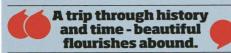
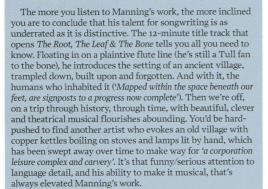
## PROG MAGAZINE - OCT 2013



hange. Whether you like it or not, there it is, everywhere, always, inexorable. Some adapt better than others; some see all change as progress, and others take the polar opposite view. The present follows at the expense of the past and history, to misquote Alan Bennett, is indeed one bloody thing after another. Prolific artist Guy Manning knows this, and has clearly been giving the matter some serious artistic thought. Here on his 14th album he explores this subject through song.





Decon(struction) Blues rocks along at a pelt to some of his freshest woodwind arrangements to date, with some odd tempos to keep us on our toes. Concerning time and our brief spot in it, Autumn Song evokes images of empty nests, in a world where every note of music has been played out. It's a real tearjerker. Forge Song's dark synth line uses the clank of hammer on metal as its industrial rhythm; we can probably all relate to the childhood memories threaded through Old School, and endearing, Tom Brown-style lyrics about Airfix models, sweets and balloons make Palace Of Delights a particular gem, along with its superb, modern wind chart.

Rising to the occasion, the band features a plethora of talented people, from Knifeworld bassoonist Chloe Herington to trusty guitarist David Million (really getting his teeth into proggy, tantalisingly open-ended closer *Amongst The Sleepers*). Due to financial constraints the production's not quite on the scale that the material deserves, but its auteur's skill with words and music transcends that, and so much more besides. May that never change.

GRANT MOON