

Music News Network



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END OF SUMMER 2002

ISSUE #102

PAGE #1

From the Editor...

Hello everyone! Welcome to the ever-tardy issue #102. I'm please to say that life for this editor is coming together. Having recently moved back to Florida, to be closer to my family. Pease note the new MNN address on the last page.

Let me take this time to assure you that MNN will get back on schedule from this point out.

Thanks for your patience, and continued support.

Christine

MORSE QUILTS PROG

Yes, sad but true for us prog fans. Neal Morse has traded in the secular music world for Christian music scene. Let's wish Neal luck in his new endeavor.. a great voice that will carry on with a new message.

Spock's Beard will carry on as a four piece for now. The band is already in the studio working on new material. We wish both Neal and the band luck in their endeavors.

IT BITES!!

Great News for **It Bites** fans as drummer Bob Dalton told our friends at **Silhobbit.com** about the past and future of the band. There will be a double live CD and DVD both taken from a concert filmed for Japanese TV in 1987. Tentatively titled, Twice Bitten should be out in time for Christmas.

There are also plans to start a new It Bites web site.

PROGWEST

There are still tickets left for ProgWest 2003 in Claremont CA. at Mudd Auditorium. This year's event was bumped up to two days (November 9-10) so as to include more music.

Bands scheduled to play are: NDV (Nick D'Virgilio with Mike Keneally, Bryan Bellar and Rick Mussalam) performing Kevin Gilbert's Shaming of the True in it's entirety; IZZ, Avant Garden and Maudlin of the Well.

You still have time to get in on this one time event. For more information go to www.progwest.com

ORCHESTRA OF STRATEGIC INFLUENCE

There's a new project in town featuring guitarist Jim

Matheos (Fates Warning), keyboardist Kevin Moore (Chroma Key, formerly of Dream Theater) and drummer Mike Portnoy (Dream Theater, Transatlantic) the official project name is **OSI**.

OSI will release its debut album, 'Orchestra of Strategic Influence,' in fall 2002 on Inside Out Music.

Matheos, Moore and Portnoy are the core of the band, and Moore does most of the lead vocals, but 'Orchestra of Strategic Influence' will also feature special guest vocalists to be announced, and guest bass guitarist Sean Malone (Gordian Knot).

Recording of 'Orchestra of Strategic Influence' is taking place at Carriage House Studios in Connecticut with Grammy Award-winning engineer Phil Magnotti. Listeners can expect to be surprised.

A limited edition, multimedia

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version of 'Orchestra of Strategic Influence' will also be available and include concept videos from Moore as well as documentary footage.

LANA LANE

The long-awaited Curious Goods Special Edition and Garden of the Moon Special Edition double CDs are now available with excellent pricing. See the catalog of compact discs page for details or click on the album cover art above for the specific pages. To pick up these two releases go to www.thetank.com

MORE HACKETT

Steve Hackett will play a special acoustic gig in Malta at the Manoel Theatre on the 28th October. This theatre is said to be the oldest public theatre in the world. Hackett's new studio has been finished and he's already got another CD in the works.

We can also look forward to a new live DVD that will feature Hackett's Buenos Aires gig from 2001. Once again those in the USA this will be a single DVD whilst in Europe, it will be a double DVD package. These will also be available from his website in an exclusive digipack. www.stevhackett.com

ROCKET SCIENCE

Rocket Scientists will play a special concert in Thousand Oaks, California on October

27, 2002 in support of Shaun Guerin's new album on Clearlight Music. Rocket Scientists will play a 70-minute set of music from their three studio albums followed by a set from Shaun's band. The concert will take place at the Thousand Oaks Civic Auditorium show time 7:00 PM. For more information go to www.thetank.com

UNFOLD THE FLOWERS

The new Flower Kings CD entitled, *Unfold The Future* will be released on November 4 2002. The guys are back to doing what they do best by releasing another double album, with a number of epic tracks. This time around, they feature guest vocalist Daniel Gildenlow (Pain Of Salvation).

The track listing is: Disc One: The Truth Will Set you Free (30:40) Monkey Business (4:20), Black and White (7:40), Christianopol (8:30), Silent Inferno (14:25), The Navigator (3:15), and Vox Humana (4:30). Disc Two: Genie In a Bottle (8:10), Fast Lane (6:35), Grand Old World (5:10), Soul Vortex (6:00), Rollin' The Dice (4:15), The Devils Danceschool (3:55), Man Overboard (3:40), Solitary Shell (3:10) and Devils Playground (24:30.)

Unfold The Future release will be followed by a European tour (see tour pages). The Flower Kings will also be performing at NEARfest 2003 in Trenton, New Jersey.

There are two other Flower King related releases slated for this fall; bassist Jonas Reingold's, Karmakanics *Entering The Spectra* and keyboardist Tomas Bodin's solo CD, *Pin-Up Guru*

MAGENTA

Rob Reed and company hope to have their second CD *Seven* ready for release by the end of February 2003. The music is written, and lyrics are progressing well. Magenta plan to play some live gigs early next year to coincide with this release. Check out their website at www.magenta-web.com

ABEL GANZ

Scottish rockers Abel Ganz have released their remastered 'best of' compilation *Back From The Zone* on F2 Records. They are now working on a new album slated for release early next year. Also in the works is a double album containing the rest of their back catalog, including a few rarities.

NEWSBITS

Steve Howe's new CD, *Skyline*, will be released in November on Inside Out. According to Howe, *Skyline* is a more introverted album, that with no doubt will satisfy his many fans around the world...**Arena** have put the wraps on their latest studio CD, *Contagion*. Clive Nolan says: We're really pleased with the results. It's great to

hear Contagion as one complete piece again" look for this release in early 2003...Ex Mechanic, **Paul Carrack** has a new CD titled *Groovin'* can be bought through his website www.carrack-uk.com ... **Deep Purple** recently toured in Europe, now they are booked in to record their new studio CD. The new Deep Purple DVD/VHS, *Perihelion*, is now available...Check out a song, "The Weaver of Dreams" from **Guy Manning's** new CD at his web site, www.guymanning.com. *The Ragged Curtain* should be available from Cyclops in October and in the shops early next year... **Ezra** are wrapping up their third CD, *Songs From Pennsylvania*. Guitarist Andy Edwards has said, "it's great" and "sounds like Meddle era Pink Floyd". Keep your eyes out for this release... Hard Rock/metal guitarist **Tristan Grigsby** has a CD coming out this fall, guest players include **Rod Morgenstein**, **TM Stevens** and **Vernon Reid**. In the interim, catch one of his guitar clinics... **Big Big Train** have not split up, in fact they are working on new material and have signed on with Empire Music in Germany... The new **Par Lindh Project** CD, *PLP Live In Iceland* CD is available now through Crimsonic records, www.parlindh.com ... Congrats to **John and Kate Jowitt** on the birth of their second child Louis James ... **Nektar** has released their DVD from NEARFest 2002 in

early... Other cool new CDs out now include: **Al Dimeola**, *Flesh On Flesh* (Telarc), Check out the King Crimson remasters available now through Virgin, **Andy West with Rama**, *Rama 1* (Magna Carta), Beck, *Sea Change* (DGC/Interscope) **Terry Bozzio & Billy Sheehan** *Nine Short Films* (Magna Carta) and **Jordan Rudess** 4NYC (Magna Carta), Rudess' tribute/contribution to the world after the events of 9/11/01. Contributions from sales of Rudess' CD go to victim funds... **Explorers Club**, *Raising The Mammoth* (Magna Carta), Magellan, *Hundred Year Flood* (Magna Carta), featuring guest appearances by Tony Levin and Ian Anderson... **Erasmus'** debut CD should be out in October 2002... **Karnataka** have held back the release of their new album *The Delicate Flame Of Desire* as they are in discussion with a major record label. They also have a new website www.karnataka.org.uk... Pendragon Bassist, **Peter Gee**, has just started work on his third solo album, which will again be choc-a-block full of prog celebs... **Galahad** has a new CD *Year Zero* is should be available soon check their website for more info: www.galahadonline.com ... **California Guitar Trio** have signed with Inside Outside America....

CD REVIEWS

PORCUPINE TREE

In Absentia

(Lava/Atlantic Records)
Many changes have taken place for **Porcupine Tree** since their last album.

They have signed to a major record label (Atlantic). They have had their very first personnel change in new drummer, **Gavin Harrison**. And the touring band now consists of 5 members. **John Wesley** (who many of you will know from his work with Marillion & Fish) now plays live with PT on guitar and backing vocals, as well as contributing to 3 songs on the new album.

From the first moments of the opening track, "Blackest Eyes", any foolish concerns that Steven Wilson would dumb down his creative song craftsmanship for the new label are immediately put to rest. The song begins its assault with thrashing power chords that last just long enough to make us wonder if PT has "gone metal". But the song quickly reaches a precipice and drops into a wonderful & familiar melodic acoustic guitar and drum beat. The song is catchy but never lingers too long on one style to become repetitive. The lyrics set the dark tone of the album as they tell the tale of the early years of what can only be assumed is a serial killer.

"Trains" follows in a similar but Polar style, in that a beautiful acoustic piece is eventually

interspersed with heavier electric elements. Steven's vocals soar in the higher register in the chorus section and the song exits with an unexpected but charming banjo outro.



"Lips of Ashes" slows the pace down for this poignant and mesmerizing exercise in vocal arrangements that evoke the brilliant Brian Wilson (no relation). But the respite doesn't last long as we are quickly brought back to a higher energy state with a rousing and satirical blast at the music industry ("The Sound of Muzak"). The song is a rocker and rails not just against the manufacturers of "elevator prozac" but also against the masses that don't care enough.

Ever dynamic, we next find ourselves in the grips of the contemplative "Gravity Eyelids". The vocals have a yearning to them and the lyrics lead us to believe we are desperately waiting for those eyelids to open. Is his partner asleep beside him and he's waiting for consciousness so the lovemaking can begin? Or will those eyelids ever open

again? Either way, the tension is eventually released with the trademark powerful guitar sound that comes cutting through the sensual prelude.

The instrumental "Wedding Nails" is a showcase for the musicianship of the virtuosos who make up this incredible band. Another potential hit follows in "Prodigal". Layers of vocals are presented alternately in harmony and with distorted effects.

".3" sets the mood for the most dark and powerful pieces, "The Creator Has a Mastertape" (a bass-driven rocker) and "Strip the Soul" (the video of which is included in the enhanced section of the CD). The pace is effectively broken up with 2 of the more despondent tracks. "Heartattack in a Lay by" is a plaintive narrative about a failing relationship that floats across with multi-layered vocals. And as with the past few PT albums, we close with the melancholy. "Collapse the Light Into Earth" is sung with a sad resolve but is eventually lifted with a gorgeous set of ascending outro vocals and a full string section.

Once again Porcupine Tree has done the inexplicable. They have outdone themselves and surpassed their previous output with an astounding collection of music that leaves me dumbfounded and grasping for superlatives.

