

= Bat Out of Hell II : Back into Hell =

Bat Out of Hell II : Back into Hell is the sixth studio album by Meat Loaf and was written and produced by Jim Steinman . It was released in September 1993 , sixteen years after Meat Loaf 's first solo album Bat Out of Hell . The album reached number 1 in the United States , United Kingdom and Australia . Five tracks were released as singles , including " I 'd Do Anything for Love (But I Won 't Do That) " , which reached number 1 in 28 countries .

The album was released by Virgin Records outside of North America , where it was released by MCA . The third part of the Bat trilogy , Bat Out of Hell III : The Monster Is Loose , was released in 2006 .

Just like the first album of the trilogy , Bat Out of Hell II was a huge commercial success and sold over 14 million copies worldwide .

= = History = =

In the midst of the success of Bat Out of Hell , desperate for a follow @-@ up , management and the record company put pressure on Steinman to stop touring in order to write a follow @-@ up , provisionally titled Renegade Angel . In a 1981 BBC Rock Hour Special interview , Jim Steinman recalls the writing process .

I started writing what I felt was Bat Out of Hell part 2 , definitely like The Godfather part I and part 2 , that 's how I saw it . I wanted to do a continuation and I wanted to do an album that went even further and that was more extreme , if possible , which a lot of people felt wasn 't possible but I just wanted to see if I could make a record that was even more heroic because that 's what I thought of it ... Bat Out of Hell to me was ultimately very heroic though it was funny ... and I wanted to do one that to me would be even more heroic and more epic and a little more operatic and passionate .

In a 1993 promotional interview for the album , Steinman reasserts the continuation of the Bat world . " I didn 't call it Bat Out of Hell II just to identify with the first record . It really does feel like an extension of that ... It was a chance to go back to that world and explore it deeper . It always seemed incomplete because I conceived it like a film , and what would you do without Die Hard 2 ? " Meat Loaf himself was more succinct . He told an interview at the time , " We called it Bat Out of Hell II ' cos that would help it sell shitloads . "

Steinman rejoined Meat Loaf and the band for a live performance in Toronto , Canada in 1978 with the intention of going through the songs for Bat II after the show . However , someone broke into their dressing rooms during the show and stole several possessions , including the new lyric book . Then , Meat Loaf lost his voice and was unable to record Renegade Angel . Steinman says " he sounded literally like the little girl in The Exorcist ... like a dragon trying to sing ? it was a horrifying sound . " Steinman " kept writing the music to Bat Out of Hell part 2 ... my sequel . " Not being able to " bear for people not to hear those songs , " Steinman recorded the album , retitled Bad for Good , as a solo project , although Rory Dodd contributed lead vocals on some songs . Four songs from Bad for Good were included on Bat Out of Hell II . In 1989 , Steinman formed all @-@ female vocal group Pandora 's Box . The album , Original Sin , was a commercial flop , but featured two songs which would also appear on Bat II . Meat Loaf says " Jim put " It Just Won 't Quit " on Original Sin without telling me . I could have strangled him . "

By the time Meat Loaf set about finally recording Bat II in the early 90s , the industry 's enthusiasm for the project had waned . According to the artist 's then manager , Tommy Manzi , in an interview with HitQuarters , " That project was considered a joke as far as the industry was concerned , " and Manzi 's management company Left Bank were " laughed at " for attempting to revive the fortunes of a well @-@ established act rather than focus on " the next hip band " .

= = Production = =

After a series of financial and legal disputes during the 1980s , Steinman and Meat Loaf met at the singer 's house in Connecticut at Christmas 1989 or 1990 and sang Bat Out of Hell on piano .

Steinman says that " working together again seemed like the cool thing to do . "

Steinman gave Meat Loaf half the songs for the album , but refused to give him any more until he changed managers . The singer was being managed by Walter Winneck and George Gilbert , who Meat Loaf credits as being " honest guys " but , under Steinman 's influence , thinks would be " incapable of dealing with the record companies " on Bat II . On Steinman 's recommendation , he hired Allen Kovac .

Recording of the album lasted from 1991 to 1993 , first at Ocean Way Recording in Los Angeles , California , then at The Power Station in New York City , New York .

Many of the performers from the original album returned for the sequel . Roy Bittan performed keyboard and piano on most tracks , with Todd Rundgren , Ellen Foley , Rory Dodd and Kasim Sulton returning to provide background vocals . Meat Loaf and the musicians are credited as co @-@ arrangers , and Bittan and long @-@ term Steinman collaborator Steven Rinkoff are credited as associate producers . The album was mixed by David Thoener with the exception of the final track , which was mixed by Rinkoff .

