



THE WEB UK/OFFICIAL MARILLION INFORMATION SERVICE

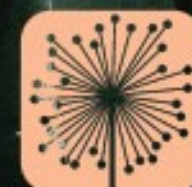
The Web UK Magazine Summer 2019: Volume 19, Issue 2

PO Box 252, Aylesbury, Buckinghamshire, HP18 0YS, UK



THE WEB UK MAGAZINE

SUMMER 2019



Reviews of the Poland, UK
and Canada Weekends

Surprise, surprise...

It's probably been 'a thing' for ages, but we've only fairly recently become aware of reaction videos on YouTube, where someone watches a video by an artist and, er, reacts to it. There are a few Marillion ones available, quite a few choosing either *The Invisible Man* or *Neverland*. Most appear to be people genuinely hearing the music for the first time (and often the band for the first time) and giving honest responses, but a few come across as rather insincere and one can't help but suspect that they're choosing something they believe will get them the most views for their monetised channels.

And musing on this, I got to thinking that while it's always lovely if someone is hearing and getting Marillion for the first time, one of the things you can know about Marillion fans is that they don't fake their reactions and they're not doing them for other people's benefit; when a band is 'uncool as f**k' by its own admission on a t-shirt, it's not something you're going to say you like unless you actually mean it. So, when you're reading this issue's reviews of the Poland, UK and Canada weekends, you will know that if the reviewers are full of praise, then they mean it. When you read about h performing 80s classics with Trevor Horn's all-star band, you can be confident that the shows really were that good. When you hear about Edison's Children performing at the Apollo 11 50th Anniversary gig, you'll know what it would have been like to have been there!

Elsewhere we interview Georgina Wistow, author of 'Do I Owe You Money; The Collected Memoirs Of Ian Mosley' about the process of putting the book together, plus a detailed look at what's going to be in the *Afraid of Sunlight* deluxe edition.

We can't wait to find out your reactions!



The Web UK Elves

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Anne-Marie Forker
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Design:

Francis Donlevy

Every effort has been made to accurately credit photographers. As ever Lucy Jordache, Stephanie Bradley and Mark Kennedy. Thanking you.

Admin Corner

Volume 19 > Issue 2 > Summer 2019

Web UK Membership is now administered online. Your account can be accessed by going to: www.marillion.com/account

Instructions for log in are available on that page. Once logged in, you can manage all aspects of your Web UK Membership, including resubscription, editing your billing information and delivery address.

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The Internet: For the latest breaking news, tour dates, and release information, visit the official Marillion website: www.marillion.com

You can also visit the Web UK website which contains all sorts of interesting stuff: www.theweb-uk.com



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Day-Glo Jesus on the dash

Afraid Of Sunlight

Deluxe Edition

The re-release of the first seven Marillion albums continues on 1st November with 1995's *Afraid Of Sunlight*

The beautifully produced Deluxe Edition package contains a foreword by Rick Armstrong, an essay on the album by Philip Wilding, the writing and recording of *Afraid of Sunlight* by James Levey and lots of photographs from the writing and recording of the album.

The special edition will be available as a 5 disk CD/BluRay set with a 60 page booklet and a SLP box with a 24 page booklet.

These sets are available to preorder from 2nd of September.

All preorders will receive a signed print of the Day-Glo Jesus album artwork.

PLEASE NOTE: The cut off point for the signed print is 1st November.

Contents of the Deluxe Edition:

DISK ONE: AFRAID OF SUNLIGHT (2019 MICHAEL HUNTER RE-MIX)

Gazpacho
Cannibal Surf Babe
Beautiful
Afraid of Sunrise
Out of This World
Afraid of Sunlight
Beyond You
King

DISC 2 : AFRAID OF SUNLIGHT (DAVE MEEGAN ORIGINAL '95 MIX)

Gazpacho
Cannibal Surf Babe
Beautiful
Afraid of Sunrise
Out of This World
Afraid of Sunlight
Beyond You
King

DISC 3: LIVE AT THE AHOY, ROTTERDAM (29TH SEPTEMBER 1995)

Intro (Skater's Waltz)
Incommunicado
Hooks In You
Gazpacho
Icon
Beautiful
Hotel Hobbies
White Russian
Easter
Mad
Opium Den
Hard As Love
The Hollow Man

DISC 4: LIVE AT THE AHOY, ROTTERDAM (29TH SEPTEMBER 1995)

Kayleigh
Lavender
Afraid Of Sunlight
Cannibal Surf Babe
Cover My Eyes
Slainte Mhath
King
Splintering Heart
No One Can
The Great Escape
Uninvited Guest
Garden Party

DISC 5: BLU-RAY - AFRAID OF SUNLIGHT (2019 MICHAEL HUNTER RE-MIX)

48/ 24 LPCM Stereo Remix
48/ 24 DTS 5.1 Mix
48/ 24 LPCM 5.1 Mix
Gazpacho
Cannibal Surf Babe
Beautiful
Afraid of Sunrise
Out of This World
Afraid of Sunlight
Beyond You
King

AFRAID OF SUNLIGHT (JAMS & EARLY VERSIONS)

Ascending Synth Groove
Velvet Lawn
Building Guitar
Band of Gold
Gazpacho (Early Version)
Surfer Bass
Cannibal Surf (Early Version)
Beautiful (Early Version)
KD Lang
Out Of This World (Early Version)
Afraid of Sunlight (Early Version)
Beyond You (Early Version)
Crunchy Guitar Idea
Deep Purple Vibe
Watery Guitar
King (Early Version)
Happy Accidents

DOCUMENTARY FILM (APPROX 45 MINUTES)

Afraid of Sunlight

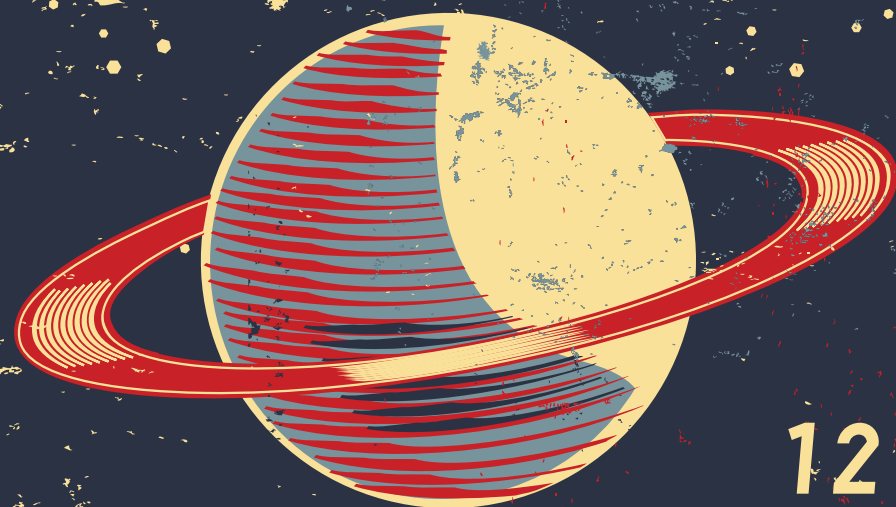
PROMO FILM

Beautiful

1999 REMASTER BONUS TRACKS

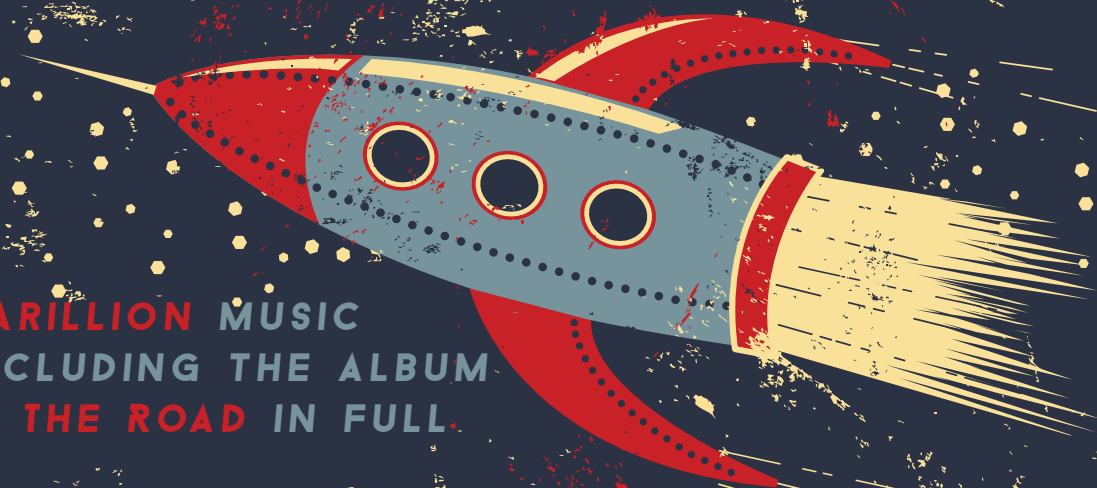
Icon
Live Forever
Second Chance
Beyond You (Demo)
Cannibal Surf Babe
Out Of This World
Bass Frenzy
Mirages (Demo)
Afraid of Sunlight (Acoustic Demo)

MARILLION WEEKEND POLSKA

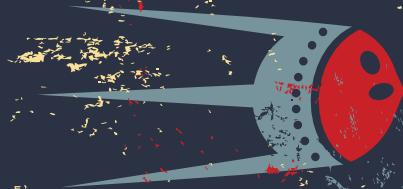


★ ŁÓDŹ
12-14.04.19

SO WE'RE ORBITING
THE EARTH TOGETHER...



3 DAYS OF MARILLION MUSIC
AND MORE INCLUDING THE ALBUM
HAPPINESS IS THE ROAD IN FULL



HAPPINESS IS A MARILLION WEEKEND

> Review by Sue Beasey photos by Luke Harman, Alan Jones and Alison Toon

THE SECOND WEEKEND IN APRIL SAW MARILLION
LAND IN POLAND FOR THE SECOND OF 2019'S WEEKENDS.
OUR REVIEWER TELLS US WHAT SHE (WAR)SAW!

