

MAT2020 - No 0 - June 2013

MAT
2020

MusicArTeam speaks ...

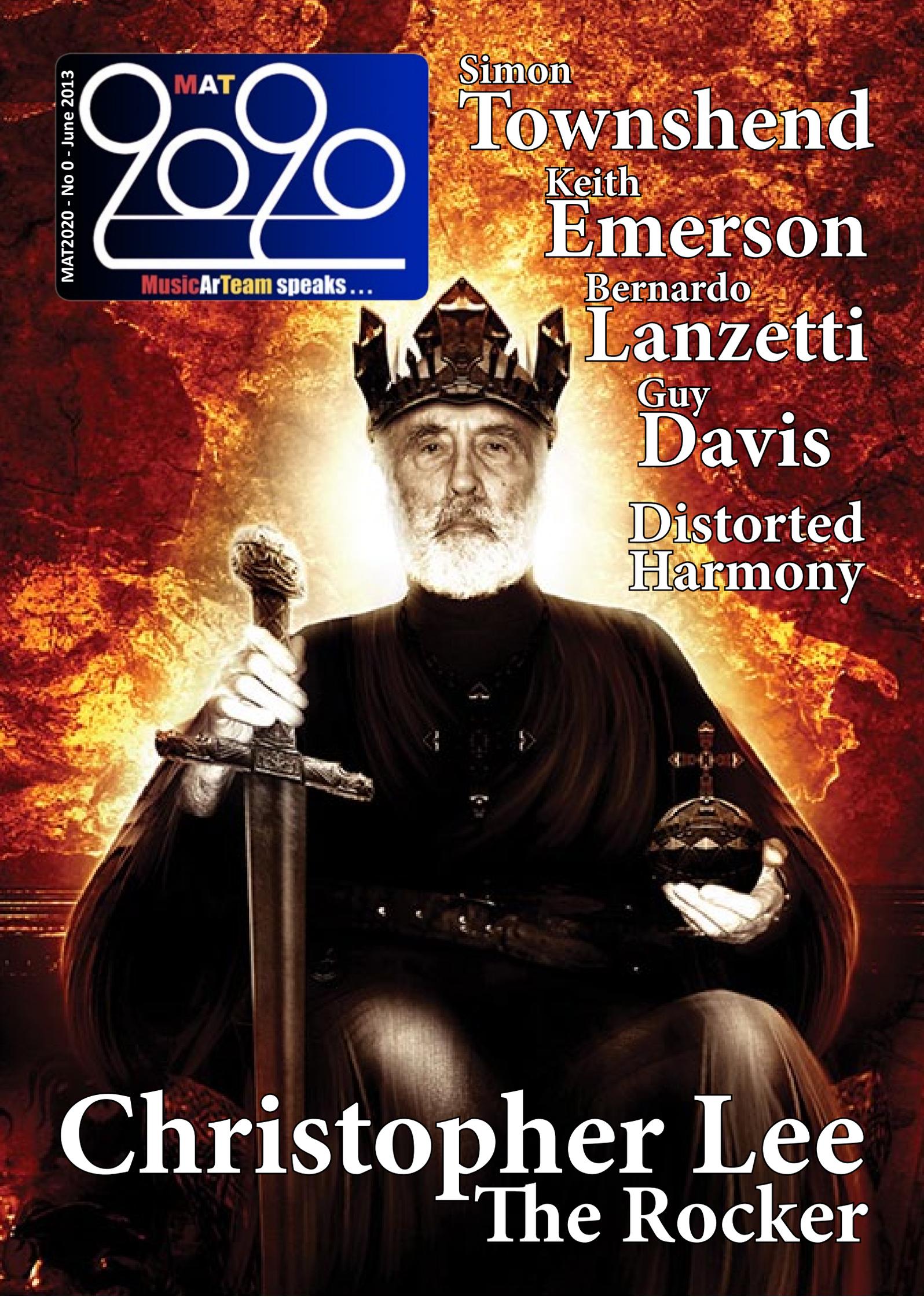
Simon
Townshend

Keith
Emerson

Bernardo
Lanzetti

Guy
Davis

**Distorted
Harmony**

A full-page photograph of Christopher Lee dressed as 'The Rocker' from the movie 'The Godfather Part II'. He is wearing a black, ornate crown and a dark, heavy robe. He has a long, white beard and is looking directly at the camera with a serious expression. In his right hand, he holds a sword upright, and in his left hand, he holds a small, ornate object. The background is a dramatic, fiery orange and red, suggesting a hellish or infernal setting.

Christopher Lee
The Rocker



MAT 2020 - MusicArTeam speaks...

mat2020@musicarteam.com

General Manager and Web Designer

Angelo De Negri

1st Vice General Manager and Chief Editor

Athos Enrile

2nd Vice General Manager, Chief Editor and Webmaster

Massimo 'Max' Pacini

Administration

Marta Benedetti, Paolo 'Revo' Revello

Web Journalists and Photographers: Corrado Canonici, Lorenza Daverio, Erica Elliot, Renzo De Grandi, Omer Messinger, Fabrizio Poggi, Davide Rossi, Riccardo Storti, Alberto Terrile

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MAT2020 is a Italian web magazine born in November last year, which tells stories of music.

MAT = MusicArTeam, a musical association recently established.

2020 = is a year that corresponds to a deadline, a date of verification of the work done.

*The topics and artists are very varied and so was born the idea of a **NUMBER ZERO** in English.*

Let's try, in hopes of finding interest also outside Italy.

*In this issue there are many subjects, from **Christopher Lee** to ... **Keith Emerson, Guy Davis, Simon Townshend, Bernardo Lanzetti, Distorted Harmony** and much more.*

And we hope you'll enjoy MAT2020!

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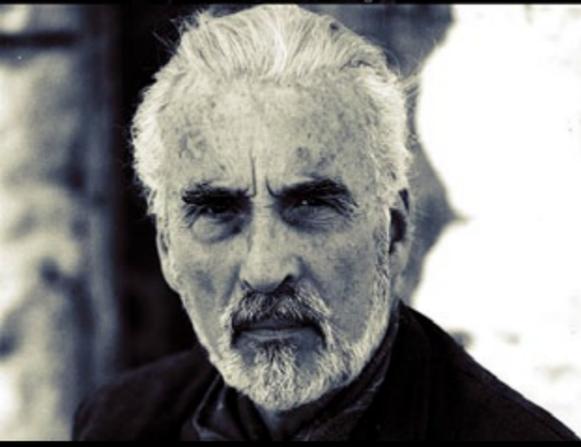
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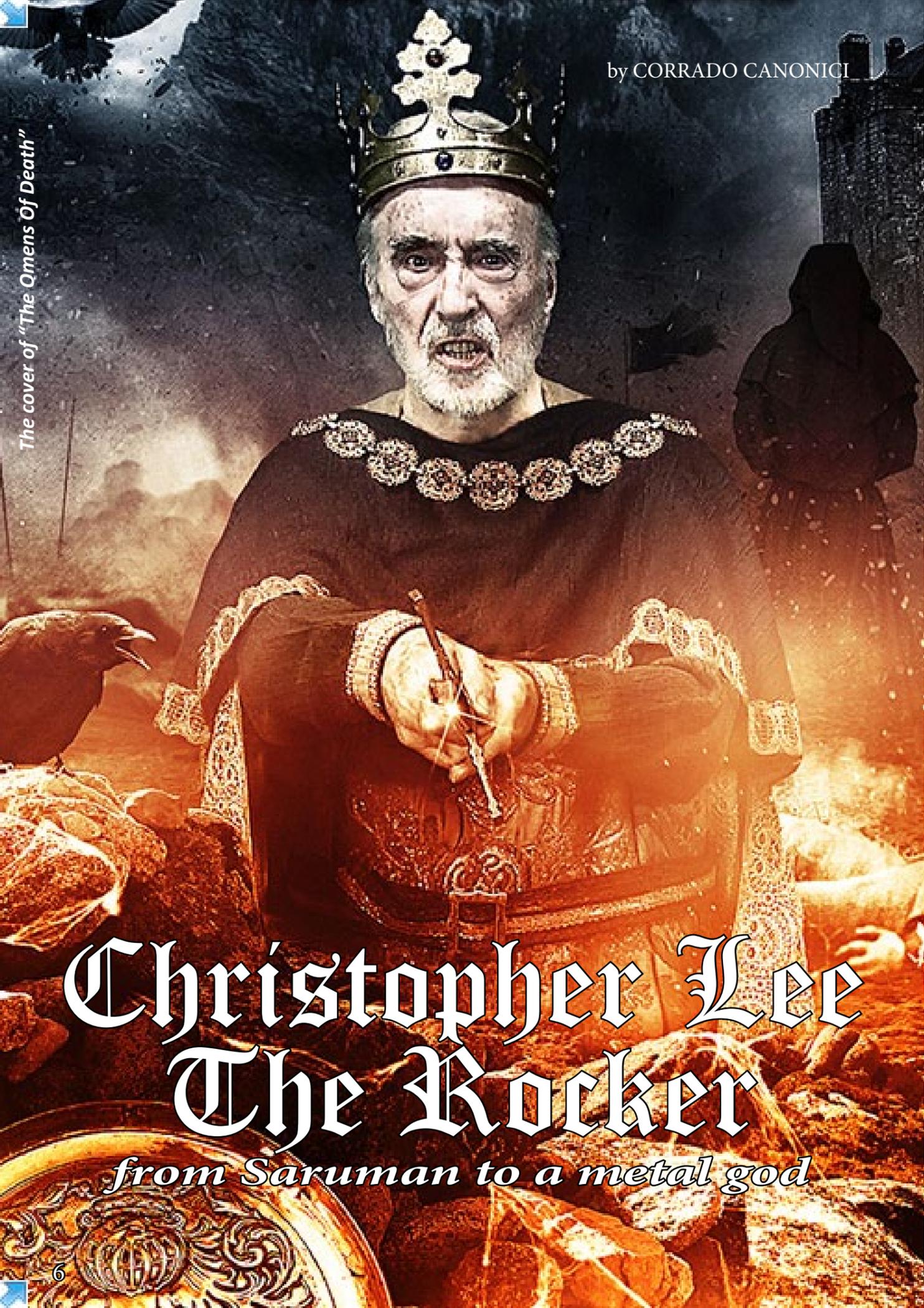
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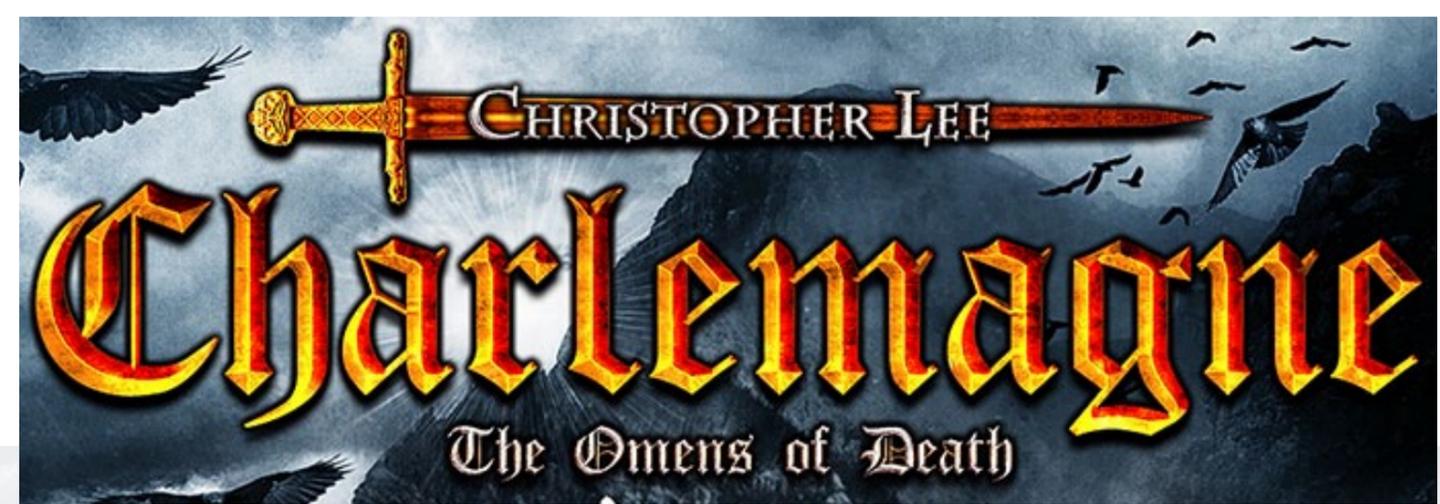


by CORRADO CANONICI



Christopher Lee The Rocker

from Saruman to a metal god



What would you do if you reach 91 year of age and had worked with quite literally all the major movie director and actors/actresses in the world, performed as Dracula, Star Wars' Count Dooku, The Lord Of The Rings' Saruman? You retire, right? No, of course not. So what do you do? Obvious, the first thing we all would have done at 91: we'd record as a singer, a heavy metal album about the story of the emperor Charlemagne called "Charlemagne: The Omens Of Death"!

