

NOTES: The G.O.D.B.O.X.

So, there we were, sampling Hitler and wondering how to get me out of my lame recording contract.

This was 1991, in a decade that I remember with surprising clarity. Well, clarity is relative; let's say 'compared to the 80's'. At any rate, sampling Hitler was a surefire way to deliver an unreleasable record in Germany.

I had released 2 Planet P records in the early 80's, on major American labels. The first one, which was the 'why Me?' record, did very well indeed, thanks mostly to MTV and pay-for-play marketing corruption. (the music wasn't bad, either, but this was the 80's).

The second, 'Pink World', got me labeled (by Geffen Records) as either 'brilliant' or 'crazy', take your pick, and my contract was sold to MCA Records. Just like a baseball player gets sold. MCA did their best, releasing it as a double album in pink vinyl - I always thought it looked like Hubba Bubba bubble gum. Maybe I AM a baseball player; they chew a lot of bubblegum.

It didn't do nearly as well as the 'Why Me?' record, but it's aged pretty well (as have I) and a lot of people like it. (Even if they can't write about it without mentioning Roger Waters). In fairness, though, concept albums were thin on the ground and the Big Thing in '84 was probably Motley Poison or somebody. But I digest...

SO, I left the Planet P Project thing on the shelf, leaving a sequel to 'Pink World' open.... in the last track Artemis, the Mute Messiah, disappears in 'a little pink pool', narrowly escaping crucifixion. (I know, I know, concept record...). I recorded 'The Red Door' to re-introduce Artemis, sometime in '91, and 'Artie, When We Need You', then changed my mind and forgot about the sequel. 'The Red Door' is here on '1931', along with 'Artie, When we Need You', as a bonus track.

Meanwhile, back in the real world of early-90's Germany, the Wall had fallen, the Soviet Union had broken up, and there were alarming reports of Skins and Neo-jerks making a fuss and occasionally hurting people; some poor immigrant or a Jewish cemetery or maybe an LGTB person.

These were basically out-of-work drunks 'n' thugs, nothing political about that, but the resonance was strong in Germany; you know the back-story.

I wrote some anti this-and-that songs, with what in retrospect are really brutal, purposefully-cynical lyrics, complete with sampled Hitler-Mussolini-WWII sound bites and was pretty convinced that no German label would (or could) ever release it. I guess I showed THEM.

Also current was the Balkan mess - that got 3 songs. Two of them haven't been heard much, 'Tears' and 'The Sins of the Fathers'. They're here. They're both co-written with Ken Rose, which is notable because I don't co-write very often, and Ken is a very fine writer indeed.

Another thing going on in my life was David Halberstam's brilliant book, 'The Fifties',

which my mother had sent me. I wrote 3 songs about Baby Boomers, my generation, and as I took stock of what was laying around, I put the 'Go Out Dancing' record together, as 3 mini-concepts. This I delivered to my German record label; that was the fastest and loudest 'no way!' I've had to date. heh heh heh.

I made plans to release it on a label I'd formed in America with some people. We got artwork and I sent a demo over to the States. What I DIDN'T do was publish the songs and do all the legal stuff that accompanies a release.... I didn't even master it (the last phase of the recording process). Well, and this is making a long story *very* short, it got leaked, and even sold, by my partners in America. I was big-time pissed and cancelled the whole thing. That record - the original 'Go Out Dancing' album - (G.O.D.) appears here, mastered, published, and in all its glory, as 'The Bootleg', and includes the two songs I mentioned earlier.

I did some other stuff for awhile ('Cold War Kids', 'Island and Deserts', 'The Boystown Tapes' and some movie soundtracks and some producing), before deciding to use the 'G.O.D.' concept as the basis for a trilogy.

'G.O.D. I' is '1931', and it's brutal. too brutal, really, although it's all real. 'II' is 'Levittown', about the 50's and postwar America. 'Levittown' might be my favourite of all the records I've made; it's autobiographical and not set in a made-up world - it's set in my childhood. Koen van Baal co-wrote 'Levittown' and 'This is Heaven' and played a (for him) rare guitar solo on each song. Koen is also a very gifted guy.

All of this took me up to 2009, and I'd announced 'Out in the Rain' as G.O.D. III.

I fell ill, though, *very* ill, and spent a good while in the hospital. When I got home, bent but not broken, I made a bucket list of things I hadn't done - a Christmas record, a cover song record, and 'Out in the Rain'. I wasn't sure how things were going to turn out, healthwise. I also decided that I was tired of having two completely different identities,(TC and PPP) and was getting tired of political songwriting. I did all of those records, as best as I could, which wasn't up to my own standards but was at least THERE. You know, just in case.

So, 'Out in the Rain' isn't a 'real' PPP record - no Mute Messiahs, no astronauts, no Nazis, etc.

What it IS - to me - is a record about redemption, gratitude, and all the stuff that came up when I was confronted with my own mortality. I now know that I AM immortal - just thought I'd share that.

What it ALSO is (was), is very, very rushed and shaky. Bucket List, remember? I've reworked 'Out in the Rain', running on a full tank, so to speak, and I'm happy to present it here. Tom, Sarge, Jimmy, Haymo and Valery all helped me out with electric guitars. 'Levittown' is also extensively reworked, some new instrumentation and a remix/remaster. 'Tailgunner Joe', the bonus track, is ancient and a well-kept secret; I'd forgotten it. That is indeed Sen. McCarthy, in all his drunken magnificence, asking 'have you ever been a member of the Communist Party?'

'1931' and 'The Bootleg' are pretty much as they were; they just sound a little better.

To go back to the 'two identities' thingie, I now call the whole deal 'Tony Carey's Planet P Project', which makes my life a lot simpler: it's my ball and we'll play by my rules, I can't consciously write in separate styles anymore - if I like it (not always the case, believe me), I'll release it; call it Prog or Rock or Jazz or Blues or Pop (sometimes) Country, it's all me. I never really fit into any drawer, and I'm not referring to my weight here.

Have I mentioned that I might have invented Techno? Well, that's another tale for another day, and I hope you enjoy the G.O.D.B.O.X. This is a short tour of a long chunk of my life; I'm in another chapter now, and I'll be back.

GET IN TOUCH on Facebook: 'tony carey official facepage', or go to www.tonycarey.com - I answer my mail and would love to hear from you.

stay well, folks.

Tony Carey
Wiesbaden, Germany
January 2014