DZIĘKUJĄ ZA WSZYSTKO





MARILLION
ALL UP HERE TOGETHER
LODZ 12-14 APRIL

▲▲
THE EVENING HAS BEEN AN
EMOTIONAL ROLLER COASTER.
SO MANY HEART-BREAKING
SONGS TONIGHT
▼▼

Night One:

The venue in Poland is an odd kind of place – attached to the Hilton Hotel, where the band, crew and many of the audience are staying. There were a few minor complaints in 2017 about the security guys being a bit over-zealous, but they are less intimidating this year. The venue has two rooms, oblong and of similar size, one holds the merch and the bars, the other the gig itself. After grabbing our merch, we find our place near the sound desk, greet a few people and with only minutes to spare, Marillion are on stage and launching into *The King Of Sunset Town*. This is a great start to the evening and we're off and rocking!

I'm not very familiar with *The Bell In The Sea*, but after I heard it at Port Zélande, I'd looked up the lyrics; what a dark and soulful song – it's fast becoming a favourite and looking around, this seems to be the general view. A white frame appears on stage and there's h with his gloves 'playing' the screen. The audience wave gloved hands in response and then the band rip into *The Uninvited Guest* and the whole venue is rocking out – the evening has got off to a fantastic start!

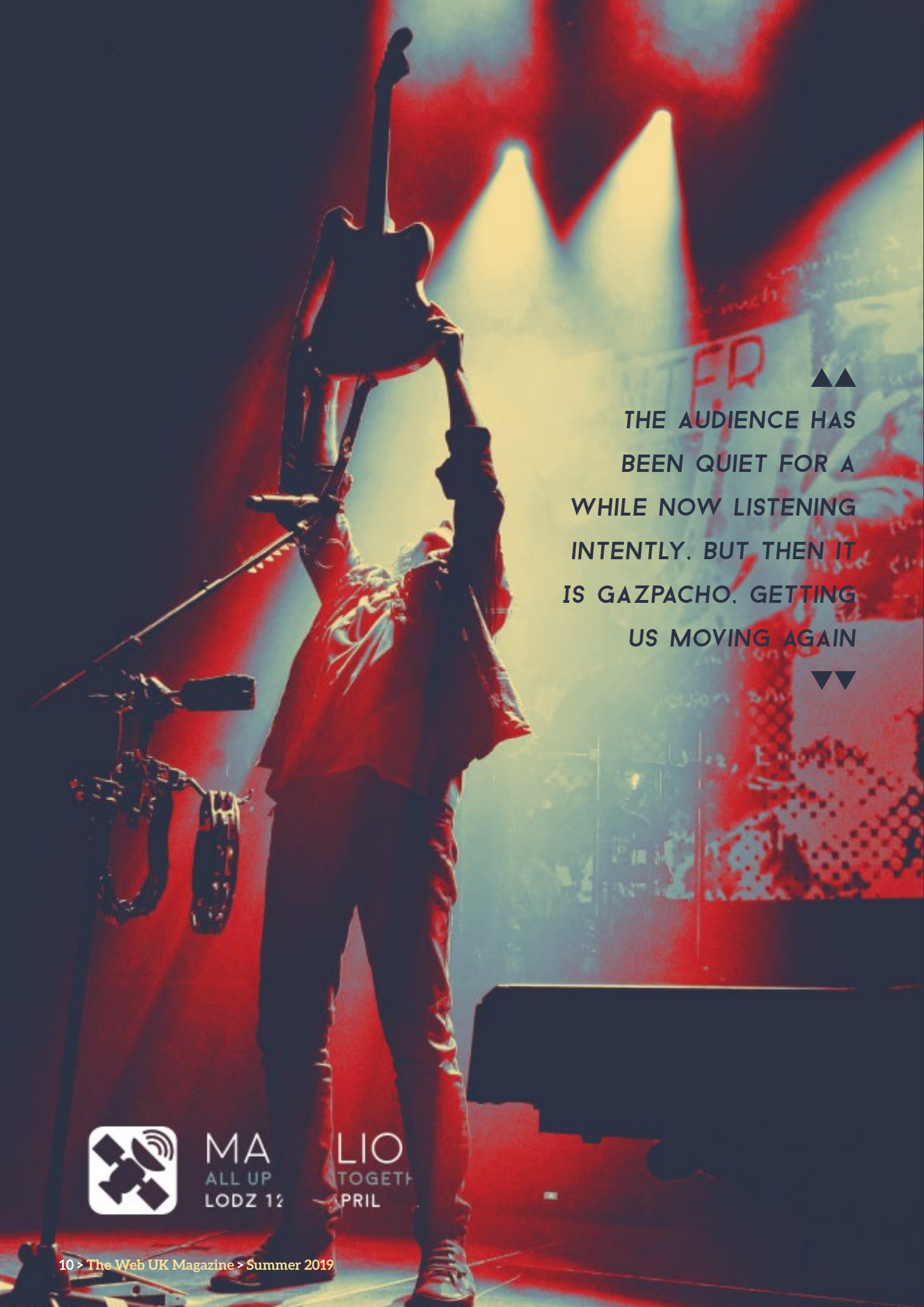
"Good evening, Poland" grins h in the brief pause before we hear the quiet start of *Seasons End*. The audience are rapt and this beautiful song gets the full

attention it deserves. The band leave the stage.

It's a bit early for a break and the audience fidget, concerned. I remember PZ and start looking around the venue for h. Yep, there he is, leaning just inside the room, with Frenchie standing guard. No need for this as no-one has spotted him in his beautiful black and gold coat, just standing there. The others are on the stage beginning *Splintering Heart*.

Everyone is waiting for h to come on stage and start singing, as the intro is longer than usual. The moment he starts singing, the audience turns as one. Such a great moment!





▲▲
THE AUDIENCE HAS
BEEN QUIET FOR A
WHILE NOW LISTENING
INTENTLY. BUT THEN IT
IS GAZPACHO. GETTING
US MOVING AGAIN
▼▼



MA
ALL UP
LODZ 12

LIO
TOGETH
APRIL

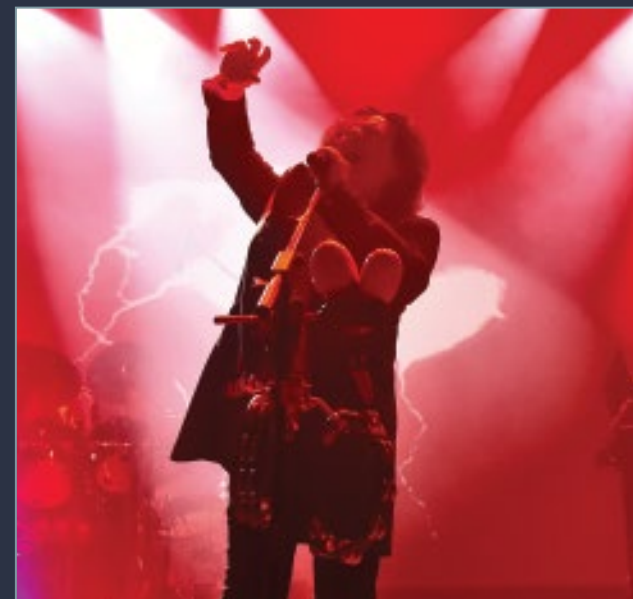
h finishes *Splintering Heart* from the stage and they begin playing the perfect trilogy - *This Town*, *The Rakes Progress* and *100 Nights*.

We move through a few songs from *Holidays in Eden* - *Dry Land*, *Cover My Eyes* - all beautifully sung and performed - the audience are quietly singing along with these well known, much loved 'lighter' songs.

Next they begin songs from *Brave* and the audience is silent as h's voice rings out, clear and true 'heading out over the bridge, a million photo flashes from the water down below'. I'm sighing now, just writing this; so beautiful. Next is *Living with the Big Lie*, *Runaway*, *Hollow Man* and finally *Brave*.

The audience has been quiet for a while now, listening intently, but then it's *Gazpacho*, getting us moving again, followed by *Cannibal Surf Babe* and we are all giggling away at the back film, showing the band dancing and generally being silly, along with the music.

We finish on *King* - fabulous as always, although they've changed the film. Great version of this song and then we're hitting the crescendo and the band are turning one by one to look at Ian; waiting for the signal to stop.



Night Two:

We start with the slow chords of *Interior Lulu*, such a satisfying song as it goes from section to section, before ending up on Primrose Hill. Next up, *Built in Bastard Radar*, straight on to *Enlightened* and *One Fine Day*. h finally pauses to tell us how hard he finds it to sing this song now, as we are STILL waiting for change that never comes.

I've been waiting impatiently for *Ocean Cloud* and after a few words from h to introduce Don Allum, we're off. Although the lighting is pared down in Poland, Yenz still manages a fabulous display for this song and the audience is silent, watching h struggle through the storm while the waves rise and fall all

around him. After long applause, the audience is quiet as h sits at the keyboards for *Fantastic Place*.

Next up is *When I Meet God*, the audience is still, quiet and attentive. *The Fruit Of The Wild Rose* follows, before h tells the story of the strange woman who wanted to meet with him to tell him about her dreams. *This is Genie* - the song has a whole new meaning now!

The band really rock it to *Accidental Man* and *Separated Out* and then they are gone, while most of the audience make a dash for a cold drink!

Then they are back for *Estonia*. An emotional song for almost all of us - I'm sure I'm not the only one struggling with tears. Next we have *This Is The 21st Century*, so beautiful. There is a moment of silence as it ends and then wild applause as we realise they are leaving again.

For a moment it seems as if it's over, but then Pete appears on stage with his bass (earlier h joked that this instrument doubles as a coffee table, it's so huge). The audience welcome Pete with loud applause as he plays solo for a few minutes. Then the others are back as we hear the start of *This Strange Engine*. It seems to me that a sigh ripples through the audience



as we wait for the saga to unfold... 'you're the only one' we call and then they are off, moving through the wonderful sections of this song. Mr Rothery's solo is divine and he give his little nod of acknowledgment in response to the applause. We move on until h screams the finale perfectly. And then that really is the end. We stand looking at each other in amazement - the perfect finish; impossible to follow.

