing this release: self-plagiarism. By the end of the band's storied career, they could call themselves the undisputed kings of many things. Seamlessly blending punk music, rock n roll, and heavy metal in a one dominating package, Motörhead were visionaries. Their lyrics? Supreme. Lemmy himself wrote all the band's lyrics and there's an air of pseudo-philosophy surrounding the band's bigger hits. The band were kings of self-reference.

Snake Bite Love takes it too far. Countless Motörheadbangers and I have most notably pointed out that Dogs of War is ripped straight from Deaf Forever on 1986's Orgasmatron. And rather blatantly too. And Assassin plays out like a slowed down Sacrifice. Remember folks, **Sacrifice rewrite**. That's what I'm hammering in here. The songwriting, the melodies here, the atmosphere, are very much akin to Sacrifice. It's almost as if Motörhead intended for Snake Bite Love to directly follow Sacrifice, but Overnight Sensation somehow got in the way. Snake Bite Love is the spiritual successor to Sacrifice. Just like Sacrifice, plenty of excellent tracks here: Love For Sale, Dead and Gone, Don't Lie to Me, and Joy of Labour being the standout cuts here. You have to note, Snake Bite Love does not carry the same thrash metal furor that Sacrifice packed. The same elements that drove Sacrifice back in '95 do not translate the same to this album. Here ya got more slow to mid tempo songs reminiscent of, you know, Make 'Em Blind or Order/Fade to Black. The scorchers are present as well, Take the Blame is awesome, Joy of Labour too. And also the excellent and **vastly** underrated ballad Dead and Gone is a Snake Bite Love high point. They get the dynamics just right in that song. Forgot to mention, the production here is quite good, but not as natural sounding as Sacrifice was. All in all, if you're a fan of Sacrifice, check out Snake Bite Love. Do not, however, listen to Snake Bite Love before Sacrifice. In fact, this should be one of the LAST motorhead albums you here. You have a duty to familiarize yourself with Sacrifice before hearing this one in order to fully appreciate it. The beauty of the album will not dawn on you if have not previously heard Sacrifice. Snake Bite Love suffers from quite a few problems that bar it from being an elite 90's Motörhead album like 1916 or Bastards. Having heard both Sacrifice and Snake Bite Love, I understand now the flocks and flocks of Motörhead fans that deem this their favorite. Sacrifice, Overnight Sensation, and

Snake Bite Love are all immensely underrated albums, all for different reasons of course. Snake Bite Love pales to both Sacrifice and Overnight Sensation in my opinion. Pales more to Sacrifice than Overnight Sensation, but it does have a lot of ties to Sacrifice, Moving On!

19. The Wörld is Yours

So guys, if you're kind of unaware of the criteria that I'm using to judge these albums, they have to be rock n roll albums, Which Motörhead never put out anything but rock n roll albums, so that's how I'm ranking them in this countdown, least rock n roll to most. At the end of the day I'm looking for Motörhead's most rock n roll album. At no. 19 I have The Wörld is Yours from 2010. Our second 21st century Motörhead album, the first being Hammered. The Wörld is Yours is one of those albums I've only seen a handful of Motörhead fans call their favorite. This album is generally looked down upon by troves of Motörheadbangers. I haven't spoken much of the individual performances from the band members yet (because Hammered, the self-titled, and Snake Bite Love don't really have any standout performances), but Mikkey Dee on this album rips. It shows right from the opening drum fill on Born to Lose, the album's opener. Iconic, the dudes just devastates here and puts on a simply rock n roll performance. Lemmy sounds great, and Phil Campbell lays down the riffs in large, sometimes memorable numbers. Great album, just excellent tracks all around: Born to Lose, I Know How to Die, Rock 'n' Roll Music (lyrics notwithstanding), the insanely underrated Brotherhood of Man, and the closing numbers I Know What You Need and Bye Bye Bitch Bye Bye. We've talked about filler previously, and this album doesn't have much outside of three or four songs, but the filler present is quite bad. Now this one's a tight package, packs the rock n roll in all the right places. The production, however, does not do this album any favors. On Motörhead's past rock n roll hitters like Orgasmatron, Ace of Spades, and We Are Motörhead, they've always favored a more raw, gritty and uncompromising approach to production. And true rock n roll fans have favored that. Really though, that kind of production style adds to any rock n roll experience. The Wörld is

