

Band: Spirits Burning & Michael Moorcock
Album Title: The Hollow Lands

Label: Purple Pyramid Records, a division of Cleopatra Records

Genre: Rock, Space Rock, Prog Rock



Description:

Space rock collective Spirits Burning collaboration with famed author Michael Moorcock and original Blue Öyster Cult drummer Albert Bouchard. "The Hollow Lands" album is a continuation of a music adaptation of the trilogy of Moorcock's stories dubbed "The Dancers At The End Of Time," which began with "An Alien Heat," released in 2018. For this second installment, Falcone has assembled a stellar cast of progressive rock luminaries, including Blue Öyster Cult family members Eric Bloom, Donald "Buck Dharma" Roeser, Joe Bouchard, Richie Castellano, Danny Miranda, and Jules Radino, Hawkwind family members Harvey Bainbridge, Steve Bemand, Bridget Wishart, Adrian Shaw, and Dead Fred, plus Nektar's Ron Howden, The Strawbs' Chas Cronk, and more!

Influences for the album:

Hawkwind, Blue Öyster Cult, Peter Gabriel, Brian Eno

Band Line Up:

Don Falcone - keyboards/
lead vocals/backing vocals/
electronic drums and
percussion, distorted bass
guitar

Albert Bouchard - guitars/
bass guitar/keyboards/
drums/ percussion/lead
vocals/backing vocals

Michael Moorcock - lead
vocals/backing
vocals/harmonica



With:

Harvey Bainbridge - synths
Steve Bemand - guitars/
synth

Eric Bloom - vocals

Joe Bouchard - lead vocals/
rhythm guitars/synth

Richie Castellano - lead
vocals/guitars/drum loop

Chas Cronk - bass guitar

Andy Dalby - guitars

Doug Erickson - guitars

Dead Fred - violin

Jack Gold-Molina - drums

David Hirschberg - guitar/
bass guitar/lead vocals/
additional vocals

Ron Howden - drums

William Kopecky - bass

Tony Mann - lead vocals

Dana McCoy - lead vocals/
additional vocals/claps

Danny Miranda - bass

Jules Radino - lead drums
Donald Roeser - lead vocals/
lead guitar

Andrew Scott - guitars

Paul Sears - drums

Jonathan Segel - violin

Adrian Shaw - bass guitar

Andy Shernoff - lead vocals

Fabienne Shine - lead vocals

Lux Vibratus - bass, guitar,
harp

Richard Wileman - guitars
Bridget Wishart - EWI/
vocals/backing vocals
Don Xaliman - bass guitar

CD and Digital Album

Track Listing:

1. To Hollow Lands
2. Isn't It Delicious?
3. Playing At Ships
4. Dance Through Time
5. Warm Snow Peaks
6. On The Hunt
7. A Haze Of Crimson Light
8. Conflict & Illusions
9. Robot Nurse & The Children Of The Pit
10. A Conversation With H.G. Wells
11. Awful Dilemma
12. Mr. Underwood's Soliloquy
13. Time Machine Cabriolet
14. We May Yet Be Saved
15. Morphail Megaflow
16. Memorable Night At Café Royal
17. To The Time Machine, At Last
18. Make A Fire

Vinyl Track Listing:

SIDE A

1. To Hollow Lands
2. Playing At Ships
3. Dance Through Time
4. A Conversation With H.G. Wells

SIDE B

1. Awful Dilemma
2. We May Yet Be Saved
3. Memorable Night At Café Royal
4. To The Time Machine, At Last
5. Make A Fire

Discography:

'The Hollow Lands,' 2020

(Released as Spirits Burning & Michael Moorcock)

'An Alien Heat,' 2018

(Released as Spirits Burning & Michael Moorcock)

'The Roadmap In Your Head,' 2016 (Released as Spirits Burning & Clearlight)

'Starhawk,' 2015
 'Make Believe It Real,' 2014
 (Released as Spirits
 Burning & Bridget Wishart)
 'Healthy Music In Large
 Doses,' 2013 (Released as
 Spirits Burning &
 Clearlight)
 'Behold The Action Man,'
 2011
 'Crazy Fluid,' 2010
 'Bloodlines,' 2009
 (Released as Spirits
 Burning & Bridget Wishart)
 'Golden Age Orchestra,'
 2009 (Released as Spirits
 Burning & Thom The World
 Poet)
 'Alien Injection,' 2008
 'Earth Born,' 2008
 (Released as Spirits
 Burning & Bridget Wishart)
 'Found in Nature,' 2006
 'Reflections In A Radio
 Shower,' 2001
 'New Worlds By Design,'
 1999



SPIRITS BURNING & MICHAEL MOORCOCK, are a rock, space rock, prog rock band, which includes musicians from around the world. The home base is in Northern California, with the main collaborators for this album located in New York and Texas. They have a new eighteen track album out now called 'The Hollow Lands' which runs in at just under eighty minutes long and is the bands fifteenth studio album.