Congratulations, PT. I wish you all the success you so rightfully deserve.

Jeffrey Pelletier

SPOCK'S BEARD

Snow

(Inside Out)

This is big. Very big. In fact, it's downright gigantic. Spock's Beard's latest release is a 2-CD concept opus clocking in at nearly two hours and spread across twenty-six songs.



Those familiar with Spock's Beard's style will be pleased with the usual dose of orchestral prog full of accessible chorus and melody hooks. It's a sound that the band has perfected since their debut in 1995.

Being a concept album, most of the press so far has drawn comparisons to The Who's *Tommy* and *The Lamb Lies Down On Broadway* by Genesis. Both are similar in the storytelling structure of mid-length tracks that could stand independently of each other, but are truly designed to be played as a single continuous piece.

The story of *Snow* is as detail-

ed as *Tommy*, but not as convoluted as *Lamb Lies Down*.

The tale revolves around a displaced kid (Tommy or Rael anyone?) who finds himself struggling to maintain his humanity, humility, and sanity while being saddled with "skin like white lightning." Hence, the name "Snow." While his journey takes him through lost love, ridicule and discovery, it's not hard to recognize that many of the tracks have an underlying spiritual basis that serves to add some depth and emotion to the otherwise confusing lyrics.

Musically, the majority of *Snow* has more to do with Genesis' *Duke* than *Lamb Lies Down*, as most of the album is firmly based in a combination of straight-ahead rock and Beatlesque verses. The songs are more guitar-heavy than much of SB's work, but leave plenty of room for all five members to stretch out. And with a song titled "Ladies and Gentlemen, Mister Ryo Okumoto on the Keyboards," you pretty much know what you're getting right from the start.

Nick D'Virgilio's percussion work is particularly out front this time around, especially on tracks like "Second Overture," "Freak Boy," and "Devil's Got My Throat." These same songs represent three of the heavier moments on *Snow*, but there's still room for a maze of emotional

acoustic pieces and complex progressive jams (especially midway through disk two). The music has a certain ebb and flow that carries through several recurring musical themes. "Open Wide The Flood Gates," "Wind At My Back," and "Devil's Got My Throat" make regular appearances throughout the story and serve to bring the concept full-circle. From this standpoint, it's more *Tommy* than *Lamb*.

Make no mistake about it. *Snow* rocks, at times with an intensity that Spock's Beard has not approached before. But at the same time, tracks like "Reflection," "Wind At My Back," and "Looking For Answers" are some of the most accessible songs Spock's Beard have recorded. Individually, the songs on *Snow* might have more of their roots in Neal Morse's solo efforts than the full-blown band outings. But group them all together and what you have is pure Spock's Beard.

For the limited edition of *Snow*, a third CD is enclosed that assembles a hodgepodge of acoustic versions of their earlier classics, studio chatter, knob twirling, works-in-progress recordings, and a wonderful cover version of Yes' "South Side of the Sky." There's also a short summary of the main storyline and three stickers from earlier album covers, all housed in a beautiful box set.

It's a safe bet that most of the year-end prog polls will see *Snow* at the top of the list for cover art.

Just how *Snow* will translate to the stage is a mystery to me. But with a band like Spock's Beard that has the drive, the chops, and the pure talent to get the job done, it's possible that we'll see the full two-hour production hitting the road soon. What's unknown is knowing where the band could possibly take their music from here. *Snow* is a landmark, both for Spock's Beard and the progressive rock community.

IZZ

I Move

(Doomore Music)



If you're a dyed-in-the-wool prog fan (and why else would you be reading this far?), the first three minutes of *I Move*, the latest IZZ CD on Doomore Records, may make you want to rip the disk from the player and stomp the life out of it. But then you'd miss one of the strongest releases so far this year.

Ever wondered what a combination of prog and trip-hop might sound like (and I pray you haven't...)? "Spinnin' Round" is your chance to get a hint at the answer to this useless question. A few seconds in, you'll think you've somehow dropped "Insane In the Membrane" into your musical rotation. But fear not. The aural assault lasts just three-minutes before IZZ moves on to bigger and much better things.

From track two forward, this talented New York-based quintet proves they are quite capable of digesting their influences and putting a modern spin on some complex and accessible music. The band is comprised of Tom Galgano on keyboards and vocals, Paul Bremmer on guitars, Brian Coralian on electric and acoustic percussion, Greg DiMiceli on acoustic percussion, and John Galgano on bass, guitars, and vocals.

The music on *I Move* is very much in the vein of Spock's Beard or the lesser-known Galadriel. The layered vocal harmonies deserve recognition and the musicianship is strictly high quality and worthy of the progressive label. While some modern rhythms are scattered throughout (mostly due to the liberal use of electronic percussion treatments), they generally

serve to push the sound in unique directions. And isn't that progressive by definition?

Once the title track kicks in, IZZ combines a very Belew-ish vocal with an ear-grabbing melody and never looks back. "Weak Little Lad" continues the trend with a Steve Hackett-like guitar solo before dissolving into the Floydian soundscapes of "I Already Know."

The strongest moments come with "Star Evil Gnoma Su" and "Coming Like Light." Both feature some heavy Hammond/piano interplay with shifting time signatures and tempo changes. All the major prog players get a nod here, but hearing a confluence of influences all in one track is impressive.

Call me crazy, but I hear moments of Pink Floyd, Steve Hackett, Gentle Giant, Galadriel, Klaatu, Marillion, ELP, Spock's Beard, and Camel all through *I Move*. And you can call me crazy twice, but after a three-minute misstep, I'm hedging my bet to say that *I Move* is one of the best albums of the year.

PETER GABRIEL Re-masters

This review comes from the biased side of my mind that believes Peter Gabriel is one of the most talented musicians on Earth. Seeing his back catalog re-released in a re-mastered form begs just

one question: We know the music is good, but are these classic recordings worth the price?

The answer is simple. If they're not in your collection, now is the time to pick them up. If you already have some of these CD's, then the question gets a bit more interesting. Sound quality and packaging are vastly improved on the first four releases. The



instruments are tighter than the original budget-line releases and the sound field opens up a whole lot more, especially through headphones. The digi-pak packaging is well done, with new pictures and complete lyrics, but there's no additional liner notes or insights.

By now you probably know that his first four releases were all titled "Peter Gabriel." The reasoning was that Time magazine comes out every week with a new cover and the same title, so why shouldn't his music work that way. It's a pretty sound concept. The best thing about rediscovering the PG catalog is the oddball tracks that received little attention

but made his albums nearly perfect. Songs like "Mother Of Violence," "Intruder," "Family And The Fishing Net," and "Family Snapshot" are prime examples of an artist who puts so much care into his work that years pass between releases in pursuit of perfection.

The later releases ("So," "Us" and "Passion") were already recorded in the digital age, so a re-mastered version brings little to the table. The music is as high quality as it gets and much of Gabriel's work has set new recording standards, as well as ushering in a new respect for world music.

My one and only gripe with these re-masters is the lack of bonus tracks. Where's the remixes of "Sledgehammer" from the 1986 EP's, the unreleased "Soft Dog" and "Don't Break This Rhythm," and the stunning long version of "In Your Eyes?" Perhaps a collection of oddities is in the works, but with the pace this guy works at we may not live long enough to see it. Leaving Genesis was one of the riskiest moves in rock's history, but Peter Gabriel quickly proved that his solo material deserved even wider recognition. Hearing "Shock the Monkey," "Games Without Frontiers," and "Solsbury Hill" just proves it without a shred of doubt. So yes, the Peter Gabriel re-masters are worth it. At least

until September when "Up" sees the light of day.

RUSH Vapor Trails

(Anthem/Atlantic)
It's going to be SO refreshing to run down the FM dial and hear tracks from the new Rush CD titled *Vapor Trails*. It seems Rush is a band that often gets lost in the shuffle between prog rock and heavy metal and they deserve to stand on a pedestal all their own.



Vapor Trails doesn't fall too far from the same tree that yielded bassist Geddy Lee's solo outing last year, so if you loved that, you'll love this. It's easy to hear that Lee has taken more of the composition role in the band, leaving Alex Lifeson to color around the edges.

From the opening crash of "One Little Victory," the stage is set for a rapid pummeling. Alex Lifeson's guitar work on "Ceiling Unlimited" and "Peaceable Kingdom" has a tone surprisingly in common with Nirvana or any of the mope-rockers of the moment. Not to say it's alt-

rock, but the fretwork has that same buzz saw quality.

The entire CD is quite a bit heavier than the usual Rush fare, so if that's the side of this band you're into, then you won't be disappointed. There's not a keyboard in sight on *Vapor Trails*, and very little acoustic guitar. There are however, plenty of monster riffs and detailed high-fret bass work, and of course, Neil Peart's high octane drumming that never ceases to astonish.

On the other hand, this is not a CD for fans of classic Rush. You won't be transported back to the days of "2112" or even the keyboard-laden "Grace Under Pressure" from 1984. "The Stars Look Down" and "How It Is" come as close to the original sound as it gets. This album is Rush 2002 proving they can out-rock kids half their age. Perhaps the CD should come with a warning label that if you're into pre-1980 Rush, this is not your exit. Keep driving.

It's been eight years since *Test For Echo*, and as the music scene has changed (and not necessarily for the better), this seminal band delivers a healthy punch of their complex rock and finally gives us something to be proud of in the upper reaches of the sales charts. *Vapor Trails* is filled with amazing musicianship, something sorely lacking on today's airwaves. Are these guys still three of the finest musicians

on the planet? Yes, they are indeed. Is *Vapor Trails* the perfect showcase for their talents? It's not as arty as some of their more adventurous work like "Hemispheres" or "La Villa Strangiato," but Rush appears to have moved beyond that some time ago.

Lyricaly, the album succeeds on every level. Neil Peart's words continue to challenge and amaze at every turn. The last line of the final track, "Out Of The Cradle", sums up the whole story. It's a simple phrase - "Endlessly rocking." And they are.

Kevin Krieger

JETHRO TULL

Living With The Past

(Fuel 2000)

In the annals of appropriate album titles, Jethro Tull's "Living With the Past" on Fuel 2000 Records must rank high on the list. In a take off from the band's 1972 opus, "Living IN The Past," critics have long argued the band is doing just that. But as this new live retrospective proves, the band is doing anything but.

Tull is a difficult band to pigeonhole as prog these days, and Ian Anderson goes to great lengths to swear off such pithy titles. But there's no denying the band's complex compositions and detailed instrumentation. Progressive? Not quite. Interesting? Hell, yes!

"Living With The Past" is designed as a companion to the retrospective DVD of the same name, but rather than just provide the soundtrack to the DVD, the band chose to liven things up with a few bits of archival material. The first half of the CD is made up of tracks from the 2001 tour. Besides the 1995 acoustic outing, "A Little Light Music," and a variation of stuff in box set form, this is the first live Tull music to see official release since 1978's echo-plagued "Bursting Out" (which is still unavailable as a domestic CD).

