

Austria's greatest living XTC fan, Gerhard Satke proudly presents:

A twelve-page booklet for *HINGES* (the bonus CD included in the *Fuzzy Warbles Collector's Album*)

Please find here background information and instructions on how to make the booklet.

1. Overview

The booklet was designed following the style and structure of the eight *Fuzzy Warbles* booklets as far as it made sense to me. It comprises (see section 3 for more detailed information):

- **Liner notes on all the tracks straight from the horse's mouth**
(Andy's respective posting to the legendary Idea Records forum, complemented with other quotes)
- **All the song lyrics of the demo versions featured on the CD**
- **Reliable recording information, credits, acknowledgements etc.**
(The acknowledgements are the only booklet item which I invented i.e. put into Andy's mouth)
- **Coherent front and rear page artwork**
- **Contemporary black and white portrait photo of Andy**
- **Marvellous *Fuzzy Warbles* artwork created by Andy**

I edited the A.P. photo and original artwork items to different extents - mainly for aesthetical and conceptual reasons, and/or in order to be more consistent with 'standards' set in the regular *Fuzzy Warbles* booklets.

2. How to make your booklet

Page in booklet file	Left booklet page (number & content)	Right booklet page (number & content)	Print sheet
1	12 (rear page artwork)	1 (front page artwork)	1 (front)
2	2 (Andy Partridge photo)	11 (Fuzzy Warbles artwork)	1 (rear)
3	10 (afterword by the booklet creator)	3 (credits, acknowledgements etc.)	2 (front)
4	4 (liner notes tracks 1-3)	9 (lyrics tracks 7-9)	2 (rear)
5	8 (liner notes tracks 7-9)	5 (lyrics tracks 1-3)	3 (front)
6	6 (liner notes tracks 4-6)	7 (lyrics tracks 4-6)	3 (rear)

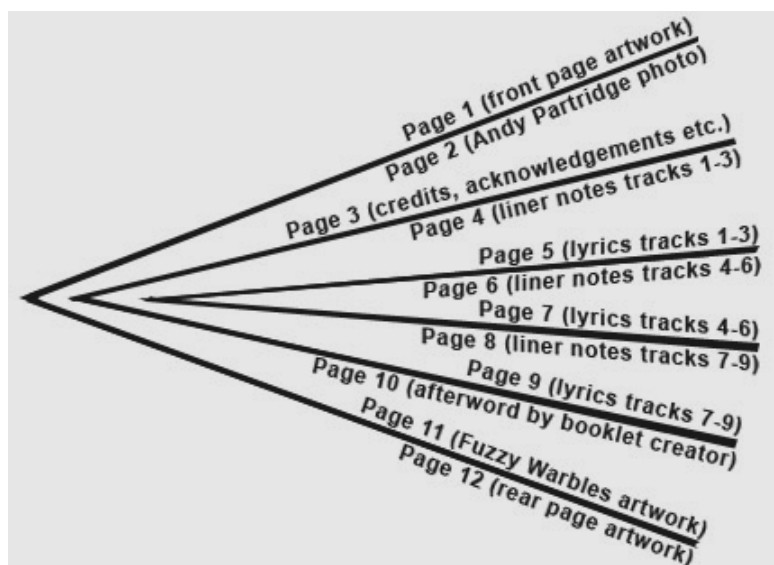
Each page of the booklet file features two booklet pages. **Print** pages 1/2, 3/4 and 5/6 of the booklet file on the front/rear sides of **three sheets of paper in A4 size**; I recommend using a white or very bright sheet for pages 1/2 (because of the artwork/photo) and sheets in two pastel colours - e.g. orange and lilac - for pages 3/4 and 5/6.

Watch out! The orientation of the printouts is probably not correct when you use the double-sided printing feature of your printer. => **Please feed the sheets manually when you print the rear sides.**

Cut out the booklet pages about 0.5 mm within the black framing lines.

