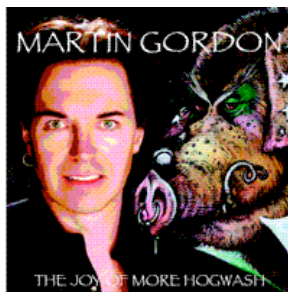


RADIANT FUTURE RECORDS



CD TITLE: THE JOY OF MORE HOGWASH
ARTIST: MARTIN GORDON
LABEL: RADIANT FUTURE
CAT NO: RFVP 006CD
UK: AUGUST 2004
GERMANY: NOVEMBER 2004
US : NOVEMBER 2004
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PRESS RELEASE PRESS RELEASE PRESS RELEASE PRESS RELEASE

The Joy of More Hogwash is the second release in 12 months from former **Sparks, Jet & Radio Stars** composer/bassist Martin Gordon. The first (The Baboon in the Basement) marked his return to the pop melee after a long period spent working for other musicians (**Kylie Minogue, George Michael, Boy George, Blur, Primal Scream, Robert Palmer, Sezen Aksu, the Rolling Stones...** the list is interminable). Baboon was declared 'the release of the year', 'an absolute triumph', and its creator a 'pop genius' and 'one of the top ten producers in the world'. With **The Joy of More Hogwash**, and using the same line-up as Baboon, Martin Gordon continues to peruse the pop-cultural world (and the other, bigger one) and all it's foibles.

The Joy of More Hogwash is pop music for grown-up people, This isn't, in Gordon's view, a contradiction in terms, even though pop currently seems to cater exclusively for pre-teens with reading disorders. But anyway....

Scientists say that carbon is the building block of the universe but, as Frank Zappa pointed out, the essential item is probably stupidity, as there's much more of it about. Gordon delves gleefully into this bottomless topic on The Joy of More Hogwash with 12 new compositions. The 'smart-pop meister' (Tangents magazine) deals with such issues as misogyny, idiots, Nigerian banking fraud, falling in love with aliens, falling in love with sheep, more idiots, science versus art, being beaten with twigs, casting TV shows and other contemporary detritus. There's also a Beatles song and possibly the ultimate version of 'Love Power' from the Mel Brooks film The Producers, karmically recorded in the very studio in Berlin from which Nazi propagandist Josef Goebbels made his nasty little broadcasts.

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PRESS QUOTES (Extracts - originals and sources on website)

- A power-pop jewel.
- Outrageously humorous, melody driven and creative power pop with funny but not unserious lyrics - you'll discover new gems at each listen.
- Very sophisticated and definitely deserving of airplay.
- A fantastically left-field set that will knock rock fans off their walkers. Fun, solid stuff throughout that consistently is on the money.
- Instantly catchy, way smarter than it has to be, and simply top-notch.

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- This may be even better than Gordon's first solo album - the songs evoke his past bands, with bits of power pop and music hall and plain old rock and roll all mixed in. Everything is catchy and memorable.
- Martin Gordon is back with another impossibly great masterpiece of pathos, social commentary, and hard, polished pop.
- A knuckle-cracker that would probably send Cheap Trick's Rick Nielsen and Robin Zander scurrying for the corners of a white room.
- If the nimble, fuzz-stomp arrangements and writing Gordon is quickly building a reputation on could be correctly harnessed, they could light our cities .
- In a more perfect world, radio would be awash with the parade of tight, smart gems he has crafted for "The Joy Of More Hogwash" instead of reverberating with the unmistakable sound of millionaires' pension plans being topped-up.
- His knack for sardonic, paper-cut sharp lyrics, adrenalized pop hooks, and grinning, gibbering genius is as dependable as the tides
- Get your wallet out.
- Ex-Sparks/Radio Stars bassist, writer, arranger, and genius-in-residence unleashing a canny masterpiece of 70s-channeled starbursts, chock-a-block full of hooks, melody, and smart-ass lyrics.
- Martin Gordon knows what he's doing.
- If the United States ever had a serious third political party, it could do a lot worse than incorporating some of Gordon's beefs into its platform.