The moveable feast that made up the 2001 set list is highlighted by oddities like *Habanero Reel*, *Jack In The Green*, and the instrumental *In The Grip Of Stronger Stuff*. The music is brilliant, the sound quality is superb, and the only point worth arguing is that perhaps a double CD of the entire show was in order. Maybe next time.



The warhorse tracks like *Aqualung* and *Locomotive Breath* are presented in all their glory, but without any mentionable differences. It's

not until track thirteen that things get really interesting. The final nine tracks are mostly acoustic songs recorded in a variety of venues with a variety of line-ups. Even the original combination of Ian Anderson, Clive Bunker, Glenn Cornick and Mick Abrahams team up after thirty years for a run through *Someday The Sun Won't Shine*. It's a perfect throwback to their blues roots and miles away from the arty epics that Tull grew into.

New recordings of *Mother Goose*, *Wondering Aloud*, and *A Christmas Song* serve to remind just how great a composer Ian Anderson really is. Much of Tull's dedicated fan base will admit to preferring the acoustic side of the catalog to the classic rock riffs that are by now, etched in stone.

The DVD contains an additional slew of songs and locations that make for a positively fascinating viewing experience. While the original line-up from 1968 looks more like a gathering of WWII veterans in funky duds, the new material shines with a renewed vigor. The highlight of the proceedings comes with a lengthy run through of *Budapest* from 1987's "Crest Of A Knave." It's probably the last truly progressive tracks the Tull camp as attempted, and it's worth the price of admission.

There's no shortage of material that could be

gleaned from the Tull vaults (with the possible exception of live material from 1972-1976) and "Living With The Past" is a very worthy addition. Not too old to rock 'n' roll and definitely too young to die, Jethro Tull is content to live with the past and celebrate it every chance they get.

Kevin Krieger

**EMERSON PLAYS
EMERSON**

EMI Records LTD. In Keith Emerson's first solo offering since *The Christmas Album*, I would like to comment on parts of this sixty-two and a half minute disc, entitled *Emerson plays Emerson*. The album leads off

with "Vagrant", a nice, light, introspective piece. The title refers to Keith and his 9-foot piano, a Concert Grand Steinway. During the recording of the album, Emerson and his piano found themselves in unlikely places due to various circumstances.

Emerson created the word that makes the title to the next track, "Solitudinous." This piece has a clear melody and is pleasant to listen to. This melody is reminiscent of the good old innocent times of the past, when life was full of hope, and dreams were realized. Walking around in "A Cajun Alley", you'll have good, clean,

Cajun fun with a boogie beat. Both of Emerson's hands were very active on this one.

"Prelude to Candice" is from the Italian movie *Murderock*, and this brief part of the Emerson-composed soundtrack makes for good movie score.

Nearly half the way into the play list, Emerson pays homage to "Summertime", with a well done version of the song from Gershwin's "Porgy and Bess". Here, Emerson fuses variations and improvisation beautifully in this "one-off" recording. Mike Barsimanto (drums) and Jerry Watts (bass) accompany

KING CRIMSON

REMASTERED 30th ANNIVERSARY EDITIONS

24-bit remastered sound and expanded 12 page booklets.

Initial pressing released in a limited edition cardboard sleeve replicating the look and feel of the original vinyl album releases.



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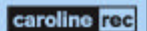
THREE OF A PERFECT PAIR



THE CONCISE KING CRIMSON



THE CONSTRUCTION OF LIGHT



Emerson. Kevin Gilbert, for whom Keith had great admiration, recorded "Summertime". The song, "For Kevin", appears later on. It's a tribute to Keith's great friend. In this live performance, Keith expresses a myriad of feelings toward his late friend.

If you are feeling hungry, "Roll 'n Jelly" has a nice, western motif. It appears to be a tribute to the famous jazz bandleader and musician, Jelly Roll Morton. "The Dreamer" is from another soundtrack, for the movie *Best Revenge*. It has a very good theme, and is a nicely constructed piece of music. In it, Emerson uses the MIDI technology, which gives it an orchestral sound.

Emerson goes solo in "Barrelhouse Shakedown", a boogie/ragtime number that first appeared on a single many years ago, and later in ELP's Works volume 2 album. In those recordings, Emerson was backed by a big-band. In 1992, Emerson Lake & Palmer returned on tour to their native country of England. Emerson performed "Close to Home" for fans at the Royal Albert Hall on October 2nd. This previously unreleased recording showcases Emerson at his MIDled best. The theme for

"Close to Home" is very strong. Since ELP hadn't played in England for many years, the performance of this piece must have been very

emotional for Emerson, and for the other two lads as well. On "Honky Tonk Train Blues", Emerson teamed with the legendary Oscar Peterson in this duel of keyboard giants. This performance took place on one of Mr. Peterson's shows from his BBC-TV series, *Piano Party*, in 1976. In an interview years later, Emerson said that "it was like playing with God." There are other musicians assisting on this classic by Meade Lux Lewis.

The CD concludes with a medley of "Nicola", "Silver Shoes" and "I'll see you in my Dreams". This rare recording captured Emerson at the tender age of 14, and provides an interesting insight into his history. It is contained on reel-to-reel tape that was transferred to vinyl, which in turn had been given to Keith's grandparents. Emerson recently found out that his mother had a copy. The recording provides a fascinating preview into what has become a keyboard-playing and composing master musician. It is a wonderful way to end this contemporary, nostalgic, and complete album.
Jeff Pearl

CARAVAN Caravan & The New Symphonia (Decca)

In issue 101 of Music News Network, we took a positive view of Caravan's recently remastered *Cunning Stunts* LP from 1975. This time around

we put the *Caravan & The New Symphonia* CD to the test and it comes up with equally high marks.

The original recording from October 28, 1973 has been restored to its complete running sequence and with the addition of four new tracks plus most of the between-song chatter, Caravan once again proves worthy of the remastering effort. At the time of the concert, Caravan's line-up included Pye Hastings on guitar and vocals, Geoffrey Richardson on electric violin, Richard Coughlan on drums, John Perry on bass, and Dave Sinclair on keys.

Despite Geoff Richardson's recollection of the evening as 'lacking spontaneity' the performance is inspired. At times, Caravan's catalog can drift into hook-laden pop-ish material, but the band is equally adept at complex riffing and full-on jamming. *The New Symphonia* album provides a glimpse of both sides.

Pairings of rock bands and orchestras were rare in 1973, so it's no surprise the longhaired side of the equation was met with some disdain by the more highbrow members of the symphony. The rift even caused Pye Hastings to remark in the liner notes, "They were saying, 'Oh God, rock musicians.' That was until we hit them with a riff in 19/8 and they couldn't keep up!"

The first half of the show is comprised of tracks from the *Girls Who Grow Plump In The Night* LP (sans orchestra). The "Memory Lain, Hugh/Headloss" medley, "The Dog the Dog," and "Hoedown" were previously lost in the vaults and are seeing the light of day here for the first time. Good thing too, because now the evening's performance is complete. The encore, an orchestrated version of "A Hunting We Shall Go," has also been included.

The second set kicks off with a long orchestral intro aptly titled "Introduction." From this moment, the sound is pure Caravan. Slinky violin solos and energized guitar lines layered over nearly funky bass riffs. The versions of "Love In Your Eye" and the concert staple, "For Richard," are lengthy (12:23 and 15:00 respectively) and contain detailed jams that change course when the slightest hint of repetition sets in. If there's one thing Caravan was/is always good at, it's turning the ship into the wind when the breeze dies down.

Their approach is always fresh and inventive. Besides, hearing a quick descending riff coming from the tuba section rather than the guitar is a total hoot!

It's worth noting that the track listing is a bit off, as the spoken introduction by Alan Black is tacked onto the lead song, so the numbering is

mixed up by one. A bit of proofreading wouldn't hurt... The sound quality on *New Symphonia* is consistently excellent, especially considering the number of mics onstage and the use of equipment that has to be considered primitive by today's digital standards. Every instrument is balanced in the mix and the string sections never get lost in the resulting chaos.

Following their triumphant return at this year's Nearfest concert, Caravan proves they are a progressive unit to be reckoned with and they have the history to back it up. If the rest of their remastered catalog is this good, it's going to be an expensive summer!

SYMPHONY X Live On The Edge Of Forever

(Inside Out Music)

What could be better than a theater full of noisy, rowdy Germans banging their heads to the sound of thrash-metalists Symphony X? Probably nothing, and if the heaviest of prog metal is your game, "Live On The Edge Of Forever" should be sitting on your CD shelf soon.

In the same league as Pantera, Stratovarius, and Pain Of Salvation, this New Jersey five-some plays a thunderous, highly sophisticated brand of metal that translates well to the live stage - something that tends to be a weak point for many

heavy bands. There's a definite classical tinge to the songs, with plenty of chromatic scales played at blinding speeds and heavy-duty double drumming.

With the opening of "Evolution (The Grand Design)," the band sounds like a charged up version of Ritchie Blackmore's Rainbow, with Russell Allen's vocals sounding like a dead-on Ronnie James Dio. Allen quickly makes the vocals his own and removes all doubt on "Of Sins And Shadows" and "Church Of The Machine."

What keeps the music from becoming one long cinderblock bore is the keyboard work of Michael Pinella.

"Fallen/Transcendence" features long piano runs and MIDI sections that bring the right mixture to the show. The keys also bring the prog effect to the forefront, separating the band from the run-of-the-mill headbangers.

But the star of the Symphony X show has to be guitarist Micheal Romeo. His blazing fretwork on the intro to "On The Breath Of Poseidon" is a stunning example of sweep picking and fret-tapping accuracy. Fingers moving at this speed are not natural and one has to suspect a backroom deal with the devil.

Several of the songs, such as

"Candlelight Fantasia" and "The Eyes Of Medusa," are shortened from their original studio versions, but that just allows the band to cram more music into this 2 CD set. By the time X gets to the 19-minute closing epic "The Divine Wings Of Tragedy," with its pounding intro snatched from Holst's "The Planets," it's hard to imagine they have any more energy left to pound the audience into submission.

Although the live renditions are occasionally missing the layered vocal harmonies (a la Queen) that grace their studio efforts, the music isn't lacking its depth and complexity. Most often compared to Dream Theater, Symphony X is a band that deserves more widespread recognition in progressive metal circles, and "Live On The Edge Of Forever" is the doubles hot that just might get them there.

Kevin Krieger

PORCUPINE TREE

Stars Die

(Delirium Records/Kscope)

According to the liner notes with this CD, comparisons to Pink Floyd thoroughly piss Steven Wilson off. But there's really no better way to describe Porcupine Tree. Apologies to the guitarist/vocalist aside, but try to imagine Pink Floyd with a side order of Nine Inch Nails' industrial creepiness and the Beatles' trademark melodies

and you're close to the PT sound.

