

WHAT THE PRESS HAS SAID ABOUT:

RADIO MASSACRE INTERNATIONAL

RAIN FALLS IN GREY

CUNEIFORM

2007

Lineup: Steve Dinsdale (keyboards, drums, percussion, glockenspiel, looper, vocals) Gary Houghton (guitars, glissando guitar, synthesizer, looper, vocals) Duncan Goddard (keyboards, bass guitars, mellotron, p3 sequencer) w/ special guests: Martin Archer (soprano, alto & baritone saxes, bass clarinet, bass recorder) Cyndee Lee Rule (electric violin)

"*Rain falls in Grey* is a heartfelt tribute to Pink Floyd founder...Syd Barrett. From the title phrase borrowed from Barrett's "Baby Lemonade" to the instrumentation chosen...trio Steve Dinsdale, Duncan Goddard and Gary Houghton make their 27th album...sound and feel like a lost Floyd recording. ..."Syd" has the descending power chord riffing and paranoid howls... the title track is a monster with passages propelled by looped synth and some inspired soloing from Gary Houghton, who is never as smug or pompous...as Dave Gilmour... Cover art from Gong man Daevid Allen sleeves the enterprise perfectly."
– Nick Southgate, *The Wire*, #288, February 2008

"..."*Rain Falls in Grey*"...is dedicated to the memory of Syd Barrett, a genius who opened doors into parallel musical worlds... quite a substantial part of the recording's sonic palette has a saturation that's associated with a quintet's performance...the group plays with passion... psychedelic Space Fusion...there are plenty of rock improvisations, plus a number of semi-random, semi-well-ordered...impromptus (mainly on...synthesizers...)...Pink Floyd is the main influence here, the short presumably eponymous guitar-driven rocker *Syd* sounding in many ways like a tribute to the immortal classic Astronomy Domine... Revealing a lot of dynamic and structural contrasts as well as some mind-blowing interplays between guitar and organ, the 'sidelong' title track and the semi-epic *Emissary* both find the band much closer to approaching the seminal style of the aforementioned British legend's first deep space-rock explorations. ...
...RMI impresses me to a much greater extent when they're making a big space-rock sound...than when they merely drift... the band's thorough knowledge of the past should be appreciated... RMI have managed to plunge into the early days of Pink Floyd without using a time machine and perfectly reproduced the distinctive aura of those first psychedelic experiments. Take "*Rain Falls in Grey*" as it is, as a journey into the epoch of the rise of Progressive, and you'll certainly find it to be fascinating."
– Vitaly Menshikov, *Progressor*, March 25, 2008, www.progressor.net

"...Radio Massacre International have created a very trippy tribute to Syd Barrett on...'*Rain Falls In Grey*'. Featuring drums and bass as well as their usual collection of synths and guitars, the band get into the space-rock groove early on, with the magnificent title track having the feel of early Floyd jamming at Middle Earth. ...the short '*Syd*' is a titanic clashing of chords and drums, filled with manic energy...closing track '*Far Away*' is a minor key lament that is both sad and beautiful. ...The whole album is destined to become one of those long lost space rock gems."
– Simon Lewis, *Terrascope*, February 2008, www.terrascope.co.uk

"...the latest release by Radio Massacre International is unquestionably trippy, but it's unlikely that any of us have ever been where it goes before. ... The longer you listen to this concert length assault of wildly improvisational progressive rock/electronica the deeper it burrows itself into your head. ... The first track "*Rain Falls In Grey*" is a jarringly psychedelic exploration of reverb and soaring guitar...with an overtone of Duane Eddy rock and roll thrown in. ...the track named "*Syd*" does indeed sound like Pink Floyd, including some guitar riffs and tonal signatures. Heavily weirded out Pink Floyd though, with a lot of overlay and dissonance that the original never incorporated. ... The very last track, "*Far Away*" has the haunting echoes of avant guard surf rock and the sound tracks from spaghetti westerns, mixed in with lots of atmospheric silence and some Hendrix-like solo work. ... If rock and roll isn't a post modern form of music to begin with, then Radio Massacre International certainly takes it there.
– Ernest Lilley, *SFReview*, October 2, 2007, www.sfreview.com

"...this is not a tribute album to Sid Barrett. It's merely RMI's way of letting us know the amazing impact/influence he have had on the members of RMI. ... They have recorded a fantastic album; especially if you...love the early sound of Barrett & Pink Floyd. 60 min. of pure psychedelic pleasure. From the hypnotic title track "*Rain Falls In Grey*..."...with its fierce guitar opening... Then...heavy keyboards and drums (in the best Floyd style). ...a superb soprano sax... very very exciting... Then...fantastic guitar (glissando). Really a track that blows your mind. Very expressive, heavy and psychedelic. WOW. ... The final track "*Far Away*"...is my personal favourite. With the amazing sounding guitar...the keyboards running very quietly... it's one hell (sorry) of a psychedelic monster track...
RMI has recorded one of the most spectacular albums. The sound is amazing, clear, compositions in the best Syd Barrett "style". ... The music is some of the most gratifying I've heard in years. I'm sure Sid Barrett sits up there with a big smile on his face listening to this... There's a great Floydian feel throughout this fantastic album. It should also appeal to "dudes" of guitar improvisations and guitar freaks in general. A mindblowing experience."
– Leo, *Prog Planet*