We are talking about **Christopher Lee** – or, as he is appropriately called in England due to his title, Sir Christopher Lee.

I had the pleasure to work with Sir Christopher in 2009/2010 (he was already 88...) for the previous album of the Charlemagne series, a symphonic metal album – with a strong prog taste – which at that time received 'just' 20 million hits on MySpace and had Lee winning the 2010 Golden Gods Award, presented to him by Black Sabbath's guitarist Toni Iommi at London's O2. The beautiful music was composed, orchestrated and conducted by Marco Sabiu.

But for Saruman that was not enough, he wanted 'real' heavy metal; and here Richie Faulkner comes, Judas Priest's guitarist (wow!) to arrange some of the pieces, including new compositions with the collaboration of Hedras Ramos – a guitarist from Guatema-

la who won the World Guitar Idol and is considered in the rock world as "the next Carlos Santana".

It is very exciting listening to "Charlemagne: The Omens Of Death": is an absolutely phenomenal album. Compositions and arrangements are top-level stuff, let alone the band and the guest singers are technically incredible. Add to this already good recipe, the thundering voice of Christopher Lee (perfectly in tune, not easy at 91) and you have a result which is totally unique.

The previous album's cover.



But be careful, “Charlemagne: The Omens Of Death” is serious heavy metal, stuff for tough guys – beer, tattoos, blood and skulls! If you prefer prog atmospheres, then listen to the previous one (“Charlemagne: By The Sword And The Cross”); but if you have enough guts for the true heavy metal, the one grinding your guts and sending you head-banging till you faint, then the new album “Charlemagne: The Omens Of Death” is exactly for you. Anyway the curiosity of listening to a legendary actor of the calibre of Christopher Lee turning heavy metal vocalist is an experience nobody should miss. Last but not least: believe it or not, it looks like Christopher Lee is a direct descendant of Charlemagne, his family even has a Holy Roman Emperor’s coat of arms...

“Charlemagne: The Omens Of Death” has been released on 28th May 2013, exactly on the day of Christopher Lee’s 91th birthday. It is worldwide distributed, including all Amazon sites. Besides downloads and CD versions, there also is a very beautiful vinyl limited edition.

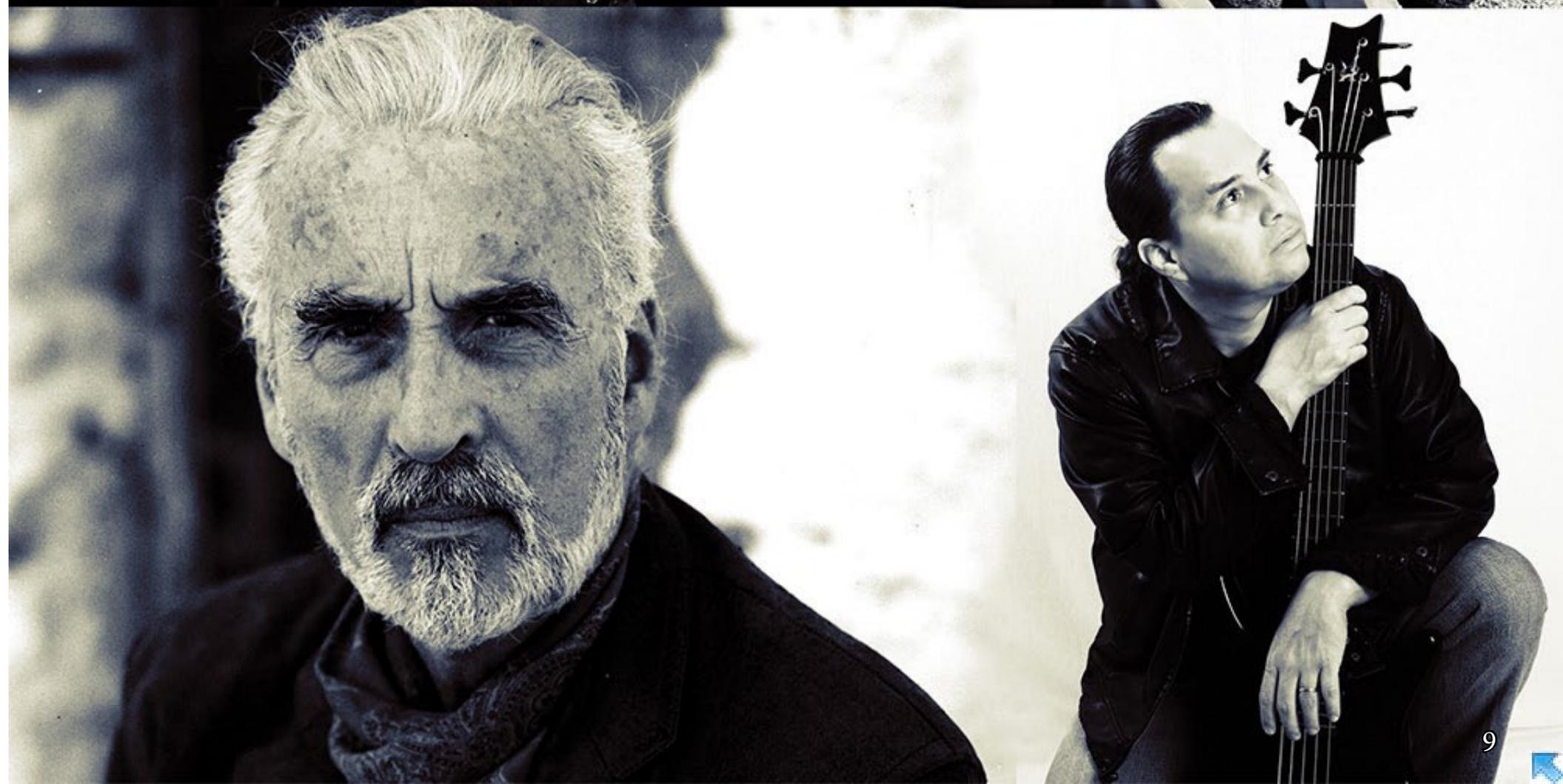
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CD, download or vinyl:

[Link Amazon](#)

Album preview, including an interview to Christopher Lee:

[Album Preview](#)





With their debut album "Utopia" have been one of the revelations of prog-metal scene

DISTORSIONS and HARMONIES

Meet the Israeli group Distorted Harmony through the words of Yoav Efron, keyboardist and founder

by ANGELO DE NEGRI
pics by OMER MESSINGER

The questions are answered by Yoav Efron; Keyboardist, founder, main composer and producer of Distorted Harmony.

To start, can you tell us the story of the group, from its origins until today?

Well, I would say Distorted Harmony was “formed” when I met Yogeve (Drums) back in 2009, but the whole concept started in 2006, that’s when I started writing and composing the first sketches - which will later become Utopia (2012, album).

There were a few drummers before Yogeve, but when I finally got a hold of him (he was in the IDF’s military band and was busy as hell) and we started practicing together - that’s when the whole concept was formed. During a short set back (due to his busy schedule in the IDF) I met Misha (Vocals) while I was searching for a lead Vocalist for the project. I didn’t take too long and Yogeve was out of the army and ready to start working again. The guitarist at the time was too busy and we knew we had to find a new one.. Both Misha and Guy (Guitars) are members of an Israeli rock band called Hatachtonim, so I asked Yogeve if Guy would fit the job of the guitar player for our project.. he did! Now all we needed was a bass player. Iggy served in the IDF with Yogeve. One day while they were driving together, I called Yogeve complaining that I still can’t find a bass player capable of playing our kind of music, so he asked Iggy - if he knew a bass player who would... Needless to say Iggy suggested himself - and he rocked! That’s when the band Distorted Harmony was actually formed - 2010 with all the current line up.

Can you introduce to tour readers the members of the band with a short description for each one?

With pleasure! :)

On **Vocals** we have **Misha Soukhinin**. Misha is an eccentric dude with a fantastic “muse-like” voice, a huge vocal range and some powerful singing technics. He is an amazing singer

and lyricist and has written most of the lyrics for our album “Utopia”. He also has his own Israel-Rock band.

On **Guitars** we have **Guy Landau**. Guy is an amazing guitar player, a great musician and a really passionate dude. He’s a very versatile guitarist who likes both heavy metal, progressive music while listening and playing indie, folk and jazz music. He also a member of Misha’s Israeli rock band.

On **Keyboards** we have **Yoav Efron** (myself). I compose the music, produce it and play the keyboards on it. I started as a Jazz player, moved on to composing music for picture, decided I want to do Rock/Metal and realized I want to be a record producer. Besides Distorted Harmony, I also produce other artists.

On **Bass** we have **Iggy (Jalapeno) Cohen**. Iggy is one of the best Bass players I had the pleasure of working with. He has a very unique character and love for music and he brings it to the rehearsals. He comes from a different style of music; he’s a huge fan of the mars volta and the red hot chilli peppers and it shows in both his playing and musical ideas. He also used to play the clarinet.

On **Drums** we have **Yogeve Gabay**. Yogeve is definitely one of the best drummers I know, here in Israel. He has a musical style of drumming that has shaped Distorted Harmony’s sound. Besides Distorted Harmony he also performs and plays in several productions and bands here in Israel.

I would like to add two other members which are - Raya Kosovsky, our magnificent manager and Jonathan Barak our sound and mixing engineer.

In the homepage of your website we can read “Distorted Harmony is a delicate combination of the complex progressive metal, the unique harmonies of modern jazz and classical music and some heavy shit”. What are the musical influences that have allowed this?