Night Three:

We begin with *The Man from the Planet Marzipan*, strange space creature on the screen behind the band. It's a quiet start to the evening, as they follow this with *No Such Thing* and *Dreamy Street*. Next a more up-tempo *This*





MARILLION
ALL UP HERE TOGETHER
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Train is My Life. My friends and I exchange horrified glances as h fades the line 'Christmas Lights' and we wonder what will happen to the surprise in Leicester if that happens again! We're slowing down again with *Essence* and *Wrapped Up In Time* – there's a lot of emotion in the audience for this song, and I can see someone in tears. Up we go again for *Liquidity* and *Nothing Fills The Hole*. Bit of a false start for *Woke Up* – they begin again and absolutely nail this song, h's voice loud and true for the strong vocal 'you woke me up'.

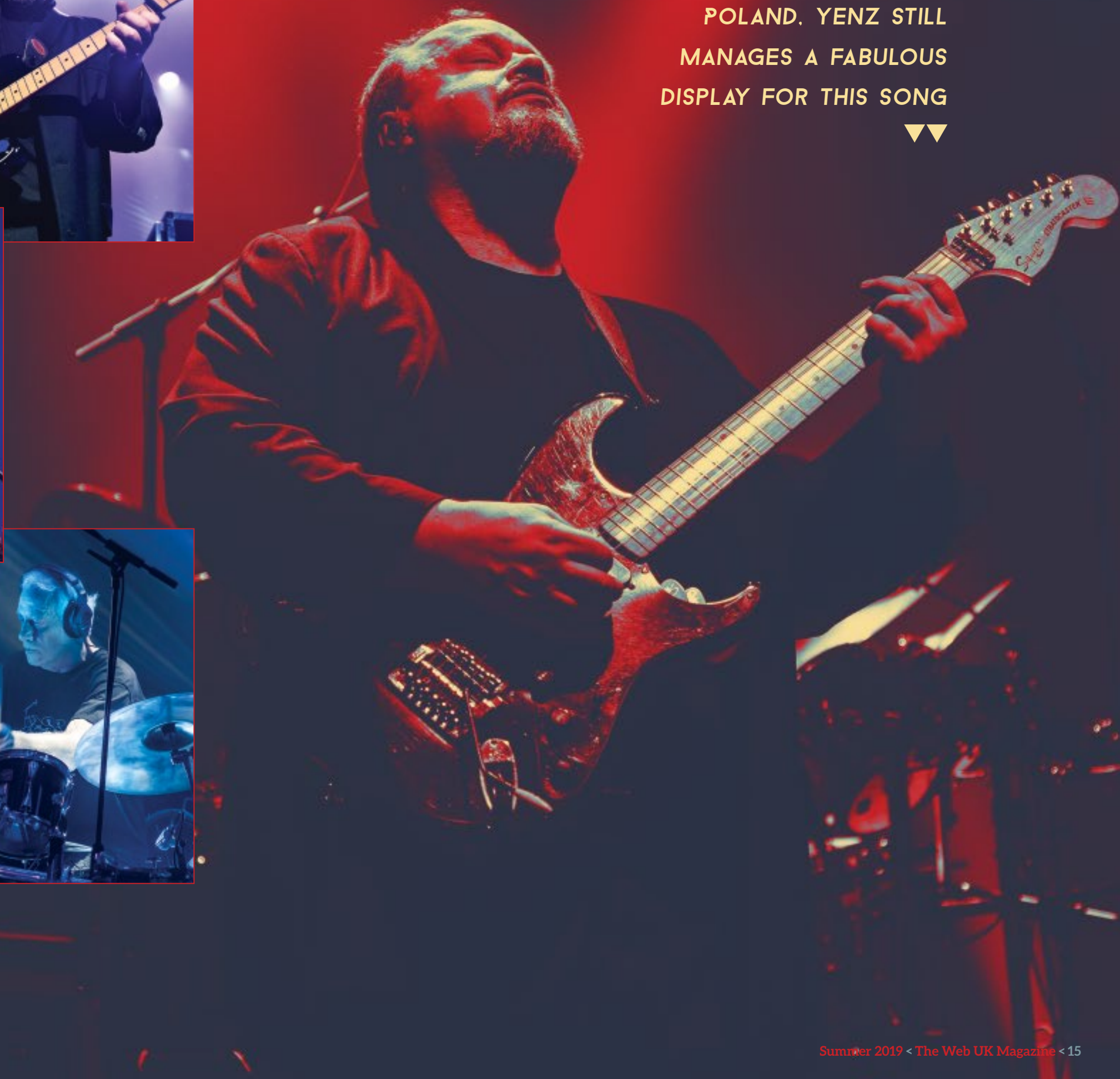
Trap the Spark is next – another very emotional song and we sing along trying to trap the feelings of these fabulous convention weekends. *A State of Mind* follows. I hadn't noticed before how many changes of pace there are in *Happiness Is The Road* – the tempo is constantly altering. The song, *Happiness Is The Road* follows and as always the audience carry on singing at the end – not for too long tonight, h wants to keep us moving. Gorgeous *Real Tears For Sale* follows and then *Invisible Ink*. I can't help thinking this is an odd choice from *STCBM* – a quiet little tune, in an evening with quite a few quieter songs.



Somewhere Else follows raw and emotional as always, before *The Sky Above The Rain*. The evening has been an emotional roller coaster, so many heart-breaking songs tonight. They head off for a short break whilst the audience clap and stamp.

After a few minutes they're back with a lively rendition of *Toxic*. Lots of surprise amongst the Polish audience, but this is a great version of this song. We're going to end on a high as the energy rises even further for *Hooks in You*. There's been no early Marillion so far, and then suddenly we're all singing along to *Sláinte*; the audience literally bouncing to this favourite.

Finally, it's *The Leavers – One Tonight*. I can imagine this beautiful song being played for years, it's so anthemic – there are stars in our eyes from a thousand goodbyes... The perfect end to a perfect three nights.



▲▲
ALTHOUGH THE LIGHTING
IS PARED DOWN IN
POLAND, YENZ STILL
MANAGES A FABULOUS
DISPLAY FOR THIS SONG
▼▼



MARILLION
ALL UP HERE TOGETHER
LODZ 12-14 APRIL

And everyone assembled here

The De Montford Hall proved to be such a good venue for the UK Weekend in 2017 that the band chose to return for this years iteration. There were three gigs, a wedding and thankfully as far as we know, no funerals...

So... here we are once more. One or two Marillion fans have descended on Leicester for the UK Weekend. Having let the train take the strain I arrived at my hotel at just after 1pm and discovered I couldn't check in until 2pm. I plonked myself down in the bar and soon got chatting, as you do. I finally got up to my room at 4:30!

The De Montford Hall was a mad cab ride away (and my cabbie truly was mad) but I arrived safely and ready for the Weekend to begin. The evening got off to an inauspicious start as Vix Furminger leant across a desk to give Ms Jordache a hug and almost chopped one of Lucy's fingers off, trapping it in a piece of errant display counter! Poor Vix was mortified but Lucy's digit survived intact.

It fell to Pete Trewavas and his Whimsy to get proceedings

underway with their bluegrassy-come-folk musings and on-stage banter. Pete had to stop one song as he had picked up the wrong bass. It was a bit like Chas and Dave but without Chas. Or Dave. Standout song was their rip-roaring tribute to Django Reinhardt, cunningly titled *Django*. Bidding us farewell the stage was quickly cleared and soon the introduction video with countries of some of the attendees being shown on the big screen.

The lights went down, a cheer went up and the band appeared, rather fittingly opening with *King Of Sunset Town*, the first track of *Seasons End*. Tonight is a celebration of the first four albums of h's tenure in the band, or manacled as he referred to it! And what a celebration it was, with choice cuts from the aforementioned album plus *Holidays In Eden*, *Brave* and *Afraid Of Sunlight* in addition to the rarely



MARILLION
HOLD THE PERFECT MOMENT
LEICESTER 26-29 APRIL

played *The Bell In The Sea*, complete with a stunning solo from Rothery.

It's immediate straight away how the films that accompany the songs have come on. The *FEAR* films really challenged the band's film makers and they have gone on pushing that quality level up. It's a masterstroke using the front of the riser as video too, making it often seem like the band are part of the film. It's hard to single out any particular piece but mention must be made of the superb clip which accompanies *Cannibal Surf Babe*. It's hilariously brilliant and hats off to the band for taking part in the making of it.

The lighting has always been excellent with Yenz at the helm but he excelled himself tonight with the lighting perfectly blending with the music and films. Stand out moments include the window and white midi-gloves during *Uninvited Guest*, a rip roaring *This Town* trilogy and a huge chunk of *Brave*. During *Brave* itself there are little tea lights on the screen wreathing h's head

as he proved what a powerful voice he still has.

The night isn't without incident, however. During *Seasons End* h sits down at his keyboard at the front of the stage which doesn't work when he plays it. He gestures frantically at a roadie off stage before realising that he should have been at the keyboard on the riser opposite Mark. Also the film at the start of *Gazpacho* is triggered but the band all depart the stage and there's no one to actually play the song. Whoopsie! These little moments are funny and prove the band are human and at least they didn't blow the power like two years ago.

When they do emerge back onto the stage they finish with a trio from AOS - the aforementioned *Gazpacho* and *Cannibal Surf Babe*, along with their paen to the double-edged sword that is fame, *King*. As h departs he says that this is the best night and we should all go home.

Fat chance!

Fantastic Place, was the beginning of The end for me emotionally ~~_____~~



On waves of silver
I dreamed of gold



Day two starts bright and early with a wedding to attend, namely the nuptials of Tony Byers and Grace Bark. We make our way to the Registry Office and as we mill around outside the wedding room I chat to friends old and new. Tony, as befits a Scotsman, was resplendent in a kilt, while Grace looked stunning in her gorgeous dress. The service was lovely and as it progressed I felt rather emotional. A piece about friendship was read out from Winnie The Pooh and I had tears

in my eyes by then. The couple read their own vows and were going for the world record for the most number of Marillion lyrics in one set of vows. More tears of emotion. The couple sat down to sign the register and they played *Lazarus* by Porcupine Tree whilst doing so... that was me done, more wet eyes.

