

On Reflection

The Newsletter of the APEX

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"Precisely because music is a miracle...it is our duty to think about it."

- Victor Zuckerkandl

IQ Split

by Phil Satterley

I have some bad news for all you IQ fans out there. Apparently P.L. Menel (vocals) and Tim Esau (bass) have decided to leave the band. Both wanted to take IQ into certain areas of commercialism that the rest of the band did not agree with, and so now they will do so on their own.

IQ was signed to Squawk Records, which is distributed by Phonogram. Squawk provided the band with financial backing while Phonogram was in charge of the distribution and promotion. Unfortunately, Squawk recently folded and it was found out that after IQ finished touring as the opening act for Mike + the Mechanics in Europe, their album *Are You Sitting Comfortably* was hardly being promoted by Phonogram, thus leading to poor sales.

In fact, although Phonogram announced that they were planning to release the song "Drive On" as a single, they later decided to scrap it. Phonogram's excuse was that IQ did not hold enough commercial potential for their interests (irony at its best). It is most unfortunate that Phonogram turned them into the streets since it was the only major label that agreed to take a chance on them in the first place. In the end, they were more interested in a band with commercial appeal than musical ability.



There is hope, though, as the rest of the band (Mike Holmes, guitar; Martin Orford, keyboards; and Paul Cook, drums) have decided to keep IQ going on a part-time basis. IQ has been able to bounce back from a personnel loss before. In 1985, their lead vocalist, Peter Nichols, left and was replaced by the now-departed Menel.

IQ is currently in the studio recording demo tracks for a new album. It is reported that the new tracks are very Progressive-sounding and even though the album will more than likely end up on an independent label, the music will be great and we Americans will hopefully be able to obtain it on an import CD.

I would like to give all the luck in the world to IQ, Paul Menel and Tim Esau, and thank all of them for providing great Progressive rock to all of us fans who still keep the faith. Keep up the great work, guys! ☺

Attention: Unsigned/Local Progressive artists

In either the December 1989 or the January 1990 issue, depending on the rate and quantity of response, I would like to publish a kind of directory listing of local, unsigned (or very independently recorded) Progressive bands and musicians. The purpose of this would be to foster a greater awareness and support of those artists dedicated to the principles and styles of the Progressive genre.

For a complete listing, the following information would be appropriate:

- Name of band or artist
- Band members and instruments
- Contact name, address and/or phone
- Availability of recordings (w/prices)
- Influences
- Area of live performances
- Short (I mean short) bio

If you are a Progressive musician or are in a band playing or strongly influenced by Progressive music, or if you follow or are aware of local Progressive bands, please send this information in as soon as possible. Solo musicians could use this directory for networking, so if you happen to be idle at the moment, don't let that stop you from being listed.

The APEX should be as much a trading post for the artists themselves as it is for the fans and aficionados. It would be great to be able to get local music heard around the country by offering independent recordings and releases to APEX members through this directory. So please encourage anyone you know who qualifies to respond to this call. ☺

R E L A Y E R

This month's Relayer includes two obituaries/tributes. While these men were not Progressive musicians, each had taken a unique, unconventional and truly Progressive approach to his work. Their influence has, in one way or another, impacted on many of us. With respect and regret of such losses, The APEX remembers Graham Chapman and R.D. Laing.

GRAHAM CHAPMAN

Graham Chapman, a member of Monty Python who co-founded the troupe in 1969, passed away on October 4, of cancer, at the age of 48.

A graduate of Cambridge University who began his career as a licensed physician, Chapman's comedic and theatrical experiences, both as writer and performer, took him to the BBC to be part of an innovative and thoroughly Progressive comedy program. Chapman, John Cleese, Michael Palin, Eric Idle, Terry Jones and Terry Gilliam created *Monty Python's Flying Circus*.

During Python's five seasons on television, Chapman created a host of memorable characters like the constable who ate a Crunchy Frog chocolate, the woman who doesn't like Spam, Mr. Luxury Yacht (which is really pronounced Throat Warbler Mangrove) and others. In their films, Chapman played King Arthur in *...Holy Grail* and the title role in *Life of Brian*.