It is mid-morning on the West Coast of the U.S, on a sunny, winter day, and Don Falcone has just finished an everything bagel, followed by his first sip of coffee. "I read somewhere that you shouldn't drink coffee on an empty stomach, and have followed that advice for some time now," he adds.

Michael Moorcock is two hours ahead of Don, in Texas, while Albert Bouchard is three hours ahead of Don, in New York. "That's the reality when you have a musical collaboration with people that are not located in the same city, let alone the same time zone.

I suspect as you move east towards Mike in Texas, and then Al in New York, it gets colder and colder. I'm actually from the East Coast, as I grew up in Pennsylvania, until I moved to California for a master's program in English at San Francisco State University. I definitely remember Pennsylvania's winter snow, and summer humidity," he smiles.

Historically, most of the contributors to Spirits Burning live in Europe, which means that he is always playing catch up to our time. "It also means that I often awake to find a nice surprise, like an invite or question, or a new part for an ongoing song. With 'The Hollow Lands,' there are more East Coast musicians than usual, and this was mainly due to Al bringing in some fellow East Coasters," he adds.

Growing up Don played trombone in high school and college for seven years and developed bass guitar chops in college supporting plays like Pippin and Anything Goes. As a bassist, he did quite a bit of jamming with friends in Pennsylvania, and then he was in a number of rock bands after he moved to San Francisco. "Most of the opening song for 'The Hollow Lands' was actually written during the Pa. jams," he adds. By the nineties, he had fully switched from bass to keyboards. "I was the keyboardist and lead vocalist in the original Melting Euphoria. Around the same time, I got involved with the Silent Records label,

performing keyboards for a number of ambient/experimental bands on their roster, including Thessalonians and Spice Barons, and writing some of their liner notes. Things got even more serious when I got my first solo contract with Cleopatra Records, for a solo project that I had named Spaceship Eyes."

Music is something that Michael has always loved to do. His mother loved light classical music and that's mostly what they heard when he was growing up. "The BBC provided us with a lot of that, plus the pop music of the day, which I didn't like much. The first record I bought for myself was 'The Bugs Bunny Song'... They also had some great programmes by Charles Chilton and others identifying folk music with social history, and these led me, via the likes of Ewan MacColl, to the fifty's folk scene. But my fall back tends to be modern-ish classical. My first instrument was a banjo, given me by a relative, so that's how I got the banjo gigs in skiffle-groups of the mid-fifties," he tells me.

Al's mom had a large record collection from when she worked for J Edgar at the FBI. "The FBI was in Chicago at the time, and she was a single woman with disposable income. She had mostly Benny Goodman and Bing Crosby 78s. One of my first musical heroes was Gene Krupa," he marvels. His dad also sang around the house or even in the car while he was driving. "He taught my Uncle Bill how to play guitar in high school and eventually my brother, Joe, and I joined his son, Teddy, to create our little rock band in 1959. Uncle Bill played every weekend with some buddies, and they practiced in his living room.

Uncle Bill let us use his equipment when we first started. My dad built our first PA system and was our driver until I finally got my regular license. I didn't care much for rock and roll until I heard 'Walk Don't Run' by the Ventures. That was what inspired us to make our little rock band. We called ourselves the Regal Tones. We played the top hits of the day, so I imitated Benny Benjamin, Hal Blane, and Earl Palmer, even though I didn't know their names at the time. We would play entire sets of Beach Boys songs and then a little later when the Beatles came out, we would play one set of Beach Boys, one set of Beatles and a last set of requests (usually Ventures, Duane Eddy, Contours, etc.). We had a repertoire of hundreds of songs and played nearly four hundred shows in the six years before I went away to college," he explains to me. In college, Al had a band with Don Roeser, Travesty, and in the course of two years they went from being unpopular to being the most popular band on campus. "We both dropped out to become professional musicians, but the path was not easy. The rest of the band didn't join us, and I ended up playing in Chicago with one of the other Travesty guys, Jeff Latham. That band folded at the same time as I got a letter from Roeser that he had met a guy, Sandy Pearlman, that said he was going to make him a star. When Don came to Chicago to visit me, I asked him to take me back to NY with him. I stayed with the Roeser family for a couple weeks until we started forming the Soft White Underbelly. I moved in with a bunch of Stony Brook students, one of whom was Sandy Pearlman's girlfriend, Joan Shapiro, and we practiced in their living

room. The band got several band houses and went through about ten different musicians before my brother Joe joined the band and we changed our name to Blue Oyster Cult".

