

June 1989

# On Reflection

The Newsletter of the APEX Vol. 1, Issue 5

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<i>"Art is the last thing I'm concerned about when I'm writing a song. I don't think it really matters. As far as I'm concerned, 'Art' is just short for 'Arthur.'"</i>	
- Keith Richards	

Who would believe me now...

## Compact Giant!

After far too long a wait (as evidenced by their gluttonous consumption by fans and collectors), Gentle Giant CDs are a reality. The Line label, from West Germany, has released the first four albums in the CD format, and England's Classic Communications, in association with France's Essential Records, has released the 1977 2-record live album *Playing the Fool* as a single CD. Though there are a few faults, these are definitive versions on the whole for Progressive collections.

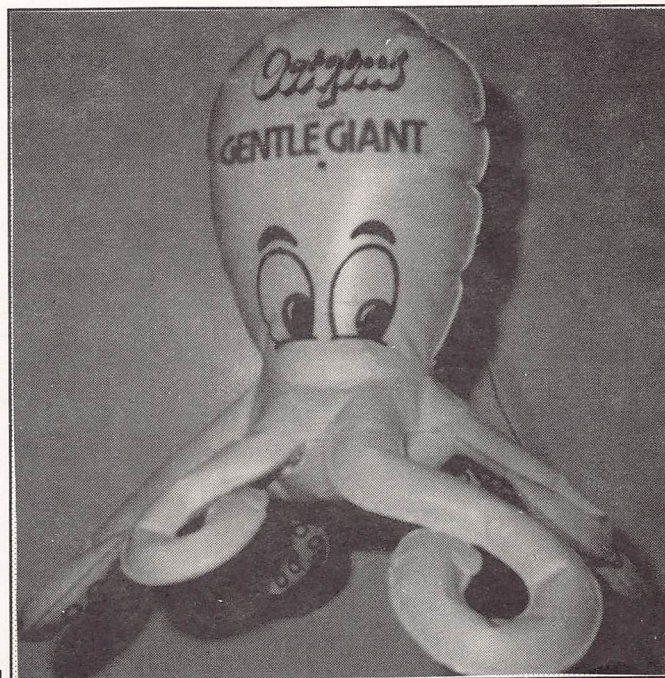
To begin with, Line did not foresee the demand for the discs and so did a very limited pressing. Licensing the original master tapes and cover art from Polydor UK, Line has done an excellent job in the digital transfer. Particularly affected for the better are the overall stereo mix, the separation of violin and cello, the subtle differences in the individual vocal parts and the percussive instruments. On *Gentle Giant*, there is a serious drawback in a long gap between "Nothing at All" and "Why Not?," two songs that connect on vinyl. If your CD player has a very quick track-skipping mechanism, it helps to program the two tracks together, eliminating the countdown.

According to Line, a future pressing will alleviate the problem. It may take a few months, but you can trade in your version for an improved one by sending it to Uwe Tessnow, President, Line Records, P.O. Box 605220, D-2000 Hamburg 60, West Germany.

*Acquiring the Taste* (despite no lyrics and photo), *Three Friends* and *Octopus* are all done very well. After hearing the problem with the first album, I was fearful for the tracks "Mister Class and Quality?" and "Three Friends" from *Three Friends*. This pair, however, is connected perfectly. A treat is the UK cover art, which features the hard-to-find original *Three Friends* cover and the Roger Dean artwork on *Octopus*.

A nice surprise when I went to pick up my special order was *Playing the Fool*. For a live album, the sound quality is excellent and the CD goes well beyond the capabilities of the vinyl. There is, however, a fair amount of stage noise and equipment buzz. Think of it as the natural wear and scratches on fine leather, a sign of authenticity. To fit on one disc (a 77-minute one at that!), "Sweet Georgia Brown," an impromptu jam during an equipment breakdown at a gig in Brussels,

was omitted. While this is an unforgivable offense that virtually all manufacturers continue to commit (can you imagine chopping off one of Monet's haystacks?), it



**Wrap your arms around them, if you can find them!**

is in this case clearly a minor loss. There are wonderful liner notes in the disc booklet by someone named Alan Hinsman that sing Giant's praises as sweetly as Kerry Minnear sings Giant's songs.

