

# On Reflection

## ON REFLECTION

The newsletter of  
The APEX

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"Music, this marvelous universal language... ought to be a source of better communication among men. This is why I make a special appeal to my fellow musicians everywhere, asking each one to put the beauty of his art at the service of mankind for the peace that we all desire."  
—Pablo Casals (1971)

3 new CDs from ex-HTM keysmen

## The second coming of Kit Watkins

Perhaps the surest proof that Happy the Man were ahead of their time is the fact that now, nearly fifteen years after their debut album was released, so much of their work is newly available on CD. Last year's well-received HTM compilation, *Retrospective*, and a recent issue of previously unreleased tracks called *Beginnings* are only the tip of the iceberg. Ex-Happy the Man keyboard-ist Kit Watkins has three new CDs out that further demonstrate the aural possibilities of applying technique and technology to serious, heartfelt musical compositions.

Over the past year, Watkins has been busy preparing releases for East Side Digital and his own, newly established label, Linden Music. The first CDs on Linden are a compilation, *Early Solo Works 1980-82*, and an experimental series of sound paintings called *Thought Tones*. Triple that with the release last fall of *SunStruck*, on East Side Digital, and you have a creative progressive musician on a blistering pace.

*Early Solo Works* (LM 2001) is a CD reissue of tracks from Watkins' first two solo albums; it contains the entire *Labyrinth* (1980) and five of the nine tracks from 1982's *Frames of Mind*. The *Labyrinth* tracks feature Kit on keyboards, flutes, and classical guitar, and Coco Roussel (also ex-HTM) on drums and percussion. The two musicians make a

perfect pair; each exudes a graceful precision that underscores the beauty and complexity of the compositions.

In the 1982 *Keyboard* magazine Readers' Poll, *Labyrinth* placed fifth in the Best Keyboard Album category behind Vangelis, *Chariots of Fire*; Asia, *Asia*; Keith Emerson, *Honky*; and Genesis, *Abacab*. Guess what? It blows them all away. Highlights include "Glass of Time," a great multi-keyboard demonstration. It is a moody and evocative rocker, like the better Alan Parsons Project instrumentals.

"Mt. St. Helens," meanwhile, has all the power and ominous energy of the original. The theme is accented by an eerie, repeating acoustic piano note that, at the start, foretells impending danger. When it returns after an eruptive interlude, it seems to plaintively echo the lingering effect of such violence.

"Coin-op Era" is a great progrocker with a synth bass line that is reminiscent of the "Peter Gunn" theme and a great synthesizer solo. The title track, "Labyrinth," has a beautiful piano/synth intro that leads, after a short Gentle Giant-like interlude, to another terrific synth solo. Three-quarters of the way through the track, Kit and Coco really jam out. Coco is amazing on this and "4 Bars - 1 Unit," the latter being an eclectic explosion of keyboard and percussion expertise. The other tracks from *Labyrinth*

# Relayer

## TODD TAKES JESSE OFF THE HELM

Todd Rundgren's forthcoming album, *2nd Wind* (which features new material recorded before a live audience), will not feature the song "Jesse," which apparently has been the focus of controversy from politically conservative forces. The song criticizes Jesse Helms, Tipper Gore, and Pope John Paul II, and Warner Brothers was urged to reject the track by those in the (ironically-called) Right.

Rundgren's manager, Eric Gardner, says that the song was left off the album because it didn't fit in the overall format. The song is a solo acoustic number while the rest of the album features a 12-piece band. According to Gardner, "He didn't write the song to impress anybody and he certainly doesn't react to pressure from any source, right or left. It was an artistic decision."

## FAUST COLLECTION ON CD

From *Rolling Stone*:

"...the radical imagination and anarchic psychedelic esprit with which the Seventies German band Faust transformed its primary influences (early Zappa, Pink Floyd, the Velvet Underground, Karlheinz Stockhausen) into a wholly original style of visceral art rock has long been an inspiration to leading postpunk deviants like Pere Ubu and the Fall.

