

Anyone's Daughter "Adonis" Remaster

(Excerpt from the text in the booklet of the CD Remaster)

"From school band to professional musicians" – this sums up the history of Anyone's Daughter between the years of 1972 to 1979. A long and arduous path marked by numerous concerts at youth centres, community halls and municipal halls as well as various line-up changes but also characterised by consistent artistic development and successes. The first peak came about with the release of the band's debut album "Adonis" in 1979. And what a debut! While other "art rock" bands of the time required several attempts, Anyone's Daughter managed to get it right the first time with the 24 minute title track from their debut LP. A *magnum opus*, an exciting and epic masterpiece, which put them on the same playing field as their (mostly British) contemporaries.

Bareth, Karpa and Ulmer completed their schooling in July 1978 after having passed their A-levels. It was around this time that the band started getting more and more well-paid gigs and so they decided to go professional at the end of 1978. This decision was supported by a number of other contributing factors. Firstly, Werner Bauer took control of the band's affairs as their manager. Meanwhile, renowned music publisher Wintrup together with famous German record label Brain had become aware of the group. The deal with Brain/Metronome was especially a stroke of luck considering that this label was the most acknowledged record company for progressive rock music made in Germany, due to artists such as Grobschnitt, Schicke-Führs-Fröhling, Klaus Schulze, Neu! and Birth Control.

The band began working straight away on their debut album in the Stuttgart based recording studio "Zuckerfabrik" ("Sugar Factory") in September 1978. The main part of "Adonis" was the song of the same name, which was divided into four parts and took up the complete first side of the vinyl with a running time of more than 24 minutes. With "Adonis", Anyone's Daughter carried on the tradition of progressive rock epics such as Yes' "Close To The Edge" or Genesis' "Supper's Ready" – and in doing so they created a German equivalent. As with their contemporaries, Anyone's Daughter had established themselves as masters of their instruments. Matthias Ulmer's virtuoso musicianship displayed on the Mini Moog on Part 3 of "Adonis" is a good example. With regards to the band's ensemble playing, they also had complete command over their instruments as best exemplified in Part 2, the progressively moving "The Disguise". The group also managed to utilise a vast array of sound effects with great results such as the howling winds and rolling thunder in "Come Away". The most important aspect however was that Anyone's Daughter had become masters in the art of creating a slow but gradually building tension in a song to finally bring it – with a kind of *grande finale* – to a truly symphonic end ("Epitaph").

"Adonis" was a highlight not just on vinyl but also at the band's concerts and "Adonis" may be the dominant and stylistically the most concise song of the LP but one shouldn't forget about the album's remaining three tracks. The instrumental "Blue House" features a slight blues feel and once again Matthias Ulmer's keyboards become the focus of attention. The song gets its title from the blue painted house where Anyone's Daughter lived and rehearsed at the time. "Sally" was the shortest song on the album with about four minutes running time. Uwe Karpa says, "After all that 'large scale' stuff we just had the desire to do a cool pop oriented song to relax ourselves". The final track "Anyone's Daughter", clocking in at more than nine minutes, was often performed live as the first encore. Harald Bareth liked to use the song to introduce the band members due to the line "This is Anyone's Daughter".

"Adonis" sold 25,000 copies, which was a remarkable success, thanks to all those years of laying the foundations through the band. Uwe Karpa recalls, "We were lucky to be able to promote the album immediately after its release on a 30 date tour (together with Alexis Korner and Axel Zwingenberger).

This new edition of "Adonis", which was remastered by Matthias Ulmer at MAZ Tonstudio, features two previously unreleased titles as bonus tracks - "The Taker" and "The Warship". No studio recordings exist of these two songs, so both are live recordings made in 1977.

At the last minute before the deadline a lost video clip was found. This video clip featuring Anyone's Daughter was filmed by Rolf Schnieders and Christian Wagner in the studio back in 1978. (Christian is well-known for his long-time work at the German music television show "Rockpalast".) This video clip is added as a data track to the CD.

Like "The Taker" and "The Warship", the video clip for "Adonis Part I: Come Away" has its premiere on this remastered CD.

Line-Up:

Harald Bareth - Fender Bass, Lead Vocals

Uwe Karpa – Electric 6- and 12-String Guitar

Kono Konopik –Hayman Drums with Remo Rototoms and Paiste Cymbals

Matthias Ulmer – Grand Piano, Fender Phodes, Arp Omni, Mini-Moog, Hammond Organ, Vocals

Discography Anyone's Daughter:

- Adonis (1979)
- Anyone's Daughter (1980)
- Piktors Verwandlungen (Hermann Hesse) (1981)
- In Blau (1982)
- Neue Sterne (1983)
- Live (1984)
- Last Tracks (1986)

- Danger World (2001)
- Requested Document Live 1980-1983 (2001)
- Requested Document Live 1980-1983 Vol.2 (2003)
- Wrong (2004)
- Trio Tour (2006)

- Piktors Vewandlungen (Hermann Hesse) Remaster (2008)
- Adonis Remaster (2010)