

The Eastbourne Supremacy album info

1. Claymen of Mongo (version 2) - There were 3 versions of this track. The one that finally appeared on 25 was version 3. In retrospect, this is the superior version. Don't know why I felt the need to further fiddle with it.

2. Jane is Going Underground - This is the only vocal track in this collection because it was the only vocal track I ever recorded in this instrumental period. It was written and recorded in one session over a few hours.

3. The Bob Palmer Girls - Another of my forays into arpeggio and counterpoint which were rampant at the time! This song eventually spawned several variations on a theme which will appear in another volume of The Work Tapes series. The title is a reference to the two Robert Palmer videos that featured four identically dressed deadpan supermodels nonchalantly performing as Palmer's band (you may be too young to remember this).

4. Cirocco - A guitar driven high energy head banger sandwiched between two folky segments. This was not editing – the song was actually written and recorded like this. The title was the name of a character in a science fiction novel I was reading at the time, and is a variant on the arabic word for a hot wind blowing off of the desert. I thought that it fit quite nicely.

5. What's New, Pussycat? (including The 32 Second Waltz) - Once again I attempt to adapt and mutilate (with the greatest love and respect) the work of Mr Bacharach. This is the second, and superior, version of this track that I recorded. And here, as in The Look of Love off of Cheap Red Wine, I have added my own mini composition, this time to the middle of the song.

6. Trio - A string trio (violin, viola and cello) that I wrote primarily to test out the realism of the string samples I had just acquired. Not perfect, but pretty good sounding for the early days of sampling! I later re-arranged this piece for harpsichord, and that version will appear elsewhere in The Work Tapes series.

7. Excerpts From Carmen - The first track to feature the magnificent sax section sample that was to feature on many songs from this period. Apart from that it is basically a heavy and dark guitar song.

8. Anti-Gravity - I had this urge to do a song that was nothing but multi-tracked acoustic guitars, and this is what popped out. The only other instruments are the bass and some forgotten object that I hit to keep the rhythm.

9. Cheap Red Wine (version 2) - There were 3 versions of this track. The one that appeared on the collection of the same name is version 3. This was always a troubled and disjointed

piece that I was never happy with (not even version 3). But this version is probably the best of the lot.

10. Bloody Bob (Horny version) - This song dates back to probably around 1984, and by this time had already gone through many incarnations. The title was casually coined by my dear friend (and collaborator on some early versions), David Fenton, back in LA years before. I resurrected the song here for one last time, dominated again by that powerhouse sax section.

11. Mum Married Young (Swingin' 60s Soundtrack version) - This was the original version of this song, and the one that almost ended up on Cheap Red Wine. In a last minute decision I decided that it needed a bit of contrast, and so re-arranged the version that finally appeared on that collection. Now I prefer this version for exactly the same reason that I didn't at the time: it just swings along at an even cool pace from start to finish.

12. Landowner - A string driven piece of exquisite beauty and contrast, this is my favourite thing I have ever recorded. I was always hoping to get real violin player on the "final" version, but it never happened. Ironically, when I years later knew (and played with) a decent violin player, I had long since lost the multi-track master tapes for this track, otherwise it might have ended up on Just a Skeleton Under That Skin.

13. Twist - This is actually the third version of this piece, which was originally a more folky, mandolin driven track. The fourth version, with almost complete re-arrangement, became the track Border Incident on Cheap Red Wine. This is by far my favourite version.

14. New Year's Day - A sombre little interlude composed of bassoon, clarinet and a synth bass patch that remarkably sounds a bit like a tuba.

15. What Is a Zombie? - An unabashed vehicle for guitar solos that was strongly influenced by my Zappa obsession at the time. The samples are from a piece by legendary soundtrack composer Les Baxter and a 1950s zombie movie that I can barely remember. The piano riff was written by me back in 1982 at the home of my friends David and Stathis, that had somehow managed to get recorded. I resurrected the riff here after re-discovering the original cassette tape from '82.