A March release date for the Capitol mid-line issue of *The Power and the Glory* is long past (at press time it was due out on May 23) but it is hoped that the

full Capitol catalog (*TPATG*, *Free Hand*, *Interview*, *The Missing Piece* and *Giant For a Day*) will come out during the summer. For that matter, here's hoping the imports will continue to surface as well. The most crucial one for this fan will be the import release of *In a Glass House*. ☺

Anderson/Bruford/  
Wakeman/Howe  
cover art! see p. 2.

"So the new rates are as follows..."

# R E L A Y E R

The time has come to present some important information regarding ad and subscription rates, and general administrative stuff that I haven't had the room to do previously. First, I want to say how rewarding it is to see how quickly The APEX has grown. I hope you recognize that APEX is the network of which all subscribers of On Reflection are a part. The newsletter is the vehicle by which we share and communicate.

This newsletter is done in the confines of my bedroom and reaches Progressive fans in several countries around the world. Kind of like Johnny Carson in reverse. The APEX's bank account gets deposits by way of subscriptions and ad sales. Withdrawals come from printing and shipping charges. Nothing else comes in and nothing else goes out. Presently, OR is paying for itself, as it should. Heaven knows, I couldn't afford it. But now, after several issues and a sense for how much it costs to do everything, I have made an adjustment to the *international* subscription rate (this does not affect present subscribers) and have decided to accept display advertising. Back issues are also for sale for \$2.00 each (postage included).

So the new rates are as follows. Domestic subscriptions are still \$15.00. This includes Hawaii, Puerto Rico and Cleveland. International rates are now \$20.00. Again, *this only affects those who subscribe after May 1, 1989*. Classifieds are still \$5.00 for each 80-word block, or \$12 for three placements of an 80-word block. Display ads come in two sizes: 3" x 1 1/2" (\$6.00 for one placement, \$10.00 for two placements); and 3" x 3" (\$10.00 for one placement and \$18.00 for two placements). I would like to reserve display ads for established businesses and keep the Classifieds ("MARKET VALUE") for individuals' wants and deals.

I have also recently begun in-store distribution at Round Sounds in Redondo Beach, CA (see ad p.5) and at It's Only Rock 'n' Roll in Greenwich Village, New York. If you know of any record/CD stores that would be interested in selling issues of OR, please let me know. I am insisting on a price schedule that makes it cheaper to purchase through a subscription than by newsstand because I want The APEX to know who we all are.

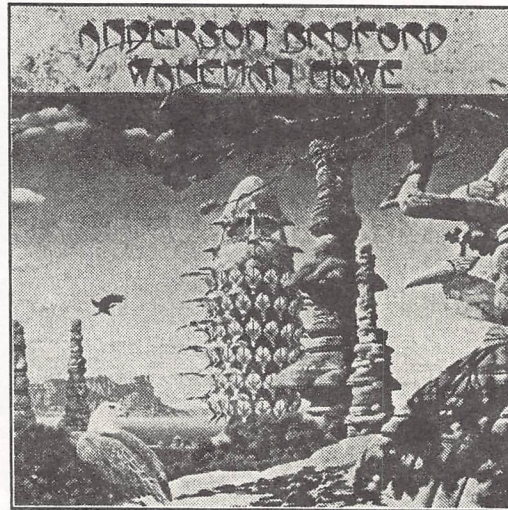
And on those lines, I will be publishing a list of subscribers, probably in the next issue. I will include name and address and each person's five favorite Progressive artists so we know who's into what. If you're not sure you've given me that information, send it in by June 18. This brings up another point, which I will set in boldface so it receives proper emphasis: **ad and copy deadline is the 18th of each month (give or take a day or two)**. Also, if you don't wish to be listed, please let me know by that date.

I am pleased to be receiving articles from several of you. Please feel free to contribute whatever you want:

articles, artwork, photos, poems, anything relating to Progressive music and its creators. All unsigned articles are written by me (no, I'm not ashamed of them) and those written by other "APECES" are given by-lines. I prefer typed to hand-written and if you can put it on a 5 1/4" floppy disk either as a Microsoft Word or an ASCII file, you'll get a gold star on your forehead and I'll hang it on my refrigerator.

Please keep these guidelines in mind when you write articles: 1) Make your articles informative; don't write about how cool it was that the Moody Blues recorded with an orchestra on *Days of Future Passed*, we know that. 2) Try to be concise; we can all talk and write all day about Progressive music but OR isn't the New Yorker. Stick to a specific topic rather than present a bunch of thoughts on a bunch of angles. 3) Don't worry about your writing ability, I do not judge. I will, however, edit for clarity where necessary. I write professionally, so you can trust me.