"The music created by RMI this time around is noticeably different from previous discs. There is still the spacey vibe with synthesized sonic landscapes but on *Rain Falls in Grey*, there's more of a rock edge. ...it's more aggressive, more in your face just like those early Pink Floyd pieces were. ...
...*Rain Falls in Grey* is going to be a hot item for Syd Barrett fans, in part because it's so stylistically true to Barrett's musical vision but also because it allows the listener to hear just a little more of what never was. ... Radio Massacre International have provided a loving and even moving tribute to one of the space-rock genre's pioneers and in so doing have crafted a wonderful disc that "takes you back" and "moves you forward" at the same time. And isn't that what Syd would have liked?"
– Jerry Lucky, *The Progressive Rock Files*, www.jerrylucky.com

"This fine and potent album was inspired by the passing of the late great Syd Barrett... a space rocking fusion-flavored psychedelic improv band that at times does seem to capture, or indeed pay tribute to some of Syd's sounds and distinctive head space. It's all adorned with gorgeous artwork by old friend of Syd's Daevid Allen of Gong."
– George Parsons, *Dream Magazine*, #9

"...this is one of their most accessible releases, both in terms of style and availability. It remains true to RMI's sound, but it has a distinctly more potent rock flavor — psychedelic rock, in fact. A tribute to Pink Floyd's Syd Barrett, who died days before the first recording sessions, *Rain Falls in Grey* succeeds in capturing Barrett's sound world — or at least the elements that have had an influence on RMI's music. The album opens with the glorious 17-minute title track, a highly inspired psychedelic rock improvisation featuring uplifting glissando guitar and the saxophones of guest Martin Archer. (Wasn't it Barrett's wish to add a horn section to Pink Floyd...) ... Archer's presence (on saxes, clarinets, and flutes) helps build a special aura around *Rain Falls in Grey*. ... *Rain Falls in Grey* goes beyond the tribute album to become one of the group's best-paced and most welcoming albums yet. ... [4.5 out of 5 stars]"
– François Couture, *All Music Guide*, www.allmusic.com

“...this is a very good album. Electronics and space music sounds are ever present but don't take over in the mix leaving traditional instrumentation to thrive. At times driving bass, pounding drums and swooping, gliding guitar appear to appeal to those fond of the psychedelic prog favoured by early Floyd, Gong and their ilk. 4 long tracks, 3 short, played with energy and abandon where required and thoughtful melancholy elsewhere, this material should hold up really well live. ...

Opener *Rain Falls In Grey*... is twinned with closer ...*Far Away*...and Barrett fans will recognise the two titles coming together to form a line from Syd's *Baby Lemonade*. *Far Away* starts with mournful solo guitar... The sense of loss is almost tangible. Think the quieter bits of *Shine On You Crazy Diamond*... Between these two bookends there is some lovely stuff. ...

Lovely and rewarding, this is an album I'll be coming back to soon and will be sure to check out some more of their mammoth catalogue as this album may be the key to the door on them. The balance here between electronica and trippy prog is very good and if you like the bands referenced above I think there'll be something for you to enjoy here. Conclusion: 8.5 out of 10 [DPRP Recommended!]

- Jez Rowden, *Dutch Progressive Rock Page*, 2008 : VOLUME 12, www.dprp.net

“...The CD opens with the 17 minute title track, an electrifying Space-Prog expedition that is Piper at the Gates of Dawn influenced, but also draws on a variety of early 70s Kosmiche infused progressive styles. We've got classic 70s keyboards, a variety of electronics that add an experimental edge to the music, killer space guitar, and Martin Archer guests on saxophone, adding a bit of swing to the proceedings. Things get pretty frenzied at times, alternating between the more overtly Floydian sounds and just rocking out in space.

... "Emissary" starts off as a mellow, floating, deep space piece that would be right at home on Ummagumma. But it soon develops into something from later Floyd, with trademark Gilmour styled jamming guitar and more saxophone. Luscious!! The first several minutes of "...Far Away" recall the opening to "Shine On You Crazy Diamond". But then it segues into a more purely space ambient and electro orchestral floating piece, along with jamming blues guitar. A nice peaceful finale to an outstanding album.”

- Jerry Kranitz, *Aural Innovations*, #38, January 2008

“Named after a line from Syd Barrett's 'Baby Lemonade', 'Rain Falls In Grey' is a welcome release...

...on the 17 minute title track and the synthesized effects that dominate the first half of the piece suggest early Floyd and Hawkwind with Gary Houghton playing a familiar guitar chord progression and adding some David Gilmour infused licks to some virtuoso drumming by Steve Dinsdale. ...

...it captures the intended 'Dedicated to Syd Barrett: 1946-2006' theme perfectly.

