

Proclamation

The Occasional Gentle Giant Newsletter

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March 1992



The Occasional Gentle Giant Newsletter, no. 1

Trondheim, Norway, March 1992.

Proclamation

This, I hope, is the first of a long series of newsletters about the group that did most to enhance rock music in the seventies. The term 'newsletter' may possibly be a little misleading, as there may not always be so much 'news' in the traditional sense in it. My idea is to present letters, questions and answers, and the usual heap of old news cuttings that are found in a fanzine, so that all of us Gentle Giant fans will have a place to communicate. Nevertheless, many of the things that will be written in this newsletter will be new to many of you, so I think the term is good enough for the purpose of the publication.

I announced this newsletter in the Jethro Tull fanzine *A New Day*, #30, October 1991, in an article I had written about the relationship between Tull and Gentle Giant. As a result, I received many letters from likeminded fellows, mostly from the UK and the States, but also from Canada and some European countries. I have no possibility to answer all of you personally, but I will try to answer every question in this zine. I also want you to spread the word about the zine to other Giant fans, and possibly we can be a large bunch who can even be put into contact with each other. Therefore, if you want your name and address mentioned, along with your needs and intentions, for instance buying and selling, swapping tapes, etc., just tell me.

I intend to list available singles and LPs, CDs, videos, bootlegs, and other items related to Gentle Giant. I also intend to print the lyrics of one album in each newsletter, together with a comment on the material, the various versions etc. I have been granted permission to do that. I will further try to interview the various band members and in those cases where they still make music I will try to follow that up. News clippings of every kind are welcomed, and if you have something else you want to share with other fans, don't hesitate.

There were also many other groups who tried to enhance rock with elements from classical music, folk, jazz etc. in the 60's and 70's, and I want to include articles on these, too. This fanzine shall not concentrate on Gentle Giant alone. However, if you wish to write an article about your favourite band, try to relate it to the music of Gentle Giant. Not because we will be fanatical about our favourite artists, but because the readers at least will know that group and then compare it with the other band or artist and see if these also could be of interest for their taste in music.

I am sorry I cannot give you either addresses or telephone numbers to any of the members of Gentle Giant. We have to respect their privacy. I can forward letters to them, but I can not assure you that they will answer, although they might. The group has never been run down by fans, but some of the members have told me about some fans that could be a nuisance. They are, however, glad that there still are some fans out there who remember them. Quite unbelievable, in fact!

On Reflection

Are there any videos available with Gentle Giant?

BBC broadcast a program with the group in their series *Sight and Sound in Concert* in February 1978, and *Chrysalis* at least made promo videos of **Giant for a Day** and **Words from the Wise**, both showing the group in the studio. These I have a poor quality video of, obviously a copy of a copy of a copy of... Gary Green obviously has got a better quality tape of the BBC one. Kerry can remember quite a number of film crews. Chris Newpen did one for WWA and there were one or two Italian TV efforts. According to David Armas of Los Angeles the group were on the ABC TV show *Midnight Special* in 1975, and he's trying to get a copy of that one.

The *Wazza Kanazza Studio*, of Aldo Pancotti, Via Napoli 54, I-00045 Genzano (Roma), Italy, can offer the following videos: **Sight and Sound in Concert**, 45 min., **Giant for a Day** Promo, 3 min., and **Words from the Wise** Promo, 2 min. (incomplete). The studio also includes a list of 127 different Jethro Tull videos. Wow, what a difference!

Is there any single out there that is not on an album?

The single **The Power and the Glory** from 1974 didn't make it to the album of the same name. However, it was included on the double compilation LP **Giant Steps** from *Vertigo* in 1975. The back side of **I'm Turning Around** is a live version of **Just the Same**, which is the same as the one on **Playing the Fool**, but slightly edited.

Will all of Gentle Giant's LP's be put out on CD?