Although we all share the love for heavy

metal and progressive music, each of us has a different musical background and I can say we’re very diverse in that aspect, it’s a blast arranging and rehearsing together. For instance, Misha is much more pop oriented. Guy and I both started as Jazz musicians and have then went each to different styles of music. Guy brings his love for folk music, his love for simple (and amazing) rock music such as the Foo Fighters etc. I didn’t like Metal music until I was 22-23, then I discovered Opeth. I would say my biggest influences are Muse, Porcupine Tree and shit load of Jazz and Metal music (meshuggah). Metal and Progressive music was very new to Iggy when he first joined us - coming from the likes of the Red Hot Chilli Peppers and Funk music. Yogeve started as a metal-head, but has since evolved into a Jazz, RnB and Gospel junkie. It may seem too much, but all of those are part of our work, our arrangements and the way we see Distorted Harmony - and we believe that’s what makes us a little unique in the Progressive Metal scene.

Distortion and harmony, two opposed terms in the name of the band. What does it means for you?

I always liked this combination. I came up with it even before the band was formed. It might come out wrong, but I always felt it symbolises a huge part of my personality but to be honest, we tried different names and decided to keep it - because we couldn’t find anything better ;)

Your debut album “Utopia” was released one year ago after a long writing process. The opinion of the critics and the public was enthusiastic. It isn’t a concept album. Can you describe us the songs starting from “Kono Yume” a wonderful introduction to DH’s music?

With pleasure.

Kono Yume which is Japanese for “This



dream” basically speaks about A gadget, something we all have and how we basically treat it, we open the box, we’re excited, then we lose interest and get a new one. But behind each gadget there’s an untold story of suffering and loss. Kono Yume talks to the gadget as if it were that person.

In my quests for someone to write lyrics for our songs (before Misha and I started working together), I asked a friend to write a love song, but with a twist. **Breathe** has a very “sleazy” verse, and I asked him to make a love story from the eyes of a rapist/molester/psycho. It’s one of the first songs I composed and I believe it’s the first we started working on as a band.

Obsession is actually THE FIRST song I composed. It speaks about an every day guy who has “problems”. Nothing serious but it’s making is life hard, and he struggles. That’s his story.

Blue was first written by Guy and the three of us made it what it is today (Misha, Guy and Myself). It speaks about loss, it combines Guy’s personal story and our thoughts and emotions on grief and loss - life.

Unfair speaks about a short moment in Misha’s past. When he was young, his mother left him at a playground. Someone came stole her bag and she was mad at him. This led us

to explore the love of a parent to his/her child and of course - the love of a child to his/her parents.

Utopia which was written right after Obsession speaks about war. It was written by a friend of Misha and himself. We wanted to paint the world of a soldier - and it didn't have to be a war as we know it. We asked the question - what do we lose or gain by making war? by fighting? by taking life? We fight, everyday, for our own individual Utopia, but we all know Utopia doesn't exist. So is it worth it? That's why it's the album's title.

What is the meaning of Utopia for you?

Utopia's supposed to be the perfect place. I believe that everyone will tell you a different kind of Utopia, but the basics stays the same - A place without war, without hunger, without suffering etc. I guess Utopia is that place where you see your true self, and can find where and what you want to change here, in the real world - because Utopia by definition cannot exist.

Can you tell us something about the Israeli's music scene today?

No really, I'm not a big fan of the Israeli music; I do know there are some wonderful and unique acts here, but the mainstream is too dull and conservative to give them the space they deserve. I'm still waiting for that day to come - where good music and some original productions will take their part in mainstream music here in Israel.

What kind of audience follows your concerts in Israel?

Our audience is very diverse. You'll find Progressive Rock diehards and fans, both old (mature) and young - it is always a welcome surprise to see a 14 year old fan and a 60 year old fan head-banging side by side in the audience. Metal fans and even main-stream loving audience. People tell us all the time that although they don't really like Metal and/or



[Website](#)

[The Small Print video](#)

[Breathe official video](#)

[Misguided \(demo\)](#)

Progressive music they love our music and love seeing us on stage - and that's when you know you're doing something right :)

Is in your future plans to play outside of Israel? We are waiting for you in Italy...

And we would love to come to Italy. We have big plans for this band, touring is indeed one of them. We plan on touring as much as we can, as soon as possible. Italy and Europe is on the top of our list - that's why we're here!

You've recently made a new video, a cover of Muse's "The small print". Tell us something about this choice.

We try to add a cover song to each of our full concerts. This time, being my favourite band, I asked the guys to do a cover to Muse and chose one of my favourite songs - The Small Print. While working on the arrangement, we saw the potential in making a video for it. Why? First of all we really loved what we did and believed others would too, but also because we want Distorted Harmony to be heard by other music lovers of different genres. We wish to get to as many people as we can with our music, and our cover to Muse seemed the best way to get there. I always wanted to be on my imaginary border of Meshuggah and Muse and I finally got to do that!

Are you working on new material for the new album? Will it be more... "Misguided"?

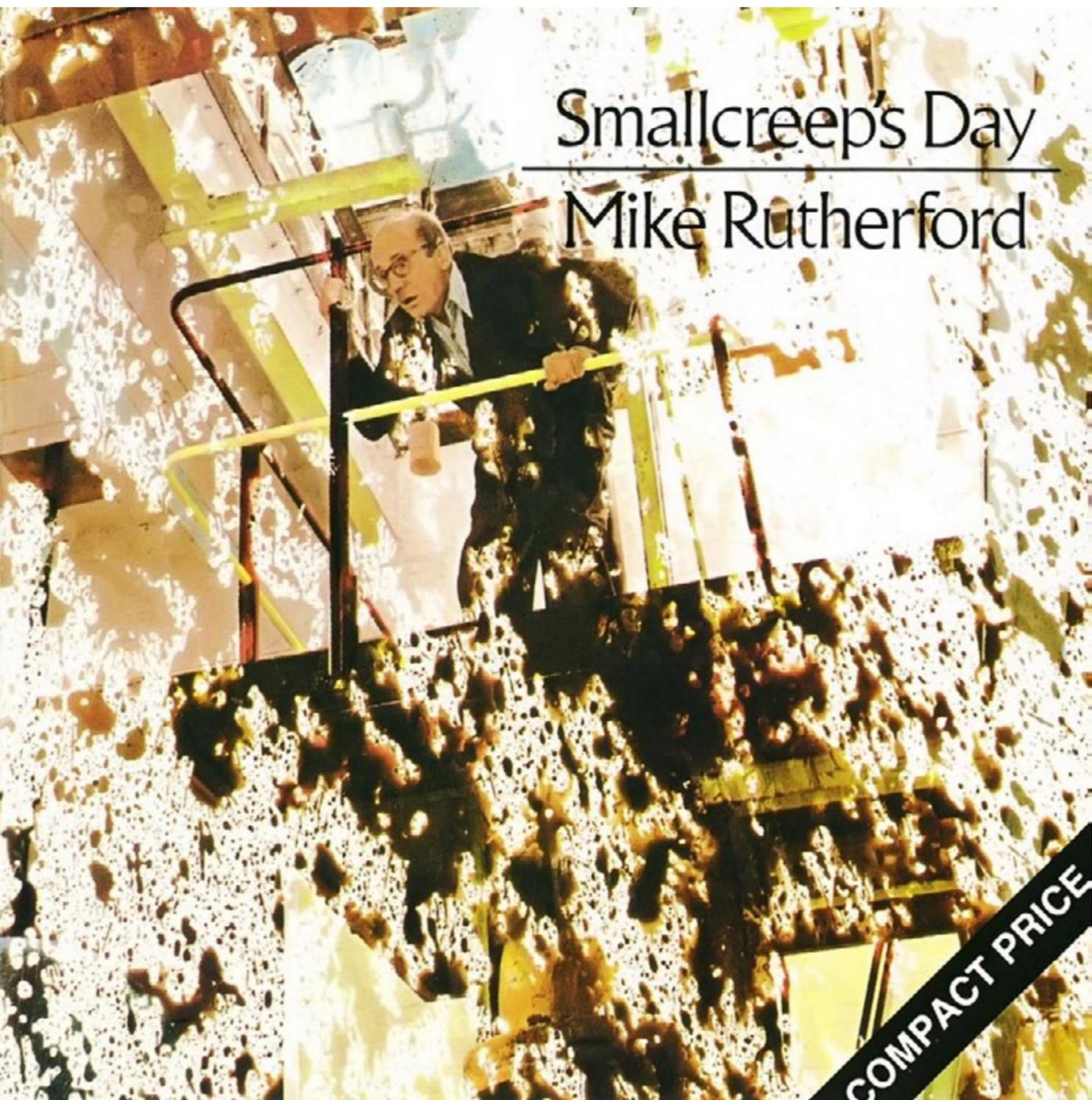
Yes we are! And it will be more in the musical direction of Misguided. Utopia was originally written 2006, a lot has changed since then; We're now a band, working together, each bringing his own unique ideas and it has become a much more joint process between us all. I can't wait to get into rehearsals so we can start arranging what we already have!

Thanks!

Thank you very much, we really appreciate it. All the best
Yoav and Distorted Harmony

HIDDEN JEWELS

by RICCARDO STORTI
translation ERICA ELLIOT



Mike Rutherford - Smallcreep's Day
(Charisma - 1980)

Eighties: how many of us would like to remove them? Musically (and not only ...). Still, if you

have the patience to chase some shred of our memory, not everything will be ruined. Frank Zappa, David Sylvian, King Crimson, Fabrizio De André, Talking Heads, The Police, Iron Maiden, Peter Gabriel ... Here we go. The

association is immediate. From Peter Gabriel to Genesis. And the last b are certainly not a phenomenon to be remembered in that decade, if not for climbing up the charts. But - you know - the formula "consent = quality" is not always true for the cultural industry. The fact is that, however, those Genesis are 3 now. Others, meanwhile, have been busy: Gabriel since 1977 has undertaken his own way, exciting and innovative, as to Hackett, the guitar paths led him to create a couple of milestones in the twilight of the seventies prog (from Voyage of Acolyte to Spectral Mornings). Among the survivors only Tony Banks had attempted the solo chance in 1979 with A Curious Feeling. Phil Collins, as we know, will be able to recover later ... In 1980, the solo debut of Mike Rutherford Smallcreep's Day, side A is built "in suite" - based on the novel by Peter Currell Brown's which titles the LP - on a scaffold "concept" of 7 tracks. The B-side, however, is a container of loose songs from the narrative context, while adhering fully to the atmosphere of long-playing. In the line-up, besides Rutherford (bass, guitars), the friend of the Genesis beginnings Anthony Phillips (here in the role of keyboards), Simon Phillips (drums study, then returning from the fascinating work with 801 of Phil Manzanera), Morris Pert (percussion fusion of Brand-X) and singer Noel McCalla (in the nineties under a re-formed Manfred Mann).

Just a few notes to really scream out for a miracle, if we think that this work is contemporary yet valid (but not exciting) Duke and predecessor of the pop mainstream Abacab.

