

STEVE FAIRCLOUGH:- HALF-LIFE

- 1) **UP**:- A World of potentialities
- 2) **CHARM**:- A way for the Universe to know itself
- 3) **DOWN**:- All pictures are false
- 4) **BOTTOM**:- Immunity to Dissonance
- 5) **STRANGE**:- All possibilities might occur
- 6) **TOP**:- Gateways to the past
- 7) **STRING**:- All possible worlds co-exist within us
- 8) **SPIN**:- No mathematical fiction
- 9) **WAVE**:- “And those who were seen dancing were thought to be insane by those who could not hear the music....”

This album was written between Christmas 2017 and the Spring of 2018. Some of the ideas had been around a lot longer than that, but their realisation came within this period.

I continue to be fascinated by the Quantum world. I read voraciously as much as I can, until my lack of formal Physics education becomes too big a barrier, but from a layman's perspective, it's the most incredible of all our human advances, that we as a species are capable of a level of understanding so far beyond anything that has gone before. And throughout the research and theories, there still lies this little part of me that believes Music, with its waves, strings and harmonics, is somehow interwoven in the fabric of it all, and one day, some bright spark will put 2 and 2 together and give us the ultimate 4/4...

I grew up on Prog Rock and Fusion, and this is an unashamed celebration of that style of playing and writing. The period between 1969 and 1975 was only 6 years, but it is genuinely uncanny to think about all the myriad of music that appeared in that short time.

If this album sounds like anything, I should be pleased to hear it called a cross between the Guitar of John Goodsall (Brand X), the composition layers of Tony Banks (Genesis) and the Melodic sensibility of Andy Latimer (Camel). At least, those were the palpable influences I felt as I recorded the tracks.

Finally, I'd like to dedicate this album to my best friend for over 43 years, Ian Foster.

Ian never formally learned an instrument per se, but he was blessed with the ears that could interpret the same attention to detail as his fine artists eyes (He's a wonderful drawer and painter) Older than me by some 4 years, he was the big brother I never had, and badly needed.

Without his early guidance and sure footedness on my journey of musical discovery, there is no doubt, I wouldn't sound, play or even think about music the way I do.

We would spend hours and hours dissecting albums, playing styles, musician's nuances and writing styles. We knew the importance of Andy Wards snare drum grace notes, and how Schenkers Teutonic melodies impacted UFO for the better.

We would walk for miles to gigs and shows whilst debating the minutiae of somebody's playing style, and tear apart lyrics looking for phrases we could turn again and again just for the pleasure of hearing them spoken out loud.

So thank you Ian.

I hope you enjoy it.

I know you'll spot the influences.

Big Love always.

All instruments Played & Programmed by Steve Fairclough.

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Finally, all the love in the world to Lana, Dan (& Emily), Mike and Rebecca.





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