I would like to think so, yes, but so far, *Chrysalis* has been hesitating, and as far as I know they still are. In a **Glass House** was not released in the States as an LP and will probably not be released there as a CD either. However, it has been rumored that it will be out on CD soon in England. When *Line* released the first four CDs they didn't intend to pay any royalties, but this has been sorted out now, and the group actually earns a good deal from German and UK sales. The US sales are also good, but it partly goes to pay the group's debt to *Capitol*. In Norway it is almost impossible to find the CDs - they are sold out immediately when a few copies are imported.

What is Gargantua and where can I find it?

Gargantua is an Italian CD made from a tape recording of somewhat dubious quality from a performance in Essen in 1971. It must have been late that year, because Malcolm Mortimore plays the drums, not Martin Smith as listed. I got my copy from *Panorama records*, box 96, N-1540 Nesoddtangen, Norway, a little record dealer specializing in interesting rock. I bought all the copies he had got, but I think he ordered again. The serial number is *Aulica A 107*. It seems that you only have to wait 20 years in Italy before publishing without having to give royalties to the artists. If that is so, we will possibly have many live CDs in the years to come. The CD is nearly 40 minutes long and carries **Alucard** (not **Giant** as given), **Funny Ways**, **Nothing at All**, and **The Queen** from the first album and **Plain Truth** from the second one. It is interesting mostly because of the many solos, and a much better arrangement of **The Queen** than the studio version.

Where are the Giants now, and what are they doing?

I will report more fully on this in later issues, but don't worry, all of them are well and working, full-time or part-time, with music. Lesley Minnear, the wife of Kerry, runs the royalties business, and she has had quite a job finding all the members these last few years, as money began pouring in because of the CD releases. The most interesting things for the fans might be that John Weathers still plays, with Man, and that Kerry Minnear is planning a solo album. Whether or not he ever gets to do one depends on whether he can earn enough on composing for television etc. which he does occasionally.

Is there any chance of re-forming the band?

I don't think so, really, because the band members themselves obviously think that fans still existing are so few and scattered that it will not be sensible or economically safe to do that. They were asked a short time ago, but turned down the offer, not thinking it serious. Quite apart from this, it would be of great interest for all of us to hear music still made as they once did. What we can do with that is another question. If many thousand fans stood up, the old members could be pushed, or some fans be put together to make new and exiting music, or whatever... you name it.

Do you know of any Giant tour T-shirts?

In fact, I do not know of any concert souvenirs, and would be glad if any of you knew anything.

Do you have anything to trade?

Sorry, I don't really have anything and I haven't got the time to make tapes or copies to all of you. Really sorry. But I hope that this newsletter will help us in swapping information between us all.

Thank You

Could anyone send me a photocopy of the contents and liner notes of **Pretentious**, as I haven't got that one. For those of you who asked, this double compilation album is not the same as **Giant Steps**. I would further like to have a complete discography of Simon Dupree and the Big Sound.

All of you who have reported that you have been to concerts with Gentle Giant, could you write down your impressions for the zine? And those of you who actually met the guys after the concert, could you write in more detail about that?

Do any of you know about any other bootlegs than **Playing the Foole** and **Amongst the Darkers**? If so, could you inform me? And please, David Armas, send me a tape of those bootlegs you have, that would be most welcome! I'd have to pay for them, I don't know what to send you in return. Any knowledge about videos also welcomed!

If any of you have Gentle Giant sheet music, please let me know. Eventually, I would like to publish the complete music in a book, but most of it was never written down and I don't have the time to transcribe it all - even though I could easily correct any transcriptions given me. The members learned their parts by listening to tapes Kerry made, they didn't work much with written music. However, I know that at least some people have written down the music to some of the GG pieces, for instance **On Reflection**. I will ask the band members for their permission to publish sheet music in this magazine also.

The Missing Piece

In 1986 Kerry Minnear joined in the production of a Christmas cassette tape together with a group called The Reapers. The cassette; **The Reaper's Christmas Album**, consists of 14 traditional songs, some of them arranged in the unmistakeably Minnearian fashion! He even sings on many of the pieces, and on some you can hear his oldest daughter Sally. The cassette can be obtained still from *David Willis, G.N.C. Bookshop, 17 High Cross Street, St. Austell, Cornwall PL25 4AN, England, telephone 0726 63945.*

Acquiring the Taste

I take it for granted that the readers of this newsletter will enjoy reading about other groups than Gentle Giant. There is probably a lot of interesting music out there which the average reader hasn't heard yet. I cannot write all this material myself, so get on with it. And don't forget to include illustrations.