Despite moving huge quantities of their eight independent releases and having a fanatical following, the band has only just recently been signed to a major label (Lava/Atlantic Records), with a debut due in September. Their history reads much like Floyd's own journey. Beginning as a highly experimental unit, moving through an arty progressive phase, and now leaning into tighter, more melodic musings, Porcupine Tree has something important to say. "Stars Die" is a retrospective of the first five releases on the Delirium label and a fitting testament to one of the greatest bands of the last ten years.

"Voyage 34 Phase One" is the first of many highlights on "Stars Die." The song tells the tale of a fateful acid trip using a voice-over from one of the quaint anti-drug filmstrips that were probably shown in your elementary school. The track winds through a variety of Floydian riffs and thumping bass beats and it's just plain contagious.



Wilson will use whatever instruments bring the song's point across. Acoustic guitars give "Nine Cats" a home-recording feel, while electronica/trance brightens songs like "Sever" and the brilliant "Dark Matter." For the faithful who've already discovered the beauty of Porcupine Tree, there's a handful of unreleased and remixed tracks ("Men Of Wood," "Fadeaway," "Stars Die").

The earliest works on "Stars," like "Up the Downstair" and the extended version of "Synesthesia," could have been born in Syd Barrett's basement. They're a little strange, a little trippy, and a whole lot interesting.

Porcupine Tree has merged colorful imagery with brilliant musicianship without losing sight of the rhythm factor. Songs like "Signify II" and "The Sound Of No-one Listening" have a touch of weirdness that's just out of reach and the Pink Floyd influence returns (Sorry again, Steven...).

Perhaps the best news is that this compilation doesn't even cover the two best (and most successful) PT releases ("Stupid Dream" and "Lightbulb Sun"). If you have even a remote liking for Pink Floyd's "Dark Side Of The Moon" or "Animals," then all eight Porcupine Tree CD's, including "Stars Die," should be on your shelf.

The Red Masque – Victoria And The Haruspex

From the first glance at the cover of The Red Masque's *Victoria And The Haruspex*, it's obvious we're not in Kansas anymore.

The Philadelphia quintet has just released their first full-length CD as a follow-up to the critically acclaimed *Death Of The Red Masque* EP. Once again, the band moves further into the realms of experimental music, shedding the standard progressive rock clichés and forms. The band has recently changed their line-up by adding guitarist Kiarash Emami to replace Steven Blumberg, who played throughout the *Haruspex* album. And while Lynette Shelly's vocals continue to be a focal point for the band, the avant-garde instrumentation shows a clear progression from the 2001 EP.

As promoters of the first Philadelphia Underground Music Convention back in June, the Masque is making a name by refusing to budge from their musical goals. Perhaps more bands, progressive or not, should have this kind of dedication to their craft.

"Haruspex" opens the album with a long (24:30) aural collage that's more sound than music. Bits of frenzied riffs and feedback flow in and out of the piece, supported

by tinkling pianos, lilting voices, and evil church choirs. The track resembles Genesis' "The Waiting Room" from *The Lamb Lies Down On Broadway* or "Revolution 9" from The Beatles' *White Album*. It's a challenge at times, but the diverse elements assembled here keep you guessing what could possibly come next. Some of the sounds make freak you out, but there certainly isn't time to be bored.

The second track, "Birdbrain" returns the band to a more normal (?) setting, easily becoming the most accessible song on the album. Scattered throughout the track are passages that resemble the early psychedelic work from Jefferson Airplane or the epic "The End" from The Doors. That's not to pigeonhole the song as a 60's retread, because "Birdbrain" is as modern as it is adventurous.



Both "Afterloss" and "Cenotaph" are lighter pieces that showcase The Red Masque's ability to delve into more atmospheric and

acoustic realms. "Afterloss" is a flamenco-influenced guitar workout, while "Cenotaph" is Nathan-Andrew Dewin's solo piece performed entirely on harp. Both songs provide a change in texture and dynamics for "Haruspex" and may make you reach for the repeat button.

There's an undeniably sinister quality to Red Masque's music that can be both haunting and inviting. Certainly not for everyone, but a worthwhile visit all the same.

www.theredmasque.com

DVD REVIEWS Genesis DVD: *Live - The Way We Walk*

Genesis has entered the DVD market with an outstanding product packed with technical extras. The NTSC version of the new *Way We Walk* DVD will not be released here in the states. So it must be imported from the new official Genesis website www.genesis-music.com. However, the cost is a reasonable \$29 for a 2-DVD set that is very well put together.

The performance is one with which many of us are familiar from the *We Can't Dance* tour and the 2 live CDs that mirror this concert video. The full 5-piece touring version of Genesis (Banks, Collins & Rutherford + Daryl Stuermer & Chester

Thompson) pull almost the entire 2 hour set from their last 3 albums - an exception being the Medley of Old Songs which takes pieces of Volcano, Lamb, Musical Box, Firth & Know What I Like. The performances are all excellent, but the overall show suffers in my opinion from being so heavily weighed with newer material. ("Driving the Last Spike" stands out though as a spectacular newer song.)

As for the production of the DVD itself, I have to say that this is the best-made DVD concert video I've seen to date. The show was originally filmed with over 16 different camera positions and is presented in 5.1 sound. During any song you can switch between up to 4 different camera angles. The director of the video did such a good job though, that I was content watching the images as he presented them. (Usually not the case with concert videos). There is so much video material at your disposal that only one hour of concert can be fit onto each of the 2 DVDs.

The photo galleries automatically scroll through all the pictures while backed with music. This is a nice plus as most DVDs make you click through each picture. A series of interview snippets is

also available from each of the main 3. And in an unprecedented move, an audio commentary track is available. This is a fantastic idea that wasn't quite executed that well. We get to listen to them as they watch the video for the first time, but there isn't much insightful conversation to be heard - mostly mumbled comments and sporadic laughing with little explanation. Commentary is something I'd like to see on future DVDs by other bands though. The other thing I hope DVD concert producers realize is how easy it would be to put the lyrics to the songs on the Subtitle track. One technical flaw stands out quite dramatically. A DVD has more than one layer and there is a momentary freeze as the DVD switches layers. On both discs the makers of the DVD let this happen in the middle of a song resulting in a brief but noticeable interruption in an otherwise

fantastic package.

Overall, Genesis has never looked or sounded this well on video. I highly recommend this package as I consider it a landmark in the DVD concert video.

Genesis fans can only hope that some older footage from previous tours will make it to DVD and look and sound half as good.

Jeffrey Pelletier

MONTH(S) IN REVIEW

MARILLION World-Wide Fan Convention

Pontins Resort, Brean Sands, Somerset, UK
April 5th, 6th & 7th, 2002
Anyone who's read my

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reviews of previous Marillion albums and concerts knows that my opinion is very biased when it comes to them. I think they make the most original, challenging and rewarding music of our time. So naturally, when I heard of the first world-wide weekend-long Marillion convention (featuring 3 separate Marillion performances), there was no question that I would be there.

The trip to the U.K. was planned even before the announcements that this convention would feature several excellent supporting acts and Marillion's "Brave" album performed in its entirety for the first time in 8 years. This was going to be an experience to be savored! Forgive me if this review is a bit over-emotive...

Friday Night – April 5th:

The convention's first night is dripping with anticipation. Julie and I luck out and end up only 3 rows from the stage just to the left of center (between h & Pete). Our view is excellent and it's only a matter of time at this point. To warm us up we're treated with 2 excellent opening acts.

Robin Boult (of Fish's band) puts on an impressive display of jazzy instrumental tunes featuring only himself on guitar and pre-recorded backing tracks. Then Aziz Ibriham (of the "h" band) treats us to his unique Asian blues. A surprise guest strolls on stage towards the end of

his set. Aziz is joined by h to sing "Really Like" in a nicely funk-ed-up version.

The opening sets are done and the haunting "River" instrumental music is playing over the PA system. Applause rises and falls in rhythmic patterns as Brave-time approaches. Each cycle grows louder until the lights go down and the stage is projected with images. The "Now people are books to me" quote is written across the screen. Next is a brief description of the Brave girl's story. Finally, the foghorn blasts and the first keyboard chord sounds (signaling the beginning of our odyssey) and the infamous Severn Bridge is on display before us.

As the band takes the stage the applause is deafening.

You know, I never would have thought my respect for h as a lead singer could increase, but after seeing his performance during Brave, it has. Not only did he sing that entire masterful album with his usual power and passion but he acted out every line as if he was feeling every emotion to the core of his being. Bravo h and bravo Marillion on what will forever live in my mind as the musical experience of my lifetime. The performance of Brave was just transcendent: The ebb and flow of crowd noise & applause leading up to the initial foghorn blast... The anticipation being realized beautifully as the opening

lines of The Bridge were sung... The first onslaught of the power in the music as the band turned it ON at the "babble of the family" line in "The Big Lie"... The sheer exuberance of the crowd reveling at the onset of Hard as Love (which was so much better in context than as played separately on the TSE tour) with h in full make-up and pigtails... I even enjoyed Paper Lies which I've always thought takes us too far away from the narrative of the story... And what words can be said about the title track leading into The Great Escape?...

I'd seen this ultra-emotional song performed 3 times before, once even with the title track leading into it. But to have an entire album build-up to this. To have an arc of a character painted across over an hour's worth of music. Words cannot express the reaction I felt. I couldn't have built this up more in my mind. How could the realization of it not be a let-down?... But it wasn't. I simultaneously felt awe, despair and joy course through my body. It was everything I ever hoped it could be. It was without a doubt one of Spalding Gray's "Perfect Moments"... Tears were flowing on the faces of everyone around me as well as on my own.

And then our spirits were lifted up and carried on the back of Made Again. So beautifully

sung by 1800 people that had just gone through the same visceral experience. Beautiful, beautiful, beautiful...

And what a perfect way to release the tension of the emotional roller coaster called "Brave"... but to play 3 of the most rocking, jump-up-and-down, sing-your-heart-out, kick-ass tunes in Between You & Me, Cover my Eyes & The Answering Machine.

Saturday – April 6th:

"Swap the Band": What a fantastic idea that turned out better than anyone could have hoped for. The premise: A chance to replace a member of Marillion for one song and play before a packed live audience. You know, no band does for its fans what Marillion does, but they have outdone themselves once again. They literally made the ultimate dreams of several lucky and talented fans come true. Can you believe it? They actually got to be a ***part*** of their favorite band – even if only for the space of a few minutes. That's what separates this band from any other I know.

Part of me was worried that the crowd would be over-critical, but I should have known better. The crowd wanted the participants to succeed just as much as they did themselves. And succeed they did. Each player and singer did an outstanding job and it just

made me happy all over again. Happy that I'm part of this special community. Happy that I could see people's dreams come true. Happy that this unique set of performances was as enjoyable as each of the other sets that weekend.

"Supporting Acts": You know it's been a great set if the only complaint you can come up with is that it was too short. The Wishing Tree in a very rare live performance was the opening act for the evening's entertainment. As an expanded 6-piece band, they played Evergreen, Nightwater, Tinsel Town and Midnight Snow. Each song was delivered beautifully by the band and sung enchantingly by Hannah Stobart.