Well, that's all I can think of for now. Hope OR continues to satisfy your needs and desires (to the extent allowed by law). Thank you for your support and on with the show! ☺



STREET  
DATE:  
6 / 13 / 89

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All correspondence should be made to the editor at 132 Sherman Street #11, Cambridge, MA 02140.

**SPECIAL THANKS:** Ed Wilson, Michael P. Dawson, Scott Gold, Jim Jones, BCD and my favorite future LICSW, Laura.

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## A Final Foray into the Den of the Giant

(Third of three parts)

Later in 1977, Giant released *The Missing Piece* (US: Capitol 11696; UK: Chrysalis 1152). After the tour that begat *Playing the Fool*, Giant took a look at the way they were making records. In the studio they could (and did) add layers and layers of instruments, vocal overdubs and various sounds. But in concert, there's only so many instruments they could play at one time, and their budget never allowed for additional players. So they decided to make a record done without so many overdubs, with a modicum of diverse instrumentation and straight-forward arrangements.

*Missing Piece* comes off as kind of like two records in one. Side one is more straight rock, with four toe-tappers sandwiching the tune "Betcha Thought We Couldn't Do It," a 140-second tribute to punk, then sweeping the British music industry. Side two is more Progressive, with the haunting "Memories of Old Days" and the percussive pastiche of "Winning." The album closes with a true "kick in the jams" tune, "For Nobody." I don't own the import but the domestic has a green label with the songs for both sides on one face and a white puzzle piece on the other.

The tour from that album landed them on BBC's *Sight and Sound in Concert* television program. Several people reading this article, and others who advertise in Goldmine, have copies of the video for sale, trade or copy. Giant's change in direction was noticed by the heretofore tacit music press and the band got ink in several publications. Enter again the opportunistic people at Vertigo.

Also released in 1977, *Pretentious* (Vertigo 6641 629) is another two-record compilation drawn from the first six albums released only in the U.K. The selection isn't as good as *Giant Steps* and neither is the artwork, which shows the venerable Giant face with a safety pin

through his nose. The liner notes are by Phil Sutcliffe. [Incidentally, the title "Pretentious" isn't a knock at the group. On one tour, Giant, sincere but not overly serious about themselves, performed in front of a huge neon sign bearing that put-down so often targeted at Progressive music.]

Come 1978 and the slide towards the mainstream continued with *Giant For a Day* (Capitol 11813/Chrysalis 1186). Interestingly, this is where I got on, having seen two videos from the album on Don Kirshner's Rock Concert. I don't have the import of that, nor of their swan song, *Civilian* (1980). That album found them back on Columbia in the US (Columbia 36341) but with no greater support than before. The import is on Chrysalis 1285.

Both are rock albums with twists and intelligent touches, but not inspired by their original goal "to expand the frontiers of contemporary popular music," as set down in the liner notes of *Acquiring the Taste*. Still, they're good for what they are; I mean, not just any rock band can make a Progressive album but a Progressive band can make a good rock album without much exertion. Lyrics are included on both albums' inner sleeves.

The coda to this piece is an Italian release from the early '80s on the

SuperStar label (SU 1026). This blew me away when I saw (and bought) it. An enclosed booklet includes fourteen pages of great color photos and text, all in Italian of course. (In college, I paid an Italian major to read it to me. Among the juicy bits are a quote by Keith Emerson from 1973, saying that *Octopus* was one of his favorite albums at the time.) The cuts are from the first four albums. With luck, someday someone will release a compilation that is culled from the later albums.

A German import called *Motive* is actually just *Acquiring the Taste* in a different cover and no lyrics. The cover photo is excellent (Kerry Minnear dressed as a harlequin, John Weathers in an Oakland A's uniform), but the album itself is not necessary.

Giant has been bootlegged a fair amount (more than the Bonzo Dog Band, less than Springsteen) but I'm not really qualified to cover that area in depth. If any of you know of anything I've missed or have an import I don't have, your information (and price) would be very much appreciated. ☺



In search of Giant stuff, your editor is ever on the move.

# MARKET VALUE

## I AM LOOKING FOR:

great-quality live recordings of Genesis from 1970-77, and Steve Hackett;

first Steve Hackett album, with his brother John (pre-Gen.);

information on where Anthony Mayhew (Genesis' second drummer) is and what he has been doing all these years.