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TRACK LIST:

1. **Oh No What Shall We Do (Daddy Lost His Head In A Coup):** about the Nigerian internet banking scam and Gordon's lengthy correspondence with the ex-wife of the deposed President of Urundi (or was it Baranda? Neither party seemed really sure...). Anyway, he didn't get the money.
2. **Plug 'n' Play:** about the difficulties (for some) of coming to terms with modern technology - if she won't plug, then he won't play. Fair enough, really...
3. **Fuss Me:**, perhaps 'rummage through my underwear' is not quite the pre-teen slogan that it first appears to be... Clearly a fuss was completely out of the question..
4. **Land of Nod:** about the wonderful world in which we live, where everything is perfect all of the time. Oh no, that must be ANOTHER world....
5. **Love Power:** the song with which Lorenzo St Dubois (Dick Shawn, to you and I) wins the lead role in Mel Brooks' cod musical Springtime For Hitler in his film The Producers,
6. **She Still Thinks (That We're in Love):** well, some people are just SO gullible, aren't they? Any means to an end...
7. **The Joy of More Hogwash:** every record should have a title track. And this one is no exception. Let's face it,, there's so much hogwash around that a little more won't make much of a difference.
8. **Everybody Is Very Nice:** dreadful dinner parties with meaningless blah-blah-blah are another of Gordon's current preoccupations; darling, is that a cat on your head?
9. **Every Little Thing:**, a mop-top favourite, from Lennon & McCartney's chauvinist period.
10. **Cheap Trick:** an homage to one of Gordon's favourite bands (namely the group Sheep Trick,, formed spontaneously by a group of young Welsh farmers after an especially lonely weekend tending their flocks in the damp countryside).
11. **Round and Round We Go:** about getting the blokes in white coats to keep their fingers out of art...As for C P Snow - thanks but no thanks.
12. **It's Elementary:** justifying the not-unreasonable strategy of writing one's girlfriend off as a deductible tax expense.
13. **Her Daddy Was A Dalek (Her Mummy Was A Non-Stick Frying Pan):** about the perils of becoming romantically involved with aliens; "I met a girl from Sirius B who was seriously in love with me". Some people have all the luck.

RADIANT FUTURE RECORDS

14. **Stop The World (I Want To Get Off)**: a thinly-disguised rant about...well, everything that Gordon currently objects to (it's quite a long list); unemployed actors on telly selling diets that help you lose weight while you sleep, to name but one example.

Gordon did not appear with his former band Sparks for their performance of Kimono My House at the Royal Festival Hall (Meltdown, June 2004) due to a long-standing appointment with his hairdresser on that very evening. Good grooming is of critical importance in these tawdry times.

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This is what the press and radio said about his first solo CD, **THE BABOON IN THE BASEMENT**, released in 2003:

"The Baboon In The Basement" is Gordon's first solo album and, quite frankly, may be the best thing I've heard so far this year. It's his huge talent as writer, arranger, producer, bassist, keyboardist, backing vocalist, and programmer which provide the slab on which "The Baboon In The Basement" is built. At the end of the day, there's a lot to be said for a guy like Martin Gordon and his vision of a world filled with spirited campfire songs which mix pop goo with glam swirl (shaken, not stirred), not the least of which may include the word "genius." " THE I-94 BAR

"Hands-down the most entertaining album I've heard yet this year... an absolutely brilliant melange of pop and glam-rock songs, with tongue-in-cheek lyrics, arrangements to rival Rundgren or 10cc, and a band of top-notch players. Almost everything is immediately accessible, and improves dramatically with repeated spins. Highly recommended." POP CULTURE PRESS

"Big, brash and boisterous, it's emboldened with enough hooks to arm an entire fleet of fishing vessels." GOLDMINE

"All that Important Stuff is good and all, but sometimes you need some junk food, and this is like junk food except it's probably twice as smart as any other record coming out this year. So listen to it and love it and smile and play some air guitar while you're at it. Because this really is one of the best albums of the year." POP MATTERS

"Baboon In The Basement is as good as anything he's ever done - crackling pop cast firmly in what long-term listeners will instantly recognise as the classic Gordon mould. His characteristically wry wired lyrics are nailed to more sparkling melodies than one album has a right to, awash with crunchy choruses and pointed hooks. It's an absolute triumph." GOLDMINE