For several years, he suffered an alcohol addiction, which at times was evident in his performances. Having recovered from that, he became a far more vibrant performer, as is evidenced in later films like *Meaning of Life* and *Live at the Hollywood Bowl*, and on his hysterical *Dangerous Film Club* shows that aired on cable TV in 1987-88.

A TV special was recently taped, celebrating Python's 20th anniversary, which will air later this year. A

reunion party was cancelled when Chapman became ill in late September.

His lifetime spent making people laugh, Graham Chapman will be remembered fondly as a Progressive comedian. Monty Python's aim was not unlike that of Progressive musicians: to be held to no rules of standards or conformity, to shake up the monotony and routine of the art form, and to put forward the utmost thought, effort and energy to create something unique, daring and lasting.

I saw Chapman in a solo event at a local club in 1987. It was a thrill to see in person someone who was able to get inside me, who I am and what I stand for, jiggle the right levers and get me to laugh loud and long, laughing out anger at a hypocritical society, at impermeable conventions, at the simple absurdity of what we try to be when who we are is all we need to be. Now, as ever before, I will laugh at Graham Chapman's humor until the tears fill my eyes.

R.D. LAING (based on AP obituary) Scottish psychiatrist R.D. Laing, whose 1970 book *Knots* inspired the Gentle Giant song of the same name, died at age 61. The lyrics to "Knots" are taken from many such circular sentence patterns in the book (Vintage Books, a division of Random House, NY; 394-71776-7).

Laing became a guru of the 1960s counterculture by arguing that madness was probably the only way to face the modern world. He pioneered new treatments for schizophrenics, believing them to be victims of family stress. He also contended that there was little distinction between the sane and the mad, that most psychiatry increased patient misery and that marijuana should be legalized.

His unorthodox views caused uproar in his profession for nearly three decades, but he lived to see his fellow

psychiatrists take the heresies seriously.

Laing refused to treat patients with drugs or electric shock unless they requested them. His best-known practical experiment was to establish Kingsley Hall, a London hostel for schizophrenics, where he pioneered therapeutic use of mescaline and LSD.

In later life, Laing operated a private practice in London and became interested in Zen Buddhism in the 1970s.

NEW RELEASES

Look for new Progressive CDs such as *McDonald and Giles* (Japan: Atlantic 18P2-2852); *It Bites, Eat Me In St. Louis* (cover by Roger and Martyn Dean, and the band is managed by Brian Lane); *Yes, Yes; Yes, Time and a Word*; and the *Annie Haslam* and *Bill Bruford's Earthworks' Dig?* albums, reviewed in this issue. ☺

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Record Reviews

Annie Haslam

Annie Haslam is the third solo album by the Renaissance vocalist. The first, *Annie in Wonderland* (1977), set the style for her projects outside the group: pretty songs that emphasize the pure quality of her voice rather than complex instrumental backing and arrangements. Given the evenness of the music, the extraordinary vocal gymnastics that she performed on record and especially in concert with Renaissance are not often presented.

Her second solo album, *Still Life*, was a British television release that came out, I think, two or three years ago. This is a very classical album, the twelve songs largely featuring lush string arrangements with a steady, unimposing rhythm section. The album is beautiful but the ear longs to hear some of the energy and strength she exhibited in such Renaissance classics as "Mother Russia," "Day of the Dreamer," and "Can You Hear Me."

Which brings us to the present day and the epic (and Epic) release of *Annie Haslam* (EK 45223). While it retains the style of her previous solo recordings, this album updates the instrumentation to modern standards. Producer Larry Fast plays synthesizers

and electronic drums on all tracks, and guitars and MIDI sequencers are used liberally throughout. It is not a completely electronic bath, however, as David Rose's violin sweetens two of the songs, and harp, acoustic piano and former King Crimsonite Mel Collins' saxophone add appropriate colors.