According to Meat Loaf , he and Steinman only had one " big fight " throughout the album 's production , which occurred during the mixing of " Life Is a Lemon " . Production took a long time (see above) , mainly because of the length of the songs . The singer says , " Jim 's songs may be miniature operas , but they 're always too long for radio . " Steinman fought with Kovac over the edit of " I 'd Do Anything for Love " , with the manager advising that radio stations were unlikely to play anything over five minutes long .

Steinman had secured a contract with Meat Loaf 's recording label MCA for Lorraine Crosby , a club singer from North East England whom he was managing . While visiting the company 's recording studios on Sunset Boulevard , Crosby was asked to provide guide vocals for Meat Loaf , who was recording " I 'd Do Anything for Love " . Crosby recalls , " I went and sang it twice and I never thought anything more of it until six months later when I got a phone call saying , ' Would you mind if we used your vocals ? ' " Cher , Melissa Etheridge and Bonnie Tyler had been considered for the role . However , as Crosby had recorded her part as guide vocals , she did not receive any royalties from the song .

= = Compositions = =

The album opens with " I 'd Do Anything for Love (But I Won 't Do That) " , a marathon twelve @-@ minute opus which was edited for single release in some countries . The track begins with a guitar played to sound like a revving motorcycle , a reference to Todd Rundgren 's contribution in the middle of " Bat Out of Hell " . Each verse comprises two things that he would do for love , followed by one thing that he would not do . It is that latter parts of each chorus that is the " that " of the title . However , some people misunderstand the lyrics , claiming that the singer never identifies what the " that " is that he is unwilling to do , a confusion that Steinman predicted during production . The song combines stadium rock and ballad for much of its twelve minutes . However , near the end of the song , a female vocalist is introduced . Credited in the liner notes as Mrs. Loud , this part was sung by Lorraine Crosby .

Rundgren points out that " the themes of the songs were darker . " The second track , " Life is a Lemon and I Want My Money Back " , demonstrates this pessimism . Several things are identified as " defective " , including love , sex , gods , childhood and the future . Allmusic labels it " a stomping rocker that wraps serious feelings in a cryptically witty metaphor . " Despite the pessimism , both Allmusic and Meat Loaf point out that " it is a funny song . "

The third track , " Rock and Roll Dreams Come Through " , is a prayer to rock music , celebrating how it is always there to help you through troubled times . One of its lyrics is " You 're never alone , ' cause you can put on the ' phones and let the drummer tell your heart what to do . " The fourth track also has dark overtones . " It Just Won 't Quit " , Steinman explains , " is about the fact that there are some things you never shake off ... That 's love , I guess . " " Out of the Frying Pan (And into the Fire) " is a more upbeat song .

The album 's sixth track , " Objects in the Rear View Mirror May Appear Closer than They Are " is a

three part narrative that uses pathetic fallacy , where the seasons (summer , winter and spring) reflect the atmosphere of the events being described , drawing " its inspiration from the singer 's often @-@ tragic childhood . The lyrics portray a man who has overcome tragedies in his life yet still feels haunted by their memory . " Steinman says that it was " the hardest song to write and get across . "

It 's a very passionate song . It 's really , I think maybe , the most passionate one on the record . I mean , I 'm really proud of it because that 's really one that goes over @-@ the @-@ top in the sense that it 's got images ? it has religious imagery of resurrection , it 's got images of fertility and rebirth , it has really very good sexual images , images of cars ? which I always like .

The track quotes lyrics from the original 's " Paradise by the Dashboard Light " (" It was long ago and it was far away ") , as does the next track , " Wasted Youth " , a spoken word fantasy monologue (a remixed version of " Love and Death and an American Guitar " from Steinman 's Bad for Good album) . The 1977 song 's opening line " I remember every [...] little thing as if it happened only yesterday . I was barely seventeen " opens this track also , but instead of being " barely dressed " the protagonist " once killed a boy with a Fender guitar . " Influenced by The Doors , Steinman wanted to write a piece where " the rhythm wasn 't coming from the drums so much as the voice ? the rhythm of the spoken voice and the heartbeat behind it . "

According to Steinman , " Good Girls Go to Heaven (Bad Girls Go Everywhere) " is a " teenage prayer " . " Lost Boys and Golden Girls " is " Steinman 's interpretation of the story of Peter Pan . " The composer says that Peter Pan has " always been about my favorite story and I 've always looked at it from the perspective that it 's a great rock and roll myth because it 's about ? when you get right down to it ? it 's about a gang of lost boys who never grow up , who are going to be young forever and that 's about as perfect an image for rock 'n'roll as I can think of . "

= = Cover and booklet = =

The cover art was illustrated by sci @-@ fi / fantasy artist Michael Whelan , following the style of Richard Corben 's cover for Bat Out of Hell . It features the biker from the first cover flying on his motorcycle towards a giant bat perched on top of New York City 's Chrysler Building . Echoing the gravestones of the first cover , partially destroyed skyscrapers inhabit the lava landscape . Also like the first album , it features a ' Songs by Jim Steinman ' credit , although smaller and located at the bottom of the cover .

