

LINER NOTES

NON VOLIO ACOUSTIC MEDIA



What can I say?

If you're looking for a mighty media concern, high-tech record plants or a good oiled PR-machinery, well then you're obviously wrong at **non volio acoustic media**. There's no business here, it's just pure enthusiasm for popular music in all of its various incarnations emanating a century that was called the twentieth, but some-times seemed to be the last one. *What can I say?* All the joy, sadness, frustration, hype and business filling the soundtrack of life, our lifes, the billion, zillion B-sides of history.

Turn it backwards/see, see what I mean?

There's no tongue in cheek non-commercialism, **non volio acoustic media** is no evil threat to music industries, it's just an amalgam and a revival of two long forgotten art forms: liner notes and compilation.

Who understands it?

Stan Cornyn, the grand old man of liner notes, once reminisced in a CD-booklet (The Best of Frank Sinatra, 1997): "Down to my office would come a list of albums needing back covers (called 'liner' in memory of a time when 'albums' would be fabricated like books, with several sleeves to house two-sided recordings bound into these books, and the papers that lined insides of the front and back covers would be called 'album liners')". Does anybody know that there is still a Grammy for liner notes? Stan Cornyn was nominated for four successive Grammy awards for writing Frank Sinatra liner notes and won the first two. Sinatra never could remember Cornyn's name.

What can I say? It's better to have loved and lost.

In 1980, on the backcover of the MMEB's Chance-LP, Manfred Mann nostalgically

wrote: "I decided to write sleeve notes because I used to like them on old Jazz albums and nobody does them anymore."

I certainly wouldn't like to go out on that kind of limb.

A well crafted compilation needs a careful election and above all a topic as a selection criterion and a starting point for the liner notes that connect the music and its lyrics to your experience and knowledge of the compiler. As Jim Bickhart once stated on The Byrds' "Untitled" (1970): "That's the impetus of awareness; the relentless feeling of enormous motion you can sense from the early records right through the new ones, and the subtly forceful way that it can be meaningful to you when you relate it to your own emotions and experiences."

We here at **non volio acoustic media** certainly love listening to music, love selecting and compiling the

songs and pieces ... and certainly love to write liner notes.

*An evil word it is,
This Love.*

ALEX M. H. PAWLAK
*Under Assistant West Coast
Promotion Man*
non volio acoustic media

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N.V.A.M. Records
(The Gongophone Co. Ltd.)
Marburg · Cölbe · Heidelberg
Made and printed in Germany
Recording produced by M. Bode,
J. Bischoff and A. Pawlak
Cover by Ex Nihilo Productions
and The Gong
The italic text parts were taken from
Amiri Baraka's poem *In Memory of
Radio* (1961).
This is a stereo recording. A
splendid time is guaranteed for all