Take the suite: the opener Between the Tick and the Tock moves sinuous, almost unnoticed, despite the metric complexity (ranging from very natural 4/4 to 7/8), with a climate harpsichord closer to Vangelis rather than to Genesis (other variants will be taken again in some tracks passage like After Hours

and Smallcreep Alone), the twelve-string game of Working In Line blend folk and rock, Cats and Rats in This Neighbourhood lives of a scratchy pop but without the excesses of the Eighties (despite the urgent warnings) Out Into the Daylight is an instrumental progressive spirit pervaded by a brilliant, built on effective guitar writing solo not impossible (simplicity and good taste). The closure, At the End of the Day, is based on an evocative ballad, enhanced by the vocal timbre of McCalla (a dream: to be able to listen to it starred by Sting. Seems written for him). Let's turn the vinyl. And there you go, without prejudice to the full value of the disk. The tracks (pleasing and attractive) sometimes appear too symmetrical to the compositions of the suite: Moonshine, Romans and Overnight Job restart from Cats and Rats ... but feed the genesis is ABC (irregular rhythms and modulations) Time and Time Again accentuates the soft line of At the End of the Day, Every Road develops acoustic guitar and choral climate of Working In Line on the basis, however, of a lighter dynamic. Smallcreep's Day remains an offspring of a prog that can no longer exist, but that has turned into something possible and acceptable. Could go hand in hand with other contemporary respectable fruits (Supertramp Breakfast in America, The Turn of a Friendly Card Alan Parsons Project and the Nude of the Camel). What remains, however, is also a missed opportunity for Genesis to inaugurate the decade with a record of excellent workmanship (try to think of the possible contributions of Banks, Collins). The soloist took advantage of (then convert himself to Mike and the Mechanics).

An interview with: KEITH EMERSON

by ATHOS ENRILE



First of all, thank you for agreeing to answer a few questions, the Italian public loves you and will be grateful.

I would like to speak about recent history... but I have to start with a distant memory, about 40 years ago, when I saw ELP in Genoa, Palasport, and I was a teenager: a shock to me! What are your memories of those days?

...I think my memory serves me well enough to answer your questions.

Of course it is always great to go to a country outside of your own and play music to a nation that understands a complicated food like spaghetti. I always thought spaghetti grew on trees. Either that or you could knit a sweater with it.

Another small step back. My friend Pino Tucimej, the most famous concert organizer of the past in Italy, told me about a time when the public protested and wanted to see your concert for free, and you spoke with some of them to know the motivation ... do you remember something of those difficult days, perhaps incomprehensible to a musician arrived from England?

"Well of course we are in those times now with Internet-You Tube etc.. Edgar Broughton may have started it but I don't hold him responsible. Back in the 50's and 60's it was all free love, free speech, free infection. Everything could be free if you broke down the barriers and avoided being arrested. Which was as easy as it is now.

If you want a plumber to fix your toilet will he be happy if you play a tune for payment? Very soon there will be no exchange of money.

We all have to make a living in order to buy food. No food, No musicians. You work it out. I'm sure someone is paying you to write this interview?

Let's come to more recent times. Dates back to a decade ago, the reunion with Nice ... how

would you rate the experience?

It was COMING HOME for me!

I love the guys. Lee Jackson...we speak regularly on the phone. Sadly Brian is no longer with us. We definitely were the test pilots and set the trend for more refined ideas for others to follow.

In 2006 I saw you played my city, Savona, and you appeared in great shape, and above all the audience was enthusiastic. You still enjoy when you're on stage?

I don't recall that concert or what shape or form I was in. Oh, you were three rows back. I remember now, you had longer hair then.

Every concert I have ever played has always been to the best of my capabilities, no drugs or alcohol.

Sometimes the audience can get the best out of you, and you respond accordingly. Other times you just go through the motions.

It's the same if you go out for an evening and sit with conversant people. If you can contribute-great, otherwise be a good listener.

A month ago I attended a press conference where the main character was Greg Lake. As always happens in these situations, everyone was interested in a meeting of ELP, or at least part of it. There is certainly a romantic side, but... is there a willingness to get together and to recur together?

There was never any shape or form to ELP, unlike The Beatles's that were a bonded unit. ELP in alphabetical order were three individuals and I'm happy that all three of us are going our individual ways and spreading the news.

ELP are like a ball of mercury. If you drop it, it shatters and goes off in many directions.

How different is the world of music from your past to present? Can you appreciate the technological evolution that has changed our life?

No more than the first Cave Man consider-

ing fire to burn his kill. I'd love to have been around then. Wife: "Why did you throw that on the fire?"

Him: "Actually, check it out. It tastes good". Of course it has changed my life. Computers are an annoyance and a pesticide that I would prefer to do without. I'm sickened seeing the young generation thumbing their way through some tiny gadget with an intensity that defies description. Read a book, look at other people...speak, go for a walk. Don't concern yourself with alcoholism, drug or sex abuse while sitting in front of a damn computer for 12 hours vegetating.

I'm Old School. I write with pencil and paper. Now, that's active!

I think I was far more constructive in the 70's because there was no annoying interference from e-mail, Facebook, twitter, blogs etc.

I hope not to touch a painful point... Recently you have been suffering from an illness from which you have recovered. How did the suffering and fear of those days change you?

Thank you for your concern. I am very well. In fact. I can provide my latest blood tests and MRI's to prove that I am absolutely OK. Prior to any tour it is standard procedure, for insurance purposes, to have a medical. In my case it involved a colonoscopy where they found something that didn't look right. I went into hospital for what should have been a two-day event. Instead I was there for three weeks because the rest of my colon had not adhered. It was not a pleasant experience.

Last week I saw you on television. Did you keep any relationship with Italian musicians known in the 70's?

No, but I love them, and for some reason they love me too. I find this wonderful. I wish I understood the Italian language in order to communicate more through words than music alone. Most music is written in Italian

anyway.

How do you rate the current state of music? There is talent crisis or there are deeper reasons that reduce the quality of the new music?

I don't see a talent crises but more a desperate hope for immediate discovery, satisfaction and recognition. You have to serve your apprenticeship; there are no short cuts, otherwise play for your own entertainment as I often do. For those that haven't done their homework, immediate exposure can be devastating.

The most humane way to kill a lobster is to lie it on it's back and put it in the freezer where it goes to sleep. X Factor and all the copy shows, throw you in boiling water without any regard to the consequences. Unfortunately everyone wants it, and they want it now with zero effort. Andy Warhol wrote, "Everyone will get his 15 minutes of Fame". What he neglected was that once you've experienced fame, however short, you want more of it. It can become a drug.

Technology, of course will always have the upper hand in providing how quickly one can get across an idea. But how to get that idea across needs a living breathing soul.

I just heard a composition written by a computer and played by a violinist and a piano player.

Absolute rubbish. CRAP.

What music do you listen to when you relax?

Apart from myself, the spoken word. The human voice is wonderful and so are bird calls.

A year ago you recorded an album with orchestra. Is there the chance to see you touring with an orchestra?

If anyone can afford it. The charts are there and ready to go.

Are you happy with all that you have done or ... would you change anything if you could go

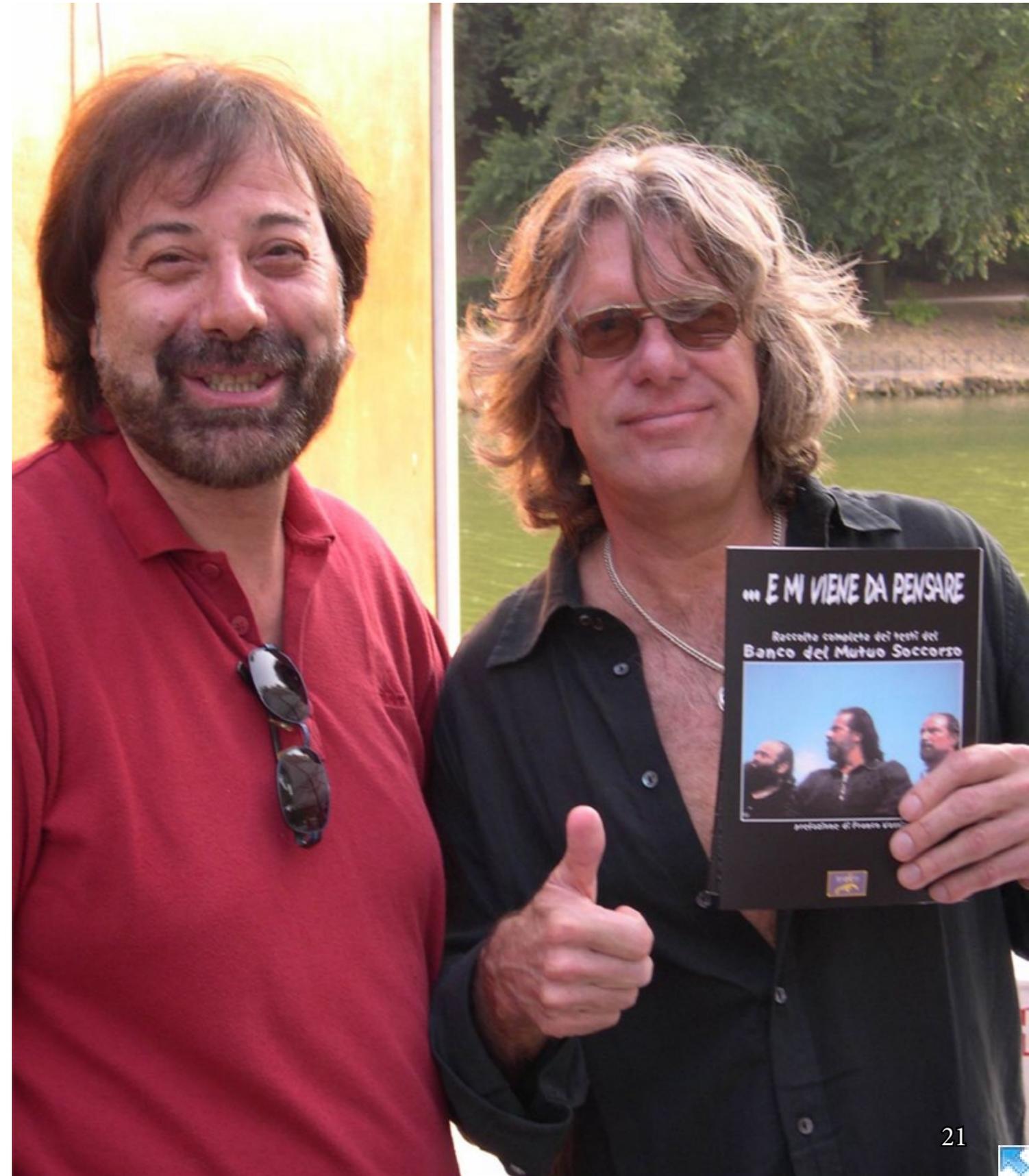
back?

I'm extremely happy and I would not change one note. Even the mistakes present new opportunities.

The last question ... we will see you in Italy for a concert?

Why the question mark? I've got loads more answers.

Thank you so much, and I thank Corrado Canonici that allowed me to bring these questions.





LA CRUDELTÀ' DI APRILE

by ATHOS ENRILE

The **Unreal City** is a young band born in Parma, which presents a symphonic prog music with strong dark and gothic influences. The title of their debut album is **La Crudeltà Di Aprile**.

The **Unreal City** was born in April 2008, from an idea of keyboardist / singer **Emanuele Tarasconi**, and guitarist **Francesca Zanetta**. With the help of new members added, **Frances-**

co Orefice on bass guitar (since 2010) and **Federico Bedostri** on drums (since 2012), in June 2012, the Unreal City publishes a self-produced EP that allows them to come into contact with **Fabio Zuffanti** (Hostsonaten, La Maschera Di Cera, Finisterre, La Zona) who decided to produce the band's first album for the label **Mirror Records**. The recording phase were held in **Hilary Studio**, in Genoa (baseline study for the Mirror productions),

under the expert guidance of **Rossano "Rox" Villa**.