As well as providing thematic consistency with the original , the repetition of iconography also acted as a vital marketing tool . The marketing of the album was documented in an episode of the 1995 BBC television programme The Music Biz . Executives at Virgin Records thought that this was important to attract the target audience , who they believed no longer spent much time in record shops . They felt that similarities to the design of the first album , including Meat Loaf 's name in Gothic typography , would entice consumers of the 1977 album to purchase this .

The booklet contains all of the lyrics to the songs , each accompanied by a small Whelan illustration , which were used as the respective single covers . There is a suggestion to " support Tibet House , an organization dedicated to the unique culture of the Tibetan people which has the potential to make a valuable contribution to the world at large " .

= = Singles and videos = =

Three tracks from the album were released as singles . " I 'd Do Anything for Love (But I Won 't Do That) " became a worldwide # 1 hit from this album . The song reached # 1 in the charts in 28 countries . It spent seven weeks atop the UK Singles Chart , making it the most successful single in the UK that year . Simultaneously , Meat Loaf released " Bat Out of Hell " as a single , which also made the top ten in the United Kingdom . Meat Loaf remained the last artist to have two top @-@ ten UK singles at the same time until the Manic Street Preachers in 2001 .

" Rock and Roll Dreams Come Through " reached # 13 on the Billboard Hot 100 , and # 11 on the UK Singles Chart . The third single from the album , " Objects in the Rear View Mirror May Appear

Closer Than They Are " , did less well when it was released in 1994 , reaching # 38 on the Billboard Hot 100 and # 26 in the United Kingdom . " Life Is a Lemon " peaked at # 17 on the Billboard Mainstream Rock Tracks chart in the United States .

Michael Bay directed three music videos from the album . " I 'd Do Anything for Love " is based on Beauty and the Beast and The Phantom of the Opera . " Rock and Roll Dreams Come Through " features a runaway girl , played by Angelina Jolie . " Objects in the Rear View Mirror " illustrates the song 's narrative . Featuring Robert Patrick , the video contained flying aircraft imagery that he would use in Armageddon and Pearl Harbor .

In 1994 , the three films were released as the VHS tape Meat Loaf ? Bat Out of Hell 2 ? Picture Show , which also included alternate versions of " Paradise by the Dashboard Light " , " Life Is a Lemon and I Want My Money Back " and " I 'd Do Anything for Love " , all featuring lead vocalist Patti Russo . They were included on a DVD in 2006 with the ' Collectors Edition ' release of the album .

= = Reception = =

The album was a commercial hit , and has sold more than 14 million copies around the world . It was # 1 for one week in the US on the Billboard 200 , the UK Albums Chart for eleven weeks , and # 1 in Australia for four weeks . Meat Loaf won a Grammy Award for Best Solo Rock Vocal Performance for " I 'd Do Anything for Love " and won him two Brit Awards nominations (Best International Male and Best Selling Single) .

Despite its huge commercial success , critical reception was mixed . The specialist music press were generally positive . Q magazine proclaimed , " truly this ... is the genuine follow @-@ up to the most over @-@ the @-@ top rock album of all time . " Like most critics , Q referred to the excesses of Steinman 's style , citing the length of the songs (Q says that " Objects ... " running for 10 minutes and 12 seconds is " not necessary ") . Unlike the original , where the epic loud songs were " offset by the softness of stuff like " Two Out of Three Ain 't Bad " ... even the ballads are Roman orgies of sound and fury . " This , they say , means " the album 's probable theme ? the crushing effect growing up has on teenage dreams ? seems to get lost among the thud and blunder . " However , overall , Q is positive , concluding with the sentiment that " Ultimately , Back Into Hell may not trash its predecessor , but as a mad , crunching , stadium rock album , it 's probably the best thing of its kind you 'll hear this year . "