Yours is truly, truly too polished for its own good. Many of the central and core rock n roll ideals are lost on this album because of its overproduced nature. Cameron Webb stepped outside of his boundaries here I believe. Some tracks here like Born to Lose, I Know How to Die, and Bye Bye Bitch Bye Bye aren't faulted and stunted by the overdone production, they're still quality rock n roll numbers. Others here like Waiting For the Snake and the Brotherhood of Man (yes, still a shame they never played this one live) are hurt by the production. The production chosen here hurts the rock n roll experience. The album, as I previously stated, is a tight package. 39 minutes, clear cut beginning, middle, and end, and quite atmospheric too. It's a very 21st century Motörhead album. Though, if Phil Campbell was pumping out the caliber riffs he does on both Born to Lose and I Know How to Die (If you haven't deduced this yet, those two are the best cuts from this one), we'd have a blue blood rocker for sure. If that were the case, I'd speak of it in the same breath as Inferno and Bad Magic. It's a weird halfway point album, it bridges the gap between 2008's Motörizer and 2013's Aftershock. Important to note, after this album it took them three years to write and record Aftershock, as opposed to the accepted two years, which was the norm for 21st century Motörhead. During 2010-2013 they were touring, they were recording, and they were writing something special. I feel as if they wanted to up the rock n roll ante on the followup to this one, which they did. The Wörld is Yours is not a bad album, but the band can do a lot more with the kinda rock n roll they execute, fer sure; the style of rock n roll they pioneered is not fleshed out in its fullest capacity here. I'd say check it out solely for Mikkey Dee's raging performance, it's historic, his playing.

18. Overnight Sensation

For the life of me, I'll never understand the Motörheadbangers that call Overnight Sensation a comeback album. If I'm not mistaken, on 1995's appropriately titled *Sacrifice*, these guys were playing top notch rock n roll! Although their rock n roll prowess did not peak there. At no. 18 on my 'Most Rock N Roll Motörhead Albums' countdown I have Overnight Sensation. Here we have the band exhausted. Not only from writing and recording *Sacrifice*, but from the extensive European tour that followed. Luckily, on this album the band isn't purely running on fumes. But, we don't the same rock n roll ideas, rock n roll melodies, and rock n roll greatness that charged forth unrelentlessly on *Sacrifice*. Overnight Sensation? A completely different beast. One important thing: Wurzel left the band after *Sacrifice*, and the band decided to tour and record as a three piece from there on out. And thus, a classic lineup was born (well, Lemmy thinks they are all classic haha). Lemmy, Phil Campbell, and Mikkey Dee, ah yes. This was the first time Motörhead reverted to a three piece lineup since 1984abouts. Fer sure, this is the most rock n roll lineup they ever had, lasted for around 20 years too, so it must have been good! I'll definitely talk heavily about lineups (and rock n roll) when I get to Orgasmatron and Pete Gill. But, I'm not talking about Orgasmatron, or Pete Gill, here, I'm talking BOUT the Overnight Sensation album. 1996, number 18 on the list. This album has some weird songs on it: Eat the Gun (this song actually holds the honor of being my least favorite Motörhead song, crazy huh?), Love Can't Buy You Money, and Them Not Me. Some of those weird tracks are actually quite good, like Them Not Me, that one's a thrasher. Not at all bad, just weird. Motörhead were never a band to follow trends (it was fatal!), they flew in the face of the Top 40 charts and cursed the "music industry" and "Rolling Stone". Here we have them not necessary adapting to their

landscape so to speak, but this is a very 90's Motörhead effort, it really is. You can definitely tell this was recorded in 1996 because a lot of the riffs and the melodies that were incorporated into the final product. Hell, even the cover is very 1990's haha, not a great album art at all. Luckily though, the music is a farcry from the cover art (and a lot more rock n roll as well). Civil War is an iconic and great opening. The two that follow it (Crazy Like a Fox and I Don't Believe a Word) are quintessential Motörhead cuts! Especially I Don't Believe a Word. And, I'll never get this, why aren't Motörheadbangers kneeling at the altar that is I Don't Believe a Word? It's a true, bonafide Motörhead masterstroke. The only time Motörhead would get close to matching the greatness of this track was four years later on We Are Motörhead with One More Fucking Time. Both are wonderful, and I Don't Believe a Word is the most introspective track the band would ever write. The mid paced, dirty, gritty, grungy feel to it all is just phenomenal! The opening bass roar; Goodness! In fact, the bass tone on the entire album is quite on point. Let me talk about the rock n roll production now. Overnight Sensation pretty much nails what a 1990's Motörhead album should sound like. It's very full and every track has a good vibe to it. Farcry from Sacrifice fer sure. Sacrifice is jolting and the production really takes you by surprise. Very natural sounding album Sacrifice, I don't believe the band would ever sound more honed in and focused than on Sacrifice. The sound on Sacrifice would come to be impossible to replicate. Overnight Sensation does a hell of a lot better job than Snake Bite Love with the production. And this time around, Motörhead didn't simply rewrite and retell Sacrifice for this album. The band certainly shifted gears and starting writing songs much, much more differently than they did on Sacrifice, and that's mainly because Wurzel left the band. Though from what I hear, his input was limited on Sacrifice. Lemmy often said that Wurzel was the most rock n roll member