Available in the U.S. for the first time, *The Faust Tapes* (ReR Megacorp CD) is a stunning collage of rehearsal excerpts and studio experiments that dates back to 1971—and still sounds twenty years ahead of its time."

For information, write ReR Megacorp c/o Cuneiform, P.O. Box 6517, Wheaton, MD 20906-0517.

## EMERSON, SKUNK & STARR?

The latest issue of *Keyboard* magazine reports that Keith Emerson has been spotted recording some tracks in L.A. with guitarist Jeff "Skunk" Baxter and (are you ready for this?) Ringo Starr.

## BARDENS OVER THE HUMP

It's been three years since ex-Camel keyboardist Pete Bardens' last solo album but the wait will be ending soon. He will have a new album and video out in March.

## NEW JAZZ FROM EX-ZAPPA, COREA ALUMNI

Former Steely Dan partner Walter Becker will produce an album by a group that consists of ex-Zappa drummer Vinny Colaiuta, Elektric Band bassist John Patitucci, Andy Laverne, and Bob Shepard.

## O.R. STARTS 3RD YEAR

The goal for 1991 is to greatly increase the number of APEX members and thereby have greater access to news, obscure artists of the past and present, and input on the international scene.

Anyone can proselytize on behalf of the APEX. Just tell your friends. Tell people you strike up conversations with at concerts, record stores, and parties. If your friends are reading your copy, tell them to support the cause by getting their own subscription. Or give them a gift subscription.

If *On Reflection* is a flower (and it's not, it's a newsletter—but pretend it's a flower), then people are the sunshine and money is the water that helps it grow. Without the continued support of progressive music fans, *On Reflection* can't serve its purpose. And if it can't serve its purpose, the music will lose one of its few journalistic outlets.

This newsletter can't be everything to everybody and I've appreciated both the congratulations and the constructive criticism that I receive from many of you. But if you care about the music and are concerned with its future, please help me help you. Take out ads. Hand out flyers. Send in articles. And kick my ass if I let you down. But let me know you're out there and let others know where I am. If we work together, we'll both benefit. Thanks.

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# Minimum Vital: *maximum vitality*

by Philippe Gnana

It has always been a big mystery to me why French progressive bands have never had a big audience outside of France. Ange, Atoll, Pulsar, and, to a lesser extent, Mona Lisa were pretty successful in France during the '70s but their reputations never really spread.

Maybe because much of the magic in French progressive music comes from the expressive lyrics, which are understandable only to those who speak French. Maybe because the French music business has always been unable to export its own productions. Maybe because progressive rock is an anglo-saxon creation and doesn't fit very well in French culture. I don't know!

Even though progressive music seems to be picking up an increasingly larger audience—in spite of the fact that much of the neo-progressive music isn't as original, strong, and creative as the '70s progressive music—there doesn't seem to be any greater interest in the French progressive scene. Even after two years, *On Reflection* hasn't had a major article on any French groups (apart from this and review on p. 5).

Whatever the reason for the lack of exposure, the new progressive scene in France is alive and strong. Bands such as Minimum Vital, Tiemko, Edhels, Halloween, and Hecenia are producing great progressive music that should really reach a larger audience. For now, let me fill you in on Minimum Vital.

Minimum Vital are from Begles (near Bordeaux) and consist of Jean-Luc Payssan on guitars, Thierry Payssan on keyboards, Eric Rebeyrol on bass, and Christophe Godet on drums. Everything began for the brothers (twins) Payssan with the discovery of *Relayer* by Yes, when they were 13 years old. That sparked their

interest in making music with care and thought. Never having attended a music conservatory, the members learned music by themselves and studied classical and jazz-rock music for the wide technical possibilities it gives to their musical armory.

In 1983, they founded Minimum Vital. Shortly thereafter, they released a demo tape, *Envol Triangles*, which featured music resembling medieval jazz-rock. In 1988, they released their first vinyl album on the Musea label, *Les Saisons Marines*. On this release, the jazz-rock influences begin to slowly fade out and make place for the very melodic and progressive magic that is their true sound.

