

# On Reflection

The Newsletter of the APEX

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"There is not substitution for talent."  
- Aldous Huxley

## Holiday greetings

Dear all of you!  
I felt I had to write having just been presented with Issue 7, August, of *Reflections*, I was very touched that you had voted so highly for me and wanted you to know how good it made me feel, especially as I haven't been on the circuit recently or had any product out till now.  
So thanks once again you made my day!  
Hope you all have a wonderful holiday.  
Lots of love  
Annie Haslam x  
I hope to tour and promote my new album sometime in the Spring.  
P.S. I would love to do an interview for you.  
Jason! call my manager! or better still

from  
**Annie!**

"Dear all of you!

I felt I had to write having just been presented with Issue 7, August, of *Reflections* [sic]. I was very touched that you had voted so highly for me and wanted you to know how good it made me feel, especially as I haven't been on the circuit recently or had any product out till now.

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Lots of love,  
Annie Haslam

I hope to tour and promote my new album sometime in the spring.

P.S. I would love to do an interview for you, Jason! Call [to set it up.]"

I am naturally very pleased to share this card with all APEX members. I would also like to thank Dennis Oppenheimer, Annie's manager, for forwarding issues of OR to her. I urge you all to write to him, and to Epic Records, to show your support for Annie. You can get his address inside Annie's new album, so buy it! I will definitely be setting up an interview with her; you can look forward to that in the next issue or two. ☺

# R E L A Y E R

## CAMEL'S BACK

According to fellow APEXer Jim Jones, an unnamed English rock magazine has announced that Andy Latimer and some of the 1982-84 members of Camel are coming out with a new Camel album in 1990. Peter Bardens will not appear as he is working on two projects: one with Mick Fleetwood and the other on his own. Anyone who knows more about this interesting development is encouraged to divulge.

## ULTIMATE IS PENULTIMATE

I'm so embarrassed. Last month it was reported that the *Ultimate Album Cover Album*, the fourth collection of Roger Dean, Hipgnosis and other cover artwork, had just been released. Actually, that came out last year and the new one is the *5th Album Cover Album*.

## JAZZIZ GOOD STUFF

Look around for the January 1990 FREE issue of Jazziz magazine at newsstands and record stores. Jazziz is a liberal jazz magazine; that is, they give equal coverage to such varied artists as Freddie Hubbard, Ornette Coleman, John Scofield, Grover Washington, Frank Zappa, Kenny G, George Winston and Andreas Vollenweider.

Anyway, this issue (again, it's FREE) includes a CD with six new tracks on it by various artists AND a super article on progressive rock called "Soft Machines" by Christopher Hoard. The article deals mainly with the jazz influence in progressive music. Hoard interviews both Bill Bruford and Allan Holdsworth; the article covers groups like Yes, King Crimson, UK, Gentle Giant (quite a bit on Giant and all good comments), Genesis, ABWH and, of course, Soft Machine.

If you can't find this issue anywhere, try writing to the magazine

at P.O. Box 8309, Gainesville, FL 32605-8309. If that doesn't work, send a stamp and I'll send you a xerox of the article (there are no photos).

## SOAPBOX

Well, Relayer was running short this month, so I get to run off at the mouth (or keyboard) until the space is filled.

Have you noticed recently that the term progressive is being used quite a lot? I have noticed it but it is no cause for rejoicing. Progressive music, in the eyes of today's music marketers is something quite from that which is discussed in these pages.

In the past, artists like Weather Report, Mahavishnu Orchestra and other bands that we know better as fusion acts were tagged progressive. That was all right; they were clearly progressive in the world of electric instrumental music, but their springboard was jazz, whereas here, the springboard is rock.

[In fact, I would direct you to an album released on Columbia records in 1973 called *The Progressives*. This is a compilation of tracks from various artists, among them: Weather Report and Mahavishnu, Gentle Giant, Ornette Coleman, Matching Mole, Keith Jarrett, Bill Evans, Soft Machine, Charles Mingus, Walter Carlos and others.]

