



WWW.CUNEIFORMRECORDS.COM

Bio information: **ROBERT WYATT**

Title: '68 (Cuneiform Rune 375) Format: CD / LP / DIGITAL

Cuneiform promotion dept: (301) 589-8894 / fax (301) 589-1819

email: joyce [-at-] cuneiformrecords.com (Press & world radio); radio [-at-] cuneiformrecords.com (North American & world radio)

www.cuneiformrecords.com

**FILE UNDER: ROCK**

*"...the [Jim Hendrix] Experience let me know there was a spare bed in the house they were renting, and I could stay there with them— a spontaneous offer accepted with gratitude. They'd just hired it for a couple of months...*

*...My goal was to make the music I'd actually like to listen to. ...*

*...I was clearly imagining life without a band at all, imagining a music I could make alone, like the painter I always wanted to be."*

— Robert Wyatt, 2012

Some have called this - the complete set of **Robert Wyatt**'s solo recordings made in the US in late 1968 - the ultimate Holy Grail. Half of the material here is not only previously unreleased - it had never been heard, even by the most dedicated collectors of Wyatt rarities. Until reappearing, seemingly out of nowhere, last year, the demo for "**Rivmic Melodies**", an extended sequence of song fragments destined to form the first side of the second album by **Soft Machine** (the band Wyatt had helped form in 1966 as drummer and lead vocalist, and with whom he had recorded an as-yet unreleased debut album in New York the previous spring), was presumed lost forever. As for the shorter song discovered on the same acetate, "**Chelsa**", it wasn't even known to exist!

This music was conceived by Wyatt while off the road during and after Soft Machine's second tour of the US with the **Jimi Hendrix Experience**, first in New York City during the summer of 1968, then in the fall of that year while staying at the Experience's rented house in California, where he was granted free access to the **TTG** recording facility during studio downtime. Wyatt used multitracking, playing piano and organ as well as drumming and singing, and even a little bass - although the bass part of "**Slow Walkin' Talk**", a song from his earlier band **The Wilde Flowers**, is played by none other than Hendrix himself.

The bulk of the material - the two long suites - was eventually recorded within the context of Soft Machine, on their second and third albums, although the version of "**Moon In June**" on *Third* was largely a solo performance by Wyatt, with fellow Machinists **Hugh Hopper** and **Mike Ratledge** only coming in for an extended instrumental workout halfway through the piece, following the pattern set by the original demo. As for "Chelsa", the music Wyatt wrote to existing lyrics from yet another obscure early song (not, as Wyatt incorrectly recalls in the booklet, by **Kevin Ayers**, but by yet another founding member of the band, **Daavid Allen**, the future leader of **Gong**), would resurface as "**Signed Curtain**" on the first album by his post-Softs band, **Matching Mole**.

Had Soft Machine, who had parted ways after the grueling Hendrix tour, not been prompted to reform (minus Ayers, whose place was taken by former roadie Hugh Hopper) by unfulfilled contractual obligations, this material would likely have formed Robert Wyatt's first solo album - a rather more accessible, song-based alternative to the decidedly avant-garde and largely instrumental *The End Of An Ear* which appeared instead in 1970, although there are pointers to its left-field ideas in the "Rivmic Melodies" demo, most notably the much extended "**Alphabet**" section.

Now reassembled following painstaking cleaning up of mostly acetate-sourced recordings, this important, seminal document stands as both the template for the post-psychedelic Soft Machine's career as founders of European electric jazz, and a precursor to Wyatt's acclaimed post-band, solo career. The two "side-long" epics are particularly remarkable for Wyatt's seamless integration of song fragments and instrumental passages within a unified whole. Wyatt's stream-of-consciousness, often self-referential lyrics are interspersed with witty asides (soon to become a defining characteristic of the "Canterbury scene" as exemplified by related groups like **Caravan**, **Hatfield and the North** and Wyatt's own **Matching Mole**) matched by his equally idiosyncratic singing - his wondrously unique voice evoking human fragility, warmth and sincerity.

This release is fully authorized by Wyatt, featuring an in-depth interview with him (by music historian **Aymeric Leroy**) about his recollections of this period, with insights into his songwriting process, recording procedures and previously untold anecdotes of his American sojourn. Cuneiform is releasing Robert Wyatt's '68 as both a CD and a limited edition lp. The CD is accompanied by a 16 pp booklet featuring the interview and archival photos; for the LP, this information is included on a printed insert inside the sleeve.

