

Jade Warrior: An overview

Jade Warrior was anchored by Jon Field (flute, percussion, keyboards etc.) and Tony Duhig (guitar), both largely self-taught musicians who shared an early interest in jazz, African music, and Latin American music. They met in the early 1960s while driving forklift trucks in a London factory, and began experimenting with building up multi-layered overdubbed amalgams of the sorts of music which moved them in an attempt to "...build a (musical) cathedral with the sort of things you'd find in your back yard". The theme of creating a complex layered and overdubbed sound would become a hallmark of Jade Warrior's music throughout their entire career.

In 1965 Field and Duhig joined a Rhythm & Blues based band called Second Thoughts led by lead singer (and later founder of the British group Nirvana) Patrick Campbell Lyons. Second Thoughts split up later that year, and with Jon and Tony joining Tom Newman, Alan James and Chris Jackson in Newman's band "The Tomcats". The band spent the best part of 1965 and 1966 in

Spain, earning themselves quite a bit of local notoriety as one of the first bands to bring the "British invasion" of pop and rock music to Spain. The band released four EPs which and enjoyed some commercial success, reaching the Spanish charts.

After returning to England in late 1966, the Tomcats underwent a musical transition. Changing their name to July, the group embraced a psychedelic-pop and rock style, performing original material written mostly by Tom Newman and releasing one self-titled album on the Major Minor label in 1968. "July" is now a highly collectable relic of the psychedelic era, although Jon Field insists that it's sought more for its cover artwork than for its music. After July disbanded in 1968, Tony joined the band Unit Four plus Two for a UK club tour, meeting bass guitarist and vocalist Glyn Havard, and drummer Allan Price. Jon Field spent this time learning to play the flute and wrote music for a several dance performance works staged at a drama school he was attending.

Unit Four plus Two soon broke apart, with Tony Duhig and Glyn Havard deciding to continue their musical association. Committing new musical ideas to tape, Tony and Glyn contacted Jon Field, recording further demos. The newly written material offered a great deal of promise, working so well that the three musicians were encouraged to form a new band that would utilise Havard's vocals, bass playing and lyrics, with Tony and Jon's music. The new trio adopted the moniker Jade Warrior — a name chosen to reflect both the power and the subtle artistry of their music.

Jade Warrior was signed by Philips records newly established "progressive" imprint Vertigo Records at the end of 1969. The trio was soon augmented by drummer Alan Price and by Tony's brother David, releasing three albums between 1970 and 1973 which successfully combined rock, jazz, African, and Oriental influences. From their first album, Jade Warrior demonstrated a musical and technical maturity, making subtle use of multi-track recording and compositional layering.

Alas, the band's musical diversity was also a contributing factor to their lack of commercial success. Put simply, Jade Warrior's music was difficult to pigeonhole — it wasn't quite rock, nor quite jazz, or folk music of any single ethnicity, leaving Vertigo unsure of how to promote or market the band successfully. Performing on the UK club and college circuit, Jade Warrior completed their second album "Released", and were then (as a result of favorable album sales across the Atlantic) invited by Mercury Records to tour the USA. Jade Warrior acted as opening act for a variety of headlining artists, including Dave Mason, Long John Baldry, Sparks and Earthquake (with the latter act being so impressed that they insisted Jade Warrior receive equal billing on the marquee at the Whisky-a-Go-Go in Los Angeles).

Returning from the USA, Jade Warrior entered the studio to record "Last Autumn's Dream"; their most polished and mature work to date. Sadly, their problems of poor promotion by Vertigo continued. An additional two albums worth of material were recorded, but shelved when Vertigo cancelled their contract. Friction within the

band over their future musical direction led to the cancellation of a second tour in Holland, and the band dissolved.

Field and Duhig still felt their unique music had a future and continued to work as a duo on demo recordings of new, purely instrumental music under the name of Jade Warrior. On the urging of Steve Winwood (a devotee of Jade Warrior's music after witnessing the band on stage when they supported Traffic), Chris Blackwell, founder of Island Records offered Jon and Tony a recording contract in 1974, possibly as Island's answer to Virgin Records' recent success with Mike Oldfield (whose album "Tubular Bells" was produced by former July member Tom Newman and on which Jon Field had guested).