Then, about five years ago, bands like the Smiths and Depeche Mode were the new progressive artists. In the case of bands like the Smiths, it is ironic because the music is more an attempt at baring than borrowing; in the case of techno-bands like Depeche Mode, it is incorrect to label any band with a stack of electronic instruments as progressive.

Now, however, the term progressive is being misused as never before. Bands like 10,000 Maniacs,

Winter Hours, and many of the other Tom, Dick and Harry radio bands are being called progressive. And not only in ads and press releases, but also in the titles and responsibilities of the folks who represent labels in record stores. There are people whose job it is to peddle progressive music to retail stores. And they ain't selling *Tales from Topographic Oceans*.

I am planning to write to Goldmine about the problem of this misused label. None of us give a damn about labels but if we can't know what progressive means, we can't know what the APEX is all about.

Hence, I propose a new motto for the APEX: We know Progressive music when we hear it! ☺

**ON REFLECTION:** The Newsletter of The APEX, is published each month by The Aficionados of Progressive EXcellence (APEX).

P.O. Box 661, Cambridge, MA 02140.

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# Hawkwind through the years

by Ken Stuart

Many progressive rock bands of today were also together twenty years ago (Yes, Pink Floyd, Jethro Tull), but only three have been around continuously since 1969: Genesis, Tangerine Dream, and Hawkwind. Many music aficionados have heard of Hawkwind, but few know much about them.

Like Robert Fripp in King Crimson, the sole continuous member of Hawkwind is Dave Brock. Back in the sixties, Brock was a "blues busker" in London, i.e. a street musician. Eventually, he put together a band called Group X in 1968 which soon became Hawkwind Zoo and then simply Hawkwind.

They signed with United Artists and their first self-titled release was a very avant-garde mixture of Stockhausen-like electronic effects, folky verses with 12-string guitar, and blues-influenced metal rock. Hawkwind were amongst those who pioneered long improvisational pieces, and to my knowledge were the first to use synthesizers and electronics for background sounds, as opposed to their early use by McCartney, Stills, and Emerson for foreground melody and solo sounds.

Hawkwind were a part of the late 60's London Underground Rock Movement pioneered by groups such as Pink Floyd and Jethro Tull. As a result, they have continued to be associated with 60's psychedelia, even though groups such as Floyd and Tull have been able to shed that image. Perhaps the difference lies in the lack of a recent hit song or album, which would publicize a different image.

In 1971, Hawkwind begin their long association with science fiction. They released their second album, *In Search of Space*, the first of several albums to deal both with the concept of future space travel and with the psychological ills of modern society. It also introduced the characteristic Hawkwind rhythmic approach, a distinctly African tribal drum sound. In fact, despite swirling synths and half-hour improvisational jams, Hawk-

wind music is music to dance to.

In 1972, Hawkwind crystallized their new sound with a few important personnel additions. On the album *Doremi Fasol Latido*, they introduced their new bass player, Lemmy. Since the band's leader, Dave Brock, played rhythm guitar, and with the departure of their original lead guitarist, Huw Lloyd Langton, they were able to realize the innovation of a lead bass.

The other important additions were Robert Calvert and Michael Moorcock, a poet and a famous science fiction writer, respectively, who refined the band's otherworldly approach to lyrics and social commentary. With their aid, the band toured a show called the Space Ritual, with extensive lights and costumes. A double live album of the same name was released, which vividly captures the style and energy of their live shows (although the sound quality is a little muddy). Subsequently, additional material from the tour was released as *Space Ritual, Vol. 2*, but the performance level is not nearly as good.

In 1974, Lemmy was kicked out after being arrested at the Canadian border for drug possession. He later formed the popular speed metal band, Motorhead. For the next few years, Hawkwind went through a number of personnel changes, while retaining the distinctive drum sound of Simon King. Robert Calvert was promoted from poet to vocalist and proved unusually adept at the job; in fact, he was Hawkwind's best. The original sax, electronics and synth players were all replaced by a single keyboard player, Simon House (later with Bowie), giving the band a more conventional progressive rock sound, albeit still with some lead bass, now played by Adrian Shaw.