Unfortunately it was cold and drizzly outside so we retired to Hogarth's for liquid refreshment. I am sure all the Web UK members

will join me in wishing the happy couple a long and happy marriage.

So night two. What happened on night two? Marillion bloody broke me, that's what happened on night two. It was a surprisingly low key start with *Interior Lulu*, *Enlightened* and *One Fine Day* gliding serenely past with only the jazzy tones of *Built-in Bastard Radar* livening things up. But then came the epic *Ocean Cloud* where yet again band, lights and film collided in spectacular fashion. Steven, h and



Pete look like they are underwater while Mark and Ian appear to be floating on the surface. This is a real marmite song among fans but there was a standing ovation at the end (not for the last time tonight).

Fantastic Place, was the beginning of the end for me emotionally. This song, and indeed the whole *Marbles* album, has such deep, poignant meaning to me and the band played it so beautifully, despite Steve forgetting where he was and fluffing part of the solo! After that it was all just too much and the run through to rousing set closer *Separated Out* flashed by in a blur of singing along and clapping furiously. That was a great end to the main set, really getting the crowd going and leaving us on a huge high. So when the band reappear it's no surprise when h says we built you up, now we are going to bring you back down again. And that they did admirably with *Estonia*. This beautiful, fragile ode

to death means so much to so many of us fans. It never fails to bring to mind those I have lost, most importantly my Father, and tonight I just couldn't help myself - tears came easily. Let's just say I was glad it was dark on the balcony but I know I wasn't the only one!

Following that with the gorgeous *This Is The 21st Century* kept the emotions churning. It's a song full of despair at the modern world but there's also a message of love and hope. Life is what you make it and is for living as best you can. I thought that would be that but the house lights didn't come up and the thunderous applause went on and on. Pete reappeared and gave us a brief demonstration of his skill on the bass before the rest of the band reappear. h has his cricket bat over his shoulder... we know what's coming next. In the bar after the show there was a group of us chatting and I said that every time I see the band play *This*

Strange Engine it's the best version ever. Until the next time!

And Marillion didn't disappoint, playing the best version of this song ever. Maybe it's because the song is semi-autobiographical that h pours all his emotion into his singing, especially at the song's climax. And what can you say about Mr Rothery and THAT solo? Simply stunning. The band depart finally to yet another standing ovation, leaving me a total mess of emotion. Adrenaline prevented me from sleeping for several hours. Bastards!

Prising one eye open when my alarm went off I wearily get up and stagger down for breakfast and a quiet day. Never did a piping hot shower feel so good. I lay on my bed writing my thoughts on last night and pondering on how the band can top that performance. Personally I love the *Essence* half of *Happiness Is The Road*. There are a couple of songs in the middle of



We have now progressed from dodgy sods to ~~buggers~~ buggers

Am I enough of a freak to be worth paying to see?



MARILLION
HOLD THE PERFECT MOMENT
LEICESTER 26-29 APRIL



MARILLION
HOLD THE PERFECT MOMENT
LEICESTER 26-29 APRIL



It was fantastic
to see the band
so relaxed

The Hard Shoulder that are probably my least favourite Marillion songs. We shall see tonight what songs get played.

After feeling a bit rough today I eventually joined the queue and ended up sitting up on the side of the balcony, stage left only four seats away from the corner with a fantastic view across the stage. We settled down and soon Lucy appeared to introduce the 'An Audience With Marillion' section of the evening. A combination of questions submitted by the fans, daft games and general silliness, hilarity ensued. We heard about Mark's boat; a 'sun lounge with sides', how Steve Rothery is the world's first 'generous' Yorkshireman and discovered the band are shit at charades with their own song titles. h had 'tea', told us about the Hope Flowers charity and explained just what the fans meant to the band. There was musical chairs, without the music as Ian couldn't hear and suggestions of a dunces cap to be worn by whichever band member makes a mistake.

It was fantastic to see the band so relaxed and the rapport they have with each other. I laughed so hard I thought I was going to die! There were a few fans invited up on stage for pictures with the band, including Graham Aird who supplied the band with their haunted Japanese toilet, Sophia Robinson and her Dad who had sent a sweet video message asking for h to wish her happy birthday and David Green who won the raffle. All in all this was a brilliant idea and I hope it's continued in subsequent years, as long as Lucy can get her teeth sorted.

Then came the important part of the night - the music. Being album night we knew the focus of the set would be *Happiness Is The Road*, an album that somewhat divides fans. But if you don't like it after tonight, well frankly there's something wrong with you! Opening with *The Man From Planet Marzipan*, complete with weird alien video, the band progressed through the *Essence* half of the double set. Of course two years ago we had

the *Go!* lights and for the best part of a year ideas for what to do this time were bounced around but nothing really seemed like it would live up to previous glory. Lucy said to forget it... until a month before the weekend when it was decided it would be nice to have the finger lights used again during *This Train Is My Life*, specifically the line "Christmas lights..." so a small army of people bought thousands of finger lights, packaged them up with instructions and handed them out. Would it be as good as before? Silly question, of course it would. Once again a sea of arms went up right on queue and it looked absolutely beautiful. h was so speechless he actually forgot the next two lines of lyrics before catching up with himself and the band were visibly moved by the display of lights. We have now progressed, in h's own words, from dodgy sods to buggers!

From my vantage point it was harder to see the videos which meant concentrating on the band. We could clearly see Pete's pedal tap dance, which is unbelievable, the work he puts in is astonishing. The same goes for Rothery. We also had a really clear view of Ian and it was interesting watching him too. No flailing of limbs a la Animal, his economy of movement is masterful. I also didn't realise the work Mark puts in - he isn't just 'plonking keys', he sometimes presses buttons too! And can we bottle h's energy please - the man is a human dynamo.

It was wonderful to see and hear the *Essence* songs played live. The run from *Dreamy Street* to *Woke Up* is just exquisite and *Happiness Is The Road* itself, complete with a mass crowd sing-along, rounded that part of the show off nicely. h dedicates the magnificent *Real Tears For Sale* to Lucy and *Whatever Is Wrong With You* to his wife. We also get the creepy *Invisible Ink*, which is almost a companion piece to *A Collection*, and *Somewhere Else* before the band finish with a heart rending *The Sky Above The Rain* which brought more tears to my eyes. The song's ending is so powerful it's impossible not to be totally caught up in the emotion of it all.

Yet again tonight the lighting is superb. Lasers send red and green blazing through the hall, sparkling on the ceiling, beautiful washes of colour bathe the stage. Occasional bursts of dry ice add an iridescence to the hues. Yenz outdid himself again! Special mention should also be made of Phil Brown, live sound engineer extraordinaire. From his pre-gig announcements that meant there were few mobiles being waved around to the crisp, clear sound every night, the man is a legend.

Called back to the stage by deafening applause and chanting, they launch into a rocking version of *Toxic*. Brittany Spears has never sounded so good. A riotous *Hooks In You* and *Slainte Mhath* get the De Montford Hall

bouncing joyously, while the band let loose, looking like they are having as much fun as we are, h covering every inch of the stage. The weekend closes with the last section of *The Leavers*, as h says it's about us! Confetti canons shoot gold and blue paper into the air covering the floor, the sides of the venue and the stage. The crowd downstairs vanish in a shiny blizzard. Perfect!

Sitting back in my hotel room at 2am I was mentally rewinding the last three days and nights. I am so happy to have been in Leicester to experience the 2019 Marillion Weekend. There were many memorable moments along the way, songs that gave me

goosebumps, songs that made me weep, songs that made me glad to be alive. These weekends are like a beautiful comfort blanket. Wrap yourself up in the warm glow and revel in the sensations... great music, great friends, Steve 'Are you happy' Hogarth's numerous costume changes, smiles, finger lights, hugs, Steven 'Generous' Rothery's guitar solos, wonderful chats, laughs, tears, gifts, cock ups, a wedding, three honeymoons, adrenaline, cheers, surprises, fun, aching muscles, lack of sleep and two thousand or so happy faces. That is what a Marillion Weekend is made of.

The only question left is... is there a word the rhymes with Moog? Same time, same place in two years everyone? ●



every time I see the band play This Strange Engine it's the best version ever. Until the ~~next~~ next time!



I laughed so hard I thought I was going to die

Leicester

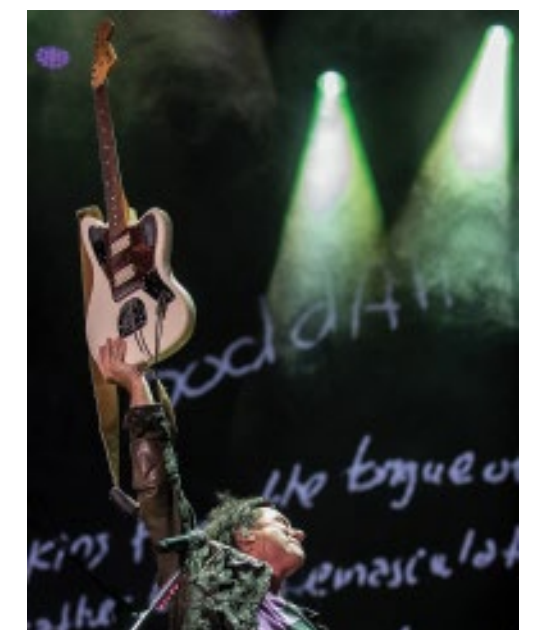
in glorious technicolour



My own layout for my review was a bit... monochrome, so over the following pages are some colour shots from our wonderful photographers, as well as a few other memories from Leicester - *Francis*



MARILLION
HOLD THE PERFECT MOMENT
LEICESTER 26-29 APRIL







BIRTHDAY GIRL



RAFFLE WINNER



TOILET HUMOUR?