The song that Epic is pushing (I'm not sure if it's been released as a single) is "The Angels Cry," written by Justin Hayward, who also sings and plays acoustic guitar on it. It's nice (all Hayward tunes are *nice*) but gives away too much of the '80s Hayward writing, in which, kind of like a pre-sweetened Midas, everything he touches turns to sugar. The opener, Mike Oldfield's "Moonlight Shadow," isn't any more tart. The best compositions are the three that Annie herself wrote. "She's the Light" and "Celestine," which she co-wrote with Fast, feature melodies that would work well even if not gilded by her voice (assuming another singer could reach as high as Annie does at the end of the former track). "One Love" closes the album with a feeling that Annie has a serious commitment to performing and creating interesting (if not thoroughly

Progressive) material.

There is also a good tune called "Further From Fantasy," featuring the best overall instrumental backing on the album, plus MIDI sequencing and good vocal arrangements. The shocker here is a cover of Rose Royce's hit "Wishin' on a Star." Here she plays it pretty straight until the end when she makes use of some of the five octaves in her vocal range. Good percussion and extra drumming are added by Joe Franco on this track.

All in all, *Annie Haslam* is a very welcome release for it showcases the exquisite voice of one of the most gifted female vocalists in contemporary popular music and does so in a digestible but nevertheless interesting and enjoyable context. Epic is to be applauded for bringing this out and putting their support behind her. The liner notes stress her importance to Progressive music: "Renaissance built a fan base through such art-rock classics as 'Mother Russia,' 'Carpet of the Sun,' 'Ashes are Burning,' 'Scheherazade,' and 'A Song for all Seasons.' Annie Haslam became the trademark of Renaissance with a stunning 5-octave range that held AOR listeners and live audiences captive for years." ☺

Bill Bruford's Earthworks - Dig?

If The APEX ever mints its own currency, the motto would have to read "In Bruford We Trust." For Bill Bruford has consistently explored new territories and styles of playing, pushing through to the cutting edge of technology and towards the yet-undefined limits of his talent. Always evolving and always undeniably Bruford. His excellence is as obvious as the sound of his snare.

No sooner did he dismantle the jungle gym of Simmons pads from the ABWH tour than the second Bill Bruford's *Earthworks* album, *Dig?*, was released (EEGCD60). I'll start out by

saying that if you're a Bruford fan and/or a jazz fan and/or just appreciate amazing musicianship, then go buy this album. Then play it a few times. Then just play it.

I'm a fan of jazz but with a Bruford recording, I'm mainly concerned with the man himself. That's why you need to play it a few times. Because the first time, I was looking forward to drum solos, off-offbeats and severe drum intensity. And therefore, I started out disappointed. Not with Bruford, but with myself. Bruford will not give you rolls and flams and solos just for the sake of

the attention and display of it all. Bruford is more than just a drummer, he is a musician and his genius comes out in his purely musical approach to drumming. After two listenings to remind myself of that, more listenings bring smiles and amazement.

Earthworks, for the uninitiated, is not another Bruford (the group), just as the Chick Corea Elektric Band is not another Return to Forever. *Earthworks* is real British jazz, circa 1989. While it owes more to the modern approach to jazz (one particularly great song is called "Dancing on Frith Street," and I do believe they

continued p.8

MARKET VALUE

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Pink Floyd: any "Wall" show, any quality.
Genesis: 1982 reunion show with Gabriel.

AUDIO WANTED

The Who: the ENTIRE Miami 7/30/89 show.

VINYL WANTED

Genesis: a good copy of *Six of the Best*, the 1982 3-lp reunion show that includes "The Knife."

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P.O. Box 226
Pompano Beach, FL 33061-0226

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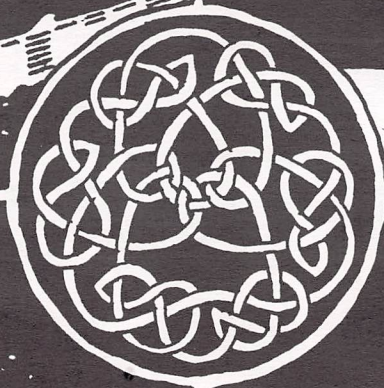
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Stuart '89

Echoes... Echoes... Echoes... Echoes... Echoes...

