



Bio information: **NATHAN MOORE / EDDIE PRÉVOST / RAY RUSSELL**  
Title: **STACKED** (Cuneiform Rune 3407)  
Format: DIGITAL  
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FILE UNDER: **FREE ROCK / ART ROCK**

**Nathan Moore** is an electric guitarist informed by improvisation, rock, jazz, and modern classical and electronic music. Notable collaborators, live and on record, include Sue Lynch, Eddie Prevost, Henry Kaiser, John Butcher, Caroline Kraabel, Roger Turner, Dominic Lash, Rachel Musson, Steve Noble, Alan Wilkinson, Phil Durrant, Jason Yarde. He has played at UK venues such as Iklectik, The Vortex, Café OTO, Hundred Years Gallery, and the Huddersfield Festival of Contemporary Music.

*‘Moore shifts fluidly from argumentatively fractured jazz licks to spacey atmospherics to mad cat hisses; the appositeness of his contributions belies the sparseness of his recorded discography’ - **The Wire***

Drummer **Eddie Prevost** was born on June 22, 1942 in England. As a teenager he played drums in Skiffle and trad jazz bands before showing signs of the creative musician that was forming. After his initial exposure to two of his greatest influences Max Roach and Ed Blackwell, Prévost became fascinated with the endless possibilities of improvisation and, in 1965, he co-founded the English improv ensemble AMM with saxophonist Lou Gare and guitarist Keith Rowe, who were subsequently joined by Cornelius Cardew and, later, John Tilbury. Their debut recording was released by Elektra, but they went on to form one of the earliest UK independent labels so as to better control their own destiny. Since then, Prévost has formed lasting relationships with musicians from across the globe, including Marilyn Crispell and Sachiko M. In addition to his performance activities, Prévost started a free improvisation workshop in London in 1999. The workshop continues to this day and has had over 600 attendees.

. A professional musician for more than 6 decades, guitarist **Ray Russell** has worked as a performer, bandleader, composer and producer, touring and recording with countless musicians and composing and playing on movie, TV and theatre soundtracks; he won an ASCAP award for the most played music on American TV in one year. He has been a contractor, musician or musical director for artists such as Tina Turner, George Harrison, Freddie Mercury, David Bowie and more. In recent years, Russell’s avant-garde leaning solo work from the early 1970s has been discovered by a new generation of admirers, led by the international noise-scene vanguard.

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*“Back around 2000 a couple of albums were released on CD for the first time: ‘Dragon Hill’ and ‘Rites and Rituals’. That was the first time I heard Ray and was immediately smitten. Then I got ‘Live at the ICA’, and it was game over. Being in the studio with Eddie and Ray was a bit surreal, I had to pinch myself. Then I wondered, ‘will this work’? And of course, it was even better than I’d hoped. I haven’t heard music quite like this before – improvised, focused, exuberant, exploratory, but also close to a rock vocabulary while staying free with it. A different thing, for which I am grateful.” - Nathan Moore*



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*“Making this recording with Ray and Nathan was both interesting and challenging. Not in an academic, or a laborious manner. Quite the reverse. I liked the way we each played our own game, but lent an ear, and (as it were) offered an helping-hand to enable a collaboration. We all come from slightly different schools of music-making outside of the stricter regime of the classical world, so I guess there is a common scepticism about ‘the proper way of doing things’. Long live a tolerant counter-culture.” -Eddie Prévost*

*“On my way to the studio, I was thinking that it been a long while since I had played ‘blind’ on a session. A true spontaneous event. And, no bass player. This intrigued me. The magic of improvised music is just that, your unconscious takes over and you are reacting to each other in the room (which was open without screens). We sat - our dynamics as a group which is another part of the cognitive experience. This session stayed in my head as I tried to remember more than my ‘RAM’ could hold. I know this - the music that was made had a unique Sonic Signature. I’m so pleased that it’s going to be available to others.” - Ray Russell*