OUCH!



YOU'VE BEEN WARNED!

CONFETTI EVERY-BLOODY-WHERE!



BIG HUG



THE HAPPY COUPLE



THE FLEUR-DE-LIS

> Photos by Luke Harman, Francois Talbot and Andy Wright

WAS ALWAYS KIND TO ME...



MARILLION
FEEL THE MAGIC EVERYWHERE
MONTREAL 17-19 MAY

For the fourth Weekend of 2019 the band returned to Canada. Once again the man behind the desk broke a knowing smile, and said 'Hello sir, welcome back to Montréal'. Jean-François and Nathan tell the story...





MARILLION

FEEL THE MAGIC EVERYWHERE
MONTREAL 17-19 MAY



This past May, I found myself once again in the beautiful L'Olympia, a 94-year-old venue situated in the heart of Montréal, Canada, for the 2019 Marillion Weekend. It was my fourth convention since 2011, the weather was nice, love was in the air and the music was, as always, exquisite.

For this occasion I brought along one of my oldest friends, Patrick. He didn't know the band or the music, but he was brave enough (pun intended) to accompany me for this unique musical event.

Being the bass player in a semi-professional rock band, Patrick was interested in the dynamic between the musicians, the way the bass player played, and the audience response to the three different shows (and its relation with the band). He wasn't disappointed by his experience!

L'Olympia is one of my favourite venues, a gorgeous concert space

the most recent conventions. Maybe it spoiled me from any surprises, but I wanted to be prepared. And to be honest, it allowed me to absorb and accept beforehand this intriguing set of songs, which included many lesser-played cuts from the past 30 years. Even though I would have appreciated the big classics like *Neverland* or *The Space*, I was delighted to hear songs like *One Fine Day*, one of my favourites.

The shows were a presentation, over three nights, of material from the Hogarth era, more or less in chronological order. Most of the Sunday evening was dedicated to the first half of the *Happiness Is The Road* double album.

Musical highlights of the weekend for me included the return of the MIDI gloves for *Uninvited Guest*, and *Brave* sung so beautifully by h that Lucy wrote on Facebook on that very night, "that was the best I have ever heard h sing *Brave*. Ever." Also, the band performed splendid versions of *Ocean Cloud*,



in which you always have a good view of the stage, regardless of where you stand. Like previous weekends, I was glad to see the place filled with so many lovely Freaks, all proud members of the wonderful Marillion family from every corner the world (28 countries were represented according to Lucy). It felt like home.

Prior to the weekend, I had checked online the set lists from

Happiness is The Road, *This Strange Engine* and many more. The boys were in fine form, and everyone in attendance was in awe of h's voice, which seems to get better with age. Speaking of age, the crowd sang 'Happy Birthday' to him on the Friday evening (his birthday happened to be a couple of days earlier).

My friend Patrick was enthralled by the crowd's reactions to every





MARILLION
FEEL THE MAGIC EVERYWHERE
MONTREAL 17-19 MAY



song, the long applause, the way everyone sang every lyric. And to think that none of those songs were hits on the radio! He was impressed, to say the least. He was also fascinated by the sense of 'fellowship' among fans, the way people engaged immediately in conversations with complete strangers who shared the same passion for the band. He found the people extremely friendly and well-behaved.

On that note, I must say that I strongly appreciated Marillion's policy against mobile phones (which was advertised on the Friday night) and I loved the way people respected the band's wishes. I

practically never saw a phone during the whole weekend, which was very refreshing to me. People made memories in their heads instead of shoddy pictures and videos, and I'm sure everyone was glad they did. Those mental images and sounds last longer than pixels on a computer...

My friend and I didn't mingle as much with the other fans as we could have, and I didn't get to take pictures with members of the band after the performances (although I saw Pete and Rothers up close surrounded by dozens of happy fans), but that doesn't matter. I saw smiles on beaming faces all weekend long, I heard wonderful music played by five musicians on top of their game, and I had a truly marvellous time overall. My heart was filled with love for this band that I adore.

True, there were a few technical hiccups here and there during the shows. At some point during *Cannibal Surf Babe*, nobody on stage seemed to know what to play or sing! And they had to start over *Separated Out* after a

minute or two of wrong notes and confusion. Ian was visited many times by his tech while the band was playing *The Man From Planet Marzipan*, and at the end of the last concert, in *The Leavers (V: One Tonight)*, he forgot to sing the "We come together" part. He realized his mistake once the song was over, so he started singing it, and the boys played the song again. But even when mistakes happen, Marillion usually deals with it with a good attitude and keeps the performances light and fun, which they did.

As for the opening acts, District 97 opened the Friday festivities with their blend of prog, jazz and vocal

prohress by the amazing Leslie Hunt. The music is a little bit too 'technical' for my tastes, but I recognize the talent these guys have. As for Jennifer Rothery and Riccardo Romano, they offered us a beautiful set on the Saturday evening, all in

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I was glad to see the place filled with so many lovely Freaks, all proud members of the wonderful Marillion family
▼▼

subtleties and nuances. Rothery's voice is angelic and Romano's playing on the piano is inspired and heartfelt. I truly enjoyed it. On the Sunday evening, the five members of Marillion sat down on stage for *An Audience With Marillion*, during which Lucy, playing hostess, asked them questions from the fans. The whole thing was relaxed and fun, and amusing stories were told.

I was afraid to go to the convention with someone who didn't know the band, but in the end the Marillion magic did its trick once again, and the band gained a new fan in my friend Patrick. As for me, I basked in the music, the love and the pleasant atmosphere of that lovely weekend. And I filled my eyes, ears and heart with love, until next time.

Jean-François Tremblay

WE'D BEEN FALLING FOR SOME TIME...



The band then tore through some absolute classics from the first four h albums



Our Montréal weekend begins on the evening of 16th of May, having flown into Montréal earlier that day, with a trip to the now legendary Brutopia meet-up. It was good to meet friends old and new: people who I'd only ever known as thumbnails on Facebook. This only heightened my expectations, as the one thing previous Montréal attendees had to say was that Montréal was a special place with a special vibe.



MARILLION
FEEL THE MAGIC EVERYWHERE
MONTREAL 17-19 MAY

Woke up early on the Friday morning and wandered through the area around the venue, completely shocked at the people who were already queuing by 11am (apparently the queue started at 7am!) but kudos to them for having the patience to do it. The area reminded me a lot of Soho in London and I felt particularly at home as it was all decked out for Pride month.

Fast forward to 6pm. We wandered back towards the venue and ended up being roped into Lucy's wrist-

banding team. Getting 2000 people wrist-banded, high-fived and generally hyped for the weekend is harder work than it looks.

Thanks to the aforementioned wrist-banding, I couldn't see support band, District 97, but could hear them from the lobby area and it sounded like fairly well played prog-tinged rock. I couldn't pay close attention but speaking to friends afterwards they seemed to have had sound issues in the room which is a real shame for them.

Now it was time for the main attraction and I took up my usual position Rothers-side, surrounded by friends. I knew from the moment Steve h sang "watch a big wheel..." while throwing his arms and himself around we were in for a great weekend. The crowd responded with a deafening roar at the end of the track that never seemed to end until h sat at the piano and started playing a section of *Montréal*. The rest of the band joined in once h had sung "Hello Sir, welcome back to Montréal." The noise began again



and wouldn't stop until we had to be told to be quiet. The band then tore through classics from the first four albums, particular highlights being the *Brave* tracks which were absolutely stunning with his voice dripping in emotion. The night ended at 4am in a 24/7 poutine restaurant with what I can only describe as the ultimate comfort food: chips, gravy and smoked meats!

Saturday morning started slowly after the excesses of the night before with some souvenir shopping and a hunt for a

Montréal Starbucks mug for my partner followed by Canadian McDonalds (highly recommended!) before a steady build up to the gig. Saturday nights at the previous weekends had probably been my favourite so tonight was the one I was most looking forward to, especially considering the number of tracks never or rarely played in North America before.

From the first note of *Interior Lulu* to the very last note of *This Strange Engine*, I'm not sure I breathed, the band were on fire, the crowd was on another level vibe-wise and

the night was nigh-on perfect. It was possibly the best Marillion gig I've ever seen. Looking back for this review at the setlist, it really is impossible to pick a highlight as every song received a reaction usually reserved for the fan favourites. The band were clearly taken aback at the reaction they were receiving.

Sunday also started slowly with a slow wander back toward the shops. We were still trying to process what we'd seen the night before, arguing about where it fell on the overall ranking of Marillion



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The band were clearly taken aback at the reaction they were receiving
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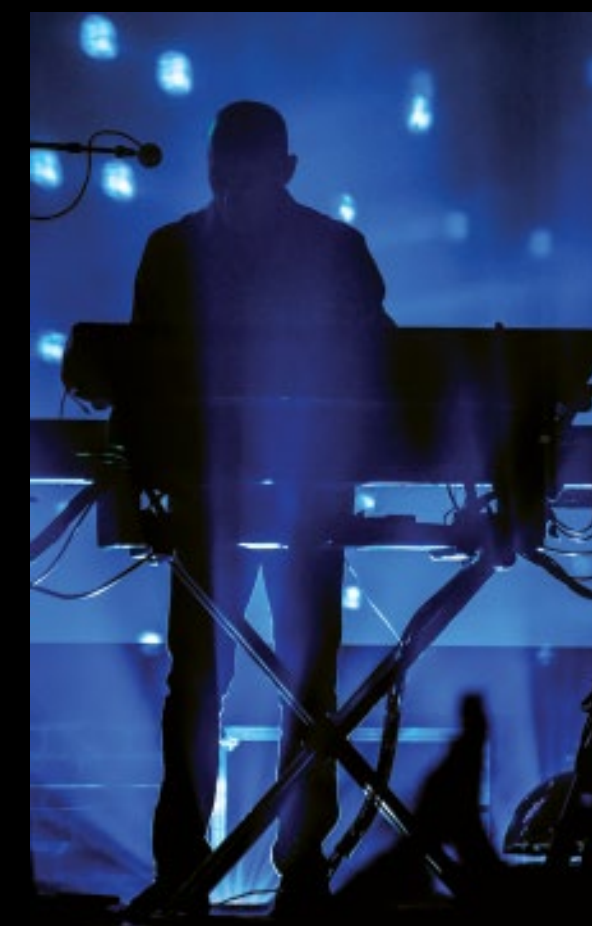
gigs and how the band could possibly try to match that with a *Happiness*-heavy set which seemed to be a Marmite album to those I spoke to. The band opening with *Marzipan* was an interesting choice as it's not the most 'up' of starts but it worked well especially when combined with the visuals.