Progressive Dream Band V **TOP 3 VOCALISTS**

1. Jon Anderson - 33



Others who placed:

- Kate Bush - 13
- John Wetton - 9
- Peter Hammill - 8
- Todd Rundgren - 8
- Ian Anderson - 7
- Phil Collins - 5
- Bernardo Lanzetti (PFM) - 5
- Robert Plant - 5
- Steve Walsh (Kansas) - 5
- Fish (Marillion) - 4
- Peter Gabriel - 3
- Silvana Aliotta (Circus 2000) - 3
- Chris Squire - 3
- James Dewar (Robin Trower) - 1
- Justin Hayward - 1
- Geddy Lee (Rush) - 1
- Bernd Noske (Birth Control) - 1
- Sanne Salomonsen (Sneakers) - 1

2. Greg Lake - 23



Voters:

- Scottt Gold, Jon Hanauer, Jason M. Rubin, Jerry Kunny, Clark Faville, Renee Manganiello, Rick Messina, Larry Crasnick, Susan Dillard, Bruce Hatfield, Eddie Lee, Kathy Grimm, Marc Rains, Mitchell Ragone, Pat Valencia, Michael P. Dawson, Linda Shultz, Bolle Gregmar.

3. Annie Haslam - 20



NEXT MONTH:

The last installment...
the ever-popular
**MISCELLANEOUS
INSTRUMENTS**
(like sax, flute, violin,
stick, vibraphone, et al.)

NICE TO BE HERE

As a new subscriber, I'm very thrilled with this newsletter. All us APEX people obviously know what Great music is.

Being a Yes Freak since 1972, I couldn't wait to see ABWH. Marc Rains' review of the Great Woods show was Right On. I was there and the version of "Close to the Edge" was one I'll never forget. I always knew it was only a matter of time before Jon shook off Trevor and got back with Steve. Hearing Chris' Rickenbacker would really have completed the Reality, but he will be back sooner or later, too.

My continued support goes out to Jason and his staff[?] for keeping us in tune with our favorite music.

Rick Messina
Wallingford, CT

BACKSTAGE PASS

At the Great Woods ABWH show, fellow APEX member Scottt Gold managed to procure admission privileges for us to a post-show party to meet the band.

It was a terrific experience for us but it was apparent that they would have preferred a quiet ride back to their hotel. Oh, they were polite, but not very talkative. Most questions were answered with a yes or no or something similarly concise.

Levin's response when asked about a solo album was "Just wait!" When Scottt gave Bruford a copy of *On Reflection* for his perusal he marvelled "It's even got ads!" Anderson claimed to be "old enough" when I asked his age and Howe mostly smiled and looked tired.

Wakeman, however, was quite congenial. I asked him about his equipment and was given a thorough description. In fact, when it was time to leave he practically had to be dragged away from an intense discussion about Progressive music and its classical influence.

Andy Kel Loch
Belmont, MA

Camel Corner - Mirage

by Jim Jones

This is the second in a series of articles that review the albums of Camel. This month features a look at 1974's Mirage.

Although Camel's self-titled 1973 debut didn't set the world on fire, it was a steady seller in Progressive circles, and captured the attention of Decca's satellite production company, Gama Records. Gama, which licensed its recordings to Janus Records in North America, issued Camel's second album, *Mirage*, on March 1, 1974.

While it lacked potential singles for Top 40 airplay, the general media response to the album was extremely favorable. *Sounds Magazine* opened their review by stating "You don't listen to a band like Camel for quick thrills. You really do have to hear them a few times before the music begins to register; all those long and delicately arranged instrumental passages burn slowly, but once the melodies are in your head, they don't rub out easily."

Beat Instrumental Magazine went one better by elevating *Mirage* to "Album of the Month" status in April of '74. Gladly, all this hoopla in the press didn't go unnoticed by adventurous music lovers, as *Mirage* entered the Billboard Top 200 late in the year. It remained there for 13 weeks, peaking at 149. While more commercially-minded groups would be somewhat disheartened by such a showing, the Camel boys were encouraged enough by the album's reception to tour America.