Released between 1974 and 1978, the Island-era Jade Warrior albums are often extremely visual in their composition, painting musical pictures in the mind of the listener through a characteristic mix of subtle instrumentation and a mastery of musical dynamics. Like the Jade Warrior's earlier albums, the records were too unique to fit easily into any stylistic pigeonhole and did not cater to radio

stations' desire for short songs. Although Chris Blackwell remained enthusiastic about Jade Warrior's music and critical reception in the UK was equally warm, the albums failed to achieve a significant commercial breakthrough. These factors, combined with the onset of Punk rock in the late seventies, contributed to the band being dropped by Island after the release of the superb album "Way of the Sun".

Lacking a record deal, and facing health and family problems, Jon and Tony drifted apart, leaving London to live separate lives in the English countryside. Jade Warrior largely faded from public view for several years. Tony Duhig moved to Glastonbury in Somerset, opening Jade Warrior Studios to produce albums for local bands, and releasing a solo album "Horizen" under the Jade Warrior name in 1984 (something Jon Field was unhappy about). The two musicians rejoined in 1989 to record the pastoral and meditative work "At Peace".

Jon moved back to London, working as a session musician, playing at local clubs, meeting bassist Dave Sturt and guitarist Colin Henson in the process. The three musicians met with Tony Duhig, shared

some new musical ideas and jammed together for an evening, agreeing to work on a new Jade Warrior album together. Sadly Tony Duhig suffered an unexpected and fatal heart attack soon after.

Jon, Dave, and Colin went on to release two Jade Warrior albums on the Red Hot Records label; "Breathing the Storm" in 1992 and "Distant Echoes" in 1993. Work began on a third album in 1995, but the effort stalled and the album was never completed. Jon "semi-retired" from music, while Dave and Colin worked on other projects.

Glyn Havard re-entered the music scene in 2002, joining with David Duhig to release the album "Dog Star Poets". In 2005, Glyn rejoined Jade Warrior, with the foursome working in an album slated for release in 2006.

CD reissue researched and co-ordinated by
Mark Powell
for Eclectic Entertainment Ltd.

24-bit digital remastering by
Paschal Byrne
at the Audio Archiving Company, London

Liner notes by **David Platt**

CD package design by **Hugh Gilmour**
www.gilmourdesign.co.uk

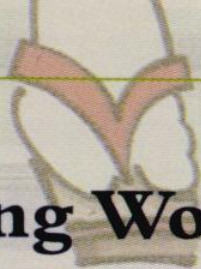
**Grateful thanks to David Platt,
to Zoe Roberts at Universal Tape
Facility, London and to Joe Black
and Amy Swanston
at Universal Music Group, London**

This CD reissue © 2006 Eclectic Entertainment
Limited licensed from
Universal Music Group, London

Original sound recording
© 1974 Island Records
part of the Universal Music Group

The Friends of Jade Warrior website:
www.radagast.org/jade-warrior

For more information and to obtain all
Eclectic Discs releases please visit:
www.eclecticdiscs.com



“Floating World”: A synopsis

The first of Jade Warrior’s four albums for Island, “Floating World” focuses on the concept of Ukiyo. Hailing from a time of social stability, peace, artistic growth, and economic progress in 17th century Japan, Ukiyo embraces the gentle pleasures of nature, literature, art and music, even in the face of the inevitable sorrows of the world. The album’s cover art reflects the esthetic of Ukiyo-e woodblock prints of the era, invoking the spirit of painters such as Hokusai albeit with a modern influence.

The album introduces the basic musical sound which would characterize all of the Island albums. Almost entirely instrumental, it blends Field’s flute work with Duhig’s characteristic “open C” tuning guitar sound, bringing in accents from other instruments both conventional and improvised. It reflects a fascination with dynamic contrasts, moving in a heartbeat from subtle musical strokes painted on a background of black silence to an assault of musical power. Cyclical percussion themes, a melody on a bell tree, and use of the “wordless chorus” make their first appearance here and are echoed in subsequent albums.