The original sound of Minimum Vital comes from their large musical culture. They make a very effective combination of jazz-rock, progressive rock, classical and medieval music. This makes them unlike many neo-progressive bands that are largely influenced just by older progressive bands.

Their second album, a CD release, was issued by Musea in 1990. Titled *Sarabandes*, this one is a real killer, a true masterpiece. On this album, their fusion of all their musical influences achieves a kind of perfection. The dialogues between guitars and keyboards are amazing and show a high level of complexity. Their very refined melodic figures assorted with some audacities—counterpoints, dissonances, chromatisms—are strongly sustained by a great rhythm section that builds complex and astounding structures.

Like I said, making progressive music, as far as Minimum Vital is concerned, doesn't mean becoming a copy of Yes or Genesis but trying to create something new and original. The experimental aspect of their

“progressive spirit” doesn't keep them from a respect for melodic inventions. This is important, as much of their music is instrumental. Jean-Luc and one Antoine Guerber do some vocal parts but these are mainly phonemes and sounds, not lyrics.

To be complete, I must point out that on every level, Minimum Vital emanates a strong spiritual feeling. These musicians are very spiritual, although they claim not to belong to any religious group. To them, music and art allows for the discovery of the little divine light that shines inside each of us. So it's a bit sad that they have not had the success of bands like Pink Floyd and ABWH—bands that have had present success based largely on past performance—even though Minimum Vital have at least as much creativity.

But it is very hard to speak with words about something that escapes definition. Something that you can understand with your ears and your heart, something heart-lifting and spiritually elevating. I've been told that they are working on their next album, which may be a 2-record or CD set. Minimum Vital—don't forget the name! **OR**



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**Rick Messina**  
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Wallingford, CT 06492

# Pulsar/Musea: French prog.

Five years ago next month, Musea, a leading progressive record label and distributor based in France, released its first recording. Since then, Musea has become one of the brightest reservoirs of independently recorded progressive music in Europe. In what I hope will become a regular pattern, Musea has provided for review to *On Reflection* a recent release of theirs.

Pulsar, a well-known French progressive group, has made about four or five albums. *Gorlitz*, released in 1989, is typical of their style. Keyboard-based and symphonic in texture, Pulsar's music is steady, gentle, and fluid, with occasional fireworks provided by electric guitar in a Dave Gilmour/Steve Rothery vein and saxophone.

The group consists of Gilbert Gandil on electric and acoustic guitars and vocals, Jacques Roman on synthesizers and piano, Victor Bosch on drums and percussion, and Poland Richard on sax and keyboards, with Louis Paralys contributing bass. The drums are fairly simple and steady, providing a solid foundation on which the layers of keyboards can build. Gandil's smooth vocals add to the often ethereal quality of the music.

Side One features one track, "Gorlitz," that runs more than 19 minutes. With recorded sounds of people talking and moving about, much of the track has the feel of Pat Metheny's "As Falls Wichita, So Falls Wichita Falls." Keyboards provide atmospheric backgrounds, sparkling leads, and symphonic accents. There's some good electric guitar work as well. The vocals are all sung in French but my guess is that this is a concept album about a train ride either from a hometown to a place of opportunity or from the city back to the place of the hero's origin, Gorlitz being the name of one of the places.

Side Two opens with the dirge-like "Fin de Voyage." A lamenting synthesizer intro leads to a wailing

electric guitar solo. The drum keeps a steady, heavy heartbeat throughout and the song ends with the sound of rain. The rain continues into the beginning of the next song, "Naufrage," which features an interesting synth solo with a sound like a harpsichord/bells combination.

"Pour un Autre Depart" is a short, simple, mellow song with just voice and acoustic piano. "Autour de Toi" features the first use of sax on the album. This is a good progrock with a scorching guitar solo and nice sax work that makes me wish there was more sax on the album. The last tune, "Tara," is a sax/synth duet that closes the album much the way it began—gentle, soothing, and even.