Assemble, fold and tack together the cut out booklet pages as shown on the right. ⇨

The booklet is **measuring 12 x 12 cm** so that it fits into the cardboard sleeve of the Hinges CD.



3. Sources and creative input

Page 1 - front page artwork

Sources:

- o Hinges CD label artwork
- o Hinges sleeve artwork (front side)

Ideas and editing procedures:

- o combine sleeve and CD artwork → merged the two scans
- o remove the hole in the CD → did a lot of copying & pasting, turning etc.
- o make the globe appear three-dimensional → applied filter

Page 2 - black and white portrait photo of Andy

Source: colour photo "Partridge in ecstasy" - taken by Carl Fox for the February/March 2005 issue of *Tracks* magazine (*chronologically perfect*), found in the *Chalkhills* "Press Photography" gallery

Challenges/ideas and editing procedures:

- o too much focus on Andy's hand, distracting background → cropped the photo drastically
- o photo had a lot of noise/distortions → applied filter to rotate everything around Andy's visible eye (*By doing that, I also managed to push the toy soldier a bit away from the spotlight*)
- o colour photos don't match *Fuzzy Warbles* 'standards' → changed picture mode to black and white

Page 3 - recording information, credits, acknowledgements, copyright mentions etc.

Sources:

- o booklet "Hit Record and Play - A Brief History of Home Sound Capture", included in the *Fuzzy Warbles Collector's Album* → basic recording info, some credits and copyright mentions
- o Andy's "Hinges liner notes" posting on the *Idea Records* forum → additional recording info on *Shake You Donkey Up* (*This track was recorded at Dave's home and Dave played guitar and bass on it*)
- o booklets of *Fuzzy Warbles* 1 to 8 → inspirations for acknowledgements
- o *Chalkhills* website → additional credits/copyright mentions

Ideas for the invented acknowledgements:

- o Lacking access to Andy's mind, I envisioned that the acknowledgements should refer to the whole F.W. series and be shaped in a general way so that everyone involved can feel addressed.
- o When I reflected on the obligatory special thanks to Erica, I recalled Andy explaining in the F.W. 8 booklet that the lyrics of *Another Satellite* were a gentle rebuff to Erica's early romantic intentions, which made him later on regret having written that song.
→ Erica's acknowledgement refers to the background/genesis of *Another Satellite*.

Pages 4, 6 and 8 - liner notes on the nine tracks

Sources:

- o Andy's response to a fan request for liner notes on the *Hinges* tracks, posted 2007 on the legendary *Idea Records* forum → the key source as well as my motivation for creating the booklet. (*see a transcript of Andy's original forum posting in section 4*)
- o Andy quotes found in the *Chalkhills* "Songs" section → few additional bits
- o Andy quotes found in the book "XTC: *Song Stories - the exclusive authorized story behind the music*" (© 1998 XTC and Neville Farmer) → few additional bits

Editing procedure: I combined fragmentary forum quotes with bits of additional information from other sources and slightly brushed up the use of the language (except for the wording).

Pages 5, 7 and 9 - lyrics of the nine tracks

Sources:

- o Annie Sattler's transcription of the *Now We All Dead (It Doesn't Matter)* lyrics, found in the *Chalkhills* "Songs" section (*This is the only Hinges song which was so far not recorded in a studio*)
- o lyrics of the other songs' studio recordings, found in the *Chalkhills* "Songs" section
- o *Hinges* CD → I listened carefully to identify differences between the lyrics of the studio recordings and the lyrics of the demo versions.

Page 10 - afterword by booklet creator Gerhard Satke

Aspects I wished to express:

- o The booklet is a fan's work; there is no relation to Andy and no commercial interest involved.
- o indicate the sources of the most important booklet sections
- o thank those whose work has been inspirational or helpful for creating the booklet

Page 11 - Fuzzy Warbles artwork

Sources:

- o Japanese advertisement for *Fuzzy Warbles 1 & 2* - comprising wonderful artwork created by Andy -, found in the *Chalkhills "Posters & Publicity"* gallery
- o Cover/sleeve art of *Fuzzy Warbles 1 to 8* → Instead of the various F.W. booklet covers, I scanned the stamps included in the *Fuzzy Warbles Collector's Album*.