The first album, **La Crudeltà Di Aprile**, contains surprisingly mature music, mixed with modern lyrics, born in English and then processed to the most natural idiom, Italian, to transmit the message clearly. The thread that binds tightly the stories tells about, corruption of things and people, changes, and

the becoming. The **U.C.** use instruments like Hammond and Liturgical Organ, Mellotron, Moog, Clavinet, Rhodes, vintage special effects, reverb and tape echo. We must emphasize the originality of the drum lines which have the merit to transfer the music written in a very 70's mode in a more modern and attractive contest, while maintaining certain fixed indispensable modes for prog.

Clear ideas, cleverness, great specific musical culture - unusual for young people - are the basic ingredients that the four musicians put out, to propose their own project that will surely not leave listeners indifferent.

Official Video

Line up:

Emanuele Tarasconi (piano, organ, mellotron, synths and voice)

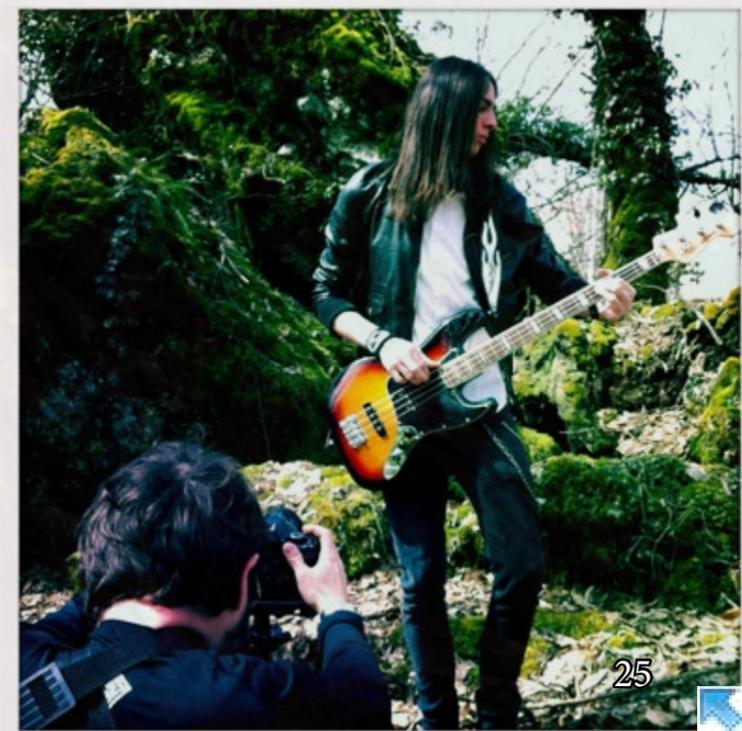
Francesca Zanetta (electric and acoustic guitar, lute)

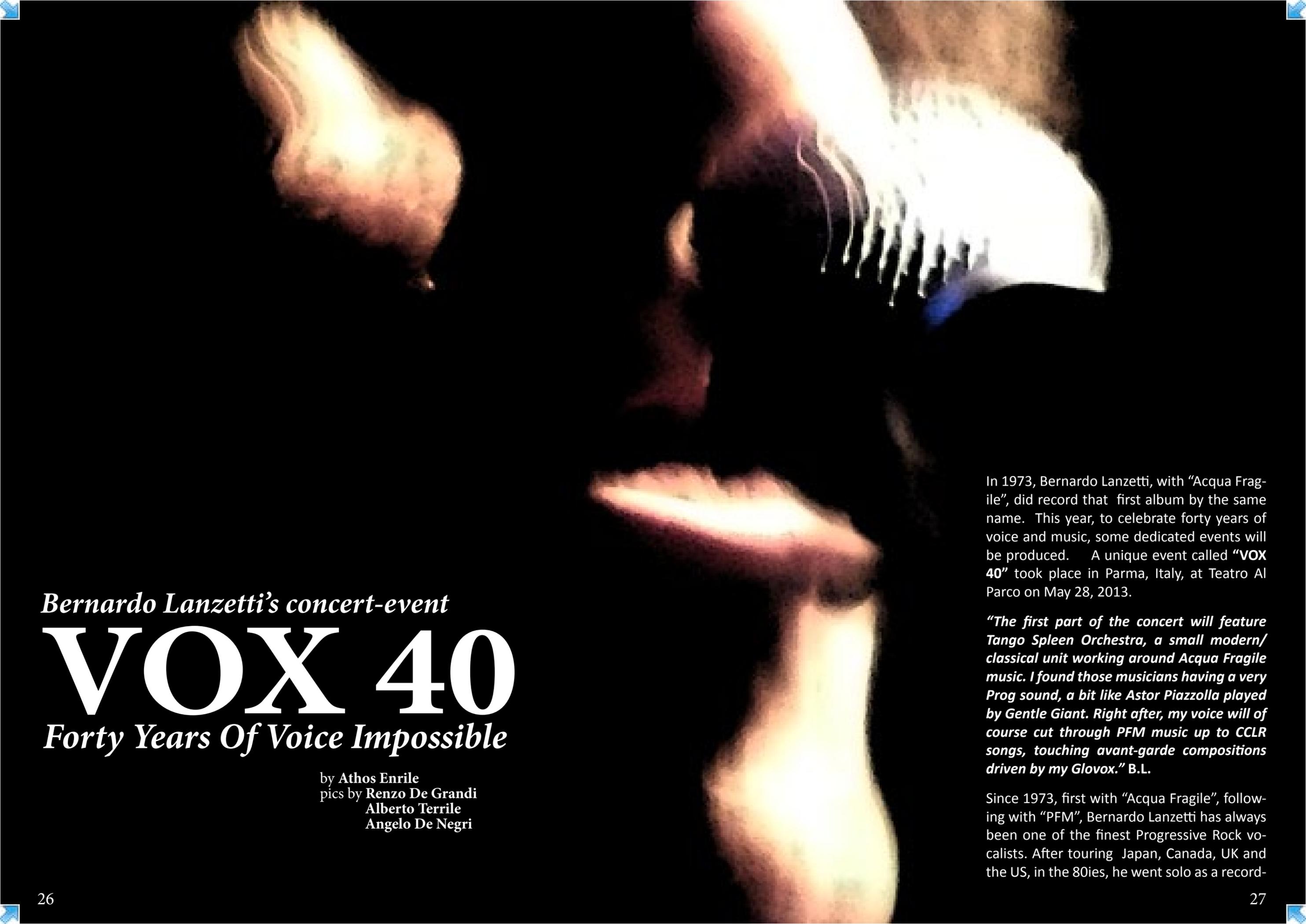
Francesco Orefice (bass, backing vocals)

Federico Bedostri (drums and percussions)

Website

Facebook





Bernardo Lanzetti's concert-event

VOX 40

Forty Years Of Voice Impossible

by Athos Enrile
pics by Renzo De Grandi
Alberto Terrile
Angelo De Negri

In 1973, Bernardo Lanzetti, with "Acqua Fragile", did record that first album by the same name. This year, to celebrate forty years of voice and music, some dedicated events will be produced. A unique event called "VOX 40" took place in Parma, Italy, at Teatro Al Parco on May 28, 2013.

"The first part of the concert will feature Tango Spleen Orchestra, a small modern/classical unit working around Acqua Fragile music. I found those musicians having a very Prog sound, a bit like Astor Piazzolla played by Gentle Giant. Right after, my voice will of course cut through PFM music up to CCLR songs, touching avant-garde compositions driven by my Glovox." B.L.

Since 1973, first with "Acqua Fragile", following with "PFM", Bernardo Lanzetti has always been one of the finest Progressive Rock vocalists. After touring Japan, Canada, UK and the US, in the 80ies, he went solo as a record-



ing artist also devoting himself to voice and electronics experimentations that led him to invent a unique device called Glovox , a glove with pick ups to be placed on his throat to detect vibrations from his vocal chords, signals to be afterword processed like an electric guitar or synthesizer.

Also very active as an actor/vocalist, Bernardo has performed in avant-garde theatres in Parma and Milan. He has worked with many other well known artists including Giorgio Gaslini, Ivano Fossati, classic-contemporary composer Maurizio Pisati and performed or recorded with British artists such as David Jackson (VdGG) , Ian Mosley (Marillion), Frank Ricotti, Steve Simpson (Roger Chapman's Shortlist), Ian Anderson (Jethro Tull), Steve Hackett (Genesis), and Greg Lake (King Crimson, ELP).

Chosen by Bruce Springsteen management, Lanzetti has been translating the lyrics of the album "Nebraska" into Italian. He also did translate dialogs for cult movies like "Without Air" by Neil Abramson and "Pushing Hands" by Oscar winner Ang Lee.

As voice and word performer, Bernardo Lanzetti has produced and released a 3 CD collection: "ECLECTICLANZ", sung in different languages, ancient Greek included, while putting together different form of arts like painting, video, and even fashion fabric packaging.

"BLUESLANZ" a blues oriented mini album and the intense "DYZLANZ", a tribute to Bob Dylan songs, do celebrate the artist's triptych.

In 2011, CCLR (Cavalli Cocchi, Lanzetti, Roversi), a new Trio, was formed to be signed by Esoteric, the famous UK label, that released their first album worldwide.

Bernardo Lanzetti's voice does span over more than three octaves with a remarkable power and flexibility. In "Fango" a theatre play after Shakespeare's Macbeth featuring

Giuseppe Verdi's opera music, Mr.Lanzetti has been singing both tenor and a sort of soprano parts. Sometimes he can even work with just the lower part of his vocal chords producing a subtle and disturbing sound he called "Voice Of Darkness".

"VOX 40" that will also host paintings, drawings and video animations by Bernardo Lanzetti, is meant to be taken on tour in the future.

Website

Art Gallery Password: traveller

The Video:

VOX 40 Video

VOX40

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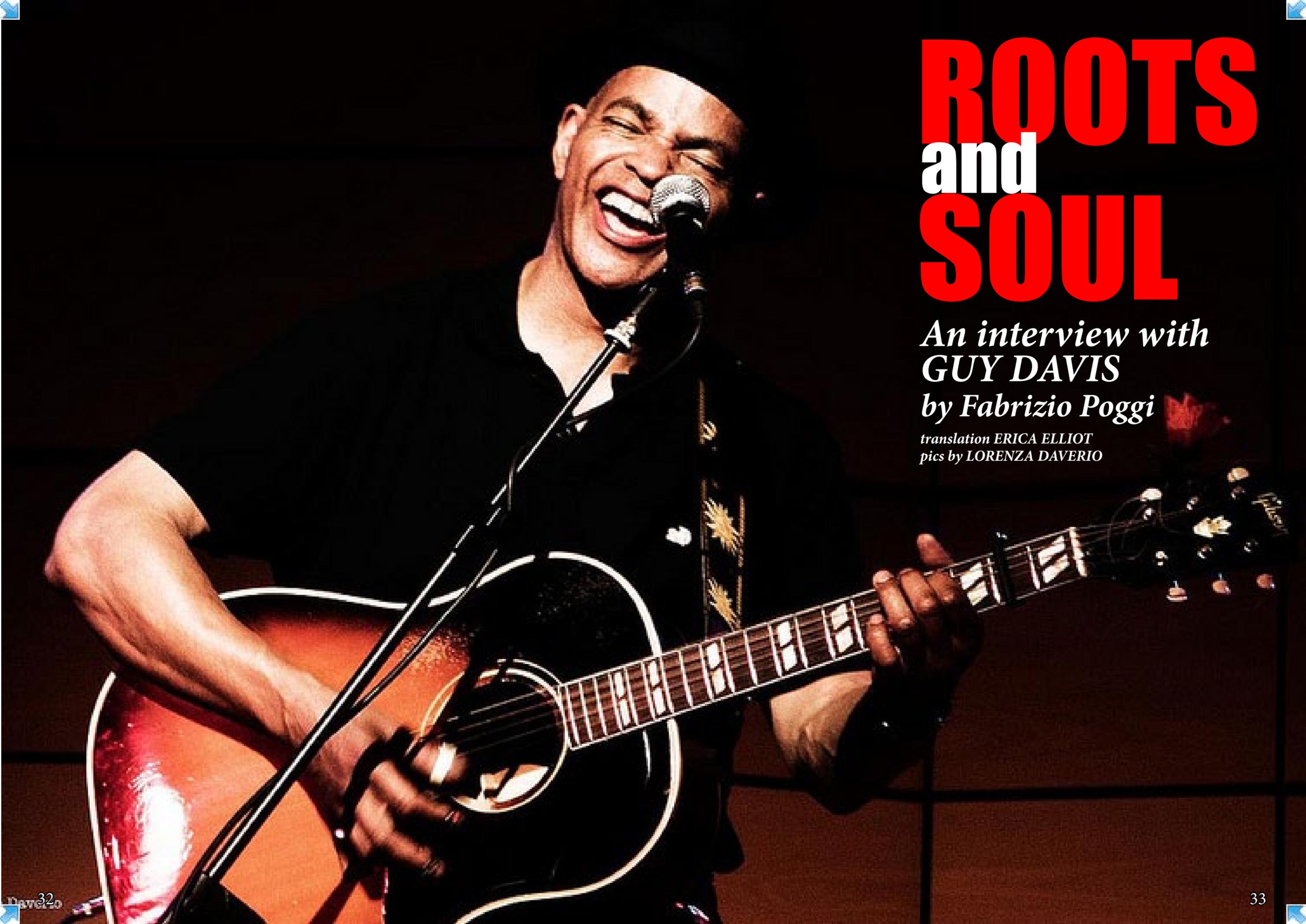
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Original Members of Acqua Fragile





ROOTS and SOUL

*An interview with
GUY DAVIS*

by Fabrizio Poggi

*translation ERICA ELLIOT
pics by LORENZA DAVERIO*

Guy Davis has a big heart. Big as a house. His generosity, his contagious smile and his extraordinary humanity make him an absolutely unique musician. I often had the privilege to play at his side, and from that favored angle I learned to recognize him as the natural heir to all the great bluesmen of the past. Guy plays blues as if he knows that the future of music depends in some way on him. Every time he is on stage his passion and emotional strength are capable of transporting any musician or person in the audience on an unforgettable journey to the roots of Afro-American music. I collected this interview, or rather this conversation, somehow intimate, talking to Guy among a sound-check and a concert, a recording and a jam.

How did it all begin?

I think the first to influence me was my grandmother who told me the stories of bluesmen of the South. I lived in **New York** but I was fascinated by the magic of stories in rural areas. I learned to play the guitar on my own. I never had the patience to take lessons. It was something that was not for me. I learned a lot more by watching others play. Like that night on a train from Boston to New York where I saw a man with only nine fingers play perfectly the guitar in *fingerpicking* style. The five-string banjo played in *clawhammer* style as the old bluesmen did was taught to me at a summer camp in Vermont by **John Seeger**, brother of the famous **Pete**.

Your parents are Ossie Davis and Ruby Dee, two rather famous actors in the States and also famous for their commitment in the fight for civil rights of African Americans.

What music did the family listen to?

My parents listened to everything. From jazz to classical to folk music. Particularly the African one. And then **Harry Belafonte**, **Paul Robeson** and **Fats Waller** of who I was very fond of.

I read somewhere that one of your main

influences was Taj Mahal. Can you explain why?

Taj is a deep person who has a great soul. You feel it when he takes someone else song and sings it as if it were his own, transforming it completely. He never tried to copy the great masters of blues note by note, but he tried to understand the essence. But the greatest lesson Taj did for musicians that like me came after him, was to show us the road with valuable advice and great unselfishness. And 'it was thanks to him if I had my first gig as an actor on Broadway in 1991. Taj had written the music for a play called *Mule Bone* written by two of my great heroes **Zora Neale Hurston** and **Langston Hughes**.

Who else was your hero at the beginning?

Surely **Leadbelly**, **Blind Willie McTell**, **Skip James**, **Mance Lipscomb**, **Mississippi John Hurt**, **Elizabeth Cotten**, **Sleepy John Estes** and **Muddy Waters** playing *Delta blues* even when taking up an electric guitar. And then **Buddy Guy** and **Junior Wells** who were the first musicians I saw live and that made me go crazy for how they played.

How's blues?

Blues is alive and well but it is an *endangered species*. It is a pity that, unfortunately, African Americans keep away from this music because it reminds them of a painful past. I think that they should be proud of it because it's part of their DNA. They should be proud of the fact that several years ago, people did miles and miles on foot or by carriage to go and listen to the first bluesmen. They should be proud of how today blues has become an international language that musicians from all over the world respect and love to play.

How has blues changed from its beginnings to today?

Today blues is very different from the one that was played at the beginning of the twentieth century. But it is normal and right. Besides, blues has always been evolving. **Blind Lemon Jefferson** and **Robert Johnson** were quite

ahead of their time. What I desire most is to continue to keep alive the roots of this music. That is always modern, yesterday and today. Blues is the mother of all music. If you listen to something contemporary, you realize that blues is everywhere. Blues as I said belongs to the whole world and what we musicians have to do is spread it as much as possible.

This is the reason why during all these years, you're so involved in the program Blues in the school which takes blues in the schools.

There are still too many people who do not know blues. And this is a pity. Because blues has a lot to say. To everyone. Especially to young people, school students. It 's just through not boring teaching that we can expand the number of people who love blues. Children and young people with their innocence and their lack of prejudice have always responded well to my blues *lessons*. And this is beautiful. I have always liked to take blues everywhere. Early in my career I often played for the kids and then in hospitals, prisons, hospices and wherever there was someone who might like to listen to blues.

How would you describe your music?

I love playing blues in the same way it was played a hundred years ago. I like the style of **Blind Lemon Jefferson**: powerful, raw and exciting. But do not think that I am a purist. I myself, every now and then, walk away from what is canonically called blues. As I said the important thing is not so much the style, the structure, the words or the chords of a song. Nor is it important that it be acoustic or electric. The real important thing is *the spirit of blues*. That's the only thing that makes the difference.

Who are the contemporary blues musicians you most admire?

A musician that I particularly admire is **Eric Bibb**. The night my sister told me that our father had died I felt a huge pain. Unbearable. I was far from home and desperate. I picked up the guitar

and almost without realizing it, I began to sing *Needed time*, Eric's version. A magnificent version.

And singing verse after verse and chorus after chorus that song I learned that that old spiritual, had the power to heal my wounded heart. But beyond this personal recollection, Eric besides being a longtime friend is really an exceptional musician. His version of *Going Down Slow* is absolutely extraordinary. In many, including myself, have remade the classic **St. Louis Jimmy Oden** but no one has managed to capture the essence like Eric has. I have great respect for **Corey Harris** and **Alvin Youngblood Hart**. On the electric side I really like **Kenny Neal** and **Joe Louis Walker**.

What triggers in you the desire to write a song?

Anything that has a story behind able to move my heart, and consequently that of those who come to listen to me. Often it happened that after a concert, people told me of how my music had lightened their thoughts. It had removed them at least for a moment from their problems. That's why blues is really a special music, a music that can make you feel better.

And in these days it is a lot.

Video



BETTERS



The Better's born in 2010 as a summer project-live acoustic, but it is from 2011 that the band finds its way into the composition of original music sounds better with electrical and rock'n'roll.

Within a very short time are arranged and composed dozens of compositions and the band is now ready to perform live.

In March 2012, is recorded the band's first single "**Marta**" / "Sveglio alle 6".

In December, the band recorded "**In Macchina**", new single coming out with related video March 14, 2013:

"In Macchina" Video

"The idea of the video came straight off with the director Daniele Ciampi VinCen7 Produc7ion, who immediately understood what we wanted ... the style Better's: immediate things, very instinctive, very" right first time".

"We are a group that plays rock. The definitions of "Commercial" and "Pop" do not frighten us. Certainly prefer that people humming our songs in the shower rather than spend their nights trying to understand the hidden meanings.

We have to push a single, record an album and several dates in northern Italy."

Currently the band is involved in live and writing new tracks.

The recording of the album is expected by December 2013

The Better's are: Matthew "Matt" Scotolati (Voice), Richard "Richi" Marinucci (Guitar), Agostino "Ago" Scotto (Guitar), Matthew "Frume" Wheat (Bass), Simone "Simi Live" BRUNZU (Drums).

LUCY JORDACHE

A fan turned into a manager

by ANGELO DE NEGRI



You're a fan turned into a manager and you're an expert in marketing. Can you tell us how you started your relationship with Marillion? How important was your "being a fan" to become a Marketing and Communication Manager of the band?

I'm actually co-Manager of Marillion! I had always been a fan and when I was working AT EMI Records, I worked with many bands and Marillion was one of them – they really

enjoyed working with me and I with them, so when they offered me a job, I jumped at the chance. I think being a fan of the band has its advantages – I really, truly care about the music and the fans because I am fan.

With "Anoraknophobia" the public was perceived as would-be-partners in the financing of the recording. This event moves the consumer to the very core of music industry: the financing of sound recording produc-



tions. Can you tell us more details about this "project" and how the worldwide distribution of the records was organized?

It's simple really – we wanted to release an album 'on our own' as it were, but we also wanted to have worldwide distribution. So as I still knew people at EMI, we went to them and proposed the idea – that we owned the rights, but would license it to them for a worldwide release. We wanted a higher royalty rate and a certain amount of marketing and press that we would over-see and they agreed.

The same experiment was applied with "Marbles", "Happiness is the road" and the recent "Sound that can't be made". But with some differences. What?

We did it all ourselves for Marbles and Happiness Is The Road and simply used a distribution company to get in into the shops and we paid for all the marketing. With Sounds That Can't Be Made we have done a deal with a record label but we still own the copyrights to the music and the royalty rate is far.

The experiment to bring back Marillion in the TOTP with the single "You're Gone" has been successful. Can you tell us how it was organized? Is there a particular reason that has not been repeated?

It has not been repeated as singles aren't really relevant anymore and it wouldn't help us get radio play as we're not (and never have been) hip and trendy enough! There wasn't



a campaign for You're Gone – we just asked people to buy the single and they did and we went to Number 7 in the UK which was amazing.

The financing from the pre-orders guarantee Marillion creative freedom, but also contribute to a better marketing and promotion of the band. Am I wrong if I say that the North America tour in June and the recent South America and Mexico Tour in October were made possible after long time thanks to this strategy?

No – record sales and marketing have nothing to do with touring so I'm not sure I understand the point you're trying to make. The reason we hadn't been back to the US for so long was that financially it is really difficult to make money, their tax laws are insane, and the visa applications are hideous and take months and months. South America we hadn't visited for so long for financial reasons. With both tours, I just worked very hard to make sure that even if we weren't going to make any money, we weren't going to lose any – once I was sure that was the case – I booked the gigs.

Some people who read us are unaware of Marillion. Which marketing strategy you would use to let them know the band?

I would point them to our website

Marillion website

where they can get a free CD (or if we don't post to their country, a free download) – and then they can make up their own minds!