I mentioned a lot of groups in my AND article. Records by all of these now and then surface on the Norwegian collector's market so they may not be so hard to obtain. Many of the records are now put out on the CD market, so don't fear, they will not be forgotten for some time. Availability will be discussed in the forthcoming features about the various bands and artists.

Why Not?

A New Day, the Jethro Tull fanzine, can be most highly recommended. A highly interesting magazine, heavily illustrated, now also in color. 31 full-packed issues in the last 5 years, at subscription prices £6 for 5 issues (UK), £10 for 7 issues (Europe), or £10 for 6 issues (USA and Canada), to *A New Day, David Rees, 37 Chaucer Rd., Farnborough, Hants GU14 8SP, England.*

The Amazing Pudding, the original Pink Floyd and Roger Waters Magazine, can be recommended for every fan of those artists. A beautifully produced magazine with 50 issues in just under 8 years, one can only marvel at it. Subscription at £6 (UK), £6.90 (Europe), or £8, 40 (USA and Canada), to *The Amazing Pudding, Carole Walker, 81 Fossdale Moss, Leyland, Preston PR5 3WS, England.*

Experience

In Guitar Player of December 1990 one could read the following in a feature about Frank Zappa's guitarist Mike Keneally:

"Prior to joining Zappa, Keneally wasn't known primarily as a guitarist. A keyboardist since age seven, he played mostly keyboards in his own band, Drop Control. "I thought that was going to be my fate," he laughs, "to wear polyester white suits and play nice little organ tunes." Instead of a leisure suit, the self-described "progresso-head" picked up a guitar and plopped himself in front of his turntable to explore the instrument: "I decided a good discipline exercise would be to learn the guitar parts on all the Gentle Giant albums," he says. "It turned out to be very valuable." But even more valuable was the time spent learning from Zappa's discs..."

Thanks to Bill Rodrick of Oslo, Norway (actually California), for directing my attention to this piece.

A Cry for Everyone

All real fanzines run a reader's poll, as all real fans like to list their favourite artists etc. So you're hereby invited to number the five best Gentle Giant albums, the 10 best cuts, and the 10 best other artists you listen to.



The editor visiting Kerry Minnear.

The following pages contain some promotional material from WWA in 1973. Thanks to Barry Winton of London for these pieces.



GENTLE GIANT - Profile

<u>NAME:</u>	DEREK VICTOR SHULMAN
<u>INSTRUMENTS:</u>	Alto, Recorder, Bass, Vocals
<u>BIRTH PLACE:</u>	Glasgow
<u>DATE OF BIRTH:</u>	11.2.1947
<u>EDUCATED:</u>	Portsmouth Southern Grammar School and place at Exeter University
<u>MUSICAL TRAINING:</u>	Musical family and formal tuition on saxophone for four years.
<u>MUSICAL INFLUENCES:</u>	All external music from classical to Frank Zappa
<u>PERSONAL COMPOSITIONS:</u>	All GENTLE GIANT albums
<u>INSPIRATION:</u>	Personal involvement in music and atmosphere of GENTLE GIANT
<u>FAVOURITE ALBUMS:</u>	Aqualung – Jethro Tull, Birds of Fire – Mahavishnu Orchestra
<u>FAVOURITE MUSICIAN:</u>	Paul Toltellier
<u>FAVOURITE SINGER:</u>	Ian Anderson
<u>FAVOURITE SONGWRITER:</u>	Brian Wilson
<u>RESIDENCE:</u>	House in Portsmouth
<u>FAMILY:</u>	Single
<u>INSTRUMENTS:</u>	Fender Precision Bass, Martin D18 6 String, Tenor Saxophone, Alto Sax., Recorder, 2,000 RSD P.A. System with Quad Amps., 16 Channel Kalsey Morris Mixer, Binson Echo Unit, 80 Lecko Lights, McManus Dimmer Board