**PROMOTIONAL PHOTOS**

Digital [High-Resolution] versions of these images are available for download on [www.cuneiformrecords.com](http://www.cuneiformrecords.com)



P . O . B O X 8 4 2 7 • S I L V E R S P R I N G , M A R Y L A N D • 2 0 9 0 7 - 8 4 2 7 U S A

## **BIOGRAPHY**

**Robert Wyatt** (born January 28, 1945 in Bristol, United Kingdom) has been a legendary figure in the British music scene for over forty years. He first came to prominence as the drummer-vocalist in the **Soft Machine**, a groundbreaking band who radically redefined musical categories, evolving over the course of their first four albums from avant-garde-tinged psychedelic rock to a uniquely British take on electric jazz-rock fusion. Wyatt's impressive drumming and unique voice were singled out as early as in 1967 by an article in the jazz magazine *Down Beat*, while the band's early friendship with **Pink Floyd** and the **Jimi Hendrix Experience**, with whom they frequently shared the stage, soon made them darlings of the London underground scene and earned them near-legendary status in continental Europe.

The Softs' critical and commercial success reached its peak with 1970's *Third*, which included Wyatt's 20-minute tour-de-force "**Moon In June**". It reportedly sold hundreds of thousands of copies worldwide, prompting a CBS A&R man to remark: "I don't know if you're our worst-selling rock group or our best-selling jazz group". Soft Machine's status as a seminal, pioneering group has been further reinforced in the past two decades by a steady stream of archival releases, eight of them released by **Cuneiform Records**.

Upon returning from another tour of the States in 1971, Wyatt left Soft Machine to form his own group **Matching Mole** (a pun on the French translation of Soft Machine, "machine molle"), with whom he recorded two well-received studio albums and toured Europe extensively. Again, that band's recorded legacy has been significantly expanded by the release of numerous radio sessions and live tapes, including two archival albums on Cuneiform, *Smoke Signals* and *March*.

Wyatt's career took a dramatically different turn in 1973 after an accident left him paralysed from the waist down, and unable to continue drumming. A pragmatic man, Wyatt chose instead to concentrate on singing, also playing assorted keyboards and percussion - a transition documented on the Cuneiform archival release *Solar Flares Burn For You*. In 1974, he re-emerged with the universally lauded *Rock Bottom*, released on the then-fledgling **Virgin** label.

Soon foregoing live appearances altogether, Wyatt has gone on to release seven more studio albums for labels such as **Rough Trade**, **Ryko** and **Domino**, including *Old Rottenhat* (Rough Trade/Domino/Hannibal: 1985), *Dondestan* (Rough Trade/Gramavision: 1991), *Shleep* (Hannibal/Domino: 1997) and more. He has also contributed vocals and/or instruments to a number of releases by other artists, notably **Michael Mantler's** *The Hapless Child* (1976) and **Pink Floyd** drummer (and *Rock Bottom's* producer) **Nick Mason's** *Fictitious Sports* (1981). Wyatt enjoyed significant chart success on two occasions, with his uncharacteristic cover of the **The Monkees'** "I'm A Believer" in 1974 and with the **Elvis Costello**-penned "Shipbuilding" in 1982.

Over the past 10 years, Wyatt has published two more albums of original studio material - *Cuckooland* (Hannibal/ Domino: 2003) and *Comicopera* (Domino: 2007), both recorded mainly at **Phil Manzanera's** studio. His latest work is a collaborative album of covers of jazz standards and more with saxophonist **Gilad Atzmon** and violinist **Ros Stephen**, *...For The Ghosts Within* (2010). In addition to such new music, several albums have come out of previously unreleased archival recordings by Wyatt, including *Solar Flares Burn for You* (Cuneiform: 2003) and *Theatre Royal Drury Lane- Robert Wyatt & Friends in Concert-8<sup>th</sup> Sept. 1974* (Hannibal/Domino: 2005). The past decade has also witnessed Wyatt's early recordings released in box sets: Domino's 2009 *Robert Wyatt Box Set*, containing Wyatt's 9 studio albums and eps; and 2 mini-LP Box Sets released in Japan by **Videoarts**.