Ideas and editing procedures:

- o focus on Andy's artwork → cropped the advertisement accordingly
- o create a promotional item for the complete F.W. series
→ added the cover/sleeve art of F.W. 1 to 4 and 5 to 8 above and below Andy's artwork
- o place the various elements nicely on a square booklet page
→ removed the frame around Andy's artwork and slightly extended the width of Andy's artwork
- o get a more three-dimensional look and feel for the F.W. cover/sleeve art
→ darkened the edges of the eight stamps

Page 12 - rear page artwork

Sources:

- o *Hinges* sleeve artwork (background pattern)
- o picture of an *Ape* logo badge, found at the previous *Ape House Store*

Idea and editing procedure: have a very special three-dimensional *Ape* logo at the centre of the rear page
→ chose the picture of the badge and rotated, deformed and resized it until it seemed to fit in

4. Transcript of Andy's "*Hinges* liner notes" posting on the *Idea Records* forum

Posted in 2007; I corrected obvious typing errors and added missing blanks/spaces and punctuation marks.

Young 02 asks for liner notes on the HINGES songs class, let's see what we can do. Where's my chalk?
GOLD: Written after the original completion of the MUMMER album, which Virgin went on to reject, asking that I write more songs. This was one of the extra tunes, along with GREAT FIRE. It's a 4 track cassette demo as you can hear. I had to hurry to finish this mix as the band were meeting up with Miles Copeland for dinner. He wanted to poach us away from our original manager, out of the frying pan eh?
NOW WE ALL DEAD {IT DOESNT MATTER}: If my crappy memory serves me cod and chips, this was penned early on for BIG EXPRESS???? Someone asked why I distorted the vocal on this mix {and why is there some of the song missing at the front?}. The answer to both is damaged tape. The vocal track was decayed badly when I came to clean up the original so I thought a little cosmetic distortion would smooth over ugly unintentional groo. Also the front of the tape was badly mangled, I had to start from where I could. Wrote the sentiment better in THIS WORLD OVER.
RAIN OF BLOWS {EARLY}: Just that really. Me stirring around in a half formed idea of a song. I knew it could be better.
REIGN OF BLOWS: Getting somewhere near it now. Brutal E tuned guitar, nice distorted harp. Happy with lyrics. Good high pile of soapboxes to lecture from. This is Linn drum, the album version is Pete Phipps.
JUMP: One of my first {cant you tell} 4 track demos. I'd written a tune that I thought the others might laugh at, or was exposing too much of the inner me, so I had to be coaxed along with it in the studio. Don't think anybody really got behind it though, thus it was born to be a B side.
SHAKE YOU DONKEY UP: Recorded in Dave's front room on his reel to reel for THE EXPRESS. That's me and him on guitars and I think him on his Fender bass. Clumsy key change place but not bad for feeling it out. Virgin wanted this as a single from the album, even to the point where I went to Bristol to script out a storyboard with Peter Lord of Aardman animation.
HAPPY FAMILIES: This is the Linn version {IE version 2} there was an earlier demo with more primitive bonk box, but this ain't it. Liked the words and the melody but for some reason it never seemed to click. Inspired by the kids' card game.
HERE COMES PRESIDENT KILL AGAIN: 8 track cassette demo for the ORANGES. Alesis drum machine. and synth brass to the fore. Sometimes I wish I had Herb Alpert permanently on call to play any trumpet parts I can think up. God I love golden trumpets, and want to have evil sex with them.
BEATING OF HEARTS: Yep another early 4 track recording. Captured in my back bedroom in '82 after recovering from a cold. Tape is very decayed on top of poor recording I'm afraid. Found a new guitar tuning and I'm going to use it. Every note is E, ironically similar to the GLITTER BAND tuning of every string being A, with Pete Phipps coming just around the corner.