Today, Internet and social networks are the best ways of promoting?

I think they are the most immediate and cost a lot less than radio, print or TV.

And now a different questions...: what is your favorite song of the last album STCBM?

Oh that's hard to answer! Let's say The Sky Above The Rain.

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DAVID



JACKSON

an interview by Athos Enrile

I saw you the last time in Italy a couple of years ago, on stage with Lanzetti, Tagliapietra and Vairetti. What has happened to you, from the musical point of view, in the last period?

I have been busy with my music and disability projects in UK. And in Lecco in Italy and Como in Switzerland, where I have performed with local disabled adults on Soundbeams & Switches, with choirs and orchestras: my operas 'The House That Cried' & 'Twinkle'. I worked with Judge Smith on these projects. I have also made quite a few concerts in Italy with Osanna. I also have been recording in UK with David Cross, from King Crimson, whom I met in Italy. I also appear on the very new CD 'Jaxon Faces The Jury', with Norwegian and Spanish musicians.

What does it mean for you to work with Alex Carpani?

I am delighted to be working this year with The Alex Carpani Band. I met Alex in 2008 and was greatly impressed by his musicianship playing my own music at Il Giardino Club. Later I got to know his own music and when he asked me to do some concerts with his band, I jumped at the chance. I have now played a few concerts with his band and they get better and better on every gig. They are all lovely people too, totally committed to live music and improving the show and really interpret the new and the old music in a fresh and lively way. It is really an exciting young band - and a rock grandfather lifted up by their energy. Come and see us soon!

Do you still enjoy playing live? Is your enthusiasm enough to balance the fatigue of long journeys?

The journeys and my schedules are a real challenge sometime. Unloading my van, 3 hours drive to the airport, gigs, flights; reload my van and go back to my schools. I will be 66 soon, so maybe I cannot do this for too long, but the audiences are so enthusiastic and love the music, so it keeps me going strong. It is a blessing to still be able to play live great prog music and find an audience. It is not so in UK! We are keeping something precious alive and making space for new music and new talented young musicians to

thrive. To be appreciated by the young (as well as the old) is the greatest reward!

Can you tell us something about this new project with Alex, the tour and the next album?

Lots of interesting European gigs is a very exciting development: Sweden, France, Holland, Belgium and Germany, as well as Italy, of course. The new album is complex, of course, but it has some wonderful new Carpani melodies, and challenging passages to play. It is all exciting. Watch his website! I know that you are a guest in another Italian album. Can you say something about it? My work with Osanna and Alex Carpani is great, but it is also exciting to find other great Italian Prog Rock bands, who like what I can still do!

I just recorded two great and very different tracks for Pandora. They are another great and original Italian band. They set me a real challenge with some amazing technical pas-



sages and quite outlandish ideas. Beppe Colombo had a great idea and said would I play the central part of 'Apollo' with my disabled students playing Soundbeam & Switches. The live session went brilliantly, and it fits perfectly. Pandora music is very rich and varied; a box of delights. I had a lot of fun with this music and they are very pleased with the collaboration.

I am also now working on a couple of tracks for Marco lo Musico.

With my new country garden studio (I've moved home twice in the last 3 years, so it has taken time to get organised) I can work in a new way, that is actually almost 'Pawn Hearts' in it's approach. Loads of multi-tracking 'Horn Parts', working blindingly and inspirationally fast, having fun! But then, later in the night, I have to be the sensible engineer and sort it all out and re-record the passages not recorded properly!

Recently Nic Potter died. What is the best memory that he left to you?

I was very fond of Nic Potter. He had immense natural talent and wrote some beautiful tunes and seriously groovy riffs. He had great natural musicianship and was a lovely and elusive guy too.

I remember a long time ago, on Long Hello 1 session in Wales, saying 'I wrote a C for the bass here, and Nic you played an A?' He said, 'I'll play the C, if you want to hear it.' But he was right; the A was a much better idea. He always had good ideas and was always a bit of a mysterious schemer.

But the best time I had with Nic was after on the Nic Potter "Live in Italy" project 2005/8. We had become closer again, after the stresses of VdGG 2005. I had a spare seat on an Italian Ryan Air flight; it was for my saxophones, but they were too big, so Nic came to Lecce to see friends and look for some decent red wine. It was the CRAMS Festival, where I was tutoring young boys on how to play VdGG classics. Nic watched the show every night and found some great local musicians. He asked them to play for him, we formed a band and the rest is history. He also met a beautiful Japanese girl, who maybe thought he was Keith Richard for a minute or two. He was totally happy and a man on a mission for a couple of years. I really enjoyed helping Nic on this project and we were closer than we

ever were in VdGG. We also planned to do some more recording afterwards. After he died, so unexpectedly (for me), I did some Surfing and found a comment thanking me and saying it was the best project he had ever done. I had no idea he was so ill, but that was part of his Pick's disease. He didn't know either!

What are the musical projects you're following in England? You always have the commitment to disabled children?

When I left VdGG in 1977, my Sue and I had babies, so I drove big trucks. Then I studied to be a teacher, taught in schools and got more and more interested in disability. On a break from teaching, in 1990, I discovered Soundbeam and we just clicked, just like I did with that saxophone in 1960! Now, it is my 17th year working with profoundly disabled children at Meldreth Manor School (SCOPE). These children have cerebral palsy and are the most challenging – and the most rewarding I know. I run a Festival there every year where we play music with 'mainstream' children, who they never usually meet. I have many other performing projects with other groups of disabled children and adults. I have written a serious body of work for these combined forces, of which I am most proud. Music and disability has been the heart of my working life for the last 22 years.

As a spice and a tonic, I still get to play Italian music in Italy, which I've always loved. And I also get to play some of the old music, which I wrote and helped to create for VdGG, that still has a place in people's hearts today. What a pleasure and privilege!

PISTOIA 2013 BLUES

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FINAZ | BUZZ

SIMON TOWNSHEND

An interview after a gig with Roger Daltrey in Genoa

by Athos Enrile



In my description of the event I wrote about how your music has reached an energy that manages to drag anyone, young and old, despite the fact it's not the original WHO line up on stage. Am I wrong? What memories do you have from this Italian tour?

It is interesting how my brothers music transcends time. The Who have a very broad appeal to all ages, male and female. The lyrics are honest and personal, that I think is the secret. I remember how everyone in the audience seemed to know the words and sing along, even the youngsters in the crowd. Fantastic.

That of Genoa was for me the first time that I have not seen Pete (I refer to Verona in 2007 and to all the DVD I own). I you looked much more ... protagonist. Am I wrong? What is the relationship with Pete when you're on stage?

Well, when Pete is on stage I tend to step back. It's his band and I don't feel right stepping in this space. Of course, when it's a solo Daltrey show I have to entertain the crowd and give Roger the support he needs so I come forward and get more involved in the live performance. This is how I perform when I do my own shows. I love being a star on stage - It's great fun. I love the energy and the feedback one gets from the crowd in a live environment.

I was interested to hear your song, the one you composed, sung and played in Genova, and I recorded and I'll propose in the article. What role do you prefer? Composer, singer or guitar player?

When it comes to my own career as a singer / songwriter, I am an artist. When I am on stage with The Who I am a musician. Ofcourse I want to be remembered as an artist but in my passport I am a musician. You can't always get what you want, right!

Between you and Pete there are 15 years. What are your memories of your life together in the '70s, when you were a child and he was already an important musician?

I don't remember living in the same house as Pete, although we did for a year or two. He left home when I was about 2 old. It is all very blurred to me when I think back to the late 60's and early 70's when I began my own musical career - Pete was a growing star but to me he was always a huge star - he was always as famous as he would ever be, if that makes sense.

What do you think about the state of music, from the standpoint of talent?

I don't feel too positive about the future of live music, I'm afraid. I worry that computer technology is slowly taking away the need to learn to play an instrument therefore reducing the need the pure talent. Thankfully there are still those out there that are doing the real thing but it is becoming less and less. I think one day we will have lost the need to communicate with vocal chords and therefore not need a voice anymore. How bad is that thought, eh!

What do you think about the business roundabout the music?

The music industry is now digital based. Tower records, HMV etc are dissappearing and it's all about digital downloads now. It's different and because I'm getting older I miss the old fashioned way - a piece of vinyl or even a CD was good enough as a hard copy. I do also LOVE the technology - It has its positives. I love making my own videos to my music and posting them online. Twitter, Youtube, Facebook - they are all brilliant outlets for creative minds. Wonderful.

Why do famous bands that have come together not make more albums? It 's just an economic fact?

I think the older, famous bands - the last of their kind, come together to play live to give people the final opportunity to them play. Because there is the demand the money being generated is scary. Young bands cant

SIMON TOWNSHEND

do this - even though they are making new music. The fans want to see the older bands that have history, that were part of the music scene last century. Before it is gone forever.

How important is internet for your job? Can you do a balance (positivity and negativity) of the web for a musician?

I think I have answered this question earlier - the internet is so positive for artists like myself as its a place to have my world - a place for fans to see everything I do or have done. For more established bands like The Who I think its just another place to publicise upcoming shows. They don't use it in the same way as smaller artists HAVE to.

If I'm not mistaken you are the owner of a music label. Can you find ways to help the younger people?

One day I may release younger bands through my label but right now I'm focussing on my own product and career. It is very easy for young bands to create their own label too nowadays. Nothing to it.

I have heard Roger call you "brother". How is your relationship with him?

Great. We get along very well. I am the Townshend he can tell what to do. With me he is the boss, with my brother it is the other way around. Roger calls me Simon Townshend / Daltrey, which is very affectionate. I am his soul brother... the brother he never had.

What do you expect for the future music of Simon Townshend?

Loads. I have been writing furiously on the road. I am half way to another great album. My latest release, 'Looking Out Looking In' is in my opinion my best to date, up there with Sweet Sound and Among Us from the 80s and 90's respectively. I am making a video a month right now. I love it - so much fun and a fabulous way to reach the public on a personal level. Anyone wanting to take a look, hear or see my work can log on to my website and start their journey there:

Simon Townshend website

... And hopefully, enjoy the ride!

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LIVE ATMOSPHERE

With Curved Air

by Athos Enrile

“CURVED AIR, with a real band attitude and a zest for life; this is a band you want to see live for the sheer artistry of how to deliver the musical goods.” - Lee Dorian, Classic Rock



London, UK - Reformed in 2008 after a sabbatical of 18 years, Curved Air's concert and festival appearances in the UK, Japan, Italy, Malta, Germany, Portugal, Holland and Belgium continue to thrill a steadily increasing mass of new and old fans. Their experimental blends of classical themes, electronic sounds and pop/rock energy and beautiful, timeless songs are performed with fire and passion and tremendous musicianship.

About Curved Air

Considered (according to AllMusic) *“one of the most dramatically accomplished of all the bands lumped into Britain's late-'60s prog explosion”*, Curved Air is a pioneering progressive rock group of musicians from mixed artistic backgrounds.

They are famed for their unforgettable live performances and 'Art Rock' music - the quasi classical imprints of Terry Riley hooked onto beautiful and demonic violin combined with electronic adventurous synths and interwoven with brilliant guitar wizardry mesmerisingly embroidered by the subliminal and exotic presence of a unique girl lead singer Sonja Kristina. All these elements elevated them from the underground Roundhouse scene to top the album charts in the early '70s.