Wyatt is widely recognized today as one of the UK's most significant singer-songwriters, as beloved and respected in certain pop/rock circles worldwide as the **Beach Boys** or **Bob Dylan**. With Wyatt's collaboration and/or support, several live ensembles have performed and recorded Wyatt tributes, including **Annie Whitehead's** *SoupSongs Live: Music of Robert Wyatt* (1999 performance/ 2000 release). Most recently, France's **Orchestre National de Jazz**, under the direction of **Daniel Yvinec**, recorded *Around Robert Wyatt* (Bee Jazz: 2009), a collection of Wyatt songs featuring Wyatt and French vocalists. Besides being the subject of two books, Wyatt has also been filmed for several documentaries, including the **BBC 4's** *Robert Wyatt Story* (2001); features on French and German TV, and *Robert Wyatt: Little Red Robin Hood*, by Italian filmmakers **Carlo Bevilacqua** and **Francesco Di Loreto**.

**Robert Wyatt** lives in the North of England with his wife, **Alfreda (Alfie) Bengé**, a painter and songwriter; the couple have been married since 1974.

### **more BIO INFO on Robert Wyatt:**

*Wikipedia* [http://en.wikipedia.org/wiki/Robert\\_Wyatt](http://en.wikipedia.org/wiki/Robert_Wyatt)

*Calyx - The Canterbury Website* <http://calyx.club.fr>

*Strong Comet's* "nearly official" RW website <http://www.strongcomet.com/wyatt/>

### **Robert Wyatt DISCOGRAPHY:**

**Un Discographie de Robert Wyatt** <http://www.disco-robertwyatt.com/> (in French but easy to navigate and with a lot of English content)

The *Hulloder* site also has a RW discography: <http://www.hulloder.nl/rw-main2.html>

### **BOOKS on Robert Wyatt:**

**Michael King**, *Wrong Movements* (1994, SAF Publishing) [currently out of print]

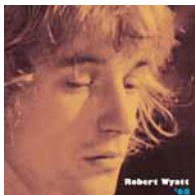
*A chronology of Robert Wyatt's career, as told by Robert and his many musical colleagues, friends, etc.*

**Marcus O'Dair**, *Different Every Time: The Authorised Biography of Robert Wyatt* (to be published April 2014, Serpent's Tail)

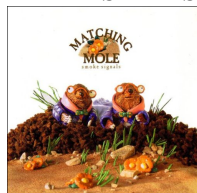
**Graham Bennett**, *Soft Machine: Out-bloody-rageous* (2005, SAF Publishing) *A biography of (strictly) Soft Machine*

**ROBERT WYATT & SOFT MACHINE: ARCHIVAL RECORDINGS ON CUNEIFORM**

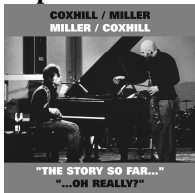
**ROBERT WYATT solo recordings on Cuneiform Records: <http://www.cuneiformrecords.com/bandshtml/wyatt.html>  
'68 *Solar Flares Burn for You***



**MATCHING MOLE recordings on Cuneiform Records: <http://www.cuneiformrecords.com/bandshtml/matchingmole.html>  
*March* *Smoke Signals***



**Other recordings featuring ROBERT WYATT on Cuneiform Records:  
Steve Miller/Lol Coxhill - "The Story So Far..." "...Oh Really?"  
<http://www.cuneiformrecords.com/bandshtml/millercoxhill.html>**



**SOFT MACHINE recordings on Cuneiform Records: <http://www.cuneiformrecords.com/bandshtml/softmachine.html>  
Lineups featuring Robert Wyatt:**

***Middle Earth Masters***



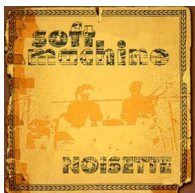
***Grides***



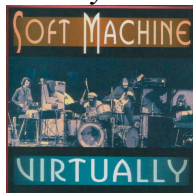
***Backwards***



***Noisette***



***Virtually***



***Spaced***



**Lineups without Wyatt:  
*NDR Jazz Workshop***



***Live in Paris***



## WHAT THE PRESS HAS SAID ABOUT

ROBERT WYATT

SOLAR FLARES BURN FOR YOU

CUNEIFORM

2003

“...in 1973...an accident...forced Britain’s best avant-rock drummer to become one of its most eccentric, enduring singer-songwriters. ... Made before his fateful mishap, the ’72 tracks preview the spectral ballad mischief of Wyatt’s later solo work, while the ’74 session includes his -infamous cover of the Monkees hit “I’m a Believer.”...”  
- David Fricke, “Out There,” *Rolling Stone*, October 16, 2003