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SHORT BIOG:

Bassist/songwriter/record producer/Berlin-resident **MARTIN GORDON** recently played bass with Turkish icon **SEZEN AKSU** on her European tour, after co-producing her latest CD in her Istanbul home, and was bassist on the occasional outings of proto-punks **JOHN'S CHILDREN** in their reformed 90s version. Those with still-functioning short term memory may recall his earlier work with **KYLIE MINOGUE**, **GEORGE MICHAEL**, **BOY GEORGE**, **BLUR** and **PRIMAL SCREAM** and his session work with the **ROLLING STONES**. Those with longer memories who have eaten enough carrots may recall his earlier band **RADIO STARS**; those with even longer memories (consumption of beetroot) might have distant recollections of his band **JET**. And those whose memories stretch right back to the beginning of time (total abstinence and 14 hours of sleep per night) may dimly be aware that he was a founder member of **SPARKS**.



RADIANT FUTURE RECORDS

EXPANDED BIOGRAPHY:

Martin Gordon began his career with eccentric Californian pop band **Sparks**, after they ditched their fellow countrymen and moved to London to acquire some musical muscle and a little Englishness. Their treacherous move paid off handsomely with the monster success of the album 'Kimono My House' and singles 'This Town Ain't Big Enough For The Both Of Us' and 'Amateur Hour'. Martin played bass, provided most of the arrangements and was dismissed shortly thereafter for obstreperousness. No matter - he picked himself up, dusted himself off and, forming the band **Jet**, 'climbed aboard the sparkly bandwagon of glam-rock just before the wheels fell off and deposited the occupants in the cosmic ditch'. Less doctrinaire observers today describe Jet as the seminal oompah-glam supergroup; Jet's sole LP is today available on CD and has been hoisted into the musical firmament as 'a near-perfect slice of fun (All Music Guide).

Following a disagreement with the record company of the time (over Martin's proposal to record all the songs on the second LP as a single continuous piece of music, admittedly not the most sensible idea), Jet were shown the door. Pausing at the threshold for the briefest of moments to change their name to **Radio Stars**, they found a home at Chiswick Records and instant acclaim along with it.

Two years of intense touring, two albums and a few hits took their inevitable toll, various parties fell out and Radio Stars did not survive the departure of their songwriter and producer. Embarking for Paris, he worked as house producer with Barclay Records, and sat in with the **Rolling Stones** on a few occasions when their bassist was otherwise engaged.

Upon his return to the UK, he hit upon the considerably more lucrative concept of working for other people. Among those who used Martin's services as keyboard player, programmer, producer, co-writer, arranger and washer-up are **Kylie Minogue, George Michael, Boy George, Blur, Primal Scream, Robert Palmer, S'Express, Kim Appleby, East 17, Vanessa-Mae...** the list is interminable. In the early Nineties, Martin was invited to Bombay to work with Boy George, a plate of blancmange and assorted queens on a project recorded in the music studios of Bollywood, and found himself working with such stellar figures as **Asha Bhosle** and **Sultan Khan**. Bombay opened his eyes and ears to a wider musical world, and he and his career took a turn towards 'world music'.

Since that time, he has worked with a dazzling array of talented musicians from around the globe (not least his own world/pop project **Mira**). He is also a sought-after producer, and the marvellous **Tiger Lillies** (Bad Blood & Blasphemy) are included in his extensive production discography. Another high point was a stint with Turkey's iconic **Sezen Aksu**, with whom he recorded the 'Sarki Soylemek Lazim' CD in Istanbul in 2002; he later played bass on her European tour in 2003. The tour brought back memories of the delights of the pop circus and he resolved to throw his hat back in the ring. He provided bass for the 90s revival of semi-legendary proto-punks **John's Children**, until they recently embarked upon the inevitable, slow walk back to the pavilion. His first solo CD *The Baboon in the Basement* was released to wide acclaim in 2003.

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DISCOGRAPHY as solo performer

The Joy of More Hogwash 2004
The Baboon in the Basement 2003