Musically, 'The Hollow Lands' is an eclectic mix of space, prog, and new music that brings together family members of Blue Oyster Cult, Hawkwind, and other bands.

"Compared to the previous album ('An Alien Heat'), the vocals are more theatrical at times, as there are several songs that have multiple vocalists, singing their lines where the story dictates," Don explains to me. Story-wise, the album picks up from where the previous album ended. The story's central male lead, Jherek Carnelian, is back in the futuristic time of the dancers, distanced from the female lead, Mrs. Amelia Underwood, who is back in her time, 1896. To reunite with her, Jherek has to work through a number of hoops, which the band cover from song to song. These include an event where ships are blown up, an attack from alien vagabonds, an underground orphanage run by a robot nurse, time travel, finding Amelia in England (via H.G. Wells), dealing with Amelia's zealot husband, the local police, and then time travel again. "Along the way, there are a number of fun groupings of musicians. For example, 'To Hollow Lands' brings together Al and his former Blue Oyster Cult bandmate Donald 'Buck Dharma' Roeser. The song has a BÖC punch, and then you get the added, unexpected violin work of Camper Van Beethoven's Jonathan Segel. Another example is 'A Conversation With H.G Wells,' which brings together Hawkwind family members Harvey Bainbridge, violinist Dead Fred, and Bridget Wishart on EWJ, with

vocals by Mike (Moorcock). This album has some musicians making their first appearance with Spirits Burning too: The Strawbs' Chas Cronk, and BÖC members Danny Miranda and Jules Radino, to name a few," expresses Don.

Every Spirits Burning release is partially different because it has a new collection of musicians, or at least new line-ups song-to-song. Plus, every album focuses on one or more concepts. For example, 'The Hollow Lands' is a vocal-based album, whereas the two Spirits Burning & Clearlight albums are primarily instrumental. Or the Spirits Burning & Bridget Wishart trio of albums showcase Bridget's vocals.

"Many of the albums have multiple concepts. A good example of this is the Spirits Burning & Clearlight album 'The Roadmap In Your Head.' Besides being a mostly instrumental album, the songs represent a journey through twenty-four hours of a life," he explains to me. "With that one, I also made an extra effort to have a large Gong presence, and there are 10 people from the Gong family on it, as this was the last SB album to include Daevid Allen on it. 'The Hollow Lands' has essentially become the Blue Oyster Cult family one, as all of the current band, plus Al and his brother Joe, are on it." Their 2015 album called 'Starhawk' was the first time where Don based an album on a book, in this case, one by Mack Maloney. "Soon after, I began to work on Mike's 'Dancers' trilogy, first with 'An Alien Heat, and now 'The Hollow Lands.'"

Don's mom once introduced him to someone as a creative writer. "There was definitely a

point in my life prior to any music success, where I was actively writing poetry, and got some poems published, and even had a play published in a college literary mag. That approach to expression has never really left me. It's always there, whether a song has lyrics, or is an instrumental," he says with spirit. "In terms of musical inspirations, we can start with Eno. The way that he gathered and seemed to inspire unexpected groupings of musicians, and the way that he played with sound. It really caught my eye... and ears. There was something magical, organic, bigger than a band of three, four, or five people happening. In a different way, within a band structure, this happened with the history of Hawkwind too, simply because they kept changing the musicians and the instruments. Add to that, I started following the careers of their former and current members, and it helped shape my pluralistic view of space rock," he adds. "These were the initial driving forces behind Spirits Burning. To bring musicians together as part of a celebration of music, initially, space rock. Once it got started, I discovered that I could reach out to musicians who I had been listening to, and that we could together further stretch the definition of what space rock is, or could be."

It was only a matter of time before he invited Mike, given his Hawkwind connection, and given that he was a fan of his written works.

"After doing music for Mack Maloney's 'Starhawk' novel, I had the confidence to ask Mike for his blessing to do a musical interpretation of his 'Dancers' trilogy, which is my favourite Moorcock series, and the one that I feel is his 'Electric Ladyland.' Timeless. From there, Al wanted to be involved more, as he is also a big fan of Mike's and felt this

MUSIC IS OUT THERE

adventure was a really special one. I was more than happy to make him my main collaborator, first with 'An Alien Heat,' and now with 'The Hollow Lands.'"