The band rattled through the first half of *Essence* playing each song well but the crowd really came alive for *Woke Up* which seemed to get one of the best reactions of the weekend. Other highlights included an emotive *Wrapped*

Up In Time and the run of songs from *Toxic*, an unexpected Britney Spears cover, to *All One Tonight* had the crowd baying for more and was the perfect way to top off what was a pretty perfect weekend.

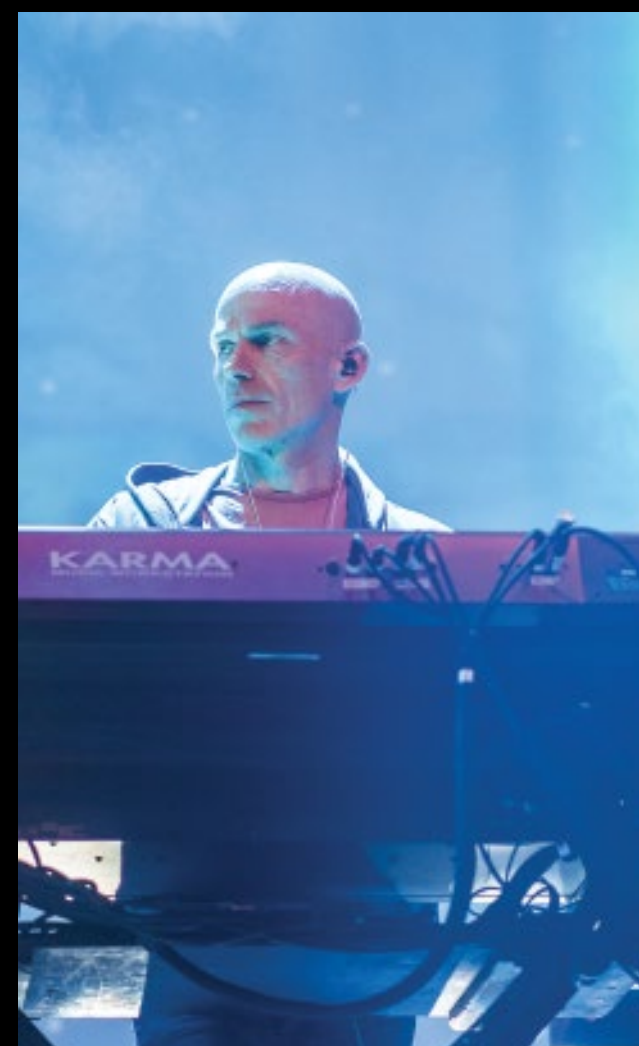
We left Montréal astonished at just how good the convention was and how it had lived up to and beyond our wildest expectations but sad it was over. (We decided 3 songs into Friday night we'd be coming back.) Oh well... Portugal in 10 days :)

Nathan Page



MARILLION
FEEL THE MAGIC EVERYWHERE
MONTREAL 17-19 MAY





▲▲
*the crowd responded with a
deafening roar at the end of
the track*
▼▼



MARILLION
FEEL THE MAGIC EVERYWHERE
MONTREAL 17-19 MAY

Don't quote me on that!



> questions by Anne Bond

Roles are reversed for Georgina Wistow as we break out the thumb screws and ask her about writing her book *Do I Owe You Money?* - The Collected Memoirs of Ian Mosley and how easy, or otherwise, it was prising those priceless memories out of him...



> Photo Alan Jones

What do you do for a living and have you done much writing before?

I run my own Leadership and Transformation business. I've spent the last twenty years studying classical depth psychology and neuroscience, and I use this to help leaders and businesses access their full potential.

I originally did a media and business degree and did various work for local papers and magazines; I even did a bit of TV work. I'd intended to become a journalist and my first job out of university was writing captions, but since then my writing has mostly been for pleasure or when creating leadership courses.

How long have you been a fan of the band and how did you get into them in the first place?

My middle brother St John was a fan in the Fish era, until *Kayleigh* came along and his girlfriend spent the summer torturing him with the line 'I'm too scared to pick up the phone', after a transgression

with a waitress on our family holiday to Exmouth! After that, they somewhat fell out of favour. In 1991 a guy in the student union asked me back to his room because he had an album he wanted to play me. Against all odds, it wasn't in fact a line, and he played *Seasons End* to me. It was love at first hear, I thought Steve Hogarth had the most heart-wrecking voice on the planet, I still do.

How long had you been thinking about the idea of doing a book of Ian's memoirs?

In 2015 Lucy and I were on holiday in Crete and she told me about Ian knocking on Buddy Rich's dressing room door when he was a kid. The idea of the book was hatched right there on our sun loungers, but when we got back my husband reality checked me by asking if I was seriously considering writing a book with my best friend's husband?

In late 2016 Lucy asked me to interview Ian for the Web UK magazine and then asked people on

Facebook if they would have liked to hear more – the response was an overwhelming 'yes'. I had a chat about it with Ian, he was up for it, so we decided to kick things off and see how it went.

How easy was it to get the stories and information you needed from Ian?

Incredibly easy, there are just so many of them and they are all so brilliantly hilarious. Ian told me from the beginning that I could ask him anything, I think the fact that we are friends and trusted one another was a huge contributing factor. Ian is one of the best people in the universe and I would never have written anything to harm him or his loved ones, so he felt safe talking to me about his life.

Did you approach collecting the memories in a chronological way or was it more haphazard?

I had a plan that we would walk through a timeline that I had created - his parents, his first ten years, his school days, his first jobs,

etc. As it turned out, I'd start us somewhere, Ian would dive about around the last sixty years telling me whatever came to mind, and then in the next interview I'd try and go back and fill in the gaps.

Piecing it together afterwards into something vaguely chronological was challenging, but I think the fact that it was so stream of consciousness, allowed for the stories to naturally emerge, so I didn't get too bent about following a strict thread.

My plan had always been for people to experience Ian as I experience him, funny, loving, kind and at times, surprising. I knew that the reportage style of the book was a risk, as people might not enjoy the odd real time diversions, but Ian and I never set out to write a polished biography, we set out to capture his stories in the way he tells them.

How long did the whole process take?

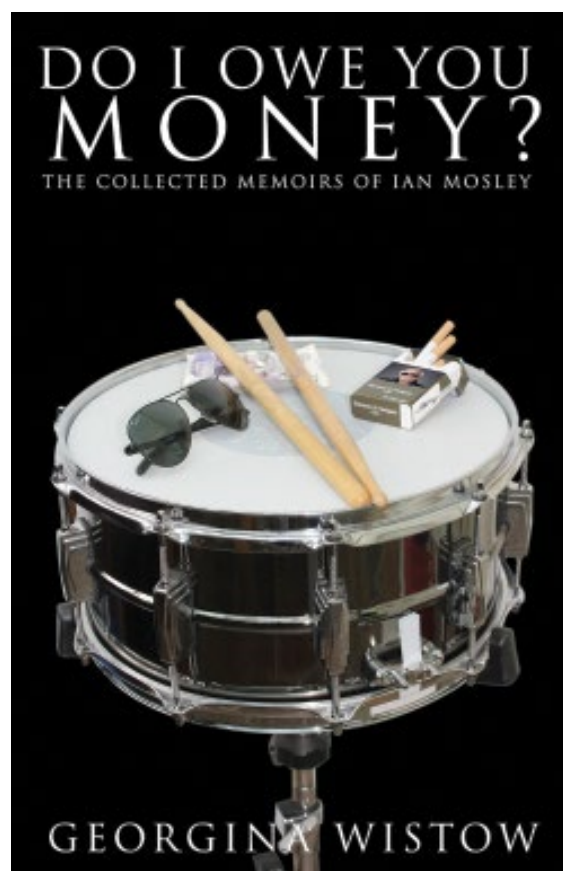
It took two years. There were conventions and tours for Ian, and I was spending a lot of time out of the country for work, so we grabbed time when we could, and I would transcribe big four and five hour conversations whilst on various planes and trains.

Did you have to do much research about people and places mentioned in the book and was it easy to check the accuracy of Ian's memories?

As I think I mention in the book, I am always vastly entertained by Ian's inability to remember where he has put his coffee down, or what Marillion songs are on which album, so I was shocked by the encyclopaedic knowledge he has of the music industry. I double checked absolutely everything, but there were only two instances where my background checks unearthed something Ian didn't already know.

The more challenging aspects were the lesser known players, or

people who Ian only remembered the first names of. Sometimes I'd be researching somebody over a period of three or four months only for Ian to ring me suddenly and have remembered all of their last names! A lot of that stuff made it into the final edit of the book, because it is just so Ian!



Ian told me from the beginning that I could ask him anything



Do you think he realised himself how interesting his memories would be for other people to read? Is he the sort of person who purposely starts telling people an anecdote because he thinks they will find it entertaining or do they tend to slip out as an aside?

No, I think he totally underestimates how warm, funny and fascinating he is. We were both in our own personal hell before the book came out; him wondering if it was interesting enough and me wondering if it was written well enough? Ian is interested in

people in a way that you wouldn't necessarily realise. He tells stories that bring the people and events to life for you and is rarely unfair or mean about anyone. Dinners and holidays are always punctuated by his stories, but they are as likely to be about a neighbour or the John Lewis delivery driver, as they are to be about his time in the music industry. No matter what the subject, they are always laugh out loud funny and just naturally flow into the conversation.

Were there any stories he told you that he didn't want included in the book?

No. Although there were some stories I decided it would be better to not have in there!

