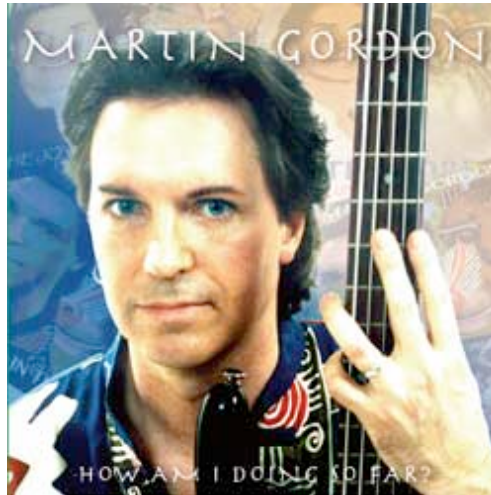


RADIANT FUTURE RECORDS



**TITLE:** HOW AM I DOING SO FAR?  
**ARTIST:** MARTIN GORDON  
**LABEL:** RADIANT FUTURE  
**CAT NO:** RFVP008CD  
**UK RELEASE:** MAY 3 2006  
**ARTIST WEBSITE:** <http://www.martingordon.de>  
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**'One of the greatest British songwriters of recent years is back in town...' Dave Thompson / Goldmine**

Drawn from Gordon's first three solo releases in an effort to develop increased mammal awareness among higher mammals (and invertebrates), this collection provides a welcoming, lo-cal, reduced fat, whole-grain, sun-dried, eco-friendly, non-judgemental first step into Martin Gordon's world. (The CD was manufactured in China by condemned convicts). For the benefit of those who have so far resisted the lure of Gordon's work, nasty and irritating material has been removed from this release. 'Fags', for example, with its smutty double-entendres designed only to confuse Americans, 'The Joy of More Hogwash' with its guitar solo in 15:16, aimed at making French people fall over, 'Let's Make Money' with its critique of capitalism followed by, of all things, a bass solo - what was he thinking of? These and other equally unsavoury efforts are absent. They have in fact been rapped smartly around the knuckles and had better buck their ideas up or else.

In these teen-friendly proceedings, almost no musicianship is to be heard; we feature the first drum programming that appeared when we pressed the 'on' button and also many preset chord patterns and pre-sampled vocals. Lyrics? Don't worry, there is almost no meaning to any of them and where there is, they are frequently interrupted by burglars asking if they can be heard and telling us that they are currently 'on the mike'. What a hoot! So there's absolutely nothing to be concerned about here. Just put the CD on the phonograph, check the stylus and your makeup, roll up the trousers, hand the valuables to the mugger, sign over the deeds of the house to the bank and settle down for a long night of blithering stupidity. What more could an evolved higher mammal ask for?

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Well, if you've made it this far, we should point out that there are also four unreleased tunes included here - one that was meant for Baboon, one that was designed for Hogwash, a prototype and a remix. (As you may know, we met a young person in the street once).

We think this is rather good. We think that a lot of other stuff is not up to much. We think a lot of things, actually, but that's neither here nor there. We hope you enjoy this record! If not, you can, as noted elsewhere, submerge it for ten minutes in boiling water and then pound to a smooth paste, adding tumeric, rocket, racket, cricket, polenta, mole extract and ariba to taste. We cannot guarantee the edibility of the result but at least the CD will be unplayable.

And now - bon voyage and good luck to all who sail in you!



**How Am I Doing So Far?** Featured on this compendium of aural delights are songs about Nigerian email scams, technology (he has 'missed the universal serial buss', he rather implausibly claims at one point), relationships with alien lovelies, Heaven run by the Germans, age as a cricketing metaphor, marital problems, xenophobia, instant fame and of course the title track, in which he wonders why despite his plethora of gold chains and mobile phones, nobody takes him seriously. Of course the protagonists are not necessarily the performers, it scarcely needs pointing out. Or perhaps it does, in which case you should investigate his book, *The Illustrated and Annotated Companion Volume to God's on His Lunchbreak*, which depicts the characters appearing in those tunes (available from the website).

Believing that a well-chosen cover says a lot about a man, he includes material from other writers on each outing, and covers here include 'The Captain of the Pinafore' (Gilbert & Sullivan's naval romp), 'Every Little Thing' by the Beatles and, of course, the immortal 'Love Power' from Mel Brooks' film the Producers. As noted, the release also includes previously unavailable material - tunes recorded at the time of Baboon and Hogwash, a remix and an original demo.