*Richard Ayers  
3520 West Stella Lane  
Phoenix, AZ 85019*

## WANTED:

Audio and video tapes of ELP, Pink Floyd, Genesis, Yes, Jethro Tull, Renaissance. Will pay fair price or trade for blanks. Please send list along with price info to:

*Jerry Kunny  
JAM Music  
P.O. Box 226*

*Pompano Beach, FL 33061-0226*

Especially interested in vinyl and does anyone have a copy of any of Pink Floyd's "The Wall" concerts on video?

VIDEO RELICS presents the following videos for sale on high-grade tapes:

Gentle Giant - live on TV show, "Sight and Sound," 1978, 45 min., \$30.

Genesis - live on Belgium TV, 1970, 30 min. and live in Montreal 1974 clips, 45 min. BOTH FOR \$40.

ELP - live Montreal 1977 w/orchestra, 90 min., \$30.

Yes - Belgium TV 1970, 30 min., \$30.

VDGG - Belgium TV 1970, 30 min., \$30.

Pentangle - Belgium TV 1970, 30 min., \$25.

Curved Air - Belgium TV 1970, 30 min., \$25.

Please include \$2.50 postage and handling. Send money orders only to:

*Mark Benedetto  
87 Rolling Hill Dr.  
Millington, NJ 07946*

TO ALL MY FRIENDS OUT THERE WHO HAVE HELPED ME REPLACE MY RECORD COLLECTION AFTER MY FIRE:

*THANK YOU!!!*

You've all been great! A special thank you to Bruce and Susan, Michael Dawson (thanks for the originals!), Mitch in CA, Avy in Israel, Jeff Carney, Kevin Kunz, Phil in CO (excellent catalog, bro!), Mark, Kevin, Vic, John, Tom and Maggie for your concern and help. The best is yet to come!

*Jerry Kunny*

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LONG LIVE MORGAN THE ORGAN!!

KEEP "PROGRESSING" WITH YOUR RECOVERY, MARC. WE'VE BEEN PRAYING FOR YOU.

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*JASON*

**WHERE'S**

**YOUR**

**AD?**

The APEX is not responsible for any advertisements or transactions made in and from this section.

## Camel Corner by Jim Jones

If you would be willing to distribute flyers for On Reflection at an Anderson, Bruford, Wakeman, Howe concert, please let me know. Thanks, JMR.

This is the first in an occasional series covering each of Camel's studio albums in chronological order.

Originally formed in 1972, Camel's first line-up featured Andrew Latimer (guitar, flute and vocals), Peter Bardens (keyboards, vocals), Doug Ferguson (bass, vocals), and Andy Ward (drums). The four released their debut album, *Camel*, in 1973 (MCA Records) and were soon on the road with Barclay James Harvest. Though it's an original and creative record, *Camel* only provided a glimpse of what was to come.

The album opens with "Slow Yourself Down," a very seventies-sounding track complete with Deep Purplish keyboards and several chord changes. Starting off slow, the song gradually picks up tempo and features a killer organ solo from Bardens. "Mystic Queen" borrows a little from Uriah Heep, that now ancient organ backed up by a wide assortment of guitars. It's a pretty song, and gives fans a hint of the spaciness which would characterize future Camel recordings such as 1976's *Moonmadness*. Next comes

"Six Ate," a medium tempo instrumental showcasing the talents of all four members, while "Separation" finishes side one with tremendous authority: several verses and lots of instrumental jams, a formula that would serve Camel well on all future albums.

Side two kicks off with "Never Let Go," a song more suitable to lyrics than most Camel tracks. Here Andrew Latimer sings of man's fight to survive both himself and his fellow man (at least that's how I interpret his words). The song was still played in concert as recently as 1984, on the band's final tour. Next is "Curiosity," a jazz-influenced track, and significant in that it is Doug Ferguson's only lead vocal. The album closes with another Uriah Heep-sounding cut, the instrumental "Arubaluba." If I weren't such a Camel fan, you probably could have convinced me this song was an outtake from Heep's 1969 debut.