"Well, you never forget your first love, and so that would be Gene Krupa for me, but I also loved all kinds of jazz. Duke Ellington, Count Basie, Ella Fitzgerald, Dave Brubeck Quartet and Nancy Wilson were some of my earliest influences," says Al. "Don Falcone approached me about a decade ago and asked me to contribute a song to a Spirits Burning record. I put together an instrumental piece and dashed it off to him. I didn't know anything about what he was doing because I had never heard of him and his collaborations. I had great artistic remorse after I sent him the track because I thought he'd ask me to do it over, as it wasn't so hot," he points out. "When I finally got my copy of the record over two years later, I was gobsmacked. He'd turned my sow's ear into a silk purse. I still don't know how he did it, but from then on I would be taking anything I did with him with as much seriousness as any group I contributed to."

When Don told him about doing a trilogy of records with Michael Moorcock, Al told him that he was a huge Moorcock fan and would like to contribute more than one song. "I first heard about Michael Moorcock when I bought a comic book called 'Stormbringer.' It was a Japanese comic, so I thought he was Japanese, but Eric Bloom saw it and asked me if I was a fan of Moorcock. I said I thought he was Japanese, and he said he was English and a great writer. He turned me on to the Elric books and contacted Michael about writing lyrics for BÖC, which he did. Blue Öyster Cult recorded three of his songs, 'Great Sun Jester,' 'Black Blade' and the

amazing 'Veterans Of The Psychic Wars.' I started out contributing four instrumental tracks to the 'An Alien Heat' record, but when Don suggested that they would be instrumentals, I felt that Michael's lyrics were so unique and colourful that it would be wrong, and in addition to the music, I worked on crafting lyrics for most of the songs for that record, from writing top lines for songs that already had lyrics to creating lyrics for songs that were originally going to be instrumentals," he explains to me. On this current record, Al did more of the same thing. "Although I focused more on the lyrics and top lines, and we used mostly tracks that were already recorded by other Spirits Burning collaborators. I also added drums and percussion to most of the tracks."

Michael's inspirations are from Mozart to Marley. "I seem to get something out of most good music, from folk to classical, with a taste for Dylan, Truckabilly, and Mahler. I'll give anything a go. My musical partners seem to have similarly wide tastes, especially Pete Pavli (ex-Third Ear Band, High Tide, and so on)," he adds.

When he is not writing or performing, Al has a passion for running, and he has run sixteen marathons and one ultra-marathon. "I also like to ride my bike on days off. I love to camp in my Airstream and have camped in ten states with this trailer. I love to read and am usually working on more than one book at a time. I like historical books, biographies, magic realism, science fiction, crime novels and poetry. I also like to build things. Last summer, I built a backyard pub for my girlfriend in the woods behind her house. I've had many dogs and cats in my life, but right now my only pet is my

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cat, Baz," he adds. Michael enjoys mountaineering until an accident to his foot, hill-walking and so on. "Now I could try hill-hopping, but it gets a bit tiring. I enjoy reading, mostly litfic, but also popular fiction — Sexton Blake, etc. — from the golden age of the UK story papers. I'm pretty obsessed with cats. I like toy soldiers, which I use to create bizarre alternate world scenarios for my fantasy books and, because I lived off Portobello Road for so many years, tend to accumulate rather than collect. Anything which can tell me something about the world they were created in, I'm interested in," he adds.

Long ago, Don was a huge collector of Marvel comics. "I've enjoyed seeing the characters and stories of my youth come to life in the Marvel Cinema Universe. I wish they would acknowledge and credit Mike and his part in the multiverse a bit more, but that's another story. I follow a lot of North American sports, starting with baseball. I'm actually a commissioner in a fantasy baseball league. Years ago, I used to play softball. Now, I play pickle ball. I have a dog daughter. And I love food that inherently has variety, spices, and beauty in its presentation and taste: Thai, Indian, Ethiopian, and of course, Italian."

