



**AMALGAM:
WIPEOUT
(FMR CD111-L0203)
3XCD BOXSET**

Trevor Watts (saxophones),
Keith Rowe (guitars),
Liam Genockey (drums)
plus Colin McKenzie (bass),
George Lyle (bass)

Without question one of the most important releases for Trevor Watts' Amalgam and available for the first time on CD, this excellent 3CD digibox set was originally released on Impetus in the early eighties. The three discs feature live recordings of twelve original Amalgam performances which originally consisted of six LPs, and a booklet duplicated exactly here. Featuring excellent guitar improviser Keith Rowe and regular drummer Liam Genockey, plus the bass work of Colin MacKenzie and George Lyle.

This is an unmissable part of Amalgam's output, one of the most creative periods for the band and of British jazz itself!

Liner notes by Trevor Watts:

The AMALGAM group that is represented on this FMR re issue was probably the most creative period for that band in my opinion. The group approximately lasted in this form for a period between 1978 and 1980. We used to practice and work hard at the music every week, in spite of there being very few concerts in each a year. The relationship of practice to gigs was very imbalanced in the favour of rehearsal sessions to the extent that some musician friends of Liam who lived nearby our rehearsal space made a "cup" and presented it to us. On it it said for "One Million Rehearsals". That's more or less what it seemed to them. I can only marvel at and appreciate the involvement and commitment of Colin, Liam & Keith at that time. I too had the same attitude of course, considering the lack of employment (but what's new?). Sometime it is important to go through this to bring something into the World that belongs to that particular group of people that they felt positive about, and so that was the spur, plus the camaraderie between us. I am not saying everything was perfect, but more or less as good as it gets for quite a while.

So I am grateful to Trevor for wanting to re issue what originally was a boxed set on Impetus of a tour we did in 1979. I recorded this tour on a 4 track to grab the opportunity of at least capturing something of what we did for future generations to check out. At least it was a short intense period of work, and so therefore an opportunity not to be missed. So I dragged all the gear around and set it up every night. The group was important from the point of view of my philosophy about music at that time, which was primarily "anyone can play with anyone else if they were open enough and willing enough to put the time in and do it". It was interesting to me to see what we could make of this situation coming from such diverse backgrounds. >

TRACKLISTINGS:

CD1

- 1) **WIPE OUT** - 15' 05"
recorded in Sheffield
 - 2) **ONGOING SITUATION** - 35' 23"
recorded in Kendal
 - 3) **THE GOLDEN SALAMANDER** - 9'12"
recorded in Leeds
- CD1 Total Playing time: 59' 40"

CD2

- 1) **ROLLER COASTER** (Watts) - 28'36"
recorded in Leeds
 - 2) **CHILDREN** - 8'46"
recorded at The Kitchen
 - 3) **HEMLOCK** - 17'39"
recorded at Hebden Bridge
- CD2 Total playing time: 55' 01"

CD3

- 1) **TRIBUTE TO MINGUS** (Watts) - 38' 34"
recorded in Leeds
 - 2) **MONK'S HOUSE** - 4'13"
recorded at Kendal
 - 3) **WAR DANCE** - 13'15"
recorded at Hebden Bridge
- CD3 Total playing time: 56' 02"

recorded on tour by Amalgam
mixed by David Lord at Crescent Studios, Bath
produced by Amalgam/Paul Acott-Stephens/Kenneth Ansell
Originally released on Impetus Records
Produced for FMR by Trevor Taylor
Additional CD artwork by Ewan Rigg
FMR (Legacy) 2007



>>> I think it is fair to say that in the main the concept of the group was mine, not at all to take away from the individual contributions that everyone made of course (i.e. everyone came into the group as fully developed players in their own styles) but from the philosophical point of view I would say. I came mainly from a Jazz and Improvisational background, Liam more from Blues and Rock, Colin was into a lot of "Funk" and "Soul" grooves, and Keith had always been into the more free end of the "sound sculptured" type of playing. At least that's what I like to call it. None of these descriptions is meant as a limitation of the players as in the end we all had aspirations beyond the genres that mainly writers, critics and promoters liked to hang on us. And it was that other adventurous part of our souls that allowed us all to make really good and positive contributions to the music.

I think the band has influenced other groups from other areas of music since those days. Keith told me fairly recently that someone he knows from "Sonic Youth" definitely quoted to him this band as an influence.

I have been asked by many people around the World "when is the Wipe Out stuff going to come out again".

So here it is. Enjoy the wild beauty, or is it beasty?

(Trevor Watts 10th Jan 2007)