Mirage opens with "Freefall," a vocal track with heavy guitars and keyboards. On this track, keyboardist Pete Bardens make a rare performance on lead vocals. Next up is the instrumental "Supertwister," a jazzy jam that features guitarist Andy Latimer's flute. This fun little ditty finishes with the sound of a beverage can opening and foam spraying.

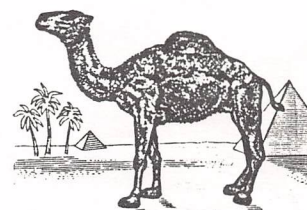
From here, the album only gets better. Track 3 has three parts: "Nimrod/The Procession/The White Rider." Though Latimer does a few vocals here, the work is primarily a showcase instru-

mental. At this point, those of us lucky enough to have the import CD (Deram 820 613-2) needn't get up from our chairs to flip to side two, where we are greeted by another instrumental, "Earthrise." It's tracks like this that prove what an underrated drummer Andy Ward is, though everyone gets a chance to show off.

The last track is Camel's answer to Genesis' "Supper's Ready," Yes' "Close to the Edge" and other extended suite-like Progressive works. The three-part "Lady Fantasy," clocking in at 12:46, takes the listener on an emotional roller-coaster. It begins with the rather upbeat "Encounter," moves to the very pretty "Smiles for You," and concludes with hauntingly beautiful Latimer/Bardens/Ferguson vocals ("I saw her sitting on a sunbeam, in the middle of my daydream, oh my Lady Fantasy, I love you") followed by one of the most tastefully done maniacal guitar, organ, bass and drums bits one could hope for.

I strongly recommend this as a starter album for prospective fans. Chances are you'll find a decent quality copy of this album for a couple of bucks at your local used record store. Or, if you've got an excellent record store nearby that specializes in imports, the CD is a very worthwhile investment. ☺

CAMEL



Review: Earthworks cont.

mean Fred), it is not fusion as fusion goes these days. Bruford always has a nod to people like Max Roach and Ornette Coleman, combining lyricism and fluidity with eclecticism and contrapuntal elements.

Bruford is certainly not alone in Earthworks and he is neither the star of the band nor the focal point. Django Bates (tenor horn, trumpet, keyboards) and Iain Ballamy (soprano, alto, tenor and baritone saxes) do much of the composing and their performing skills are astonishing. New bassist Tim Harries (acoustic and fretless) adds warm colors that act as a sort of trampoline for the others' ideas.

Bruford himself plays both acoustic and electronic drums and also performs "chordal drums," in which

drum pads produce keyboard pitches. On tunes like "Stromboli Kicks" and "A Stone's Throw," the chordal drums provide an ostinato pattern much like a pianist's left hand would. Again, this is more evidence of the musicality of Bruford's approach to drumming.

Some of the highlights on the album include quite a nice little arrangement of the Petula Clark hit "Downtown," in which the theme is given a breathy sweet freedom before the group really gets downtown with it. I also like "Pilgrims' Way," a mellow tune with Bruford on "Continuum keyboards" and a super piano solo by Bates. At 6:20, it's the longest track on the album.

"Corroboree" (defined as "a festive gathering of aboriginal elders") is a celebration of sounds featuring the

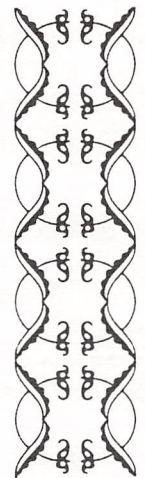
excellent small ensemble playing that Bruford appears to be after. He has said that his ABWH stint will fund the Earthworks tour and the sustenance/maintenance that will be needed. One thing about Bruford, he always has his priorities straight. Put this album on your priority list. *A tip: I got my CD for only \$9.99 from Round Sounds. ☺*

BIRTHDAYS

Nov. 1	RICK GRECH	b. 1945
Nov. 2	KEITH EMERSON	b. 1944
Nov. 7	JONI MITCHELL	b. 1943
Nov. 8	ROY WOOD	b. 1946
Nov. 10	GREG LAKE	b. 1948
Nov. 20	DUANE ALLMAN	b. 1946
Nov. 27	JIMI HENDRIX	b. 1942

The APEX

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