

"P (and a little Q) is for OWL" (Whiskered Screech Owl) - Playlist

We started off the show with our theme song, "The Owl", by Silver Apples from their album "The Garden" out on Bully records. That was followed by "Ca Plane Pour Moi", a slab of French New Wave by Plastic Bertrand from his 1978 Sire Records lp "Ca Plane Pour Moi". Next were two pieces using eccentric percussion. First, we heard an excerpt from Charlemagne Palestine's "Bell Studies". From 1963 to 1970, starting when he was just 15, Palestine was the bell-ringer at the St. Thomas Episcopal Church in NYC. This lp from 2015 on Alga Marghen is the first time any of these recordings have been released. And finishing off the set, we heard from composer/inventor Harry Partch with "Daphne of the Dunes", played as always on instruments of Partch's own devising, and according to his own microtonal system. This recording was taken from the 1969 Columbia Masterworks collection, "The World of Harry Partch."

We began the next set with the melodica stylings of Augustus Pablo. Joined by the Dub Syndicate, the track was "North of the River Thames", and was produced by studio wizard and oft-played O.W.L. artist Adrian Sherwood. This cut can be found on the 1984 ON-U Sound lp of the same name. That was followed by two tracks featuring the melodica's more distinguished cousin, the accordion. First was a piece by the Argentinian tango master Astor Piazzolla, "Tanguedia 3", found on his 1986 American Clave lp "Tango: Zero Hour".

Next was "Vintule, Bataia Ta" by the Romanian singer Romica Puceanu, here joined by the Gore Brothers. Recorded in the mid-60's, this track can be found on the 2006 Asphalt Tango cd "Sounds from a Bygone Age, vol. 2. After that, two side-long tracks from psychedelic Europe. First was "Affenstunde", the title track from German experimentalists Popul Vuh, known for their soundtracks to Werner Herzog films. This is the title track of their debut lp, originally released in 1973 on Liberty records. Next was "From Tunis to India in Fullmoon (On Testosterone)" by Swedish free-psych collective Parson Sound, recorded in 1968 at the Modern Museum of Art in Stockholm. This track can be found on the 3lp compilation of Parson Sound recordings released in 2010 by Subliminal Sounds.

The next set's themes were phound sound and a pair of Parkers. We started with "Dedans-Dehors", a 1977 piece by the pioneering electro-acoustic and musique concrete composer Bernard Parmigiani. This can be found on his 2012 lp on Recollection GRM, a subsidiary of Editions Mego devoted to the re-releasing of classic electronic and concrete music from the Group de Recherches Musicales in Paris. Next was a collaboration between British saxophone legend Evan Parker and John Coxon and Ashley Wales (a duo also known as Spring Heel Jack) in which Parker interacts with processed field recordings of birds. We heard "Part 2" from the 2004 Treader cd "Evan Parker with Birds". Following that was another Parker, William Parker, with his solo bass version of the classic spiritual "There is a Balm in Gilead". This comes from his 2000 Thirsty Ear cd "Painter's Spring".

Finally, we hear the Q section of our show, consisting of three collaborative tracks featuring the late, great guitarist, Robert Quine. If you're not familiar with Quine, you've probably heard his guitar playing as a member of Richard Hell's Voidoids, as well as on numerous collaborations with the likes of Lou Reed, Tom Waits and John Zorn. First, we heard "Gundown" from "Painted Desert", a 1995 trio collaboration with Ikue Mori and Marc Ribot found on the Avant label. Next was "Termites of 1938", a duo recording with Jody Harris of Raybeats fame that can be found on the 1981 Lust/Unlust lp "Escape". Finally, we heard another duo recording, this time with Material drummer Fred Maher. The track, "Village", was taken from their 1984 Editions EG record "Basic".