The result was perhaps their best, and certainly their most accessible album, *Quark, Strangeness, and Charm*. Here was their best fusion of science fiction and social commentary, including such topics as the ethics of cloning.

After two good, but somewhat lesser followups, *PXR5* and *25 Years On*, the latter under the pseudonym "Hawklords," Calvert left the group to pursue solo projects. Since then, the band's efforts have been of varying quality with a consistent sound, but a constantly changing cast of characters, which at one point included both Ginger Baker and Tim Blake (on the album *Levitation*).

In the last couple of years, the band has stabilized around Brock, Danny Thompson on drums, Alan Davey on bass and Harvey Bainbridge on keyboards. In addition, Brock has spent the last decade experimenting with synths, and currently uses an M1 to add tonal color when not playing rhythm guitar. The result is a couple of fine albums, *The Chronicle of the Black Sword*, based on Michael Moorcock's Elric stories, and their most recent release, *Xenon Codex*, the first Hawkwind studio album to be released by an American record company in over a decade (a live version of *Chronicle* is also available domestically). ☺

## BIRTHDAYS

January 3

John Paul Jones, born 1946

January 8

Elvis Presley, born 1935

David Bowie (nee Jones),  
born 1947

January 9

Jimmy Page, born 1945

# MARKET VALUE

**WANTED:**

Live Yes tapes with Peter Banks on guitar.

I'll pay dearly or trade other obscure Yes tapes such as:

LIVE: Eleanor Rigby, It's Love, America, South Side, Arriving UFO, I'm Down, Release, Release, rare '76 solos, Jon and Vangelis.

UNRELEASED: Yes, Mabel Greer's Toyshop, Cinema, Buggles, Flash.

EARLY BBC SESSIONS

PRE-YES: Hans Christian, Warriors, Syn, etc.

...and more!

So if you have live Banks, call me!

JACK SKELLY  
1-315-865-8177  
RD#1 BOX 50A  
HOLLAND PATENT, NY 13354

**WANTED:**

**VIDEO:**

The Who - any 1989 show, esp. Miami  
Floyd - any The Wall show  
Genesis - 1982 reunion show w/  
Gabriel

**AUDIO:**

The Who - entire Miami 7/30/89 show  
Genesis - good copy of 6 of the Best

**Contact:**

Jerry Kunny  
JAM MUSIC  
P.O. Box 226  
Pompano Beach, FL 33061-0226

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# APEX Directory:

## Unsigned progressive artists

### Derek Fetler and Manny Arenas

*Bio:* Fetler and Arenas are a keyboardist-vocalist songwriting team desperately seeking other band members and human beings who like intelligent rock music. (From the drawings on the letter and envelope, I'd say these two are big fans of Gong.)

*Contact:* 295 Huntington Ave. #401, Boston, MA 02115. (617) 266-4936.

### Michael P. Dawson

*Instruments:* Bass, guitar, mandolin, flute, soprano sax, synthesizer and electronics.

*Recordings:* Demos only, not for sale.

*Influences:* King Crimson, Gentle Giant, Univers Zero, Frank Zappa, Igor Stravinsky, Jethro Tull, Brian Eno.

*Philosophy:* Music is a branch of mathematics and thereby forms the most prominent interstice of the arts and the sciences. Everything in music (pitch, rhythm, harmony, etc.) can be understood in terms of numerical ratios. This does not in any way limit the unparalleled emotional impact of which music is capable. Working in music without appreciating its rational underpinnings is like doing a jigsaw puzzle in the dark.

*Contact:* 4106 George Ave. #1, San Mateo, CA 94403.

### Episode

*Lineup:* Tom Finch, guitar, vocals; Nick Peck, keyboards, vocals; Gary Scheuenstuhl, drums; Don Tyler, bass, vocals; Roe Tyler, vocals.