With over two hundred and fifty musicians over the course of fifteen albums, 'The Hollow Lands' in itself has over thirty musicians. It's easy to say that there is variety, and lots of surprises. "Maybe another question to answer is 'what makes Spirits Burning different from other collectives?' First off, the craft of songwriting is important to me, whether we are talking about an instrumental or vocal piece. I think it strengthens space rock, or any music form when there is a focus on songwriting. Just

as important, and something that I learned over and over when doing ambient music, is that each sound is important, whether it is an electric or acoustic instrument, a played sound or a found sound. Lastly, and maybe the most important aspect: It's important to maintain a band sound in each song," he enthuses. With that in mind, Don decided early on that Spirits Burning wouldn't be a jam band or a tribute band. "It wouldn't be my solo project with some guests: the whole would be more important than the me. It wouldn't be a karaoke band with a featured guest on each song. Instead, each piece would be a piece by multiple collaborators. That is the big challenge, and what I feel I've done well: Remembering my background of working with a band in a practice room, I bring in musicians that I believe understand how to make a song better, within the concept of a band, almost like we were in the same room when the parts were written and recorded. That's why I give everyone on the song writing credits. The band connectivity continues when I do the mixing. Making sure that again, it sounds like we are part of the same band, where each musician and their part serves the greater good — the song, and in turn, the album," he adds.

While Spirits Burning typically has space rock as a core concept, Don has always pushed the sound to stretch that definition, as well as to venture out into other styles, like rock in opposition, new music, ambient, and others. "Luckily, I've found different record labels to stay with, or move to, as the band have essentially grown in scope and music possibilities."

Having an opening rocker like 'To Hollow Lands' with Don 'Buck Dharma' singing, plus] |æë ã * Á [{ ^

spectacular lead guitar is definitely one highlight of the album for Don. "It's always important for the first song to be a great one. I'm also quite proud of the last song ('Make A Fire'), where I worked out multiple vocal lines being sung concurrently. It's something I first noticed in a Thin Lizzy song ('Vagabonds Of The Western World') or side four of the Aphrodites Child '666' album, and it's something that takes a bit of work to emulate structurally in a new and successful way," he emphasizes. "The real highlight, though, is Mike's appearance on most of the songs. I worked out his vocal parts and places where harmonica might work, flew to his home in Texas, and we did a session there with me directing him. This included him singing lead in 'Dance Through Time," some spoken parts within vocal songs, and lots of background vocals to support the cast of lead vocalists (like Al, 'Buck Dharma' and others). Probably my favourite moment was for the song 'A Conversation With H.G. Wells,' where Jherik meets up with H.G. Wells and asks for directions to Amelia's house, as well as help to find or build a time machine. I transcribed the best parts of the conversation from the book, and Mike convincingly performed the voices of Jherik (eventually panned right in the mix) and H.G. (panned left)."

Don has been doing this approach of working with so many artists for a couple of decades, and it has become central to what Spirits Burning represent. "On a personal level, I am forever looking towards working with musicians that I have listened to and admired over the years, or musicians that share the same love of song

and sound. That said, I like variety, and love working with different musicians, to see where they take an in-progress song. It's also a fun challenge to bring this all together. There was a time where I was a musician, dependent on engineers to record me and others, and then bring the music together in a mix. It's been a wonderful experience to learn how to use the tools to do this myself, and then have the ability to create an entire soundscape for a given point in time," he explains. Don also seems to have a talent for planning, organizing, and multi-tasking. "It's like sports, or other skillsets. When you get to that point where you can slow things down, or see fast things in slow motion, you are in a really good place. I guess what could be a music nightmare for one person, isn't for me. I'm also patient, by nature, so that helps, especially when working with so many musicians. Creating an album is an ebb and flow workflow, which weaves together challenges and successes, and moments of mystery and surprise, all of which make music an essential part of my life."

Don is eternally grateful to Hawkwind family members Steve Bemand and Bridget Wishart for creating a Spirits Burning live ensemble for two 2017 performances. "We played in Bath, and then at Kozfest, where we were in the same tent with — two acts prior to — headliner Steve Hillage. Our drummer was long-time Hawkwind drummer Richard Chadwick, and it was exciting to play on the same stage with him, as well as spend some real-world time with him, and Bridget too. I had talked about me someday visiting England and playing live. Kind of a bucket list item. She got me focused on playing at

a festival, and then Steve and I worked out a possible set list. From there, Steve and Bridget put together a local band that would be the core, or actually the entire band, with me showing up for keyboards and some lead vocals. They would send me recordings of a practice, and then I would play my parts, and send them back, so that we could review the band sound," he tells me. "Our setlist showcased the best of Spirits Burning past. This resulted in songs with different lead vocalists: Bridget, Kev Ellis, and me. We also did a couple of my favourite instrumentals. The highlight for most of those in attendance was probably a cover of Hawkwind's 'Images,' which Bridget and Richard had performed on the 'Space Bandits' album. Plus, Steve had played it live during one of their tours. I've thought about putting together a San Francisco version of Spirits Burning, or in other locales. It's not a high priority currently, as I'm working on multiple studio albums. However, there is no denying that playing live is a great way to connect with an audience and let them know that you exist. Plus, while I love playing keyboards live, singing in front of a festival crowd, using your hands and arms to accentuate the words with shapes and movement, and hearing your voice slap echo across the ether is like no other experience I've ever had before, or since," he marvels.