I do not recommend *Camel* as your first Camel purchase because it does not accurately represent what was to become their trademark sound. As with the first Genesis, Yes or Moody Blues releases, this album only provides a taste of the creative juices in their early stages. In the next column, I will review one of my personal favorites, *Mirage*. ☺

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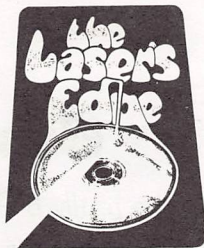


*Atoll, Banco, Barclay James, Can, Eno, Flairck, Focus, Gentle Giant, Gong, Hackett, Hatfield @ North, Japan, King Crimson, Magma, Manfred Mann, Marillion, PFM, plus many others!*

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### BIRTHDAYS

May 29	Gary Brooker	b. 1949
June 6	Edgar Froese	b. 1944
June 9	Les Paul	b. 1923
June 18	Paul McCartney	b. 1942
June 20	Brian Wilson	b. 1942
June 21	Ray Davies	b. 1944
June 22	Todd Rundgren	b. 1948
June 24	Jeff Beck	b. 1944
June 24	Chris Wood	b. 1944
June 25	Ian McDonald	b. 1946

# Echoes... Echoes... Echoes... Echoes... Echoes...

## Q: What lines from a Progressive song mean the most to you?

"Spirit of Radio," Rush, from *Permanent Waves*, lyrics by Neil Peart:

One likes to believe in the freedom of music  
But glittering prizes and endless compromises shatter the  
illusion of integrity  
Clark Faville  
Napa, CA

"Just One Victory," Todd Rundgren, from *A Wizard, A True Star*, lyrics by Todd:

You may think that I'm a fool but I know the answer  
Words become a tool, anyone can use them  
Take the golden rule as the best example  
Eyes that have seen will know what I mean  
Andy Kellogg  
Belmont, MA

"White Feather," Marillion:

Well I hit the street back in '81, found a  
heart in the gutter and a poet's crown  
I felt barbed wire kisses and icicle tears  
Where have I been for all these years?  
Chris Hargrove  
Abilene, TX

"Atlantis' Agony at June 5th 8498 13 p.m. Gregorian Earthtime," Eloy, from *Oceans*:

We are a particle in the ocean  
Lost and safe like a tear  
We are born and lost in the ocean  
Where is mercy with our fear  
Mitchell Ragone  
Richmond, VA

"Life in the Air-Age," Be-Bop Deluxe, from *Sunburst Finish*, lyrics by Bill Nelson:

Life in the Air-Age, isn't all the brochures say  
Life in the Air-Age, it's too dangerous to stay  
Life in the Air-Age, Airships crashing everyday into the bay  
Life in the Air-Age, it's all highways in the sky  
Life in the Air-Age, all the oceans have run dry  
Life in the Air-Age, it's grim enough to make a robot cry  
Erik Schmeidler  
Framingham, MA

"Still There'll be More," Procul Harum, from *Home*, lyrics by Keith Reid:

I'll blacken your Christmas, and piss on your door  
You'll cry out for mercy, but still there'll be more  
Frank Jarvis  
Geneva, IL

"Close to the Edge," Yes, from *Close to the Edge*, lyrics by Jon Anderson:

I crucified my hate and held the word within my hand  
There's you, the time, the logic or the reasons we don't  
understand  
Marc Rains  
Newton, MA

"Stones of Years," ELP, from *Tarkus*, lyrics by Greg Lake:

Has the dawn ever seen your eyes?  
Have the days made you so unwise, realize you are  
DeBoraH Steele  
Springfield, IL

"Just the Same," Gentle Giant, from *Free Hand*, lyrics by Derek Shulman(?):

See me: what I am, what I was, what I'll be  
Hear me: understand that I'm not what you see  
Jason M. Rubin  
Cambridge, MA

## Survey

Time for the really BIG matters! In the next few months we'll put together three versions of the PROGRESSIVE DREAM BAND. So what we need first are your rankings of the TOP 3 GUITARISTS. 1st gets 5 points, 2nd gets 3 points and 3rd gets 1 point. When all the votes are in, the top 3 will be the 1st, 2nd and 3rd-string guitarists in our Progressive Dream Band! Fiat scrutinium!

# Refugee: the thoughts of Moraz Davjack

by Michael P. Dawson

The Nice were the leading lights of classical-rock fusion. While other classical rockers of the late '60s and early '70s, like Procol Harum and the Moody Blues, maintained an image of quasi-orchestral dignity, the Nice played Progressive rock with an *attitude*. This was visually and aurally epitomized by Keith Emerson's onstage savaging of his keyboards, paralleling the violence of guitar heroes like Jimi Hendrix and Pete Townshend. With the emergence of groups like King Crimson and Yes at the end of the '60s, Emerson saw greater possibilities ahead. He ditched the Nice and went on to form Emerson, Lake and Palmer, whose story is well known. But what happened to the other members of the Nice?

