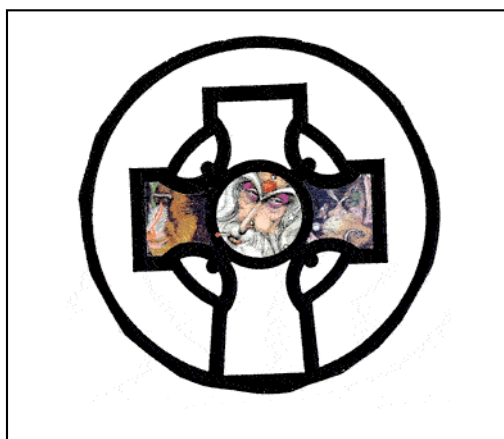


## RADIANT FUTURE RECORDS



**TITLE:** THE MAMMAL TRILOGY Box set  
**ARTIST:** MARTIN GORDON  
**LABEL:** RADIANT FUTURE  
**CAT NO:** RFVPBOX1CD  
**UK RELEASE:** MARCH 2006  
**ARTIST WEBSITE:** <http://www.martingordon.de>  
**LABEL WEBSITE:** <http://www.voiceprint.co.uk>  
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**'One of the greatest British songwriters of recent years is back in town...' Dave Thompson / Goldmine**

Following Martin Gordon's acclaimed return to the pop world, his three solo CDs are here collected under one roof. The box set is a strictly limited edition of 500, each copy numbered and signed by the artist. Each CD comes complete with original packaging and artwork, and fits snugly into a full colour slip-case featuring an overview from the artist. This mid-price release includes the cover versions for which he has also become known, with songs by Marc Bolan/T Rex, the Move, the Beatles, Gilbert & Sullivan as well as Mel Brooks' timeless 'Love Power' from the Producers.

*The Mammal Trilogy* rounds up the work of the pop composer described as one of the greatest British songwriters of recent years. As you will know, if you've got your wits about you, because it's printed just above. His epicurean skills, honed to perfection in the musical kitchens of the great and good (as well as the dull and awful), have attracted gourmet music fans the world over, and even from as far away as France.

Driven to resume his solo career after working with other musicians for donkey's years, he's released one album every twelve months so far (and this year will also see a Best Of (*How Am I Doing So Far?*)), to be followed by Part IV of the Trilogy. (IV means four, not as in 'IV got a lovely bunch of coconuts'. He wanted to be a judge but didn't have the Latin). His is a creation of pop music for grown-ups. Recalling that pop was once NOT a nasty word but (whisper it quietly) an intelligent means of expression, he is bemused by the wholesale invasion of the territory of pop by



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cabaret dance groups and gangs of burglars. Other things which bemuse him are the ongoing, all-pervading idiocy of much of daily life – to paraphrase Frank Zappa, which he sometimes does, ‘Rather than a carbon-based life form, humanity must be stupidity-based, there’s much more of it about’.

Featured on this compendium of aural delights are songs about Nigerian email scams, technology (he has ‘missed the universal serial buss’, he rather unbelievably 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).

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, stilettos).

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

### TRACK LISTING:

#### CD 1 THE BABOON IN THE BASEMENT

1. It's Like It's Like
2. Anyway Goodbye
3. Terrible Mess (No-Good Shoe Bomber)
4. Why Do I...
5. Hit Him On The Head
6. Only One Dream Per Person
7. The Baboon In The Basement
8. Let's Make Money
9. We Love You
10. The Warlord Of The Royal Crocodiles
11. She's So Pleasant

#### Today

12. Good Girls Gone Bad
13. Tonight
14. Greenfinger
15. That Girl
16. Anyway Goodbye (Reprise)

#### CD2 THE JOY OF MORE HOGWASH

1. (Oh No What Shall We Do?) Daddy Lost His Head In A Coup
2. Fuss Me
3. Plug'n'Play
4. Land Of Nod
5. Love Power

6. She Still Thinks (That We're In Love)
7. The Joy of More Hogwash
8. Everybody Is Very Nice (The Future's Positively Radiant)
9. Every Little Thing She Does
10. Cheap Trick
11. Round And Round We Go
12. Her Daddy Was A Dalek, Her Mummy Was A Non-Stick Frying Pan
13. It's Elementary
14. Stop The World (I Want To Get Off)

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CD3 GOD'S ON HIS  
LUNCHBREAK  
(PLEASE CALL BACK)

1 Fickle  
2 All-Day Thinking

3 Miracle Baby  
4 A Portion Of Paradise  
5 Bad Light Stops Play  
6 The Captain Of The  
Pinafore  
7 Here Comes The Family  
8 How Am I Doing So  
Far?

9 Gimme Food  
10 God's On His  
Lunchbreak  
11 Too Many People  
12 The End Of The Line  
13 Fags

### PRESS COMMENTS

#### **Pop Matters**

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, and just because something tastes good doesn't mean it's not good for you too, but this really isn't all that good for you, except for the part of you that needs to have fun. 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. (*Baboon*)

#### **Pop Culture Press**

How to describe the sound? 'The best Cheap Trick album since 1980 would be apt, since this sounds for all the world like top-notch Rick Neilson material sung by Robin Zander, with touches of the poppier side of Bowie and the Spiders, Roxy, T. Rex, and Slade. (*Baboon*)

#### **Rolling Stone**

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

#### **Fufkin**

This may be even better than Gordon's first solo album. He and his bandmates are thoroughly in sync. The songs evoke Gordon's past bands, with bits of power pop and music hall and plain old rock and roll all mixed in. Has hogwash ever sounded more joyful? (*Hogwash*)

#### **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. (*God*)

## 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, this 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. (*God*)



### 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 but wearing different clothes. Radio Stars also achieved a modicum of success with 'Nervous Wreck', 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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