*Bio:* Episode was formed in late 1984 by Don Tyler and Gary Scheuenstuhl and

has been playing in various incarnations ever since. The current lineup has been together since February 1989.

*Influences:* Although our influences tend to draw on the British progressive scene of the seventies (notably Yes, ELP, Genesis, Pink Floyd, King Crimson, Gentle Giant, Caravan, Camel, etc.), we feel each member's individual influences, incorporating a number of styles both in and out of progressive music, also shape the music so the result does not sound like any one particular group or style.

*Recordings:* *Into the Epicenter*, recent full-length cassette release. Price: \$6.00 (check payable to Roene Tyler). New LP/CD/cassette being recorded in January.

*Contact:* P.O. Box 12, Corte Madera, CA 94925. (415) 388-1853.

### Kel Loch & Gold

*Lineup:* Andy Kel Loch, lead vocals, percussion, keyboards and programs; Scottt Gold, bass, vocals, keyboards and programs; with Greg Kel Loch, guitars.

*Bio:* As co-organizers and primary songwriters for the Boston-based progressive rock band The Treatment (1985-89), Scottt and Andy amazed, confused, impressed and sometimes entertained often perplexed audiences with their anything-goes stage show and songwriting style (from the Maximumist school). Now, they have temporarily forsaken the live shows in order to write and record new music in their lair: O-Zone recording studio.

*Recordings:* The Treatment, *Afloat*, 4-song EP tape. Price: \$5.00. New releases expected early in 1990.

*Contact:* (Andy) 24 Maple Terrace, Belmont, MA 02178. Mailing list.

### Newcross

*Present lineup:* Mike Ezzo, battery; Steve Cade, bass, guitar; Donna Tamai, keyboards.

*Bio (from press release):* Newcross was formed in 1982 and has continued on and off through numerous lineup changes. The style of music along with the difficulty finding dedicated players has made it hard to keep a steady working band.

Melodic structure forms the basic concept behind the compositions. Textures and colors play a large part in the sound but never at the expense of melody. Ensemble playing, sensitivity to texture and dynamics, and interplay between instruments gives the music much of its character.

Currently the band is working on the next release which will be an LP. The pieces are longer, more intricately constructed and complex, showing a much more developed style.

Seeking fourth member: violin or woodwind player.

*Influences:* Bartok, Stravinsky, Webern, Univers Zero, Happy the Man.

*Recordings:* *Newcross*, mini-LP, recorded in 1986. Price: \$6.00 + \$1.00 postage.

*Contact:* (Mike) 21453 Alamo, Woodland Hills, CA 91364. (818) 884-9690.

### Spectral Incursion

*Lineup:* Arthur Melonas, bass, vocals; Steve Lytle, guitar, vocals; Jim Mazarakis, drums.

*Bio:* Formed in 1982 when we were ages 13-16 as an all-original outfit. Recently replaced original drummer with Jim Mazarakis and now have over 30 songs.

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

## BRING ON THE '90S!

After reading your main article in the December issue ("Can Progressive music survive in the 1990s?"), I felt I had to write.

Of course progressive music will survive into the 1990s; its state of health (in my opinion and I feel I have a good handle on this) has never been stronger. The reason I see you thinking its health is poor is twofold. First, your definition of "progressive music" is, I think, quite flawed. Of course the heyday of groups with mellotrons and Hammond B-3 organs, 15-minute songs, operatic vocals, etc. are gone. Much as I like old King Crimson, Genesis, PFM, etc., I'm not sorry those days are over. They have to be over for the music to develop.

That doesn't mean that there aren't groups who are still working in this vein and doing it well. But that's no longer where most people's heads (even those into progressive music) are at. So if you define "progressive music" as music that sounds like classic Yes, Genesis, King Crimson, Pink Floyd, etc., then yes, it will not survive very strongly into the '90s.

I, however, prefer to define progressive music as adventurous music that keeps redefining genres, is exploratory and is created by musicians honestly trying to stretch their (and the listeners') boundaries. If you use that example, I think my argument that progressive music is alive and well is quite valid.