"White Buffalo" was up next. This was my first exposure to this young band, and I was impressed. The lead singer reminded me of Eddie Vedder in style, but more melodious and accessible. "Cry No More" was the final supporting act and was the oddest choice of all, but it worked. They were kind of a slapstick vaudeville acoustic act with raunchy humor. The more beers you had, the more you enjoyed these guys as they thrived on crowd participation (which they got a good dose of). Overall, a good choice to release some tension and laugh a bit before getting back to the intensity of m's music...

"Marillion Lottery":

This evening's Marillion set was determined by numbered balls randomly drawn out of a bucket, each corresponding to a list of songs projected above. The band takes the stage with a killer version of "Sunset Town". Then the rest is up to Fate... but Fate was kind this night as again and again, songs are selected exactly as I would have hoped.

From Anoraknophobia, we're treated to Quartz, When I Meet God, Separated Out and 21st Century (the cornerstone of the new album). Additionally we get to hear Interior Lulu, Splintering Heart, 3 Minute Boy, This Town Trilogy, Warm Wet Circles into That Time of the Night, and more.

By this point Marillion was feeding on the positive vibe of this very special weekend and was giving back to the crowd with everything they had. Considering the previous night's "Brave" as a specialty performance, this set will probably go down as the finest Marillion concert I've seen.

Sunday – April 7th:

The final event of the convention is a special lunchtime acoustic performance. It was certainly the most laid-back performance I'd ever seen Marillion give. h was stretching to reach a couple high notes by that point

which shows that he is in fact a mere mortal. ☺

It was another opportunity to see some more material aired, that hadn't been played yet. We got *Sympathy, A Collection, Go!, Map of the World, Afraid of Sunrise, Gazpacho, C.S.B. and The Space* - all coming across great in acoustic mode. To tell you the truth I don't think I could have handled another powerhouse show myself by that point.

A very nice low-key performance to end what will forever be remembered as the musical experience of my lifetime.

Marillion Convention 2003 has been announced. I look forward to seeing you all there!

THE JOHN WETTON Fan Convention: July 21 & 22, 2002 Fogelsville, PA

Few artists on the progressive rock family tree would warrant an entire weekend devoted to a gathering of devoted fans, but John Wetton appears to be the exception to that rule. July 20 and 21 were billed as The John Wetton Fan Convention at the Holiday Inn in Fogelsville, Pennsylvania (about 30-minutes from Bethlehem, the site of the original NEARFEST festival). Pulled together through a myriad of details by promoter

Kim Dancha (who is also the author of the Wetton bio titled "My Own Time"), the weekend featured two acoustic performances, auctions, vendors, Q&A sessions, and of course, a full length concert by Wetton and his band.

By all accounts, the afternoon acoustic gig got things off to a rocky start. Although the program devoted an entire hour to this portion of the event, Wetton spent less than 20 minutes onstage and the common opinion was that he appeared "quite out of it."

A rather curious response to a once-in-a-lifetime opportunity to play in front of your most devoted minions. There's been a lot of banter on the John Wetton website (www.johnwetton.co.uk) about the lackluster performance and Mr. Wetton's unhealthy appearance, but none of it seemed to deter the audience from enjoying the rest of the evening.



Saturday night's concert was obviously the main event and

well attended by about 300 dedicated Wetton fans. The show was set up in the Holiday Inn's main ballroom and featured table seating similar to a wedding reception, rather than the usual general admission fare. The sightlines to the stage were good and the acoustic were better than expected. Unless something drastic happened, this was going to be an interesting night.

The evening kicked off early (a rarity in concert circles) with a forty-minute performance by John Young, who also provides keyboards and backing vocals for Wetton's touring band. Standing alone in the spotlight behind a mound of Korg keyboards, Young delivered a set of mostly mid-tempo ballads from his *Life Underground* and *Significance* CD's that fell somewhere in the Patrick O'Hearn vein. The songs focused more on the arrangements and lyrics than any musical flash and Young seemed content to play along with the backing tracks instead of stretching out on the solos.

Young took the opportunity to introduce "Open Skies" by admitting "I guess I should do something a bit more progressive so you don't get the wrong impression." It was the reason most of us were there in the first place, so the song was a welcome respite before returning to the slower

numbers. John Wetton joined Young on stage to provide harmony vocals on the excellent "The Last One Home." The crowd was appreciative and the performance was solid, although not totally "prog."

After a short break, John Wetton took the stage to a huge ovation and stepped right into "Voice of America," even tacking a few choruses of the Beach Boys' "God Only Knows" onto the end. Geoff Downes joined John Young onstage as a second keyboard player for most of the evening, and although he was under-utilized for the most part, it was a pleasure to see Downes and Wetton on stage again.

Next up, the faithful were treated with one of the early highlights of the night, a blistering version of the King Crimson instrumental, "Red," introduced by John as Kurt Cobain's favorite song.

The rest of the set list was comprised of all the obvious 'hits' and the most recognizable songs from Wetton's vast catalog. From "Sole Survivor" to "Book Of Saturday" to "In The Dead Of Night," there wasn't a single familiar melody missed. And although the line-up didn't change much from the several live shows already available on CD, such as *Chasing The Dragon* and 1998's *Live In Tokyo*, it would have been nice to hear a nod from his days with Uriah

Heep or Wishbone Ash. Maybe next year.

Overall, there was no denying that John's voice was slightly ragged on several numbers (most notably "Hold Me Now" and "Battle Lines") and at times he missed more notes than an American Idol contestant. And while it was evident that Wetton struggled to keep up at times, he still delivered a handful of memorable moments.

If there were any doubts about the performance during the evening, the closing version of "Starless" put most of that conversation to rest. Everything fell into place for this King Crimson classic and a better closing number could not have been chosen.

Immediately after the show, the band retired to the bar to enjoy drinks and camaraderie with the late night fans still in attendance. Maybe that's what got him in trouble in the first place, and perhaps a bit of the shine came off the legend tonight, but at the same time, there are few performers who would even consider playing for their fans like this. Seeing John Wetton in a Holiday Inn ballroom was a sight not to be missed and possibly never to be seen again.

INTERVIEW

GREG LAKE: Part One

MNN: How'd you end up on the Ringo Starr tour?

Greg Lake: Simple, I got a call from Ringo, he asked me would I like to play. He was going to put a band together, told me who was in it, I almost fell on the floor, ya know? On Paper it's a strange sort of combination of people but when the band plays, it isn't. It's a very strange situation. It would have been hard to imagine that combination, making good music, but it really works well, the chemistry, it really does.

We still talk about it, I mean we're now three and a half weeks into the tour, and we're still quite shocked at how well it worked and how well everybody gets on and how creative the whole thing is actually.

MNN: Had you met any of the other band members before?

GL: I've met some of them, yes, but not in the terms of getting to know them or playing with them. I'm obviously familiar with their music, because everyone's had hits and stuff. I was really pleasantly surprised by just how nice everybody was and how everybody fit together. You've not seen the show yet, have you?

MNN: No, but the sound check so far was fun!

GL: You'll see the show is really a very warm

experience. You can see everybody tries hard to play everybody else's material well.

MNN: Had you seen any of the previous Ringo Starr tours?

GL: I had, yes.

MNN: The Ringo tours are always enjoyable. How long were rehearsals for this tour?

GL: Not long enough!

MNN: You're still rehearsing now? (laughter)

GL: (Laughter) Yeah! We did like nine days and I said to Richie (Ringo), can we do some more. He said, do you know what "If I taken four weeks, it's taken four weeks. If I take three weeks, it's taken three weeks. We're gonna try to do it quickly so that things move along faster."

It actually was just enough time. Some days we worked ten hours and that's a long time to be playing.

MNN: Would you say this tour is the perfect length? Not too short to get to know each

other, and not to long that you get on each other's nerves?

GL: Well, having done tours with ELP some of them going for six months ya know, this is very very short. In some ways it's nice because it's short and sweet, as you said. In other ways, it's over too early, just as you start to get things really worked out and really going, it's over. I think there's a very good chance we might play more shows together. Ringo is really happy with the band, he

The music of David Sylvian

challenges categorization

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on these
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DAMAGE

Sylvian's recent remix of his 1993 London concert with Robert Fripp



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loves the band. I think there's a good chance it will go on.

MNN: How is it working with Ringo?

GL: He is everything that I thought he would be, and more really. I did always appreciate his contribution to The Beatles. It would have been very different if they had a different drummer. He brought a lot to that band. Of course the drummer tends to get overlooked because he's not singing and he's not actually writing most of the material. What Ringo did was made a tremendous contribution to The Beatles he's a luminous person and he's very serious about his music. When The Beatles finished, he did not stop practicing and learning, to improve his drumming, he got better all the time. So now when you hear him play, he's impressive. Ringo and Sheila (E.) together are just bloody awesome.

MNN: It was kind of wild to see/hear you all playing Sheila E.'s songs, and in turn to hear her playing on "Lucky Man".

GL: (Laughter) Yeah, or "Karn Evil 9"

MNN: She rocks! She's very talented; I was impressed with her approach to the various classics.

GL: Yeah, she's stunning.

MNN: Sheila E seemed to keep up with you all quite

well; however for the most part, she appeared to give you all a run for their money.

GL: Yeah, she's tough stuff, but a very loving person. Again, there you have a wonderfully spiritual person who can carry her weight as an extraordinary musician, powerful physically, an extremely loving and kind person. Not more can you ask for in a human being really.

MNN: I enjoyed during the sound check that Sheila E was not intimidated to shush Ringo.

GL: Yeah (laughter).

MNN: How was the set list selected for this tour?

GL: Mainly Ringo decided the songs he wanted everybody to play. To be honest, if any of us wanted to change the songs, we could have.

Part two of the Greg Lake interview will run in issue #103.

Lake shares his views with regard to ELP.

INTERNATIONAL TOUR DATES

All tour dates are subject to change. An * indicates shows Christine will attend.

A.C.T.

Dec 8, Verviers, Belgium: Spirit of 66

DAEVID ALLEN

Nov 6, Buxton, UK: Old Clubhouse

Nov 7, Manchester, UK: Night & Day

Nov 8, Leicester, UK: International Art Centre

LAURIE ANDERSON

Oct 23-24, Richmond, VA: Modlin Center for the Arts

Oct 26, Gainesville, FL: Phillips Center for the Performing Arts

ANGE

Sep 20, Zoetermeer, Netherlands: De Boerderij

Sep 21, Verviers, Belgium: Spirit of 66

Sep 22, Raismes, France: Festival

Oct 3, Schiltigheim, France: Salle des Fetes

Oct 5, Sassenage, France: Theatre en Rond

Oct 12, Rennes, France: TBA

Oct 13, Paris, France: Le Zenith

Oct 18, Larnod, France: Salle Le Cylindre

Oct 19, Freyming Merlebach, France:

Maison Culture Frontiere

Oct 26, Pagny Derriere Barine, France:

Chez Paulette

Nov 9-10, Longlaville (pres de Longwy),

France: (Convention Ange 2002)

Nov 14, Reims, France: Theatre municipal

Nov 16, Thann, France: Cercle Culturel

Nov 22, Calais, France: Theatre municipal

Nov 23, Tours, France: Salle La Pleiade

Nov 29, Montlucon, France: TBA

Nov 30 – Dec 1, Audun Le Tiche, France:

L'Entr'Pot

Dec 14, Geneve, Switzerland: Geneva

Arena

Dec 15, Les Deux Alpes, France: Le Studio

ANGRA

Sep 13, Joacaba, SC, Brazil: A.A.B.B.