GENTLE GIANT - Profile

<u>NAME:</u>	RAYMOND SHULMAN
<u>INSTRUMENTS:</u>	Bass, Violin, Trumpet
<u>BIRTH PLACE:</u>	Portsmouth
<u>DATE OF BIRTH:</u>	8.12.49
<u>EDUCATED:</u>	Technical High School, Portsmouth
<u>MUSICAL TRAINING:</u>	Formal violin and orchestral training
<u>MUSICAL INFLUENCES:</u>	All my own musical experiences from youth orchestras to Rock bands.
<u>PERSONAL COMPOSITIONS:</u>	Too numerous to mention but all GENTLE GIANT albums
<u>INSPIRATION:</u>	Touring
<u>FAVOURITE ALBUMS:</u>	Sex Machine — James Brown, Elastic Rock — Nucleus
<u>FAVOURITE MUSICIAN:</u>	Stephan Grapelli
<u>FAVOURITE SINGER:</u>	Lorraine Ellison
<u>FAVOURITE SONGWRITER:</u>	Joni Mitchell
<u>RESIDENCE:</u>	House in Portsmouth
<u>FAMILY:</u>	Single
<u>INSTRUMENTS:</u>	Marshall 200 watt reflex bass cabinet, Fender Precision Bass, Fender Stratocaster, Recorder, Trumpet, Selmer Trumpet, Martin 6 string



GENTLE GIANT - Profile

<u>NAME:</u>	KERRY CHURCHILL MINNEAR
<u>INSTRUMENTS:</u>	Keyboards, Percussion, Oboe, Cello, Guitar, Bass Guitar, Tenor Recorder
<u>BIRTH PLACE:</u>	Dorset
<u>DATE OF BIRTH:</u>	2.1.1942
<u>EDUCATED:</u>	City of Bath Boys School, Blandford Forum Grammar School
<u>MUSICAL TRAINING:</u>	Orchestral courses including the National Youth Orchestra a member for three years at the Royal Academy of Music for degree (achieved)
<u>MUSICAL INFLUENCES:</u>	Early Renaissance writers, Palestrina Stravinsky and all between
<u>PERSONAL COMPOSITIONS:</u>	All GENTLE GIANT albums, plus some choral works for church choirs and brass ensembles and a piano concerto
<u>INSPIRATION:</u>	Reactions of the listener
<u>FAVOURITE ALBUMS:</u>	Avoid them where possible — live performance wins every time
<u>FAVOURITE MUSICIAN:</u>	Unfair question, too many to choose from
<u>FAVOURITE SINGER:</u>	James Bowman
<u>FAVOURITE SONGWRITER:</u>	Joni Mitchell
<u>RESIDENCE:</u>	Country Farm House in Dorset
<u>FAMILY:</u>	Single
<u>INSTRUMENTS:</u>	Hammond B3, 2 Marshall 200 watt reflex cabinets, Wurliitzer Electric Piano, Mini-Moog Synthesiser, M400 Mellotron, Premier Vibes, Fender Stratocaster, "Cello, Hagstrom 12 string guitar, Oboe, Tenor Recorder



GENTLE GIANT - Profile

<u>NAME:</u>	GARY WILLIAM GREEN
<u>INSTRUMENTS:</u>	Guitar, Percussion, Woodwind
<u>BIRTH PLACE:</u>	London
<u>DATE OF BIRTH:</u>	20.11.1950
<u>EDUCATED:</u>	Tollington Grammar School, Muswell Hill, London
<u>MUSICAL TRAINING:</u>	Self-taught
<u>MUSICAL INFLUENCES:</u>	The Blues, Other Members of GENTLE GIANT, friends
<u>PERSONAL COMPOSITIONS:</u>	None yet
<u>INSPIRATION:</u>	Different environments than ours
<u>FAVOURITE ALBUMS:</u>	Live At The Regal, Hot Rats
<u>FAVOURITE MUSICIANS:</u>	Django Reinhardt, Charlie Christian, Elton Dean
<u>FAVOURITE SINGER:</u>	Roberta Flack, BB King, James Bowman
<u>FAVOURITE SONGWRITER:</u>	Ian Anderson, Kerry Minnear
<u>RESIDENCE:</u>	House In Portsmouth
<u>FAMILY:</u>	Single
<u>INSTRUMENTS:</u>	100 watt H Amp, 200 RS Reflex, 1 Wurlitzer Electric Piano, 12 string Hagstrum, 6 string Yamaha