Looking at how " Steinman 's old @-@ fashioned teen @-@ dream rock ' n ' roll fantasies " fits in with the music culture of 1993 , Kerrang ! suggests that it wouldn 't appeal to " Nirvana and Metallica fans , but there 's an older generation of rockers out there who will , quite properly , worship this album . " Their four @-@ star review declares that " it is a work of genius , a ready made rock classic and arguably the last word in rock operas . " In The Tip Sheet , Jonathan King labelled it a " glorious , splendid album , " celebrating Meat Loaf 's " operatically gorgeous " voice and Steinman 's " superb " songs , arrangements and production . " You 'll be blown away . Better still you 'll catch yourself openly laughing out loud at times with delight . You know what to expect yet it 's constantly better , fresher and brighter than you hope . If they had a Mercury Music Prize for American albums , this would win it hands down . "

In a 1999 documentary celebrating the original album , Meat Loaf says that Bat Out of Hell polarizes people : some hate it , and some worship it . The bombast did not meet some critics ' approval . As with the first album , Rolling Stone gave the album a mixed review . They call it " harmless , low @-@ octane operatic drivel " with " insufferably long Steinman compositions with equally long names . " Non @-@ specialist publications gave the most negative reviews . The Fort Worth Star @-@ Telegram also referred to the length of the songs , in which Steinman " vomits up 75 minutes of endlessly repeated choruses . " The newspaper branded it " the worst pop album of 1993 . " The Des Moines Register thought that the album was " wallowing in excess so gratuitous as to make Michael Bolton , by comparison , seem a master of understatement ... Mountains of banshee @-@ like wailing guitars ! Thunderous drums ! Herniated vocals ! Profoundly stupid lyrics ! Gack . This isn 't pandering to the lowest common denominator ? it 's lowering the lowest common

denominator . "

Like the original , retrospective reviews have been appreciative . Allmusic appreciates the bombast and " the pseudo @-@ operatic splendor of Jim Steinman 's grandly cinematic songs . Responding to concerns about length and overstatement , they reply , " that 's precisely the point of this album , and is also why it works so well . No other rock ' n ' roller besides Meat Loaf could pull off the humor and theatricality of Back Into Hell and make it seem real . In that sense , it 's a worthy successor to the original . "

= = Track listing = =

All songs written and composed by Jim Steinman .

= = = Other versions and re @-@ issues = = =

= = = = 1993 Special Limited Edition = = = =

Alongside the original version a two disc special edition was released , containing a foldout poster and a bonus disc containing three live tracks , which can also be found as b @-@ sides to the " I 'd Do Anything for Love (But I Won 't Do That) " singles .

= = Bonus CD Track listing = =

All songs written and composed by Jim Steinman .

This was produced by Meat Loaf and recorded and mixed by David Thoener . It was recorded in New York , NY in July 1993 .

= = = 2002 deluxe edition = = =

A two @-@ disc " deluxe edition " was released by MCA on June 25 , 2002 . The first disc contains the remastered original album , while the second contains several radio edits and remixes . It was presented as a foldout double @-@ disc set enoused in a slipcase , with an extensive booklet with liner notes and rare photographs . Allmusic suggest that although the album deserves the attention , " the extra disc of material is [not] worth the time of anyone outside of fanatics ... it doesn 't really offer any revelations , curiosities , or an interesting listen for anybody else (and it may not be that interesting to those collectors , either) . "

CD 2 track listing

= = Track listing = =

= = = 2006 2CD / 1DVD collector 's edition = = =

In 2006 , a three disc collector 's edition was released by Virgin / EMI . The first disc contains the original album remastered and the second a live version of the original Bat Out of Hell album plus " I 'd Do Anything for Love (But I Won 't Do That) " , compiled from the various b @-@ sides from the album 's singles .

The tracks were recorded live in New York during July 1993 , except " For Crying Out Loud " which was recorded live in the United States in 1994 . Live arrangements by Meat Loaf and the Neverland Express featuring Patti Russo as lead female vocalist . Tracks 1 @-@ 6 and 8 were recorded and mixed by David Thoener , and the audio was remastered by Peter Mew with Nigel Reeve at Abbey Road Studios , London .

The final disc is a DVD containing all three of the Michael Bay videos , and a featurette with an

interview with Meat Loaf and Steinman , with behind the scenes footage from the video shoot of " I 'd Do Anything for Love " .

CD2 track listing

DVD track listing

All sections were directed by Michael Bay and produced by Propaganda Films . DVD produced by Abbey Road Interactive .

= = Personnel = =

Track numbers indicate that a musician only plays the instrument so noted on that specific track .

= = = Band on studio tracks = = =

= = Charts and certifications = =