With the current situation the world is in, the Coronavirus has had a personal effect on Don which has been more to do with his day job as a technical writer for an audio company. "I have been working at home since the first week of March 2020. The good news is that I get more sleep, I am eating better — regular meals — I'm saving

money that went to gas and my commute to work. The bad news is that it is hard to get away from work because home and work are the same. I have found a way to continue managing my time, such that I continue to try to do at least one music thing a day, whether it be planning, writing, recording, mixing, sending out an invite, or doing something like an interview. The unexpected effect of the pandemic is that some musicians have been more available to record, when they otherwise would have been on the road, or preparing for live gigs.

Another side effect was the virtual Kozfest 2020, and a new version of the Spirits Burning song 'Earth Born' by Chumley Warner Brothers (Bridget and her husband Martin Plumley), with me on keys. I recorded my audio and video here in California, and then Martin mixed it together with their previously recorded performance, so that we could be together again, and part of the online weekend event. That came out quite well," he adds.

'The Hollow Lands' album was recorded in multiple places, with Don as the producer. Half the songs were started here, in California, in his home studio. A little less than half the songs were started by Al, in New York. While Don recorded himself here (as well as the guitar parts by his Grindstone project cohort, Doug Erickson) and Al recorded himself and some New York musicians locally, most of the contributors recorded themselves in a home studio, or nearby recording studio. "As I mentioned before, I flew to Mike's place to record him. I assembled all the recordings and did all the mixing at my studio. I use Pro Tools as my DAW, along

with an Eventide H3000 reverb outboard box. While I use a number of effects and processing plug-ins for mixing, I also use quite a number of virtual instrument plug-ins, which I trigger using my Kurzweil K2000. On this album, I also used a couple of physical keyboards: a Mellotron, and a Roland Juno 60 (which I once sold, and then bought back a few years later)," he explains.



It took about three years to complete the music, with the release scheduled for six months later. "My initial outline from the book was done in March of 2017. Al and I then started on the music; this was before 'An Alien Heat' was completed. By March of 2019, most of the songs were well underway with lyrics in place. That's when I did the session with Mike. Mixing and final tracking completed in late 2019. In early 2020, mastering completed, and I then worked out a contract with Purple Pyramid, a division of Cleopatra Records."

Cleopatra will be releasing a digital and vinyl Spirits Burning best-of instrumentals album in 2022 / 2023, titled 'Recollections Of Instrumentals'. "It has some of my favourite longer SB songs, with people like Steven Wilson, Daevid Allen, and Acid Mothers Temple, as well as two new instrumental mixes of previously vocal pieces. One of these features some of the best Nik Turner sax parts I've ever heard. I recorded his parts here, when he did a U.S. tour a few years ago. I have also put together a new acoustic-based instrumental

Spirits Burning album. This features lots of violinists, including David Cross, Darryl Way, Peter Knight, Jessie Mae Smart, Jonathan Segel, Tangerine Dream's Hoshiko Yamane, and one-time Van Der Graaf violinist Graham Smith. It also has a wind/reed side, with Theo Travis, another VDGG alumni, David Jackson, and Dave Newhouse of The Muffins. My original intent was to do an acoustic space rock album, with a nod towards Third Ear Band. While I did manage to get Ursula Pank (a cellist from one of the early Third Ear Band line-ups) to contribute, the album finds its own special paths to take. Definitely a bit different than past Spirits Burning instrumental albums. As expected, Al and I are working on adapting to music book three of the 'Dancers' trilogy — 'The End Of All Songs.' I've started quite a number of songs, and Al is transcribing lyrics from the book. Already onboard and recorded are music parts by Don Roeser, Hoshiko Yamane, Andy Dalby, Monty Oxymoron, Dave Newhouse, the late Steve York (who is also on the acoustic album), and a few others.

The third Spirits Burning & Michael Moorcock album is underway. Don says, "Given the length and depth of the third book in the 'Dancers' trilogy, and how we adapted the tale to music, there will be two albums." The next release will be "The End Of All Songs, Part 1."