“...this impressive collection of recordings...loop back to his early period as a solo artist and demonstrate how his fertile creative brain was churning at the time. ...his *Ruth Is Stranger Than Richard*...solo version here...squeezes the heart. This melancholy and occasionally playful musical mood surfaces constantly throughout *Solar Flares*, with...“I’m a believer being just one shining example. In lesser hands revisiting an old Monkees hit would have resulted in nostalgia or parody, but...Wyatt transforms the song into a personalized anthem that rings with love, courage and inner strength. Equally moving and beautiful...”Alifib”...and “Sea Song”... In their solo state the songs become almost luminescent...Wyatt’s bubbling vocal sounding as though he is chorusing from the bottom of the ocean and playing his piano with octopoid arms. ... *Solar Flares* works spectacularly... it should be regarded an important addition to Wyatt’s discography...”  
- Edwin Pouncey, *The Wire*, Issue 238, December 2003

“...*Solar Flares Burn for You* calls for a re-examination of Robert Wyatt’s career arc. While convention interpreted the aquatic lyricism of Rock Bottom as Wyatt’s response to the alcohol-related accident that left him paralyzed from the waist down, an early 1972 BBC broadcast finds Rock Bottom’s “Sea Song” and “Alife” fully developed prior to Wyatt’s accident. More than historic footnotes, the BBC studio performances are snapshots of staggering beauty, showcasing the ethereal scat-singing Wyatt pared back in later years. With only piano accompaniment, Wyatt’s renditions of “I’m a Believer” and “God Song” display clarity, sincerity, and emotional depth lost in the bustling studio versions. Sparse arrangements of form an ideal backdrop for a voice overflowing with emotion. ... The cohesion of this decades-spanning anthology dovetails elegantly with the sense of suspended time Wyatt’s drone-music induces. ...”  
- Michael Draine, *Twisted Vista*, www.michaeldraine.com

“... Wyatt has made some of the finest, smartest unpopular pop this side of Brian Eno’s ‘70s heyday. ... carefully before moving on. It’s the transitional, around-the-accident period of *Rock Bottom* and *Ruth* that Silver Spring-based indie Cuneiform draws on for the bulks of its new collection of unreleased tracks, *Solar Flares Burn For You*. ...the two BBC Radio sessions...prove the resiliency of Wyatt’s songwriting. When Wyatt launches into a wordless vocal melody about six minutes into a stripped-down version of *Rock Bottom*’s “Sea Song,” ...he renders all other sounds superfluous—it’s clear that he could make a great album with just a Dictaphone and some batteries.”  
- Brent Burton, *Washington City Paper*, October 31, 2003

“Still America’s premier label when it comes to classic progressive Euro and American artists, MD.- based Cuneiform have released...*Solar Flares Burn For You*, from Soft Machine drummer Robert Wyatt...*Solar Flares* furthers his icon stature.”  
- Robert Silverstein, 20<sup>th</sup> Century Guitar Magazine, November 2004

“... his fanatical cult will jump for joy at two new cds, one old, one new. *Solar Flares Burn for You* (Cuneiform) collects mostly early-70s solo recordings done for the BBC; Wyatt is alone or with only minimal backing and his singular voice and vision are already intact. Alternating childlike and cynical, there was nobody else like him even in those heady days.”  
- Steve Heilig, *Beat Magazine*, v.23 #1, February 2004

“...*Solar Flares Burn For You* is an album that longtime fans of the music of Robert Wyatt... will find absolutely indispensable...”  
- Beppe Colli, *Clouds and Clocks*, March 2004, www.cloudsandclocks.net