Sep 21, Sao Jose de Rio Preto, SP, Brazil:

A.V.A.

Sep 28, Botucatu, Brazil: TBA

Nov 16, Marietta, Georgia, USA: Earthlink

Live (ProgPower III)

ANYONE'S DAUGHTER

Oct 18, Markgroningen, Germany:

Stadthalle

Oct 19, Metzingen-Glems, Germany:

Hirsch

ARS NOVA

Oct 24, Tokyo, Japan: On Air

ASIA

Oct 5, Trenton, New Jersey: Patriots

Theater

Nov 30, London, UK: Shepherds Bush

Empire

AVANT GARDEN

Nov 9, Claremont, CA: Seeley-Mudd

Auditorium/ ProgWest

AYREON (Star One Featuring Ayreon)

Sep 28, Zoetermeer, Netherlands: Boerderij

Sep 29, Tilburg, Netherlands: 013

Sep 30, Hamburg, Germany: Markthalle

Oct 1, Bochum, Germany: Zeche

Oct 2, Aschaffenburg, Germany: Colos Saal
 Oct 4, Antwerpen, Belgium: Hof ter Loo
 Oct 5, Rijssen, Netherlands: Lucky

AZIGZA

Nov 10, Claremont, CA: Seeley-Mudd
 Auditorium/ProgWest

BARCLAY JAMES HARVEST

Oct 6, Ploemeur (nr. Lorient), France: L'Oceanis
 Oct 7, Paris, France: Le Bataclan
 Oct 8, Nancy, France: Le Zenith
 Oct 9, Lille, France: Theatre Sebastopol
 Oct 10, Villeurbanne (Lyon), France: Transbordeur
 Oct 12, Strasbourg, France: Salle Erasme
 Oct 15, Leipzig, Germany: Gewandhaus
 Oct 16, Munchen, Germany: Circus Krone
 Oct 18, Losheim, Germany: Eisenbahnhalle
 Oct 19, Crailsheim, Ger: Grosssportshalle
 Oct 20, Aschaffenburg, Ger: Stadthalle
 Oct 22, Berlin, Germany: Columbiahalle
 Oct 23, Braunschweig, Ger: Jolly Joker/Stadthalle
 Oct 24, Hamburg, Germany: Fabrik
 Oct 25, Ludwigshafen, Ger: Eberthalle
 Oct 26, Wilhelmshaven, Ger: Stadthalle (TBC)
 Oct 27, Ulm, Germany: Roxy (TBC)
 Oct 29, Stuttgart, Ger: Filharmonie Filderstadt
 Oct 30, Bonn, Ger: Bad Godesberg Stadthalle
 Oct 31, Magdeburg, Ger: AMO Kulturhaus
 Nov 1, Mainz, Germany: Phonixhalle
 Nov 2, Rastatt, Germany: Badener Halle
 Nov 3, Krefeld, Ger: Rudolf's a.d.Rennbahn
 Nov 4, Pratteln, Switzerland: Z7

THE BEARS FEATURING ADRIAN BELEW

Sep 19, Dayton, OH: Canal Street Tavern
 Sep 20, Champaign, IL: High Dive
 Sep 21, Chicago, IL: Martyrs'
 Sep 22, Milwaukee, WI: Shank Hall
 Sep 27, Louisville, KY: Phoenix Hill Tavern
 Sep 28, Cleveland, OH: Beachland Ballroom & Tavern
 Oct 5, Newport, KY: Southgate House
 Oct 18, Nashville, TN: 3rd & Lindsley
 Oct 21, Pittsburgh, PA: Club Café
 Oct 23, Philadelphia, PA: North Star
 Oct 24-25 New York, NY: Mercury Lounge
 Oct 27, Winooski, VT: Higher Ground

BEDOUIIN

Oct 6, Crewe, UK: Limelight

BILL BRUFORD'S EARTHWORKS

Sep 26, Sao Paolo, Brazil: Direct TV Hall

Sep 27, Montevideo, Uruguay: Radisson Hotel

Sep 28, Buenos Aires, Argentina: Teatro Opera

Sep 29, Santiago, Chile: Teleton Theatre

Oct 10, Nancy, France: Festival Nancy Jazz Pulsations

BIRDSONGS OF THE MESOZOIC

Sep 24, Norton, Massachusetts: Wheaton College/ Weber Theater

Oct 25, Providence, Rhode Island: AS-220

Nov 16, Cambridge, Massachusetts: Zeitgeist Gallery

BIRTH CONTROL

Nov 8, Fulda-Dirlos, Germany: Alte Piesel

Nov 9, Niederwurzbach, Germany: Bahnhof Wurzbach

CALIFORNIA GUITAR TRIO

Sep 12, Rochester, NY: Milestones

Sep 14, Newport, RI: Newport Congregational Church

Sep 15, Portsmouth, NH: Bull Moose Music - (afternoon show)

Sep 15, Portsmouth, NH: South Church (evening show)

Nov 7, New York, NY: Knitting Factory

Nov 8, Pawling, NY: Towne Crier

Nov 9, Brattleboro, VT: Hooker-Dunham Theater - (2 shows)

CARAVAN

Nov 2, Rotherham, UK: Oakwood Centre

Nov 14, Wolverhampton, UK: Robin 2

Nov 28, London, UK: Astoria - (w/ Focus)

CURLEW

Oct 4, Erie, PA: Erie Art Museum Annex

Oct 5, Ann Arbor, MI: The Firefly Club

Oct 6, Chicago, IL: Schuba's

Oct 10, Minneapolis, MN: The Cedar Cultural Center

CHRIS CUTLER

Sep 26, Leipzig, Germany: Jazz Festival

Oct 9, London, UK: Royal Festival Hall

Oct 13, Gdansk, Poland: City Theater of Gdynia

Oct 24, San Francisco, CA: Luggage Store

Oct 25, Los Angeles, CA: Knitting Factory

Oct 26, San Diego, CA: Spruce St. Forum

Oct 27, Valencia, CA: CalArts

Oct 29, Portland, OR: The Blackbird

Oct 30, Seattle, WA: I-Spy

Nov 2, Vancouver, British Columbia, CA: Western Front

Nov 4, Denver, CO: TBA

Nov 11, Santa Fe, NM: TBA

Nov 12, Boston, MA: TBA

Nov 17, New York, NY: Tonic

Nov 22, Huddersfield, UK: Lawrence Batley Theatre/ International Music Festival

DEEP PURPLE

Sep 15, Portsmouth, UK: Portsmouth Guildhall

Sep 17, Plymouth, UK: Plymouth Pavilions

Sep 18, Bristol, UK: Colston Hall

Sep 19, Ipswich, UK: Ipswich Regent

DEUS EX MACHINA

Oct 5, Manresa, Spain: TBA

DOCTOR NERVE

Oct 1, New York, NY: Rockefeller University

DREADNAUGHT

Sep 12, Durham, NH: Tin Palace

Sep 13, Burlington, VT: Valencia

Sep 14, Newmarket, NH: The Stone Church

Sep 15, Portsmouth, NH: Bull Moose Music (an afternoon gig with the California Guitar Trio)

Sep 20, Rockland, Maine: Black Bul

Oct 11, Bangor, Maine: Sea Dog Brewery

Oct 12, Newmarket, NH: The Stone Church

Oct 17, Durham, NH: Tin Palace

Oct 18, Waterville, Maine: Mainely Brews Tavern

Oct 25, Rockland, Maine: Black Bull

Oct 26, Portland, Maine: Gritty's

Oct 31, Portsmouth, NH: TBA

Nov 1, Topsham, Maine: Sea Dog

Nov 7, Newmarket, NH: Tin Palace

Nov 8, Manchester, NH: Wild Rover

Nov 30, Bangor, Maine: Sea Dog Brewery

Dec 7, Portland, Maine: Gritty's

Jan 10, Leicester, UK: The Charlotte

FAIRPORT CONVENTION

Sep 18, Los Angeles, CA: Knitting Factory

Sep 19, San Juan Capistrano, CA: Coach House

Sep 20, Pasadena, CA: Caltech University

Sep 21, Bishop, CA: Millpond Music Festival

Sep 24, Portland, OR: Aladdin Theater

Sep 25, Seattle, WA: Tractor Tavern

Sep 26, Vancouver, British Columbia, CA: Capilano College Theatre

Sep 27, Winters, CA: Winters Opera House

Sep 28-29, Sebastopol, CA: Sebastopol Celtic Festival

Sep 28-29, Sebastopol, CA: Sebastopol Celtic Festival

Oct 1, Santa Barbara, CA: Soho

Oct 4, Tucson, AZ: Performing Arts

Oct 5, Flagstaff, AZ: Coconino Center

Feb 1, Newport, UK: City Live Arena

Feb 3, Leeds, UK: Varieties Music Hall

Feb 4, Burnley, UK: Mechanics

Feb 5, Southport, UK: Arts Centre

Feb 6, Cheltenham, UK: Folk Festival

Feb 7, Croydon, UK: Fairfield Halls
 Feb 8, Yeovil, UK: Octagon Theatre
 Feb 11, Brighton, UK: The Hove Centre
 Feb 12, Northampton, UK: The Road Mender
 Feb 13, Chesterfield, UK: The Winding Wheel
 Feb 14, Leamington, UK: Spa Centre
 Feb 15, Tunbridge Wells, UK: Assembly Hall
 Feb 16, St. Albans, UK: The Alban Arena
 Feb 17, Weston Super Mare, UK: The Playhouse
 Feb 20, Dorking, UK: Dorking Halls
 Feb 21, High Wycombe, UK: The Swan
 Feb 22, Canterbury, UK: Marlowe Theatre
 Feb 23, London, UK: The Astoria

FARPOINT

Oct 11, Camden, SC: Big Daddy's
 Oct 12, Camden, SC: The Foxes Den
 Oct 18, Sumter, SC: Legacies
 Nov 29, Camden, SC: Big Daddy's
 Dec 13, Camden, SC: Big Daddy's
 Dec 21, Camden, SC: The Foxes Den

THE FIXX

Nov 2, Fontana, CA: California Speedway

THE FLOWER KINGS

Nov 14, Verviers, Belgium: Spirit of 66
 Nov 16, Rotherham, England: Herringthorpe Leisure Centre
 Nov 17, London, England: Ocean
 Nov 18, Glasgow, Scotland: Renfrew Ferry
 Nov 20, Essen, Germany: Zeche Carl
 Nov 21, Pratteln, Switzerland: Z7
 Nov 22, Aschaffenburg, Germany: Colos-Saal
 Nov 24, Bydgoszcz, Poland: Kinoteatr
 Nov 25, Krakow, Poland: TBA *
 Nov 26, Nürnberg, Germany: Hirsch *
 Nov 27, Paris, France: Le Divan du Monde (To be confirmed)*
 Nov 28, Zoetermeer, Netherlands: De Boerderij
 Nov 29, Karlsruhe, Germany: Substage *
 Nov 30, Hamburg, Germany: Logo
 Dec 1, Rijssen, Netherlands: Lucky*
 Official Flower Kings Fan Convention at this gig, starts in the afternoon.