GENTLE GIANT - Profile

<u>NAME:</u>	JOHN PATRICK WEATHERS
<u>INSTRUMENTS:</u>	Drums
<u>BIRTH PLACE:</u>	Carmarthen, Glamorgan
<u>DATE OF BIRTH:</u>	2.2.1947
<u>EDUCATED:</u>	Carmarthen Secondary Modern School
<u>MUSICAL TRAINING:</u>	Self taught
<u>MUSICAL INFLUENCES:</u>	Anything and everything musical
<u>PERSONAL COMPOSITIONS:</u>	3 numbers on Eyes of Blue albums
<u>INSPIRATION:</u>	Desire to travel and dislike of 9 - 5 jobs
<u>FAVOURITE ALBUMS:</u>	14 albums recorded with various artists King Curtis Live Pathe Filmore
<u>FAVOURITE MUSICIAN:</u>	Stevie Wonder
<u>FAVOURITE SONGWRITER:</u>	Ritchie Francis
<u>RESIDENCE:</u>	Mother-in-law's house in Clydock
<u>FAMILY:</u>	Married
<u>INSTRUMENTS:</u>	Premier Drum Kit, 24" Bass Drum



GENTLE GIANT - Tour dates

March 8, 1974
Friday

CHATHAM—Central Hall

March 9, 1974
Saturday

EAST ANGLIA—University

March 11, 1974
Monday

MANCHESTER—Free Trade Hall

March 13, 1974
Wednesday

GUILDFORD—Civic Hall

March 14, 1974
Thursday

PLYMOUTH—Guildhall

March 15, 1974
Friday

SWANSEA—Brangwyn Hall

March 16, 1974
Saturday

LONDON—Drury Lane—Theatre Royal

March 18, 1974
Monday

BIRMINGHAM—Town Hall

March 19, 1974
Tuesday

WATFORD—Town Hall

March 21, 1974
Thursday

DERBY—King's Hall

March 28, 1974
Thursday

PORTSMOUTH—Guild Hall

March 29, 1974
Friday

BOURNEMOUTH—Winter Gardens

Words from the Wise

...I have just received my copy of *AND* #30 and have read with interest your feature on Gentle Giant - a band that I have been very fond of for some time, although because of their rarity in the UK, my collection is not yet complete...

...It appears from your feature that you are a collector of tapes etc. The only relevant item that I have is a BBC session from 1971 or so - 20 minutes with the tracks **Knots**, **The Advent of Panurge**, **Way of Life** - which I suspect that you already have - quality is excellent...

Steven Gibbons, Derby, UK.

It is interesting to note how scarce Gentle Giant records are in the UK. In Norway, they always crop up at record fairs or in used records stores, so they are not difficult to obtain, although one has to pay the equivalent of £15-25 for a good copy of most of them. The session is from 1973, most probably, and I haven't got it, so I'd be very interested if there is any spoken material or if the cuts are different from the recorded ones. See remarks elsewhere on tape swaps. -gh

...I read your superb article in *AND* with great interest as GG always were, and still are, my favourite band. I first saw them in Bournemouth, Hampshire, in 1971. I was 20 years old at the time, and 20 years on, still play their albums as much as ever (but I've never got into **Free Hand!**). I see John Weathers is with Man now, who I am seeing soon, along with TYA and Wishbone Ash who I very much like and have followed since 1969, along with Tull, Yes and Fairport. I was saddened by GG's demise in 1980... Their live performances were incredible and it's nice to speak to someone who obviously appreciated them as much as I do.

Andy Kimber, Worcester Park, UK.