What's your personal favourite story?

The stories from when he was a milkman had me howling with laughter – I had no idea! Lucy and my husband Alan were trying to watch a rough cut of one of the new DVD's in the room next-door and kept having to turn it up to drown me out!

Do you think there are more interesting anecdotes that Ian has not shared yet?

Definitely. Even after the book had gone to print, he was still calling me with things he'd forgotten to tell me. In fact, we were just in Cyprus for a week on holiday and I heard a whole load of new stories – he's a bottomless pit.

Are there any other members of the band who you think could share their memories in a similar way?

At the risk of making them even more suspicious of me – a couple of them have already checked me for recording devices and started sentences with 'off the record' – probably all of them have an arsenal of fun stories and interesting personal histories they could share. The challenge for anyone doing this is to keep it respectful of everyone involved and work with someone you trust. Ian told me whatever



I think he totally underestimates how warm, funny and fascinating he is



I wanted to know and then I had choices about how I represented that. I'd love to write more books with the band, but the timing and chemistry has to be right and that's more important.

If you could write a similar book on any person living or dead, who would it be?

Oh man, what a question. The list is very long and full of all the obvious people. However, probably bizarrely I'm going to go for Victoria Beckham. She's quite hard to like and yet I always get a sense that she is secretly taking the piss and having a grand old time.

Do I Owe You Money? - The Collected Memoirs of Ian Mosley is available now from the Racket store now.

Putting the *h* in Trevor *h*orn

> by Sue Beasey



In July Trevor Horn played a series of concerts in the UK to support his Reimagines The Eighties album. Trevor invited h out on the road with him as one of the guest singers...

With very little planning following the offer of a pair of tickets from a friend, we find ourselves on the terrace at the Royal Festival Hall waiting to go and see Trevor Horn and guests. We're looking forward to hearing Mr Horn's re-working of all these 80s songs but more importantly, we're here to see h; in particular I want to see him perform Ashes to Ashes, so the excitement is building.

Before long we're inside and Matt Cardle is giving a lively rendition of Frankie's *Two Tribes*. Can't fault his performance, which is very enjoyable, but when is h coming on?

Four songs in and Trevor is announcing Steve from Marillion and waiting for him to come on to the right. h appears from the left in typical h style and we're off and running (we don't realise yet, but all evening performers come on from the wrong side!). h begins by telling a short story about Trevor playing bass for him at a solo gig in Paris and how this favour has been called in quite a few times, culminating in these performances. h starts very low down in his range for *Different For Girls* "what the hell is wrong with you tonight"... It's much lower than I'm used to, but it suits his voice and his performance is punctuated well with the sharp, hard conversational section and softer pitched chorus.

Next we're being treated to *Ashes To Ashes*. h's voice breaks for a moment as he comes in on the very first difficult high note "Do you remember a guy that's been, in such an early song". Recovery is instant as he drops to the lower register and there he is, my favourite singer, singing my very first hero's song. Not just singing it, but doing so magnificently – all of his usual mannerisms are here, the little bent over sideways shuffle across the space available. I have a lump in my throat just writing this and on the night I felt I could hardly breathe as he moves through this great song. His voice holds true on the second high note "time and again I tell myself, I'll stay clean tonight". Tears are running down my face and we're cheering and

clapping and feeling ridiculously like proud parents as he leaves the stage.

The beginning of *I'm Not In Love* strikes up and I'm waiting for h, as I know he sung it in Glasgow, but instead Matt Cardle comes on to sing. I'm immediately concerned; is he ill, has something gone wrong, but no, before long he's back for *Everybody Wants To Rule The World*. This works well for h with it's lovely lilting melody – not a challenge for his voice at all and the audience is tapping feet and dancing in seats. During the musical part in the middle h wanders over to say something to one of the girl singers and has to run back to catch his cue (I can't help wondering if he's gone to take a closer look at the amazing sparkly suit one of the guys is wearing it and mentally measuring it up for himself)! I

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and there he is, my favourite singer, singing my very first hero's song
▼▼

am impressed that he's treating this huge stage, which is in effect someone else's stage, exactly as if it is his own! He seems completely at home and relaxed.

There's a short break and then a few more songs before the other song I'm waiting for begins. h is back in his long, gold brocade tunic as *Kiss From A Rose* begins. This is one of my favourite songs by anyone and h sings it beautifully. His voice rings out and here's an opportunity to really show his power. Trevor commented that h had to be persuaded to sing this song – I've no idea why, he does a fabulous version, something I'd love to hear him sing again.

After another few songs h is announced again for *Blue Monday*. I don't know this song very well, but the intro seems to go on forever. Is h actually coming back on? Just as my friends and I start to give each other worried glances, he appears. Again, this suits h's voice very well and the audience are clapping along. He turns around to reveal that he's wearing his 'Accidental Man' jacket and there's a scatter of Marillion fan applause and recognition. It doesn't feel as if there are a huge number of Marillion fans there, but it doesn't matter, because the audience seem to love him and he's receiving huge applause after each song. We know this is the final song so we're on our feet as h leaves the stage smiling and laughing. It has been an exceptional night overall with an exceptional performance from Steve Hogarth.

SET LIST

Set One: *Two Tribes* (with Matt Cardle) / *Video Killed The Radio Star* (Trevor Horn Singing) / *Cry* (with Roberto Angrisani) / *Rubber Bullets* (with Lol Creme) / *It's Different For Girls* (with Steve Hogarth) / *Ashes To Ashes* (with Steve Hogarth) / *All The Things She Said* (with Izzy Chase and Kate Holmes) / *Slave To The Rhythm* (with Matt Cardle and Izzy Chase) / *The Power Of Love* (with Matt Cardle) / *Living In The Plastic Age* (Trevor Horn Singing) / *I'm Not In Love* (with Matt Cardle) / *Everybody Wants To Rule The World* (with Steve Hogarth)

Set Two: *Owner Of A Lonely Heart* (Trevor Horn Singing) / *Brothers In Arms* (with Danny Cummings) / *Rhythm Of My Heart* (with Roberto Angrisani) / *Dancing In The Dark* (with Kate Holmes) / *Since You Been Gone* (with Russ Ballard) / *God Gave Rock 'n' Roll To You* (with Russ Ballard) / *Girls On Film* (with Izzy Chase and Kate Holmes) / *Kiss From A Rose* (with Steve Hogarth) / *Blue Monday* (with Steve Hogarth) / *Relax* (with Matt Cardle)

Encore: *Money For Nothing* (with Danny Cummings)

> by Rita Kay Drew

> Band photos by Wendy Farrell

ONE SMALL STEP FOR MAN...

Alan Parsons took part in one of a series of concerts as part of the celebrations of the 50th Anniversary of Apollo 11 landing on the moon. He asked Edison's Children to be his Special Guests, which is fitting, seeing as Neil Armstrong's son Rick is a member of the band. Rita gives us an insight into what's involved and Pete is currently paying for her therapist!

"Hey, Rita, would you mind..?"

What do you do when one of your musical heroes asks you that question? Of course, you say yes without hesitation. It's only later that you ask yourself what the hell you just committed yourself to.

That is where I find myself now. I am reflecting back to the day in 2011 when Eric Blackwood told me that he and Pete Trewavas were preparing the first Edison's Children album, *In the Last Waking Moments*.

Not long thereafter, he and Pete would ask me to join the band's management team. I remained working with the band for the next few years.

The band went dark for a few years while Eric suffered through some devastating medical and legal issues. Light began to shine through that darkness in late 2018. The band were getting back together, with the help of

some old friends and official new band members, and were putting the finishing touches on then releasing material that had been written and mostly recorded several years ago. Pete was back on bass, guitar, and doing even more vocals. Eric was doing some guitar, bass, and vocals. Henry Rogers was back on drums for the majority of the album. Lisa Wetton, John Wetton's widow who had previously played live with the band, was drumming on the rest. Rounding out the recording was Rick Armstrong, Neil Armstrong's son, who had previously played live with the band, on both bass and guitar.

As if that wasn't enough, the band had been asked to join Alan Parsons as part of 'Celebrating Apollo' on Florida's Space Coast. This would be a series of events, including a free concert in Cocoa Beach, honouring the 50th Anniversary of Apollo 11's moon landing. Pete, Eric, Lisa and Rick would be hitting the stage on Saturday, July 13 for their first gig together since Brutopia during the 2013 Marillion Weekend in Montréal. They would be joined onstage by Marillion fan favorite, John Wesley and his longtime collaborator, Mark Prator. The performance would be preceded by several days of rehearsals in Florida.

“Hey, Rita, would you mind..?”

So, here I am, with the band once again. As I type this, we have recently finished the pre-order campaign for the new album, *The Disturbance Fields*. The album has been mixed, mastered, and manufactured. The album, along with new t-shirts and hoodies are once again emblazoned with Wendy Darling’s haunting artwork. Vinyl is being lacquered and will be at the manufacturer soon. We hope to begin shipping in September. By the time you read this, you should have all your Edison’s Children goodies in your hot little hands.

This should be a review of the week’s event and the show in particular. This experience was so much more than just a single show. It was a window into a world that very few music fans get to see, much less participate in or attempt to “manage”. I say that with quotes because, while asked to manage various parts of the event (often on the fly with the words “Hey Rita, would you mind?”), I’m not sure what I did was truly managing. It felt more like running around like a headless chicken trying to make sure everyone had what they needed, when they needed it, how they needed it and all without breaking the budget.

Here is a brief day by day rundown of ten manic days with the Children of Edison.

Day 1: Discover that the van you planned to use to transport gear, merch and people from Castle Edison has been sold. Remind Castle dwellers to be ready tomorrow at noon, then locate new van at a reasonable cost.

Day 2: Up at 5am to shower and finish packing. Computers? Check. I head out to get gas and breakfast, and thanks to roadworks I am running late. I stop about an hour from Castle Edison to pick up Sven Henriksen who will be helping with driving, teching and anything else. He is the epitome of ‘without whom’.

We arrive at the Castle where we load gear, merch, luggage and people.