Which brings me to the second point. The '80s groups you point to - Marillion, ABWH, King Crimson, Jethro Tull, IQ, etc. - in addition to all being quite stuck in the '70s sound, are all on major labels. Since the late '70s, the best (and the majority) of all progressive music has been on small labels or is self-released. By ignoring anything but the whims of the major labels, you are missing out on many great bands playing the truly progressive music of RIGHT NOW, and are doing a disservice to yourself and your readers.

To name a few, I suggest you look into recent releases by Djam Karet, Edhels, Univers Zero, Art Zoyd, Phil Miller/In Cahoots, Forrest Fang, Dark, Miriodor, Kit Watkins, Dr. Nerve, Cheer Accident, French TV, Fred Frith, Kenso, Cassiber, 5UUs, Thinking Plague, PFS, Robert Fripp and the League of Crafty Guitarists, Lars Hollmer/LHO, Lights in a Fat City, Trilok Gurtu, Birdsongs of the Mesozoic, and many others, all of whom have released great LPs in the last few years and all of whom are truly progressive.

While some of these groups record for our label, most of them don't, so this letter is not meant to be self-serving. And bear in mind that the reason I signed them in the first place was because the music thrilled me.

Steven Feigenbaum  
Cuneiform Records  
Wheaton, MD

I read with interest your article on progressive music in the '90s. I strongly agree with the need to preserve the memory and legacy of the height of the progressive/classical/art rock period. I think albums like *Foxtrot*, *Close to the Edge*, *Tarkus*, *Meddle*, *Ommadawn*, *Larks' Tongues in Aspic* and *Free Hand* may never be equalled, and so keeping them alive and in circulation cannot fail to enlighten future musicians and listeners alike.

However, if we define progressive music to be music that sounds like those albums, then we cannot possibly expect new groups and new music any better than IQ and Marillion.

I think your discussion of *Discipline* was an excellent example of this (and perhaps you were saying the same thing between the lines). *Discipline* sounds nothing like the above albums (or IQ or Marillion, for that matter) and yet was clearly progressive music. I think our

question to ponder is how many of us in the APEX would have even heard *Discipline* were it to have been made by a group of unknown musicians. Would it have been dismissed as New Wave?

(By the way, an interview I read with Fripp strongly implies that the name *Three of a Perfect Pair* means that *Discipline* and *Beat* were the "perfect pair" and the third album was already acknowledged by them to be extraneous and perhaps only released to fulfill a contract.)

I found that a few groups continued to produce progressive music throughout the '80s. Foremost among these would be Kraftwerk. Every album of theirs has been slightly better than its predecessor, and their most recent album, *Electric Cafe*, is indeed their best so far.

Talking Heads is another group that has continually improved. Their latest release, *Naked*, was recorded in an unusual way. They went to Paris and listened to a wide variety of international music at the clubs there. Then they invited the best musicians they had heard to play together with them, and the resulting tapes became the rhythm tracks for the album.

Perhaps the best progressive musicians of the '80s have been tarred with the label New Age. Andreas Vollenweider is a superb and innovative musician who combines elements of many different musical styles in the best tradition of progressive music. His album *White Winds* is a fine example of classically arranged pieces of jazz, folk and ethnic (or world) musics combined together into something more than the individual parts.

The two albums by Enya feature fine keyboard artistry conveying moods and feelings far beyond the range of pop music. Tangerine Dream, Klaus Schulze and Michael Stearns all took classically influenced keyboard and synthesizer playing into further realms only hinted at

## Prog CDs: best buy?

by Wenny Kelly

by Emerson and Wakeman. And Gary Numan, Brian Eno and Ultravox created a new synthesizer oriented sound for pop music, although their followers have been much less innovative.

While most of the above did not achieve the unusual excellence of the albums of the '71-'74 era, they nevertheless represent new directions and avenues for progressive music.

Kenneth Stuart  
Half Moon Bay, CA

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### Unsigned cont.

*Influences:* Rush, Jethro Tull, Kansas, early Alice Cooper, early Loudness, etc.