Supported, but not literally, by a small cast of superbly-equipped musicians, bass player Gordon enlists Pelle Almgren on vocals and Chris Townson on drums. Townson was formerly a member of original teen outrage band John's Children and once stood in for an unavailable Keith Moon on a Who tour. Almgren is a Swedish rock star who tuned his back on fame and fortune in the mid-90s to become an estate agent. Guitar duties are shared between Andy Reimer (German, sausages) and Enrico Antico (Italy, omerta, stiletto).

Names which occur in Gordon's 'officially recommended' list might include Gilbert and Sullivan, System Of A Down, Noel Coward, the Move, Frank Zappa, the Beatles and Todd Rundgren, all of whom are manifestations of pop wearing its finest clothing.

### TRACK LISTING:

## RADIANT FUTURE RECORDS

1. (OH NO, WHAT SHALL WE DO?) DADDY LOST HIS HEAD IN A COUP
  2. LOVE POWER
  3. THE CAPTAIN OF THE PINAFORE
  4. FUSS ME
  5. LAND OF NOD
  6. PLUG'N'PLAY
  7. ANYWAY GOODBYE
  8. HER DADDY WAS A DALEK, HER MUMMY WAS A NON-STICK FRYING PAN
  9. EVERY LITTLE THING SHE DOES
  10. ONLY ONE DREAM PER PERSON
  11. CHEAP TRICK
  12. FICKLE
  13. BAD LIGHT STOPS PLAY
  14. HOW AM I DOING SO FAR?
  15. THE END OF THE LINE
  16. HIT HIM ON THE HEAD (WITH A HAMMER)
- Bonus tracks previously unreleased
17. GIRLS FIGHT OVER ME
  18. NEXT BIG THING
  19. GOOD GIRLS / Andy Reimer remix

### PRESS COMMENTS

#### **I 94 Bar**

Quite simply, what ears were attached to human heads for, impeccably built from the foundation up, no chinks in the armor, instantly imprinted on the frontal lobe and, aside from Todd Rundgren, 10cc, and Robyn Hitchcock, the type of otherworldly, necromantic pop you're unlikely to find anywhere else.

#### **All Music Guide**

Since finally breaking the 25 year semi-silence that followed the end of Radio Stars, Martin Gordon is clearly of the opinion that, if you have a successful formula, stick to it. And the fact that the only formula he adheres to is one of maniacal brilliance, all breakneck wordplay and punch-drunk powerpop, only confirms it. If there was such a genre, and we weren't all such snobs, (God) would be the Modern Vaudeville album of the age, the natural successor to every Bonzos, Neil Innes and, yes, Radio Stars record you ever loved. But there isn't and we are, so we'll just remember this. If God really is on his lunchbreak, you know he has Martin Gordon in his i-Pod.

#### **Popular 1, Spain**

Plagued with delicious references, irresistible pop-rock harmonies and an acute sense of British humour that is a genuine exception in the times we're living today. Martin Gordon and his band redefine the term 'pop music for grown ups' through a universe where multicoloured melodies, Monty Pythonian tales and sheer magic are the perfect passport for escape from the predictable.

# RADIANT FUTURE RECORDS

## Rolling Stone

Clever pop that's every bit as twisted as the best of Robyn Hitchcock, yet rocks like Cheap Trick.

### BIOGRAPHY



Martin Gordon, despite all appearances, began his career in the Seventies with the Californian pop twins Sparks, who found some fleeting fame with UK hits 'This Town' and 'Amateur Hour'. He moved swiftly on and formed Jet (described by All Music Guide as 'the first supergroup of glam') and then Radio Stars, who were in fact Jet wearing different clothes. Radio Stars also achieved a modicum of success with 'Nervous Wreck' and a couple of albums, and then Gordon departed to Paris to work as house producer for Barclay Records, and to play bass for the Rolling Stones on studio dates.

Returning to the UK, he then began to work with such members of pop royalty as George Michael, Boy George, Blur, Primal Scream, Kylie Minogue... the list goes on. And on. At the beginning of the nineties, 'world 'music' beckoned – kicking off in Bombay with the legendary Asha Bhosle and Boy George (*what, him again...?*), Gordon recorded in orchards in Pakistan, in cemeteries in Morocco, libraries in Egypt, in Ghana, the Gambia, Bali, Turkey... another interminable list. It was recording an album in Istanbul with Turkish diva Sezen Aksu, and then performing on her subsequent tour, that reminded him of his pop roots – of the baboon in his basement, in fact, and his return to the territory of pop followed. His first solo CD *The Baboon in the Basement* was released in 2003, *The Joy of More Hogwash* in 2004 and *God's on His Lunchbreak* in 2005. 2006 will see these three combined as a box set (*The Mammal Trilogy*), as well as a best-of (*How Am I Doing So Far?*). The fourth part of the trilogy is set for a September 2006 release.



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