...By 1980 I had acquired all of Gentle Giant's albums which I still cherish today. I saw Giant in concert Aug. 25, 1972 in Nashville, Tennessee in support of Black Sabbath who did not show. They fronted Black Oak Arkansas instead, weird combo! Giant were introduced that night as performing their first concert in America. True or not, they were brilliant! and I was engulfed by their musicality. What I remember most about the show, aside from the fact that they swapped instruments a lot, was their power. Thundering quaking power which shook the venue. Most people who never heard them live wouldn't imagine this I guess, but it made a lasting impression on me...

Mike Walker, Florence, AL, USA.

...I have been a Gentle Giant fan since nearly the beginning (**3 Friends** was the first one I got). I have always considered them one of the greatest bands ever. I was there twice in concert, here in Austin, Texas (which they claim was one of their favourite places to play), in 1976 and 1977. They were unbelievably good. I met Ray Shulman, Gary Green and Kerry Minnear after the show at their hotel (my friends and I hung out in the hotel lobby waiting for them to walk in!). They seemed genuinely surprised that some "fans" had been waiting for them...

Raymond Benson, Austin, TX, USA.

...Saw them live a few times on the **Free Hand** tour. A great band, it was sad to see the hall (Chicago's Auditorium Theatre) barely half-full. The promotion for their shows as well as their albums was lamentable. I vividly remember the radio advertisements for **The Power and the Glory**:

A hard-sell, gravely voiced announcer opens the spot: "Do ya like hard rock?" Cut to the riff from **Valedictory**, then: "Do ya like... heavy lyrics?" More excerpts from the album while the announcer continues: "**Gentle Giant's Power and the Glory** is loaded with hard rock and has a lyric sheet that is so heavy..."

You get the idea. Capitol, their US distributor, was spending the money, but they just couldn't sell them to the general public. If I wasn't already a fan, that radio commercial would have put me off forever!...

James Terry, Galena, IL, USA.

...Moreover, I got some Italian newspaper articles which I could photocopy for you. I send you also my Tull video list hoping that you've got some material to make exchanges. I wait for news from you. Let me have your list about all that you have of the mythical Gentle Giant.

Ciao!! Aldo Pancotti, Genzano, Italy.

I'd be very happy to receive any newspaper articles. I would, however, prefer to have an English summary enclosed. If you could take some time to translate the booklet of the Italian Gentle Giant compilation in the Super Star series to English, I will print it in its entirety in the newsletter. -gh

...I couldn't resist the temptation of writing to you of our common interest. I am 36 years old, and fan of Gentle Giant ever since 1970. My friends call me conservative, because I seem to have lost interest in pop and rockmusic after 1975 or thereabout. I listen mostly to modern classical music (the really heavy stuff, you know, Stravinsky, Schönberg, Messiaen. No Nigel Kennedy and Mozart in my house!), some Tom Waits, and the old masters: Tull, Giant, Fripp, Zappa, Genesis, Caravan, Yes.

I heard of Gentle Giant for the first time when I was 14. It was their first album. The birth of a realization. The rise of a high expectation. My friends and I were immediately on their side. In our highschool-magazine we wrote long and important (we hoped) articles about Gentle Giant, and in no time they (and others) became household names in our school.

In 1973 we published an all-time Top 100 of our school: #1 Jethro Tull, Aqualung, #2 Gentle Giant, Three Friends, #3 Caravan, Waterloo Lily, #4 Jethro Tull, Thick as a Brick, #5 Roxy Music, For Your Pleasure, #6 The Beatles, White Album, #7 Gentle Giant, Octopus, #8 Roxy Music 1, #9 Caravan, In the Land of Grey and Pink, #10 Yes, The Yes Album. Lower down the list you could find #18 Focus III, #23 Gentle Giant, Acquiring the Taste, #24 PFM, Storia di un Minuto, #61 Bonzo Dog Doo Dah Band, The Doughnut in Grannies Greenhouse (in those days the number one of my list), #76 King Crimson, Larks Tongues in Aspic (the highest position of Fripp and friends, clearly even for us the music of King Crimson was a bit too difficult!). That top 100 of the Cartesius Lyceum Amsterdam year 1973 could still be used as a basic listening-list for the avant-garde-rock-novices of today.