Daavid Allen provides the striking artwork for the sleeve and his perfection of the glissando guitar technique has certainly rubbed off on Mr Houghton! 'Bettr'r Day-s' is...a more tranquil listening experience and is fast becoming one of my favourites from the RMI repertoire with bass guitar prominent, ethereal, echoing and sporadically soaring guitar, shimmering synths and inventive drumming... Tangerine Dream and Steve Hillage are strongly suggested...

The album is bookended by pieces that were 'a spontaneous and undiscussed reaction' to the passing of Syd Barrett and, fittingly, the concluding piece 'Far Away' begins with extended contemplative soulful bluesy guitar with the string synth giving a 'Shine On You Crazy Diamond' feel.

The music in 'Rain Falls in grey' is intriguing and impressionistic... Another rich and musically rewarding release from Cuneiform...”

- Phil Jackson, *Acid Dragon*, Spring 2008, Issue 47

“... Rain Falls in Grey is truly sensational. Psychedelic, experimental, even frenetic at times, the quality is there... The drumming...is excellent, as are the scorching guitar leads...reminded of some of the long instrumental jam sessions on Santana's Moonflower CD, a far cry from the usual RMI reference points of Tangerine Dream, Klaus Schulze... the music is so solid that I don't care how far afield it is from my usual musical frame of reference. ... "Emissary" journeys through two distinct phases, a shadowy electronic ambient section, and a psychedelic rock section... This really does pay great tribute to early Floyd... Rain Falls in Grey is experimentation with deliberation, and it comes off brilliantly.”

- Phil Derby, *Electroambient Space*, January 2008

“... Conceived as a tribute to the late Syd Barrett, the man who effectively led Pink Floyd...the music draws upon a much broader tradition... On the opening, title track the German band, Ash Ra Tempel stalks the fringes of the music...although...the music is relatively earthbound... Guest Martin Archer's baritone lends no little amount to the music's distinct air...

...“Syd” most faithfully evokes the spirit of the album's dedicatee and in it the band shows just how aware they are of the rhythmic implications of his work. ...the result is space rock in name as well as deed and intent. ...“Emissary”...is a model of the kind of fluid form in which individual instrumental contributions are constructively blurred to the point of indistinction.

...the music on this disc...a celebration of a moment in time in so many ways.” - Nic Jones, *All About Jazz*, March 26, 2008, www.allaboutjazz.com

“For my money, there are few prog/space-rock bands that can measure up to this U.K., based unit's aptitude, focus and overall methodology... Here, the trio augments its sound with...multi-reedman Martin Archer and violinist Cyndee Lee Rule, for a tribute to the late psychedelic rock innovator...Syd Barrett. ...

On this release the band conjures up innuendos of Floyd's early aura with a spacey, trippy and modernized sound, catapulted by soaring psycho guitar lines, steely bass lines and pulsating rhythms. They dutifully capture the era sans vocals. ...during “Bettr'r Day's,” ... a synth-laden mystical terrain interfaces with Gary Houghton's dream-sequence like glissando and wah-wah guitar lines. And in other spots, the band generates cavernous soundscapes, often tinged with echo-chamber like treatments and melodic overtones. Then on “...Far Away,”...a beautifully constructed sojourn that triumphantly morphs the old with the new via a probing yet lighthearted perspective on Barrett's musicality. (Essential...)”

- Glenn Astarita, *Jazzreview*, jazzreview.com

“...the British electronica space music trio offers an imaginative tribute to Syd Barrett. There's more of a psychedelic guitar rock feeling to this CD than in RMI's past works. ...echoes of Pink Floyd on some of the tracks. ...RMI provides a truly unique trip.”

- Paul Freeman, “New albums end year on high note”. *San Mateo Daily News*, December 21, 2007

“**Electronic Best Overall:** Radio Massacre International “Rains Falls in Grey” - This is not pure electronic music, it is psychedelic space rock. ...I was so impressed with the musicianship, the passion, the boldness, and the overall sound of it that RMI totally won me over with an album that I frankly didn't expect to like all that much.”

- Phil Derby, “Best CDs of 2007: And the award goes to...”, *Electroambient Space*, January 2008

“RMI is one of the better of the genre. ... I would recommend this to fans of the Electronic Music genre as well as mellow space & psychedelic rock.”

- Ron Fuchs, *Prognaut*, March 6, 2008

FEATURE:

SIGNAL TO NOISE:



THE STARS MY DESTINATION

Light years past tangerine dreaming, British trio **Radio Massacre International's** celestial mechanics have forged a near perfect union of sequencer electronics, Floydian trippery, and kosmische psychedelia. Story by **Darren Bergstein**. Photos by **Dustin Fenstermacher**.

“...RMI...Steve Dinsdale, Duncan Goddard and Gary Houghton—sit atop the mantle of a long-vibrant underground “scene”...whose impetus stems from a 70s Berlin...orbiting around... Tangerine Dream and Klaus Schulze. However, unlike...Wavestar, Mark Shreeve, AirSculpture, Redshift, Andy Pickford—RMI’s pedigree doesn’t collapse under its own weight precisely because they eclipse the sum of their influences. The band has raised on-the-fly composition to a fine art...a near two-decades worth of intuitive synergy the like of which have not been seen...”

– Darren Bergstein, “The Stars My Destination”, *Signal to Noise*, #49