FOCUS

Nov 17, Mexico City, MX at Salon 21

PETER GABRIEL

(Atlanta show cancelled)
 Nov 7, Cleveland, OH: Gund Arena
 Nov 8, Columbus, OH: Nationwide Arena
 Nov 11, Washington, DC: MCI Center
 Nov 13, Chicago, IL: United Center
 Nov 15, Minneapolis, MN: Target Center

Nov 17, East Rutherford, NJ: Continental Airlines Arena
 Nov 18, Philadelphia, PA: First Union Center
 Nov 21, New York, NY: Madison Square Garden
 Nov 25, Boston, MA: Fleet Centre
 Nov 26, Uncasville, CT: Mohegan Sun Casino
 Nov 28, Montreal, QC: Bell Centre
 Dec 2, Toronto, ON: Air Canada Centre
 Dec 3, Auburn Hills, MI: Palace Of Auburn Hills
 Dec 5, Denver, CO: Pepsi Center
 Dec 8, San Diego, CA: San Diego Sports Arena
 Dec 11, Los Angeles, CA: Staples Center
 Dec 12, Phoenix, AZ: America West Arena
 Dec 14, Oakland, CA: Oakland Arena
 Dec 15, San Jose, CA: HP Pavilion At San Jose

H (Steve Hogarth Band)

Sep 10, Cardiff, Jumpin' Jaks
 Sep 11, Sheffield, The Works
 Sep 13, Amsterdam, Paradiso
 Sep 14, Hellendoorn, Bluesdafa De Lantaarn
 Sep 15, London, Dingwalls

ANNIE HASLAM

Nov 30, New York, NY: The Bottom Line
 Dec 7, Glenside, PA: The Keswick Theatre
 Dec 21, Upper Black Eddy, PA: Upper Tinicum Lutheran Church

IQ

Oct 12, Bury, UK: The Met
 Dec 8, Wolverhampton, UK: Robin Hood 2
 Dec 14, London, UK: Mean Fiddler

IZZ

Sep 28, Lowell, MA: Lowell Brewery (acoustic show)
 Oct 25, Philadelphia, PA: Sedgwick Cultural Center
 Nov 10, Claremont, CA: Progwest/Seeley-Mudd Auditorium
 Jan 18, Piscataway, NJ: Proghouse

JUMP

Sep 28, Lacey Green, UK: Bucks
 Oct 12, Winchester, UK: The Railway
 Oct 17, Stourbridge, UK: Rock Cafe 2000
 Oct 25, Leighton Buzzard, UK: The Wheatsheaf
 Oct 28, Chester, UK: Alexanders
 Nov 1, Marlow Bottom, UK: T.J. O'Reilly's
 Nov 17, Crewe, UK: Limelight Club
 Nov 23, Rotherham, UK: Herringthorpe Leisure Centre
 Nov 29, Tilehurst, Reading, UK: The Roebuck

KANSAS

Sep 19, Ashland, OH: Ashland County Fair
 Sep 20, Denver, CO: CityLights Pavilion
 Nov 1, Cerritos, CA: Cerritos Center
 Nov 2, Phoenix, AZ: Celebrity Theater

KARNATAKA

Sep 20, Swansea, UK: Uplands Tavern
 Oct 6, Crewe, UK: The Limelight Club

MIKE KENEALLY and BRYAN BELLAR Taylor Guitar Clinics

Free "Frontiers of Acoustic Rock Guitar" workshops sponsored by Taylor Guitars.
 Sep 30, Beaverton, Oregon: Guitar Center
 Oct 1, Renton, Washington: A# Music Company
 Oct 2, Bellingham, Washington: Mojo Music
 Oct 3-4, Vancouver, British Columbia: Long & McQuade
 Oct 5, Olympia, Washington: Music 6000
 Oct 7, Seattle, Washington: Guitar Center
 Oct 8, Keizer, Oregon: Uptown Music
 Oct 9, Medford, Oregon: Guitar Center
 Oct 10, Citrus Heights, California: Northridge Music Center
 Oct 11, San Rafael, California: Bananas at Large
 Oct 12, San Jose, California: Guitar Center

KOPECKY

Oct 5, Milwaukee, WI: Globe East with BlackWater & Outlander
 Oct 12, Kenosha, WI: Hat Trick with Parallel Mind
 Oct 31, Milwaukee, WI: Shank Hall with Mastermind and Dimension X

LAND OF CHOCOLATE

Oct 18, Piscataway, NJ: The Metlar Bodine Museum
 Nov 2, Manayunk, PA: Grape Street Pub
 Nov 8, Baltimore, MD: Cafe Tattoo
 Nov 22, Philadelphia, PA: Sedgwick Cultural Center
 Nov 25, Springfield, VA: Jaxx Nightclub

MAGMA

Oct 4, Caen, France: La Founderie
 Oct 11, Fribourg, Switzerland: Le Fri-Son
 Oct 12, Geneva, Switzerland: Le Mad
 Oct 15, Warsaw, Poland: TBA
 Oct 17, Toulouse, France: TBA
 Oct 18, France - TBA
 Oct 25, Ris-Orangis, France: Le Plan
 Oct 28, Troyes, France: Nuit Champagne
 Nov 5-6, Coustelet, France: La Gare
 Nov 7, Montpellier, France: Victoire 2
 Nov 8, Toulon, France: TBA
 Nov 9, Nice, France: Theatre Lino Ventura
 Nov 15, Magny-les-Hameaux, France: Estaminet

Nov 16, Alencon, France: La Luciole
 Nov 22, La Cote d'Opale, France: Festival de la Cote d'Opale
 Nov 23, Magny-le-Hongre, France: File 7
 Nov 27, Prague, Czech Republic: TBA
 Dec 4, St. Etienne, France: Halle C
 Dec 5, Lyon, France: TBA
 Dec 6, Annecy, France: Le Brise-Glace
 Dec 8, Quimper, France: Festival Aprem Jazz
 Dec 20, St. Nazaire, France: TBA
 Dec 21, Rennes, France: La Cite

MARILLION

Nov 29, Manchester, UK: Academy
 Nov 30, Paris, FR: Le Trabendo*
 Dec 1, Cologne, GER: Alter Wartesaal
 Dec 3, Utrecht, HOL: Tivoli*
 Dec 4, Tilburg, HOL: 013*
 Dec 7, London, UK: Union Chapel

MICHAEL MANRING

Nov 2, Issoudun, France: Convention de la Guitare d'Issoudun (solo gig)

MIRIODOR

Nov 22, Quebec City, Québec, CA: TBA

MOODY BLUES

Oct 21, Detroit, MI: Fox Theatre
 Oct 22, Akron, OH: E.J. Thomas Hall
 Oct 23, Rosemont, IL: Rosemont Theatre
 Oct 24, Mt. Pleasant, MI: Soaring Eagle Casino
 Oct 25, Merrillville, IN: Star Plaza Theatre
 Oct 26, Ames, IA: Stephens Auditorium
 Oct 27, St. Paul, MN: Xcel Energy Center
 Oct 29, Bernalillo, NM: Santa Ana Casino
 Oct 30, Phoenix, AZ: Dodge Theatre
 Oct 31-Nov 3, Las Vegas, NV: Paris Hotel & Casino

MOSTLY AUTUMN

Oct 10, Derby, UK: Flower Pot
 Oct 11, Glasgow, UK: Renfrew Ferry
 Oct 13, Bury, UK: The Met
 Oct 14, Manchester, UK: Roadhouse
 Oct 15, Leeds, UK: Warehouse
 Oct 17, Newcastle, UK: Trillians
 Oct 18, Sheffield, UK: Boardwalk
 Oct 19, Stourbridge, UK: Rock Café
 Oct 20, Crewe, UK: Limelight
 Oct 22, Liverpool, UK: University
 Oct 23, Leicester, UK: Y.M.C.A.
 Oct 24, Cambridge, UK: Boat Race
 Oct 26, Southend-on-Sea, UK: Chinnery's
 Oct 27, Norwich, UK: Waterfront
 Oct 29, Northampton, UK: Roadmender
 Oct 30, Southampton, UK: The Brook
 Oct 31, Bristol, UK: Fleece and Firkin
 Nov 4, Cheltenham, UK: Boom
 Nov 6, London, UK: Mean Fiddler
 Nov 7, Hull, UK: Springhead

Nov 9, Swansea, UK: Patti Pavilion
 Nov 10, Nottingham, UK: Basement Rock Society
 Nov 12, Hartlepool, UK: Town Hall Theatre
 Nov 13, Wolverhampton, UK: Robin 2

NeBeLNeST

Nov 23, Les Lilas, France: Le Triton

NEKTAR

Oct 4, New York, NY: Town Hall
 Oct 6, Trenton, NJ: Patriots Theater

NIACIN

Nov 14, San Diego, CA: Brick By Brick
 Nov 15, West Hollywood, CA: Key Club
 Nov 16, Oakland, CA: iMusicast
 Nov 18, Chicago, IL: Martyrs'
 Nov 19, Buffalo, NY: The Tralf Music Hall
 Nov 20, Erie, PA: Docksider's
 Nov 21, Springfield, VA: Jaxx
 Nov 22, Philadelphia, PA: Sedgwick Cultural Center
 Nov 23, New York, NY: Bottom Line
 Nov 24, Cambridge, MA: Ryle's

THE NICE

Oct 2, Wolverhampton, UK: Civic Hall
 Oct 3, Newcastle, UK: New Tyne Theatre & Opera House
 Oct 4, Glasgow, UK: Royal Concert Hall
 Oct 6, London, UK: Royal Festival Hall

OZRIC TENTACLES

Sep 27, Stratford, UK: The Stratford Rex
 Oct 5, Manresa, Spain: Pavello vell Congost de Manresa/ Festival de Rock Progressiu I Contemporani Minorisa 2002
 Nov 23, Athens, Greece: Rodon Club

CARL PALMER

Oct 19, Aarburg, Switzerland: Moonwalker
 Oct 20, Hannover, Germany: Bluesgarage
 Nov 8, Lochgelly, UK: Leisure Centre
 Nov 9, Holmfirth, UK: Picturedrome
 Nov 10, Bilston, UK: Robin 2
 Nov 14, Leeds, UK: The Roscoe
 Nov 15, Swansea, UK: Patti Pavillion
 Nov 16, Cardiff, UK: The Point
 Nov 20, Barcelona, Spain: Club Luz
 Nov 21, Barcelona, Spain: Club Luz
 Nov 22, Zoetermeer, Netherlands: Boerderij