“The release of a new Robert Wyatt record is like that extra-special present you’ve been dying to open up. ... Especially pleasing to the ear are an even more stark, and bare version of “Alifib”, and an equally minimal versions of “Soup Song” and “Sea Song”. ...Another welcome addition is the inclusion of a stripped down version of The Monkees’ “I’m a Believer”. ...its’ inclusion here sheds an interesting light on this particular take. The real treats [and there are so many of them] are the tracks that have never before seen the light of day. The minimal, purely instrumental “Blimey O’Riley” and “Solar Flares Burn For You” showcase a more experimental side of Robert Wyatt. ...the short film for “Solar Flares Burn For You” is also included... It is a joy watching this low-budget, experimental piece of celluloid and seeing how Robert’s music fits right into the film... As an avid Robert Wyatt fan, I couldn’t have asked for anything more. For those who are not familiar with his work, “Solar Flares Burn For You” is an essential starting point.”  
- Tom Sękowski, *Dia Pa Zon.*, December 26, 2004

“For any Robert Wyatt fan...this is like Christmas... Throughout it’s a very spare work, with no more than one collaborator on any track, and much of it solo...with just Wyatt’s piano and voice on material from his *Rock Bottom* album, in addition to his hit cover of “I’m A Believer” which works perfectly well as a solo piece, letting its naked vulnerability show. ... As always...it’s the curious tone of Wyatt’ singing that grabs, a kind of sing speech that’s utterly English, and ideally suited to his idiosyncratic compositions. As an overview of Wyatt, from 70s to today, this stripped-down disc is unsurpassed... Wyatt might be enigmatic, but he’s also very accessible. Vital stuff.”  
- Chris Nickson, *Discoveries*, February 2004, Issue 189

“Four vocal-and-keyboard tracks recorded in the BBC studio in 1974, not least the underground classic “Alifib,” have moments of unbelievable beauty... Two recent sonic experiments with...Hugh Hopper, a fancier of tape loops have Wyatt impressing with atmospheric keyboard multitracks and jazz-inclined cornet. [3½ stars]”  
- Frank-John Hadley, *Downbeat*, April 2004 v. 71, n. 4

“This is lovely, and lovingly presented; quite a treat for the Wyatt fan...” - *Dream Magazine*, #4

“Judging this release as merely archival and geared more towards the Wyatt enthusiast would belittle the intensity of Wyatt’s craft. The simpler arrangements from the 1974 radio session differ dramatically from the multi-track wonderland of *Rock Bottom* and are an absolute pleasure to hear. ... Both show the lyrically playful Wyatt a lot cheerier than on *Rock Bottom*, but reveal the first signs of the abstract lyricism to come...“The Verb” is designed to whet the appetite for his latest full-length *Cuckooland*. ... Robert Wyatt remains a unique figure in the world of music. It is rare to witness someone lyrically poetic, politically convicted and musically innovative all at the same time. *Solar Flares* manages to encompass all of these elements and serves as a fair introduction to his world.”  
- Ted Sonnenschein, *Dusted*, www.dustedmagazine.com

“Wyatt’s minimal arrangements and inimitable way of singing define his ‘avant-garde’ style. ... He has an original voice in four senses of the word – material, articulation, meaning and style...discover what’s Robert Wyatt all about. He’s mad, funny, elegant (if he chooses to), always ingenious, constantly over the top – a treat for a maltreated ear.”  
- Erkki Luuk, *Sonomu.net*, December 13, 2003

“...out of print 1974 Peel Sessions...appended...with oft-bootlegged sessions: they are indispensable listening for the artist. ... Of the Monkman duets, “God Song” and “Fol De Rol” (predating the Hatfield version) are everything you could wish for. “We’ve got an Arts Council Grant” is unique if only to ratify the singer’s wide range and quirky attitude. Wyatt’s vocal is in fine shape as these stripped down versions indicate an entirely different empathy in this form. ...” - Jeff Melton, *Exposé*, December 2003, #28

“... Robert Wyatt's **Solar Flares Burn For You**...an odd but engaging collection of old BBC sessions, a 2003 home demo and an abstract soundtrack from spring 1973. There's something for everyone: hazy trance...heart-rending covers...and personal songs like Alifib and Sea Song. Not to mention knockabout satire in We Got an Arts Council Grant, accompanied by porcine grunts, multiple vocals and keyboards (Francis Monkman) and cheerfully produced, back in 1972...”  
- John L Walters, *Guardian Unlimited*, October 31, 2003