I have seen Gentle Giant perform live only once, when they played Carré, an intimate circus-theatre on the shores of the river Amstel in Amsterdam. The galleries are incredibly steep, so you're bound to suffer from vertigo! We looked down in the deep to see the half-gods. It was fantastic. It was like a religion, you understand. Being a fan of a rather obscure and unknown band, with no one to discuss them with, apart from the same old friends, time and again, it gives an almost religious feeling if you are gathered in a big hall with two thousand others, who share the same secret passion, Gentle Giant. Apart from a long and not very exciting violin duet between Ray and his electronic echo, and the nervous hopping around of Gary Green, I don't really remember much of the concert, but who cares... I do remember that the most influential pop-critic in Holland, an aging, acid-splitting lesbian lady named Elly de Waard found it utterly distasteful and worthless. We were relieved, because if Elly didn't like it, it meant that it was alright.

...I think there is also another Giant-Bootleg on CD (not Gargantua), but I know nothing of that one. The "not-entirely-legal" CD catalogue from which I know this CD is now in the hands of a David Bowie-fanatic, and I will probably never see the catalogue again.

...If you like the idea, I could write some (vaguely literary) stuff about what GG (or KC, JT, or FZ) means and meant to me.

Robert K. Eksteen, Amsterdam, The Netherlands.

The fanzine is of course open to all who will write of their personal tastes and experiences. Discussion of classical music should not be excluded, either, as the progressive rock movement of the 60's and 70's relied heavily on the classical composers and composition technique. -gh

Mister Class and Quality?

I am a research scientist, 35 years of age, specializing in large computer and telecommunication systems. I chose studying Electronical Engineering instead of music, at the age of 19, and have regretted it ever since, though I am at least able to pay my bills and feed my family, which I would possibly not have been able to had I been a musician in Norway. I do some music and writing in my sparetime, having specialized in Carl Barks, the classic Donald Duck artist, and G. K. Chesterton, an English author and journalist. I also own half of a small publishing company, Classica Forlag AS, which will produce this newsletter and take care of the economics for nothing in return. I first listened to **The Power and the Glory** in a record shop in Narvik in Northern Norway (where I lived until 1977), and was immediately spellbound. I never saw them live. I have got only the official records and some videos, and I've got **The Reaper's Christmas Album**, and **A Selection of Themes and Contemporary Themes**, two very short demonstration cassettes made by Kerry Minnear in 1989 and 1991, in order to get some orders on advertising music, TV themes etc. I am especially interested in composition and those artists who honestly tried to break new ground in rock music. The reason why I do this newsletter is that nobody else has done it as far as I know. That Gentle Giant fans should be able to communicate with each other is unquestionable. Have fun!

So Sincere

The Occasional Gentle Giant Newsletter was edited by Geir Hasnes and published by Classica Forlag AS, Trondheim, Norway, March 1992. 100 copies were printed.

The newsletter will be issued as often as I manage to get it out, though not so often as for instance *A New Day*. It all depends on the number of letters with interesting material in it. Cost will be used to cover production and postage, of which the latter is, believe me, awfully high in Norway. Please don't get angry for the price - I or my company will earn nothing for this publication.

I will take subscriptions for four issues at a time. Subscription prices: Scandinavia NKR 60.-, Rest of Europe NKR 70.-, Overseas NKR 80.-. The payment should be sent to *Classica Forlag AS, Ragnhilds gt. 10, N-7030 Trondheim, Norway*. Postal giro account 0824 01 97538. Please don't send cheques in foreign currency, it costs so much to cash them. You may, however, send £6 or \$12 in cash.

The newsletter is written in **Microsoft Word** on a **Macintosh**. I would prefer submitted material to be delivered on a floppydisc, so that I don't have to write it all in by myself. I can take almost all PC formats. If you are in doubt, make an ASCII file. All letters and contributions should be sent to *Geir Hasnes, Eidsvolls gt. 16, N-7016 Trondheim, Norway*.

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