PLANET X

Nov 25, Springfield, VA: Jaxx Nightclub

JEAN-LUC PONTY

Sep 20, Le Tampon, La Reunion, Madagascar: Theatre Luc Donat
 Sep 21, Saint Gilles, La Reunion, Madagascar: Theatre St Gilles

PROJECT OBJECT

Sep 19, Winooski, VT: Higher Ground
 Sep 20, Cambridge, MA: Middle East
 Sep 21, Philadelphia, PA: Theater of Living Arts
 Sep 22-23, Pittsburgh, PA: Club Café
 Sep 25, Cincinnati, OH: Barrel House
 Sep 26, Indianapolis, IN: The Patio Nightclub
 Sep 27, Milwaukee, WI: Shank Hall
 Sep 28, Chicago, IL: Martyrs'
 Sep 30 & Oct 1, Denver, CO: Quixote's
 Oct 4, Seattle, WA: The Rainbow
 Oct 5, Portland, OR: Lola's at Crystal Ballroom
 Oct 6, Eugene, OR: W.O.W. Hall
 Oct 8, San Francisco, CA: Great American Music Hall
 Oct 9, San Juan Capistrano, CA: The Coach House
 Oct 10-11, Los Angeles, CA: TBA
 Oct 12, San Diego, CA: Victor's on the Bay
 Oct 16, Breckenridge, CO: Sherpa & Yeti's
 Oct 17, Ft. Collins, CO: Linden's
 Oct 18, TBA
 Oct 19, Boulder, CO: Fox Theater
 Oct 21, Kansas City, MO: Grand Emporium
 Oct 22, St. Louis, MO: TBA
 Oct 23, Lexington, KY: TBA
 Oct 24, Cleveland, OH: Beachland Ballroom
 Oct 25, Erie, PA: Docksider Tavern
 Oct 26, Rochester, NY: Club at Water Street Music Hall
 Nov 2, Towson, MD: Recher Theater

THE RED MASQUE

Nov 9, Philadelphia, PA: The Rotunda (FREE GIG)
 Dec 6, Philadelphia, PA: Sedgwick Cultural Arts Center
 Dec 19, Philadelphia, PA: Club Nostradamus
 Mar 8, Philadelphia, PA: Sedgwick Community Center

ROCKET SCIENTISTS

Oct 27, Thousand Oaks, CA: Thousand Oaks Civic Arts Plaza

TODD RUNDGREN & JESSE GRESS

(two shows each night)

Sep 16-17, Osaka, Japan: Osaka BlueNote
 Sep 19-21, Tokyo, Japan: BlueNote Tokyo
 Sep 23-25, Fukuoka, Japan: Fukuoka BlueNote

RUSH

Sep 21, Las Vegas, NV: MGM Grand Garden Arena
 Sep 23, Los Angeles, CA: Staples Center

Sep 25, Chula Vista, CA: Coors Amphitheatre
 Sep 27, Phoenix, AZ: Cricket Pavilion
 Sep 28, Irvine, CA: Verizon Wireless Amphitheatre
 Oct 5, Mexico City, MEX: Foro Sol
 Oct 10, Tampa, FL: St. Pete Times Forum*
 Oct 11, West Palm Beach, FL: Coral Sky Amphitheatre
 Oct 13, Atlanta, GA: Philips Arena
 Oct 15, Baltimore, MD: Baltimore Arena
 Oct 16, Rochester, NY: Blue Cross Arena
 Oct 18, Montreal, QC: Molson Centre
 Oct 19, Quebec City, QC: Colisee Pepsi
 Oct 22, Toronto, ON: Air Canada Centre
 Oct 24, New York, NY: Madison Square Garden
 Oct 25, Hershey, PA: Giant Center
 Oct 27, Philadelphia, PA: First Union Center
 Oct 28, Boston, MA: FleetCenter
 Oct 30, Chicago, IL: United Center
 Nov 1, Ames, IA: Hilton Coliseum
 Nov 2, Minneapolis, MN: Target Center
 Nov 4, Cleveland, OH: Gund Arena
 Nov 06, East Rutherford, NJ: Continental airlines arena
 Nov 10, Manchester, NH: Verizon Wireless Arena

SANTANA (most dates with Ozomatli)

Sep 29, Las Vegas, NV: Rain In The Desert
 Oct 1, Albuquerque, NM: Journal Pavilion
 Oct 2, Phoenix, AZ: Cricket Pavilion
 Oct 4, Concord, CA: Chronicle Pavilion
 Oct 5, Mountain View, CA: Shoreline Amphitheater
 Oct 8-9, Santa Barbara, CA: Santa Barbara County Bowl
 Oct 11, Chula Vista, CA: Coors Amphitheater
 Oct 12, Los Angeles, CA: Hollywood Bowl

JOE SATRIANI

Oct 3, Nagoya, Japan: Club Quattro
 Oct 4, Osaka, Japan: On Air Osaka
 Oct 6, Tokyo, Japan: Shibuya Ax
 Oct 10, Taipei, Taiwan: Taipei University Music Hall
 Oct 12-13, TBA, Hong Kong
 Nov 2, Concord, CA: Chronicle Pavilion
ALEX SKOLNICK
 Oct 15, Berkley: Blakes on Telegraph (www.blakesbar.com)
 Oct 19, San Francisco, CA: The Last Day Saloon (also appearing Kehoe Nation with Brian Kehoe from MIRV, he toured with Jerry Cantrell)
 Oct 22, Baltimore, MD: The Cat's Eye

STYX

Oct 5, Tacoma, WA: Emerald Queen Casino
 Oct 19, East Rutherford, NJ: Continental Airlines Arena
 Oct 20, Cleveland, OH: Gund Arena

TWENTY FIRST CENTURY SCHIZOID BAND

Sep 17, Crewe, UK: Limelight Club
 Sep 19, Bilston, UK: Robin 2
 Sep 20, Cambridge, UK: Corn Exchange
 Sep 21, Newcastle-upon-Tyne, UK: Opera House
 Sep 22, Edinburgh, UK: Liquid Rooms
 Sep 25, Croydon, UK: Farifield Halls & Ashcroft Theatre
 Sep 26, Southampton, UK: The Brook

UNDER THE SUN

Oct 1, Riverside, CA: 3616 University Avenue (909) 686-7343

UNIVERSITY OF ERRORS

Sep 18, Oslo, Norway: So What
 Sep 20, Odense, Denmark: Rytmeposten
 Sep 21, Copenhagen, Denmark: Loppen
 Sep 27, Worcester, UK: Marr's Bar
 Sep 27, Bath, UK: Window's Art Centre
 Sep 28, Glastonbury, UK: Assembly Rooms
 Sep 29, Cardiff, UK: Toucan
 Oct 1, Bristol, UK: The Fleece
 Oct 2, Southampton, UK: The Brook
 Oct 4, Manchester, UK: University
 Oct 5, Glasgow, UK: King Tut's Wah Wah Hut
 Oct 6, Wolverhampton, UK: Robin 2
 Oct 7, Brighton, UK: Concorde 2
 Oct 8, London, UK: The Garage

THE URBANE

Oct 26, Rotherham, UK Supporting John Young

UZ JSME DOMA

Sep 26, Warszawa, Poland: Jazzgot Plac Defilad
 Oct 4, Eeklo, Belgium: N9
 Oct 5, Kortrijk, Belgium: De Kreun
 Oct 8, Trhove Sviny, Czech Republic: KD
 Oct 11, Zlin, Czech Republic: Golem
 Oct 16, Praha, Czech Republic: Vagon
 Oct 18, Letohrad, Czech Republic: DK Vaclavske
 Oct 19, Roudnice nad Labem, Czech Republic: S-klub
 Oct 25, Louviers, France: Gare aux Musiques
 Oct 26, Paris, France: MOO!
 Nov 2, Novy Bor, Czech Republic: Mestske kino Smetanova
 Nov 8, Praha, Czech Republic: Mlejn Kovaova 4
 Nov 9, Mrakov, Czech Republic: TBA
 Nov 11, Olomouc, Czech Republic: U-klub

Nov 14, Plzeo, Czech Republic: Music club Pod lampou
 Nov 16, Louny, Czech Republic: Opera Komenskeho
 Nov 19, Usti nad Labem, Czech Republic: Narodni dum Velka hradebni
 Nov 22, S'titi, Czech Republic: RC Schelinger Ostrovni
 Nov 23, Sus'ice, Czech Republic: Tradieni kloub
 Nov 29, Jilemnice, Czech Republic: Tovarna
 Dec 6, Strasbourg, France: a festival
 Dec 7, Hagen bei Bochum, Germany: KUZ Pelmke
 Dec 10, Svitavy, Czech Republic: Stoedisko kult. sluz'eb
 Dec 11, Olomouc, Czech Republic: U klub
 Dec 13, Brno, Czech Republic: Musilka
 Dec 14, Ostrava, Czech Republic: Rokle Nadraz'ni

YES

Oct 24, Clearwater, FL: Ruth Eckerd Hall *
 Oct 25, Atlanta, GA: Chastain Park Amp*
 Oct 27, South Bend, IN: Morris Performing Arts Center
 Oct 30, Fort Wayne, IN: Embassy Theatre
 Nov 2, Wallingford, CT: Careerbuilder.com Oakdale Theatre
 Nov 4, Albany, NY: Pepsi Arena
 Nov 5, Rochester, NY: Blue Cross Arena

PROG EVENTS

NEARfest 2003 June 28-29 Trenton, NJ:Trenton War Memorial
 Slated to play so far: Magma, The Flower Kings, High Wheel, Sleepytime Gorilla Museum...more to be announced.
www.nearfest.com

Progressive Music Showcase Oct 27, 2002 Thousand Oaks, CA: Janet and Ray Scherr Forum Theater. Slated top play: Shaun Guerin, By the Dark of Light, and Rocket Scientists with special guest, artist Paul Whitehead.

NEARFEST 2003

June 28-29: Trenton, New Jersey War Memorial. Bands scheduled to play thus far: Alamaailman Vasarat (Finland), The Flower Kings (Sweden), Sleepytime Gorilla Museum (USA), High Wheel (Germany), Magma (France) and more to be announced. For more info go to www.nearfest.com

PROG POWER USA III

Atlanta GA, November 15-16, 2002
 At Earthlink Live: Threshold, Pain Of Salvation Angra, Blind Guardian, Gamma Ray, Edguy, Reading Zero, Devin Townsend and Silent Force.

PROGWEST November 9-10, Claremont, CA : Mudd Auditorium Featuring NDV (with Mike Keneally, Bryan Bellar and Rick Mussalam) performing Kevin Gilbert's Shaming of the True in it's entirety; IZZ, Avant Garden, Azigza, and Maudlin of the Well.

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