We are on the road only two hours behind schedule. Smooth sailing until BANG! The van is sideswiped and the passenger side damaged. Luckily all the gear is fine. People are shaken but otherwise ok too. Having called the van rental company and the insurance company to give a police report we get back on the road, just the three hours behind schedule. I find new hotel for the night and we check in at 1am.



Day 3: Up at 6am to make sure everyone else is getting up. We start to load van and check on others. We hit the road at 8am and have an uneventful drive arriving in Florida late afternoon. We check out the rehearsal studio, the new shirts and hoodies and do a partial load in.

At the hotel a room is missing but is eventually sorted so we finish check in and unload van. After dinner we are back to hotel around 11pm and confirm a 10am sharp start tomorrow morning

for transport to rehearsal. There’s just time to start pre-order download code emails.

Day 4: Up at 7am and after a shower I continue with e-mails. We meet with some of the band to discuss game plan for the day and I agree to manage the finances for the event. I have to pick up one band member and gear at another hotel and we head to meet the rest of band and crew at the rehearsal studio, finishing the load in during a heavy rainstorm. During set up we discover a missing stand, a malfunctioning

pedal and a keyboard not working as well as in-ear monitor problems. I manage to locate a rental keyboard and I make a list for the Guitar Center. I locate said Guitar Center and a grocery store and having been to both I return to the studio where the new gear is unloaded and groceries put away. I assemble the new stand and order red velvet shoes. I start the merch count in and discover I forgot a cash box.

After a coffee run I listen to rehearsals long enough to realize

that they can hear each other but Sven and I can only hear drums, one guitar and occasional singing. Rehearsal ends at 6pm and we head off for dinner after which I send out more download codes.

Day 5: Up at 7am but not everyone is ready so I take who we have to studio. I am then back and forth between the two. Need guitar strings. Need a stool. Need special tape for cord labeling. Need special Sharpies. Need batteries. Need coffee. Need heavy cream. Need more batteries. Need a lie down. May

need some laundry done. So off to the Guitar Center, art supply store, Walmart and Starbucks. I locate a laundromat and return to studio to take lunch orders and go back to hotel for another pickup. °

I check on status of CD delivery and arrival of video guy. The rehearsal ends late and we attempt to make dinner plans but everyone is on their own this evening. There’s a panic as a guitar is missing so I undertake a frantic drive back to the studio to locate it.

Day 6: Up at 7am for hotel pickups and studio drop offs. A wonky pedal means another trip to the Guitar Center. The new CDs arrive and rehearsal grinds to a halt so everyone can check them out. The artwork looks far better than we thought it would. The colours are vibrant, photos and text crystal clear. Photos of everyone clutching the new CDs are taken and rehearsal eventually resumes. I message Stephanie, who happens to be vacationing in Florida with her husband and she agrees to help on the day. All the pre-order campaign merch that

will be shipped from the US and from the UK is separated out and the merch inventory completed, labeled and boxed. Bodies are aching, band and crew alike. Rehearsal ends.

Day 7: Up at 7am and after breakfast we load gear, luggage and people. I head on a mission to a specialty hat store and drive in circles trying to find said hat store. It’s too far to walk and there’s not enough time in the end. We head to a new hotel near the venue and I receive a message



I hear my name coming out of the speakers - It’s Eric dedicating my favorite song Haunted Memories





from video guy to say his flight has been delayed. We try and check in but not all the rooms are ready.

Day 8: Up at an ungodly 5am. I arrange a meeting with video guy and finally finish sending out download codes. Everyone assembles in hotel lobby for a special NASA tour and I stupidly agree to 'manage the day'. It's a 45 minute ride on NASA tour buses out to Cape Canaveral and once there we take an awesome tour of the facility where the space shuttles were built. We have some pictures taken with members of Alan Parsons' band and crew, go out the launch pad where Apollo 11 and many other missions lifted off, go to a lookout point where you can see many of the launch pads, drive within yards of the SpaceX launch facilities, see buildings where astronauts were housed before going into space and see other administrative and scientific buildings. It was all breathtaking and over way too fast but there is a gig to be played in a few short hours.

We all head back to the hotel where I remind everyone of the time to meet in the hotel lobby to go to the venue. I have a quick change of clothes, eat two bites of lunch and realise I need to sort ice packs and change for merch stand. I send Sven out while I meet with video guy and volunteer crew to come up with a revised plan for the day. All the gear, merch and people are assembled in the lobby and we head to the venue for load in, driving round in circles trying to find venue entrance. Eventually we find someone to open the gates and let us in and start to unload. Bloody hell, it's crazy hot and humid - there was no point bathing because we feel like we are taking a shower fully clothed in this heat and humidity.

Uh Oh! Electronic gizmo forgotten at hotel so Pete's lovely wife Fiona goes back for it. She will go back another two or three times that day to retrieve other forgotten items. With the help of so many

people that I can't name them all here we load in and set up, which is all done rather quickly. Once everything is ready we all hide in the refreshing cool air of the house that serves as our backstage area while Alan Parsons does his sound check and I talk to a few press people.

I make sure everyone has whatever they might need. I then discover someone has taken our merch tables and eventually I find where our tables have gone and how to get them back. During the sound check the video guy says things are looking good on his end, which is a relief. I walk around the whole venue to see how the band look and sound from different vantage points and, wow, the band sound amazing! I am beyond impressed at how well they came together with just three days of rehearsal - this is going to be a damn good show.

Uh oh, I can't get back into backstage area as apparently I wasn't in the room when passes were handed out. I manage to talk my way back in and find one last pass buried under some towels in the kitchen. We get the merch set up and ready on our recently liberated tables.

The crowds are now massing at the gates. The doors open and they file past the merch tables to the open area. Friends and fans stop by to say hello and give encouraging hugs. I retreat to the backstage area to make sure all band and crew are ready to go and I herd them all onto the stage after which I take a spot in the pit to do a bit of live Facebook. We have lift off! I see quite a few familiar faces in the audience; local Floridians and people who have come all the way from the Northeast (roughly 16 hours for those who don't know American geography). Seeing those people makes me stop and smile for a moment. Back to the gig and everyone looks good. It sounds good too.

I pop over to merch to see how it's going and return to take a



different spot in the pit to live broadcast a bit more. I hear my name coming out of the speakers. What? It's Eric dedicating my favourite song, *Haunted Memories*.

I answer some questions from people in the audience who don't know the band and video another song before popping back to check on merch and wait backstage for the end of the set. We break down as quickly as possible and I make sure everything gets loaded into the correct vehicles after which I'm back to lend a hand at the merch tables. Video guy has an idea for some amazing photos but we have to act fast before we lose the light. I bring some of the band out to meet fans and sign autographs, standing guard while

they do, after which I assemble the whole band for photos.

I relieve Stephanie at the merch table and just have time to watch a bit of Alan Parsons's set before heading backstage to ensure everyone is ready to join Alan Parsons for the encore, which I watch from the pit.

Day 9: Up at 6am to check on the others. I shower, pack and check on others, again. We check out of the hotel, load the van, say good-bye to everyone not riding back to Castle Edison. The drive is thankfully uneventful and I realise how many people I never had a chance to say hello or good-bye or thank you to. I find us a hotel for the night and check in at midnight.



*We all hide in the
refreshing cool air of the
house that serves as our
backstage area*



Day 10: Up late at 8am and after breakfast, head up to Castle Edison. The gear, luggage and people are loaded out after which there's a drive to NJ Shipping HQ to unload some of the luggage and merch. Then there's a seven hour drive home to unload the remaining merch and my luggage and then... sleep.

Yes, I know I didn't include the set list or my evaluation of the performance. I honestly didn't know what the setlist was until after the fact. I couldn't give an honest objective evaluation of the performance. I thought it looked and sounded fantastic. The band definitely picked up some new fans.

It was an honour to be asked, "Hey, Rita, would you mind..?"

It was a lot of hard work, but I loved (most of) it. It was truly an honour and a privilege to work with Pete, Eric, Rick, Lisa, Wes, Mark, Wendy, Stephanie, Eric (aka video guy), Brian, Michelle, Mike and Wes' crew. No, I am not forgetting Sven. I am saving the best for last. He is my partner in musical crime and my best friend. I couldn't have done it without him and I owe him an incredible debt of gratitude (and a cold beer).

What going through this experience has given me is even more love and respect for Lucy Jordache, Rich Lee, and Stephanie Bradley. They make their jobs managing, tour managing and organizing look so phenomenally effortless and easy. I now know first hand that those jobs most certainly are not. Next time you see any of them, be sure to give them a hearty thank you and a big hug, especially Rich because he loves that stuff so much. ●



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MARILLION

WITH FRIENDS FROM THE ORCHESTRA - LIVE UK 2019

Dates for the With Friends from The Orchestra Tour are selling fast with some venues already sold out. Tour dates are as follows:

Friday 1 November
Philharmonic, Liverpool:
SOLD OUT!

Sunday 3 November
Royal Concert Hall,
Nottingham

Monday 4 November
Bridgewater Hall,
Manchester

Wednesday 6 November
Symphony Hall,
Birmingham

Thursday 7 November
Guildhall, Portsmouth

Saturday 9 November
The Forum, Bath

Sunday 10 November
New Theatre, Oxford

Tuesday 12 November
Royal Concert Hall,
Glasgow

Wednesday 13 November
The Sage, Gateshead

Friday 15 November
Cliffs Pavilion, Southend

Saturday 16 November
St David's Hall, Cardiff

Monday 18 November
Royal Albert Hall, London

Tuesday 19 November
Royal Albert Hall, London

Friday 6 December
Concertgebouw de
Vereeniging, Nijmegen,
Netherlands: **SOLD OUT!**

Saturday 7 December
Tivoli Vredenburg, Utrecht,
Netherlands: **SOLD OUT!**

Monday 9 December
Salle Pleyel Paris, France:
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Tuesday 10 December
Radiant-Bellevue, Lyon,
France

Thursday 12 December
Auditorium Della
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Friday 13 December
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Italy

Sunday 15 December
Colosseum Theater, Essen,
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Monday 16 December
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