In 2021, Spirits Burning released an acoustic-based instrumental album. Titled "Evolution Ritual," it features performance by violinists and string players associated with King Crimson, Tangerine Dream, Steeleye Span, Curved Air, Van Der Graaf Generator, Camper Van Beethoven, and Third Ear Band. Albert Bouchard

played drums on one song, and Michael Moorcock played harmonica on three. Available from Noh Poetry Records, or on Bandcamp: <https://spiritsburning.bandcamp.com/album/evolution-ritual>.

Albert Bouchard recently released the second Imaginos album "Imaginos II - Bombs Over Germany (minus zero and counting)," featuring current and former Blue Oyster Cult members, as well as Falcone on the album's last song. Available from Deko Entertainment, or on Bandcamp: <https://albertbouchard.bandcamp.com/album/imaginos-ii-bombs-over-germany-minus-zero-and-counting>. Bouchard is now working on the third Imaginos album, with Falcone scheduled to provide some constructive input.

Michael Moorcock is working on The Wounds of Albion, the final volume in the 'Whitefriars' sequence, and recently finished a new Jerry Cornelius story, titled The Mississippi Variant. Moorcock's Elric illustrated series Vol 1 is now available, with two more volumes coming later this year. A new Elric book (titled The Citadel of Forgotten Myths) is scheduled for next year. 2022 will also see the release of the new French Hawkmoon comic, and Kabul," concludes Don, bringing an end to our conversation.

The album is available for purchase in both physical CD and digital versions from the usual platforms.

Check Spirits Burning & Michael Moorcock out at

<https://www.spiritsburning.com>
<https://spiritsburningmichaelmoorcock.bandcamp.com>

www.donfalcone.com

CHAPTER 18 THE NEW POWER FILES

Here is Chapter 18 of The New Power Files, featuring 48 of the best new rock and metal songs – free for you to download.

To grab the mp3 files, band info, and Nicky's 'The Music Is Out There' PDF column, go to www.powerplaymagazine.co.uk. Click on the Power Files tab and then the link to download the zip file for The New Power Files Chapter 18. Enter the pass code when prompted. It should be straightforward but if you have any problems with downloading the files, give us a call on 0161 3391035. Enjoy the music!

Here's the exclusive code for Powerplay readers: APR22 (the pass code is case-sensitive and the link will expire at the end of November 2022).