Bassist/vocalist Lee Jackson's immediate venture was in complete contrast to the Nice's high-voltage antics: an acoustic group called Jackson Heights. Still, Jackson showed a certain nostalgia for the Nice by re-recording some of their songs with his new group. The Nice's drummer, Brian Davison, joined a band called Every Which Way.

While with Jackson Heights, Jackson met Swiss keyboard virtuoso Patrick Moraz. Moraz had recorded an

album with a group called Mainhorse that displayed an Emersonian flair on organ. His talents were clearly too much for the confines of Jackson Heights, so Jackson and Moraz recruited (rescued?) Davison from Every Which Way and the new trio adopted the name Refugee.

Refugee was not, however, just the Nice with an Emerson clone in place of the real thing. By this time, Moraz's own style had matured, even if the Emerson influences were not completely abandoned. Although the band's live set included some Nice material, their 1974 self-titled album on Charisma featured a new, unique sound and original compositions.

The album leads off with the sparkling instrumental "Papillon." Moraz would later adapt this piece for his onstage solo spot with Yes. The album's second track is "Someday," a collaboration between Jackson and Moraz. The majestic melody is presented with much simpler keyboard backing and solos than Emerson would have provided, although the mood is marred slightly by the gimmicky, kitchen-sink production. This is followed by the first of the album's two multi-movement epics, the 16:46 "Grand Canyon Suite." This piece combines

musical sections composed by Moraz with vocal parts written by Jackson.

Side two opens with a one-minute clavinet solo by Moraz, entitled "Gatecrasher" on American copies of the album but left untitled on British copies. This leads into "Ritt Mickley," another uptempo instrumental in the style of "Papillon." The album concludes with the 18-minute "Credo," another multi-movement composition that goes through a number of contrasting vocal and instrumental moods. Moraz even contributes church organ to this piece.

Refugee's debut album also proved to be its swan song. Moraz left to become Rick Wakeman's replacement in Yes. He later joined the Moody Blues, where he remains to this day. In the past few years, he has recorded two albums with Bill Bruford and a couple of low-key solo albums. Sultry jazz singer/keyboardist Annette Peacock was reported to have been asked to replace Moraz in Refugee until Davison defected to David Essex's band, convincing Jackson that Refugee was a lost cause.

This Refugee should not be confused with the current band called Refugee who record for Chrysalis. ☺

*"Music is a way to reach people without words. It is a common language. To read, you have to understand the vocabulary. In music, you don't have to read it to understand it. You just sit there and the music hits you directly in the heart.*

*But also, you have to listen with your heart. Music filters through the experiences and the emotions of the listener. That's why the same music sounds different to each of us."*

- Seiji Ozawa

# Abodanza!

by R.G. Forrester

In the '70s, Premiata Fomeria Marconi (PFM) and Banco were brought to our attention through ELP's enterprising Manticore label, and Peter Hamill did Le Orme a favour by writing the English lyrics for "Felona and Sorona," released on the Charisma label in 1973.

But Italian Progressive artists abounded apart from these three and, though they often owed much to the influence of the classic British bands, developed their own distinctive styles. Maybe the vocal and overall musical heritage of the country that produced Bellini, Donizetti, Puccini, Rossini and Verdi had something to do with it?

Sometimes the marriage of a steady rock tempo with fluid Italian vocals was an unhappy one but by and large, the result was refreshingly

different from British music. The Italian Progressive artists were frequently multi-instrumental, leading to varied combinations.

My own favourites are Banco, who must rate as one of the best-ever Progressive bands, and Le Orme. PFM produced some great work but also much that was merely average. I have a growing collection of Italian Progressive bands, but precious little information about them: Acqua, Agora, Area, Il Baricentro, Festa Mobile, Osanna, and the list goes on.

Let's hear it for Italian Progressive music! And while we're in Europe, what about Holland? Apart from Focus, there's Kayak, Supersister and others. I'm interested in hearing from anyone who shares my enthusiasm for this

music. The original albums now command high prices, in Britain at least. The other day I saw albums by an ELP-ish Italian band called The Trip going for 60 pounds. If you've got a copy, send us a tape, mate!

"I do not want art for a few,  
any more than education for  
a few or freedom for a few."  
- William Morris

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