of Motörhead. Wurzel was also a very rock n roll guitarist. The kind of intensity and the kind of rage that Motörheadbangers were shocked by on *Sacrifice* doesn't quite crop up again til about 2004 with an album that's very dear to me. But take a look at the songs on here, they're all fast, loud, and maybe even danceable, all secondary elements of rock n roll truly. Mikkey Dee certainly proves to have a groove to him like Phil 'Philty Animal' Taylor had. That groove proves dominate on the rock n roll frenzies *Crazy Like a Fox* and *Overnight Sensation* and *Shake the World* too: real danceable numbers haha. Mikkey Dee lends heaps to the rock n roll power of Motörhead, and I'm not trying to discredit either Lemmy or Phil Campbell by saying that, but yea Mikkey Dee became the most rock n roll member of Motörhead after Wurzel was ejected from the band. Looking at Motörhead's whole body of work: Mikkey Dee's playing had a substantial effect on the rock n roll factor of many of their greatest albums like *Sacrifice*, *Inferno*, and *Motörizer*. He also added so much to the experience of each one of those albums. I just love Mikkey Dee, he adds a lot to Motörhead. So, we can see that on *Overnight Sensation*, they got the production right, although the songwriting falters just a little bit on the weird cuts here. I feel as if they weren't so influenced by the times, and if they weren't as exhausted from the *Sacrifice* experience, then this one wouldve been just a tad more rock n roll sounding. But sometimes outside influences/writers are a good thing for Motörhead. Just look at what Cameron Webb did to Motörhead's output from 2004-2008. I mean, man, some of the best rock n roll numbers ever written would come from that period. Classics like *Down On Me*, *Trigger*, and *Teach You How to Sing the Blues* were birthed during that period! You also see that same effect (to an extent) on *March or Die*, just four years previously. *Overnight Sensation*. Good rock n roll experience, great Motörhead album. You definitely don't see this one mentioned as often as you should. It's just

chock full of essential cuts. I Don't Believe a Word, the grim and menacing ballad present, is top 5 material for sure. It's wild. Motörhead tried to recreate the atmosphere and the magic from that track on Dead and Gone from Snake Bite Love, but the essence of I Don't Believe a Word wasn't fully there. If you want to see how Motörhead evolved their rock n roll throughout the 90's, check this one out. You'd be doing yourself a favor. Listening to Sacrifice first is advised though, that way you can fully see how they progressed their sound from that one to this one.

17. Iron Fist

Trucking along here I've got number 17, Iron Fist from 1982. There was a period of time when I thought this one right here was a stronger rock n roll release than Ace of Spades. That is false. I'm not really here to talk about Ace of Spades and how great of a rock n roll album it was, but I am here to talk about Iron Fist and the rock n roll on it. It's the Overnight Sensation to Sacrifice, although this is the original case. On this one they had Fast Eddie Clark step up to the production helm, and I think the album falters just a little bit because of that. This is a very New Wave of British Heavy Metal album. I think this album was trying to play into a lot of the tropes and conventions set up by other bands of this period like Iron Maiden, Judas Priest, Saxon, Samson, or Demon. Motörhead didn't really lose themselves on this album, but the same speed metal/punk laced rock n roll potency that was hammering on Ace of Spades isn't fully present here. A lot of diehard Motörhead fans might be looking at this list and going, "you know what, they are 16 Motörhead albums that are more rock n roll than this one, how is that possible?". Well, it's entirely plausible and possible. I think Iron Fist at times is a little overrated. The songwriting and production here was sub-par to Ace of Spades, Bomber, and Overkill. I don't listen to this one a lot because the raging, blazing rock n roll from Ace of Spades isn't completely here. Still a quality release, just plagued by a lot of problems. Loads of filler tracks here like Shut it Down, Speedfreak, (Don't Let 'Em) Grind You Down, and Bang to Rights. Remember though, the band was facing some personnel troubles during this time. Mainly the growing discontent between Lemmy and Fast Eddie Clark. This growing discontent would lead to Fast Eddie Clark being replaced by Brian Robertson in 1982.

On to the tracklisting, the title track here is a Motörhead classic. There's also some more Motörhead classics present like Go to Hell, Sex and Outrage, and (Don't Need) Religion. Those are great rock n roll numbers. When you analyze Motörhead's body of work and you rank their albums by the quality rock n roll that is on each release, Iron Fist falls pretty low on the list. Because it did follow trends, and yes it was still fast and loud, but the artistic integrity, the image that Motörhead started to set up on Ace of Spades started to disintegrate here. Which is why this one is so low. Every Motörhead fan should still hear this one, but on to the next release.

16. March ör Die

Ahhhhhh, March ör Die. Now this one right here receives a lot of flak from a lot of Motörhead fans. You know, I think I've only seen one person online call it their favorite Motörhead outing.

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