Along with High Tide and East of Eden, Curved Air was one of the first rock bands after It's A Beautiful Day and The United States of America to feature an electric violin, inspiringly and dramatically explored by the excellent Darryl Way and now by the dynamic Paul Sax. Original keyboard player/guitarist Francis Monkman was the trailblazer for future 'electronica' and ambient extemporization. Robert Norton has inherited this sonic template and himself a spinner of ethereal soundscapes extends the boundaries towards further horizons while Florian Pilkington Miksa on drums then and now, with Chris Harris' bass guitar

artistry, provides the expressive rhythmic pulse that is the Curved Air signature.

Curved Air released eight studio albums and though progressive innovators they were hailed as Pop Stars when their single, the sultry *“Back Street Luv”* was a Top 5 hit in 1971. The 'Live Atmosphere' line-up of Sonja Kristina, Florian Pilkington-Miksa, Kit Morgan, Chris Harris, Robert Norton and Paul Sax have been touring together since 2009.

Sonja Kristina

Before Curved Air, actress and singer Sonja Kristina performed in the British Folk Clubs during her teens. In 1968 she starred as *“Chrissy”* in the radical Tribal-Rock Musical *‘Hair’* when it opened at the Shaftesbury Theatre in London. As Curved Air's lead singer and lyricist she topped the British female vocalist polls - the first UK girl singer to front a Rock band. She won the hearts of a generation of young men and boys and the music cognoscenti.

The constant flame leading Curved Air through the decades, Sonja Kristina's hypnotic attraction endures today, *“vibrant and edgy as ever, Sonja, the original prog diva gives a charismatic and highly visual performance. Looking like a glamorous gipsy queen with her flowing red hair and dressed in sparkly black, that signature voice is still smoky and seductive as she spins around the stage around the excellent musicians who are Curved Air”*. (Music Street Journal)

The Interview with Sonja Kristina

What are the main differences between the music of Curved Air made 40 years ago and the current one?

Florian Pilkington Miksa, the original Curved Air drummer, is playing better than ever. The newest players, guitarist Kit Morgan, bass player Chris Harris, Robert Norton, our keyboard player and Paul Sax, have many influences beyond those of the original writers and years more experience as musicians and performers. Robert and Paul were both inspired as young musicians to some extent by the early Curved Air Albums. They all are able to appreciate the spirit and freedom within the music and bring it to life by developing and departing from the original templates. We are now creating new songs that will represent the range of these musicians whilst being progressive and contemporary.

What does it mean for you to stay on a stage and interact with the audience?

I love to make them dream, see pictures, hear stories and feel excitement. Their joy and appreciation is very soul restoring to me.

What did you do in the 18 years in which the Curved Air ... are rested?

I was enjoying sharing in Stewart's international success with The Police and being a mother to our children. Theatre roles in plays and musicals were offered that I explored, and I experimented with writing and recording - developing new material with different lineups. Firstly 'Escape' in 1977, which eventually led to the release of my first solo album 'Sonja Kristina' in 1980. Then Tunis in

1983 took me round the UK with old and new material.

Darryl Way and I (Curved Air 84)- released a single 'Renegade' and William Orbit mixed and produced a version of 'Walk on By' which I released in '83.

During my joyous years with the Acid Folk from 89 to 96 I released two albums 'Songs from the Acid Folk' and 'Harmonics of Love.

In the late '90s I studied voice and sound healing, coached singers in studios and was employed by a University for six years to coach performing Arts students. I also gained a Masters Degree in Performing Arts.

Then I collected and recorded some Jazz and Musical theatre songs I wanted to approach in my own style. I asked inspirational composer/producer Marvin Ayres if he would add ambience with his distinctive strings. He and I collaborated on this and then he produced material we created together as MASK between 2000 and 2008. We recorded two albums 'Heavy Petal, the Tenebrous Odyssey and Jack and Virginia' (2005) and 'Technopia' (2010).

Curved Air continue to benefit from Marvin's production talents. He played and produced lovely new versions of my songs 'Elfin Boy' and 'Melinda More or Less' that were included on the 2008 Curved Air release 'Reborn'(produced by Darryl Way). He then produced 'Live Atmosphere', the 2012 release from Curved Air, recorded during the Live Atmosphere Tour 2011 - 12. His production captures the brilliance of our band in concert and I am very proud of this album. He also remastered the vintage BBC recordings 'Airwaves' also released on Cleopatra Records in the US in 2012.

I know of your participation in a Sophya Baccini's album, produced by BWR. Can you tell

me something about it?

Sophie had written to me to introduce herself and her work and said she would like to write a song for me. About eighteen months later she sent me the song. A dialogue between Eve and the Serpent it is very atmospheric. I recorded the vocal in Marvin Ayres' studio in London and sent it to Sophya. She is very pleased with my performance - which makes me happy.

Lately you've performed with Jerry Cutillo, in Rome. What kind of relationship ties you to Italian artists?

In 2002 I was invited to record in Italy by Arturo Stalteri and Fabio Liberatori. I wrote lyrics for two songs on their album 'The Asimov Assembly' and it was a privilege to absorb in their music. Curved Air were very well received in Italy during the '70s. We last performed at the Stazione Biere in Rome in 2008 and hope to perform at some festivals in Italy in 2013. Jerry and I got to know of each other through Facebook. He had asked me a year ago to record his song Baba Gaia but that was not possible, but I accepted his invitation to play in X Roads, Rome with Oak on Halloween in 2012. It was a very good encounter. He is a very good energy for progressive rock. We hope to play together again in the future. I had the great pleasure of meeting the lovely Sophya Baccini at the concert and she joined us on stage for the encore.

What do you have planned for your future and that of Curved Air?

To tour the world with Curved Air and record lots of new material.

Curved Air:

Vocalist Sonja Kristina,

Drummer Florian Pilkington Miksa,

Guitarist Kit Morgan,

Violinist Paul Sax,

Bass Chris Harris

and Keyboard Player Robert Norton.

[Curved Air website](#)

[Curved Air facebook](#)



KATIE CRUEL

The acoustic project of Sara Marletti

by Davide Rossi (Toten Schwan Records)

Who is Sara Marletti?

I don't see me like a person who knows herself and I'm cheerful of this...

I don't like people who are too much self-confident in their way of thinking and doing things, moreover they scare me.

How is the project "Katie Cruel" born?

"Katie Cruel" is a completely acoustic project, voice and a few chords. It has its roots in "Slump and Arale", the duo acoustic-noise, born in October 2010, which I had the luck to assemble together with Alessandro Ricciardi ("Frames"). So my project is pretty recent, even if I started to compose my things some years ago.

What's the special in the dark-folk for you?

It's straightforward and pure, gets straight to the soul.

Tell us about the music scene in your area:

Thinking of Massa Carrara, immediately come to my mind three names: "Fixtures", "Giromini re del Noir" and "Donkey". Three very different bands, but equally interesting.

How did you meet "Toten Schwan recs"?

It was a coincidence! Davide Rossi, president of "Toten Schwan", came to Cafe Cantieri of La Spezia thinking of enjoy the more famous band "Katie Cruel" (but unknown to me). Instead, he bumped into me!

What would you change of you?

The chronic insecurity.

What do you value instead?

I am a very empathic one.

Tell us about Sascha, who is really?

Sascha was my little cousin, before a stupid accident took him away from me... It happened two summers ago: he was only 20 years old and grew up in a not so quiet past... unfortunately, this has allowed many people to embroider little funny stories about his death, which has accentuated a pain already

great. From this whirlwind of things, born the track in my EP.

Favorite and hated dish:

Sure as hell, my favorite one is my mother's pasta al pesto and I hate mashed potatoes!

What do you want to do once you "adult"?

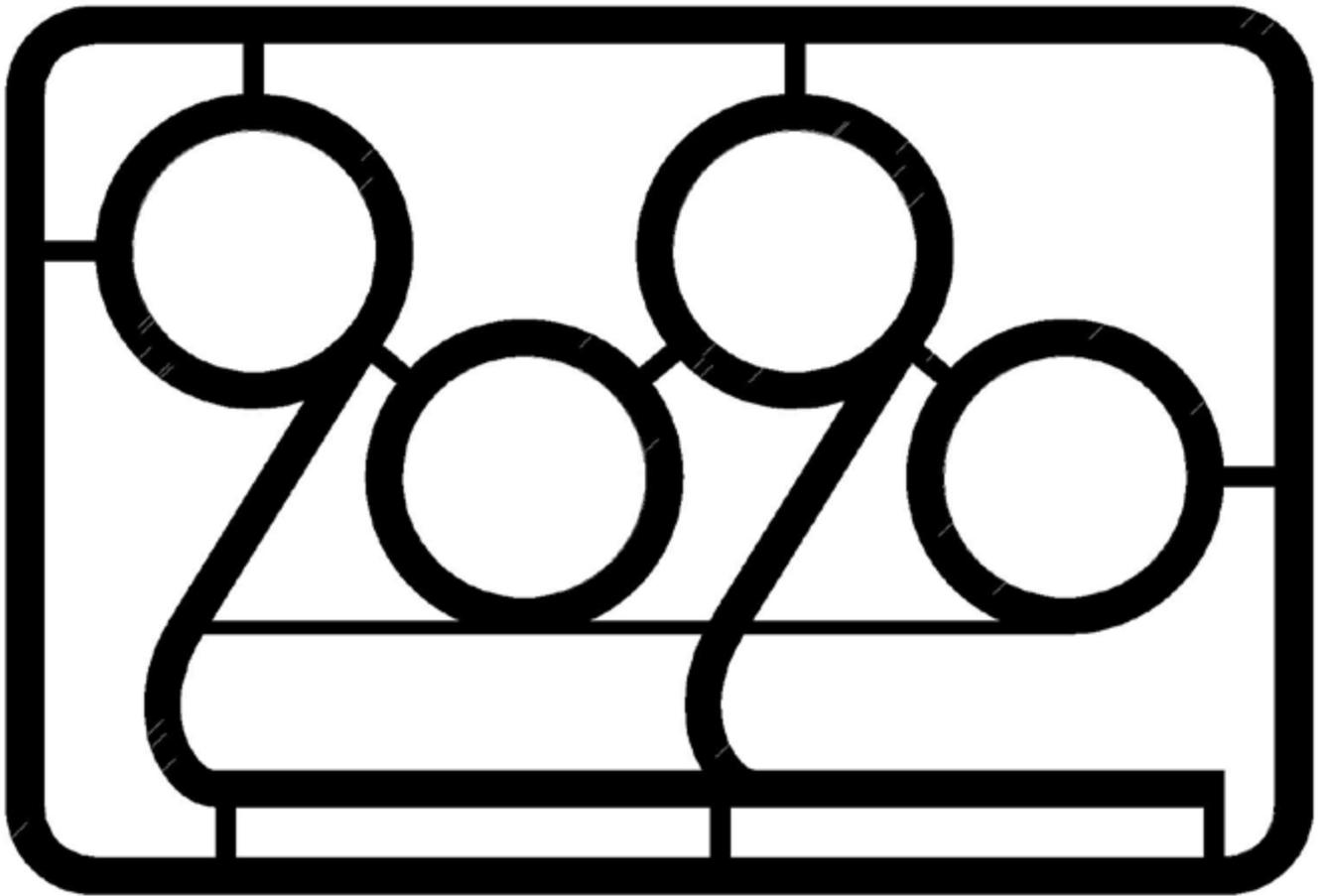
I hope to work since it is more than one year that I am unemployed and I still not succeed... If I could choose I would like to work as a teacher, that is what I've studied.

Slump e Arale video

Katie Cruel "Hate"

Toten Schwan Records





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