Musea issues an extensive catalog that features a wide range of established (Magma, et al) and independent French progressive artists, as well as independent progressive music from Italy, the U.S., and elsewhere, and reissues of '70s music, including fusion and other experimental musics. The label's founders, Bernard Gueffier and Francis Grosse, also work on a great progressive magazine (in French) called *Notes*.

For more information on Pulsar and the Musea catalog in general, write: Musea, Association loi de 1901, 68 La Tinchotte, 57117 Retonfey, France. **OR**



# Kit Watkins sets the pace with

are also very interesting, including "While Crome Yellow Shine," which was co-written by Frank Wyatt, also of HTM. And whatever happened in his life during "Spring 1980," it was sweet, promising, and gentle, as expressed by Kit on classical guitar and flute.

The tracks from *Frames of Mind* are quite different. On this album, Kit played keyboards, drum machine, flutes, and vocals, and Brad Allen chipped in with guitars, Casio, percussion, and vocals. Side One was all vocals, written primarily to attract airplay. Similar to Gentle Giant's *The Missing Piece*, however, Side Two featured, as Kit put it, the "more adventurous" music.

*Early Solo Works* includes one song from Side One, called "Song," and all of Side Two. Highlights here begin with "Siam," featuring complex and ambitious use of drum machines and percussion. It is an intriguing blend of Oriental atmospheres with a persistent Western beat. "Frames of Mind" is an eclectic tune with interlocking layers of rhythmic and melodic sounds not unlike Giant's work.

[Note: In fairness, I should point out that I notice Gentle Giant references because I look for them. Kit's music is his own and his influences are vast.]

"Audia" takes a catchy rhythm with an unobtrusive melody, and snowballs it to incorporate additional polyrhythms and other vocal and instrumental elements. It is quite a tonal and timbral orgy. But what is really striking about the *Frames of Mind* tracks is the electronic, pre-programmed percussion. After working with such a strong and talented drummer like Coco, one would think that with the use of drum machines, the percussive aspect of the music would have a diminished role. In fact, the rhythms used on these tracks are far more complex and are overall a larger and more crucial dimension of each composition.

The excellent cover art for *Early Solo Works*, as with all three of these releases, was done by Kit with a software program called CorelDRAW. The CD is nearly 69 minutes long and really makes a nice postscript to the Happy the Man catalog. I say that because it is not quite so representative of the solo music that Kit has been working on lately. After *Frames of Mind*, Kit released another album with Coco, called *In Time*, and then *Azure*, which demonstrated what Kit calls his more contemplative side. Progressive purists would see the new direction as being in the new age vein.

Which brings us to *SunStruck* (ESD 80422), released in September, 1990 by ESD. Completely recorded in Kit's home studio, the album finds him playing keyboards, flute, classical guitar, autoharp, and voice. For equipment junkies, there is a complete list of all the devices and gadgets that make up the studio. The ten tracks fill a time period of more than 73 minutes, so make sure you're on a comfortable couch, in perfect stereo, relaxed, and free to take in the whole experience.

The first seven tracks really don't push the new age identity; in fact, several of the cuts have the classic Watkins touch that make his Happy the Man and earlier solo work so memorable. What keeps his "contemplative" pieces so unlike the electronic bubble baths of more mainstream new age artists is his great skill as a composer and arranger. While critics have long cited him for weak melodies, his music in fact has several subtle melodies that work together, like the fibers in a rope. In their search for an obvious lead line, critics too often miss the overall web structure of the music.

The album's opener, "Solar Gain," is a good example. With realistic-sounding latin percussion, the song has a jazzy feel and a full score that begs attention. You could meditate to it if you wanted but you could

also dance to it. "Capricious Skies" features the great synth work that Kit unfortunately shies away from too often, in favor of taking broad musical brush strokes across his canvass of sound. Here, he recalls Eddie Jobson's U.K. and Zinc-era work.