*Recordings:* 1st Demo, 45 min. w/lyrics. Price: \$3.50; 4-song EP, 20 min. w/lyrics and photo. Price: \$5.00.

*Contact:* (Steve) 190 Kingsbury Ave., Bradford, MA 01835. (508) 373-1454.

*Note: The information here presented was supplied by the artists and does not reflect the editor's opinions. APEX members are encouraged to seek out and support these and other unsigned progressive artists. Please continue to send in data on other artists, so this directory can be updated and as complete as possible.*

What is a "Best Buy" CD really? To you it may mean \$10.00 as opposed to \$20.00, but to me it means which version of the same album has the best sound quality.

I have been collecting CDs since 1986, and I have found to my taste a big difference in CDs and it basically boils down to this question: "What record company owns the original master recording;" that is, the original remix the way the artist or engineer first did it?

Years ago (1970s), I would buy UK artists on their UK labels because I thought that the quality of the vinyl was better in the UK than in the US. But since collecting CDs, that cannot be true, as I still hear a better sound on UK CDs when the master recordings are owned by a record company in the artist's native country.

Some of my favorite artists are from the UK: King Crimson, Yes (I have no UK CDs of Yes but I think Atlantic US owns their recordings; if I am wrong, please let me know), Pink Floyd, Genesis. Let's use these as UK examples. When I first started collecting CDs, I was outraged at \$20.00 per disc for UK Genesis. However, the \$12.00 US Genesis discs are full of hiss. Then with this "digital filter" business they tried to clean up the sound. The result? You cannot take away hiss without taking away some of the recorded sound. If this is not a digital fact, please correct me.

As a result, I favor AAD discs when the original remix was done analog. And I also favor CDs from the country where it was originally recorded and released. Now another question: does copying digital to digital guarantee no additional hiss on the second generation copy? Some say yes but how about this: King Crimson *Discipline*, *Beat*, and *Three of a Perfect Pair* are on Warner Bros. in the US. However, these three CDs are on Virgin/EG in the UK as are all Crimson CDs. Robert Fripp has remixed all

Crimson CDs ADD but I suspect not from the original masters but copies of them as I have not heard any change in their AAD status on Virgin/EG in the UK, where the albums are originally recorded. As a result, the UK versions are better quality with less hiss.

Compare Genesis *Live* (with Gabriel) US CD vs. UK CD. The latter is better quality but has more hiss. That's because all Gabriel-era Genesis CDs in the US were digitally filtered. So some of the sound is just not there. The music is lost along with the hiss.

Now for US-based groups. Black Sabbath has been based in the US (Los Angeles) since 1977, recording for Warner Bros. So the UK CDs of Sabbath are almost bootlegs while the Warner Bros. releases are excellent. Also, Blue Oyster Cult's US CDs are excellent and only \$10.00.

But King Crimson, Genesis and Pink Floyd are three groups I have found with an alarming difference in US vs. UK CDs. I recommend Virgin/EG CDs made for UK release for Crimson, Virgin/Charisma UK CDs for Genesis, and Harvest/EMI UK CDs for Floyd.

I would like to hear from anyone and everyone on this subject. ☺

### Remember:

If you move, let me know. If you stay put, let me know that, too. I like getting mail.

# Jethro Tull in concert!



Tull caught live in Providence RI on the *Rock Island* tour. l-r: Dave Pegg, Ian Anderson, Martin Alcock, Martin Barre, Doanne Perry.

## The APEX

P.O. Box 661  
Cambridge, MA 02140

On Reflection  
The Newsletter of the APEX Vol. 1, Issue 1  
What Is Progressive  
Music?

"Because Catalogs Aren't Forever"

**pro·gres'sive** (prə-gres'iv) *adj.* 1, moving forward. 2, advocating new ideas, methods, etc. 3, (*Gram.*) indicating action going on at the time, as *is going*; *was going*. —*n.* one who is not conservative. —**pro·gres'siveness**, *n.*