“...the flashes of brilliance here and the rareness of the material make it a must for fans of Wyatt and the Canterbury Scene.”  
- Tom Schulte, *Outsight / Ink19*

“...the consistently boggling body of work Wyatt has constructed — almost literally the missing link between Syd Barrett and Brian Eno. ... As the drummer for the late '60s/early '70s British psychedelic prog-rock outfit Soft Machine, Wyatt was part of the same art music scene that produced Floyd. Nearly a decade later, he would play on recordings like Eno's groundbreaking ambient work Music For Airports. More significantly, though, Wyatt has burrowed a clear conceptual niche between the two influential Brits. Like the...Floyd wunderkind, Wyatt's music operates with a wholly self-contained logic. Like Eno, he has persevered as an artist...releasing albums whenever it damn well suits him. And even more significantly (and marvelously), his music is a perfect marriage between the two, somewhere between Barrett's explorations at the edge of structural sanity, and Eno's conscious art production, resulting in constructions that are unique and vulnerable and heartbreaking. What makes Wyatt so wonderful, though, is that his music eliminates the notion of genre as a mediator... His music isn't transmitted via any pre-existing style. Rather, it seems to take on the form of a true self-expression — rhythms, melodies, lyrics, techniques, and production all twisted to a particular self-invented notion of music. ...Solar Flares Burn For You...Cuckooland...each is beautiful in its own right, and contains more originality per measure than most can muster in a lifetime. Both are filled with Wyatt's sonic obsessions: lone trumpets wavering over synthesizer landscapes, trembling piano, and fragile vocals singing slowly developing melodies of alternating whimsy and bite. ...the bizarre music he would go on to make in the years following his accident were well into blueprint form in Wyatt's head for years.”  
- Jesse Jarnow, *Jambands.com*, October 29, 2003

“...*Solar Flares Burn For You*...is a delicious taste of the barmy master's brain.” - Ken Micallef, *Launch/Yahoo! Music*, October 10, 2003

“Mop-up of '70s radio spots, 1973 soundtrack and recent outtakes still wrings out some juicy bits. Yes, Wyatt's scraps are better than many an artist's main course. ... It's the 1974 session...that carries the day, imbued with heavy, heartfelt melancholy in both the sorrowful vocals and rich keyboard swirls. ... Nice submarine sheep bleats in the spooky instrumental soundtrack...and the recent recordings have an appealingly murky menace. [3 stars]”  
- Richie Unterberger, *Mojo*, December 2003, Issue 121

“This 1972-2003 collection of rare and unreleased material by Britain's elder statesman of art-rock unfolds with a dramatic arc of a classic album. ...this anthology's pre-accident BBC broadcasts of *Rock Bottom*'s “Sea Song” and “Alife” puncture conventional wisdom. With only piano accompaniment, these renditions of “God Song” and Neil Diamond's “I'm a Believer” radiate a sincerity and vulnerability buried in the bustling studio versions. A new song, “The Verb,” testifies to a personal spirituality that transcends Wyatt's Marxism.”  
- Michael Draine, *Mondo Cult*, www.mondocult.com

“...Robert Wyatt. Not only is he... a musical innovator of much taste and intelligence, he also has a funny wit and...something exceptionally authentic in his personality which makes him a *bone fide* hero as a human being. This album comes over as a loose tribute to the great man... I've always a soft spot for sparse arrangements and unpolished productions; they usually grant the listener greater access to the artist's character in the raw, which is partly why...this album seems a particularly personal tribute. Well-played, Cuneiform, and well-played and well-lived, Mr Robert Wyatt.”  
- Rycharad Carrington, *Songbook*, Winter issue: Jan-Apr 2004

“...Wyatt... [is] a truly wonderful singer...” - Tom Hull, *Static Multimedia*

“Following the progress of Robert Wyatt's career outside of his work with Soft Machine has been a constant source of delight. ...it is a soloist...that finds him at his true metier. ... And his role as interpreter of other people's songs is an area he has constantly explored with enormous artistic...success. ... Versions of ‘Sea Song’ and ‘Alifib’ are poignantly stripped down recordings of songs that would later be memorably embellished. Both are especially beautiful, spare, tender and almost unbearably moving. ...this collection showcases some truly engaging examples of the man's unique voice and musicianship filled with passion, tenderness and humour. We should treasure him.”  
- Paul Donnelly, *Tangents*, October 2003