Kit's classical guitar gives "Moon Watching Me" an Andreas Vollenweider-like feel, with light vocal accents that answer the guitar lines. "No Energy Crisis" showcases a myriad of keyboard sounds and a complex but steady rhythm that allows the flute and keyboards to do a number of different things. "Third Planet Suite" (12:45) opens with Kurzweil acoustic piano and rhythm section, then is joined by flute. The rhythm fades away and we are taken into space—calm, limitless, and eternal. Eventually, the percussion returns and the space gets a little (just a little) bit funkier.

Other tracks, like the 13:34 "Mirage," "Canopy" (11:52), and the short closer "Upon Reflection" (*Up On Reflection?*), are very new agey. Here, it becomes difficult to review them using the same parameters as before. There is not a lot of variance in tempo, pitch, melody, or rhythm. The music becomes a very subjective experience, its meaning relying largely on the mood of the listener. Any assessment of Kit's achievements regarding these tracks should also take in the overall sound quality, which is clean and clear, and the scope of the work as a whole. This is state of the art electronic music that reveals new things to you each time you listen to it.

The third album, *Thought Tones* (LM 2002), is something altogether different than anything else—period! The album contains five "Tones," called "Tone 1," "Tone 2," etc. I'm going to let Kit tell the story. First, this is an identifying statement that is printed on the back cover: "Audioscapes providing an atmosphere

## 3 new CD releases *continued*

for creative thinking, contemplation, imagination, and other forms of direct and indirect perception."

Now, the liner notes: "The sounds on this album were created without the use of keyboards or synthesizers. Tones 1, 3, and 5 are primarily processed thunder, dulcimer, and saw blade respectively. Several generations through a digital signal processor, half-speed analog tape, equalizer, and limiter produced the end result for these Tones. Tones 2 and 4 were created with two analog flangers placed in a continuous feedback loop, adjusted, and left to their own devices.

"With all of the Tones, the intent was to let the pieces form themselves in a natural way, by simply guiding the process and making choices."

So what's it like? Well, it's damned interesting and more than a

little fascinating but beyond that, it's tough to give a verbal description. I like the innovation and the effect. The "music" is certainly more engaging and demanding than the new age music this would be placed among in a record store. Made without keyboards and synths, it has none of the wavy trappings of electronic music and yet the 61 minutes of sound retains the other-worldly feel one would expect.

Given that *Thought Tones* is subtitled *Volume I*, and that these Tones, unadulterated by conventional instruments, can be seen as "pure," it would be interesting if *Volume II* featured these Tones in an "applied" state, placed within a composition and accompanied by keyboards and a rhythm section. We'll see. Kit's next album will be yet another departure: he will re-record an album of classical pieces by composers like Erik Satie, Ravel, Chopin, Stravinsky, and others.

Of Linden Music, Kit says he conceived of the new label as a way to release music of his "alter ego," to use his words. Presumably, this includes future *Thought Tones* volumes and the forthcoming classical album. According to Kit, "Linden gives me a bit more incentive to get out different things I've wanted to do."

East Side Digital and Germany's Innovative Communication (IC) will release his material on an album-to-album basis. IC has released *In Time*, *Azure*, and *SunStruck* throughout Europe. For information on Kit, Linden Music, and to get on Linden's mailing list, write to Linden Music, P.O. Box 520, Linden, VA 22642. Distribution for these three new CDs is being handled by Wayside/Cuneiform, P.O. Box 6517, Wheaton, MD 20906; and East Side Digital, 200 N. Third Avenue, Minneapolis, MN 55401. **OR**

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In two months, I will publish a list of subscribers with their one or two favorite artists so people can make contact with others who share the same "specialties."

Please send me your two favorite progressive artists (or "Italian prog," for example, if you don't want to get specific) by *March 18, 1991*, if you wish to be included. Otherwise, just your name and address will appear (unless you wish not to be listed at all).

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