1. **The BeatChess 'Samy's Wife'**
From the album: 'Tuberculimanca'
www.facebook.com/thebeat chess
2. **Redstacks 'Oceans'**
From the album: 'Revival Of The Fittest'
www.redstacks.nl
3. **Twelve Days In June 'Hoped You Couldn't Tell'**
From the album: 'Anhedonia'
www.facebook.com/twelvedaysinjune
4. **Barrel Smoke 'Tennessee Bound'**
From the album: 'Locked 'n' Loaded'
www.facebook.com/barrelsmokeofficial
5. **Habit To 'Words Of Wisdom'**
From the album: 'Heaven Sent'
www.habittoband.com
6. **Wyld Ryde 'Six Gun Shooter'**
From the album: 'Gasoline Alley'
www.facebook.com/wyldryde2021
7. **Anton Johansson 'I Hear You Laughing'**
From the album: 'Nevertold Stories'
www.antonjohanssons.com
8. **Kill The Headlights 'Bottom Of The Bottle'**
From the album: 'The Shack'
www.facebook.com/GalahadSuite
9. **Nomad 'Amped'**
From the album: 'Love, Death, And Melody'
www.facebook.com/nomadct1
10. **Stolen Money 'Play The Game'**
From the album: 'The Game'
www.facebook.com/stolenmoney
11. **Melodizzy 'Black Days'**
From the album: 'After The Storm'
www.facebook.com/melodizzyofficial
12. **Steve Noonan 'Either Way'**
From the album: 'Dreamland'
www.stevnoonansongs.com
13. **Sweet Crystal 'Soliders Of The Crown'**
From the album: '7th Heaven'
www.sweetcrystal.com
14. **Jay Jesse Johnson 'Got To Burn'**
From the album: 'Man On A Mission'
www.jayjessejohnson.com
15. **Mr Maxx And Friends 'Golden Horse'**
From the album: 'Peace Love And Rock 'n' Roll'
www.mrmaxx-friends.com
16. **John Lange 'Frozen Fire'**
From the album: 'Frozen Fire'
www.johnlangemusic.com
17. **Tiger County Regulators 'Action Bronson'**
From the album: 'Welcome To Tiger County'
www.tigercountyregulators.com
18. **Standing Eight 'Dead By Midnight'**
From the album: 'Massive Distraction'
www.facebook.com/StandingEight
19. **Craig Payne 'A Long Time Coming'**
From the album: 'A Long Time Coming'
www.craigpaynemusic.org
20. **Albert 'Bringing Me Down'**
From the album: 'Crowned Julez'
www.julianalbert.vixsite.com/albertaudio
21. **Band: 3 Foot High 'We've Come So Far'**
From the album: 'Blood, Sweat & Fears'
www.facebook.com/3foothigh
22. **Electric Polo 'Fear Of Missing Out'**
From the album: 'Electric Polo'
www.facebook.com/paulpolo.lecoeurve
23. **Hot Alien Sauce 'Riding The Storm'**
From the album: 'Seeking Glory'
www.facebook.com/hotaliensauce
24. **The Soundroots 'Riff 'n' Live'**
From the album: 'Riff 'n' Live'
www.thesoundrootsweb.vixsite.com/groupe
25. **Artist Antonio Bazdaric 'End Game'**
From the album: 'End Game'
www.facebook.com/antonio.bazdaric
26. **Everafter 'ASAP'**
From the single: 'ASAP'
www.facebook.com/everafteruk
27. **Artist: David Younger 'Think About Love'**
From the album: 'About Time'
www.davidyoungermusic.com
28. **Movers 'The Race'**
From the album: 'Futurist At The End Of Time'
www.facebook.com/moversat
29. **Time Horizon 'The Great Divide'**
From the album: 'Power Of Three'
www.timehorizonmusic.com
30. **Geoff Proudley 'The Grand Entrance'**
From the album: 'Tales From Strange Travels'
www.geoffproudley.co.uk
31. **Paul Tasker 'Murmuration'**
From the album: 'Tierra Quemada'
www.paultaskermusic.com
32. **Spirits Burning & Michael Moorcock 'To Hollow Lands'**
From the album: 'The Hollow Lands'
www.spiritsburning.com
33. **Quicksilver Night 'The Chase (feat. Jeremy Barnes)'**
From the album: 'Asymptote'
quicksilvernight.hearnow.com/asymptote
34. **Millennium Trilogy Project 'Theater Of Thoughts'**
From the album: 'Act 1: The Trial'
www.facebook.com/MTPRoadtrain
35. **Artist: Zaria 'Tell The Wind'**
From the album: 'Tell The Wind'
www.zaria-band.si
36. **Valar Morgulis 'To The Walls'**
From the album: 'Fields Of Ashes'
www.facebook.com/valarmorgulisepicmetal
37. **Artist: Chantal 'Eye Of The Storm'**
From the album: 'Eye Of The Storm'
www.chantalsmusic.com
38. **Croak 'Crashing Into Pieces'**
From the album: 'Unlcean Animals'
www.facebook.com/croaktheband
39. **Prophets Tomb 'Pack-a-Punch'**
From the album: 'The Third Wave'
www.facebook.com/ProphetsTombBand
39. **Gods Of Decay 'A Hypocrite's Anathema'**
From the album: 'Collective Psychosis'
www.godsofdecay.com
40. **Troyen 'No Going Back'**
From the album: 'Falling Off The Edge Of Forever'
www.facebook.com/troyen14
41. **Opensight 'The Great Silence'**
Taken from the album: 'Mondo Fiction'
www.opensightband.com
42. **Vantage Point 'End Of The Line'**
Taken from the album: 'On Target'
www.facebook.com/vantagepointrocks
43. **Altzi 'Point Of No Return'**
Taken from the album: 'All Eyes On Me'
www.altzi.se
44. **Fury 'It's Rock n Roll'**
Taken from the album: 'Born To Sin'
www.furyofficial.co.uk
45. **Credic 'Vermillion Oceans'**
Taken from the album: 'Vermillion Oceans'
www.credic.de
46. **Rizon 'Fuckin' Rock It'**
Taken from the album: 'Prime Time'
www.rizon.ch
47. **The 450s 'Flowers For Columbine'**
Taken from the album: 'The 450s'
www.the450s.com
48. **Turbo Lovers 'Too Cocky'**
Taken from the album: 'Lettin' It Fly'
www.facebook.com/theturholovers

Want to see your band listed in here?

Contact Mark: info@powerplaymagazine.co.uk or Nicky: twosidemoon.promo@ntlworld.com