“Anyone impressed by Wyatt's eclecticism should also seek out *Solar Flares Burn For You*, a set of rarities and archival gems. ... But the highlights are two twofixing new collaborations between Wyatt, playing keyboards and cornet, and former Soft Machine bassist Hugh Hopper, just like... the old days.”  
- Tom Moon, *Tracks*, Spring 2004

“TOP TEN DISCS OF 2003... Robert Wyatt - Solar Flares Burn for You - Cuneiform” - John Kruth, *Jump Arts Journal*, www.jumparts.org

“ALBUMS OF THE YEAR...REISSUES...Robert Wyatt, Solar Flares Burn for You, Cuneiform”  
- Duncan Heining, “Charting the Jazz Message,” *Jazzwise*, December 2004

“Ex-Soft Machine band and distinguished solo artist Robert Wyatt's multifaceted career is...legendary. ...Wyatt's spin on The Monkees' “I'm A Believer” is worth its weight in gold. ...”  
- Glen Astarita, *All About Jazz*, March 2004

“...this release...collects the long out of print John Peel sessions along with a number of other rarities and oddments. ... Tracks 5 and 6 are the special ones: *Blimey O'Riley* being a recent weird abstract work made at Hugh Hopper's studio, and *Solar Flares Burn For You* (the album title track...) which pre-empt his experimental soundtrack work for the “Animals” film, and sounds almost Volcano The Bear!...”

- Alan Freeman, *Audion*, Issue #49

“...Wyatt's solo efforts are strictly for the progressive connoisseur, as this disc abounds with tape loops, semi-abstract keyboard noodling, stray cornet honkings, and Wyatt's ethereally erosive vocals. ... *Solar Flares Burn For You* is accompanied by a short video clip of towering industrial images and gawking mime.”

-TJM, *Dirty Linen*, #111, April/May 2004

“... There is some more recent loop-based work collaborating with Hugh Hopper, two tracks, *Blimey O'Riley* and *'Twas Brillig* which showcase Wyatt's splendid, wonky trumpet playing... Much of the rest is a second early radio session with Curved Air keyboard player Francis Monkman... The splendidly sarcastic scat singing on *Fol De Rol* is rather fun... this is a worthwhile disc that brings a few interesting Wyatt gems to light and explores some lesser-known corners of his career...”

- Ian Simmons, NTHPOSITION, [www.nthposition.com](http://www.nthposition.com)

---

#### **FURTHER READING: SELECTED FEATURES AND INTERVIEWS**

- Steward Mason, “Canterbury Tale”, *Amplifier*, 39, November / December 2003
- “All Back to My Place”, *Mojo* (Issue 136), March 2005
- Stephen Trousse, “Interview: Robert Wyatt”, *Pitchfork*, October 29, 2007
- “I've no idea what's next”, *The Guardian*, September 22, 2003
- Jeff Melton, “Cuckoo Songs from Canterbury: The Robert Wyatt Interview”, *Expose* (Issue 29), April 2004
- Dream Magazine (Issue 5), “Robert Wyatt & Alfreda Bengé”, Spring 2005
- David Toop, “Robert Wyatt – True confessions”, *The Wire*
- Jim Powers, “Robert Wyatt & Soft Machine – Weird & Wonderful Stuff”, *Goldmine* (Issue 462), April 10, 1998
- Mitch Myers, “While you were sleeping”, *Magnet* (Vol. 6, No. 34)
- *Jazzwise*, “Spectral Voices”, November 2010
- “Human Nature”, *Jazzwise* (Issue 113), October 2007
- “The word is the thing”, Duncan Heining, *Jazzwise* (Issue 67), 2003
- “Where are pop's heirs to ‘awkward bugger’ Wyatt?”, Sean O'Hagan, *The Guardian*, October 14, 2007
- Richard Wolfson, “Back from rock bottom”, *Financial Times*, September 20/21, 2004
- “56<sup>th</sup> Critics Poll – Official Results”, *Downbeat* (Vol. 75, No. 8), August 2008
- “Hot picks from the Jazzwise hydrogen jukebox”, *Jazzwise* (Issue 113), October 2007
- Matt Howarth, “Soft Machine and Related Projects”, *Sonic Curiosity*, 2002