**Journeyman’s Progress Part One**

Solus - 0:37

Coda - 5:30

A Glimpse of Light - 3:39

Hellebore - 1:42

Circlet - 1:12

Mr Mekano - 6:27

Descent - 3:07

For Nancy - 2:23

Glass Quartet - 2:46

The First Step - 4:45

Journeyman - 10:03

All songs written, arranged and performed by Steve Anderson with the assistance of:
Drums on ‘Coda’ by Chris York;
Drums on ‘Mr Mekano’ by Jamie Fisher;
Percussion & other objects on ‘Glass Quartet’ unwittingly aided and abetted by William Burnett, Neil Durant & Jamie Fisher.

Mixed and mastered by Andy Tillison @ mblmultimedia.com.

Illustrations by Ruby Anderson, Photograph by Andrew Merritt.

**Journeyman’s Progress** is the debut solo album from guitarist and songwriter **Steve Anderson**. A founding member of melodic rock band, **The Room**; also a long-time member of progressive rock band, **Grey Lady Down**, and jazz-rock fusionistas, **Sphere³**.

The eleven instrumental tracks featured are drawn from a variety of compositional origins and include a diverse and exciting range of textures; delicate acoustic melodies, layers of quirky percussion and brooding cinematic soundscapes combine with soaring lead lines and driving rhythms. Eclectic, playful and unpredictable.

Steve has been performing live since 1991, with shows and festivals the length and breadth of the UK, across Europe and over to the east coast of America.

*“The idea of a solo album had been sitting quietly in the back of my mind for a long time. After having spent many years playing with a number of different bands and releasing albums, I decided it was finally time to focus my attention on some of the ideas and sketches that I had which sat outside of being in a band...”*

**journeymansprogress.co.uk**

**journeymansprogress.bandcamp.com**

**A little background…**

I've been writing and performing with a number of bands since about 1990, but this is the first project I have fully undertaken on my own - so it's a little different having to manage everything by myself, but I am very grateful to Anne Claire at Bad Dog Promotions for her help with some of the PR. I'm also hugely grateful to Andy Tillison for the mixing and mastering - I'd been rather pig-headedly trying to do everything myself but I eventually had to concede that I needed another pair of ears to help get this finished. His expertise and observations on the songs have been invaluable, and we had a lot of very long chats about the whole prog scene and our respective paths through it over the years.

So, for a little background - my first 'proper' gigging band was Sphere(3), which started together with Neil Durant (IQ). We produced a demo and then a cassette EP, and gigged around London supporting other prog bands like Galahad and Pendragon. I suspect we ended up making more of a name for ourselves at the time from handing out amusing flyers at all the other prog gis we would go and see.

We came to the attention of Malcolm Parker who ran the Cyclops label, and (slowly!) started writing material for an album. Malcolm was luckily very patient and ended up waiting until 2002 for us to actually finish our debut 'Comeuppance'.

One of the other Cyclops bands was Grey Lady Down, and at one point Neil played a show with them at the Marquee Club. A year or two later they needed a new guitarist and I was asked to play some gigs - the first in Holland, and then ten days up and down the east coast of America; GLD doing a number of shows together with US band Tristan Park.

I carried on with GLD, helping to write the album 'Fear', and doing a lot of shows and festivals in the UK and Europe, before becoming quite affected by tinnitus. This caused me to completely back away from live shows for a few years until it had settled down and become more manageable.

In about 2010 we had decided to reform GLD with both myself and the original guitarist, Julian Hunt, as a six-piece. We also recruited Piers de Lavison from the genesis tribute band G2. In and around the same time, Martin Wilson the GLD singer had also started a new band which he asked me to join. The intention behind this project was for something less overtly prog and just more melodic. The band became The Room, and 12 years on, we're now starting to think about our fourth album.

Lots of bands, lots of gigs, lots of rehearsals and lots of writing. But throughout all of this i'd always been writing little ideas and playing with riffs and tunes at home on my own - on guitar but mostly on keyboard - a lot of things that just weren't 'band' pieces, or were just atmospheric textures and experiments; ambient things, acoustic multi-tracked ideas, and snatches of recorded jam-sessions which felt interesting. One of the biggest problems I always had though was taking a specific idea and developing it enough into its own complete, finished piece. So a lot of this archive material is still in its basic original form and some of it has sat there for a very long time indeed.

A lot of artists had understandably found the periods of lockdown very productive, and some of this album was produced then, but actually the seeds of it had started a couple of years previously - I finally realised just how long i'd been thinking about the idea of a solo album and it had finally dawned on me that unless I sat down and really did something about it, it was never going to happen(!!!)

I had 3 or 4 tracks in a fairly finished state and so started going through my archives of ideas to see what else I could work on. As the material began to take shape I did spend quite a while worrying that people might feel it disjointed and too diverse - I also knew that an instrumental album would always be a harder sell; but variety, dynamics, texture and contrast is always something that has appealed to me in music - to hell with it, I thought, this is my album and this is what I do!

Working methods for these pieces has also varied a lot - some, like Circlet and The First Step, are almost entirely improvised - I would record a take and then play it back whilst recording another, and repeat five or six times. Coda started life as a studio jam with The Room during the recording session for our second album, Beyond the Gates of Bedlam. I took the drum pattern and wrote the solo over the top at home. Only much later did I then come back to it to write the keyboard chords around what the solo was implying. Mekano was originally written as a piece for Sphere, entirely on keyboards and I then had to go back and work out how to play the guitar parts!

In terms of influences, very early ones growing up were Jean Michel Jarre and Mike Oldfield, Wendy Carlos' Clockwork Orange and Jeff Wayne's War of the Worlds. Then Clannad and Enya. Seeing John Williams playing Cavatina on TV at 16 is what made me want to play guitar, and I still love the band Sky. My latter teenage years were a mix of Saxon, Maiden and then Metallica. And only much later did I then discover Genesis, Rush, Crimson and Zappa. But it's clear to me that all of that music shares a depth and complexity of harmony or texture or contrast, and that is what appeals and draws me into it. Equally, those are the kind of qualities that I have always tried to encapsulate and express in my own music. This album has very much been a journey for me, it is a statement of my own growth and progress, but also a starting point in bringing it out and sharing it with everyone else.