“Floating World” is structured as two series of compositions, with tracks often flowing into one another with a near-seamless transition. This is a structure which would appear in most of Jade Warrior’s future albums and reflects both the two-sided nature of vinyl records and also an explicit artistic decision by Jon and Tony. It allowed for great flexibility in conveying their musical vision, at the expense of greater commercial considerations (as 20-minute “songs” don’t easily fit the programming requirements of most radio stations).

On “Floating World” in particular, the structures of the two series of compositions are clearly related. Musical themes from compositions on side one reappear for a moment, are echoed, or are referred to, in compositions on side two. It’s almost as if the listener is being given a look at a landscape from two different points of view, from two points of view or two sets of eyes.

“Floating World” opens quietly with choir and acoustic guitar in **“Clouds”**, and moves into the energetic and jazzy **“Mountain of Fruit and Flowers”** (an interesting descendent of “On the Mountain of Fruit” from the long-unreleased “Fifth Element” album). **“Waterfall”** starts as a languid melodic composition for acoustic and electric guitar, and then moves into a rushing, impetuous flow of conga and percussion, ending with a gentle and almost whimsical conversation between flutes. The stroke of a gong carries us into **“Red Lotus”**, a stirring and almost martial theme of electric guitar and drums, joined by flutes which then carry the piece to a quiet and peaceful conclusion.

A reprise of **“Clouds”** opens the second half of the album. **“Rainflower”** mirrors the flow of “Waterfall” with another quiet conversation between electric and acoustic guitars, to which is joined the voices of flute and vibes in **“Easty”**. In **“Monkey Chant”**, the band shares a quirky interpretation of a Balinese kecak dance, punctuated by a searing Hendrix-esque guitar break. Coming down from this peak of energy, the album relaxes into **“Memories of a Distant Sea”** with harp providing the framework for flute, reed, and guitar. The album ends on a quiet note, with the track “Quba” bringing in the luscious vocals of Martha Mdenge, who carries us over a flow of quiet guitar notes to a peaceful and satisfying conclusion.

“Waves”: A synopsis

The second of Jade Warrior's albums recorded for Island records, “Waves” carries forward many of the musical paths introduced on the preceding album “Floating World”. Long, intricate sequences of music flow into one another, sometimes seamlessly and sometimes with an abrupt shift of character. Acoustic and improvised instruments rub shoulders with the electronic, producing tones that are both starkly natural and heavily-processed.

Tony Duhig plays various guitars with Jon Field playing flute, oboé, piano, drums and percussion, bell-tree, whisky bottle, and various other instruments. On the album Duhig and Field are joined by guests Steve Winwood, David Duhig, Graham Morgan, Maggie Thomas, and “Suzie”. The band included a graphic score of the album on the inner sleeve of the album which has been reproduced on this remastered CD reissue.

The theme of “**Waves**” is, of course, the sea, its denizens, and its surroundings, and takes the form of a journey from deep water to land in Part One of the work and from land to deep water in Part Two. The album begins in the deep oceans in near-silence,

and soon reaches a crescendo as “The Whale” rises and then breaches the surface of the water.

“**The Sea**” and “**Section See**” carry the album onwards, conveying images of crashing waves and billowing foam under a blue sky. The major themes are carried by Tony Duhig's electric guitar and Jon Field's flute, with additional accents being contributed by Steve Winwood on piano, Graham Morgan on drums, and numerous other overdubbed instruments played by Jon and Tony.

After a few moments of silence, “**Caves**” arrives with an almost harpsichord-like sound from Tony's 12-string guitar, joined by Jon's multiple double-tracked flutes and Maggie Thomas's alto recorder to create an impression of water-hollowed caves

“**Wave Birth**” opens the second half of the album with some land imagery: the sound of birds and the rain pattering down through the trees, soon joined by the sound of distant voices raised in a unified chorus by a ritualistic conga-drum rhythm.

“River to the Sea” begins with a flute solo, joined by acoustic guitar and other flute themes. It finishes with a bell-tree melody, with Tony’s electric guitar soloing in the distance.

“Groover” is a jam whose basic framework is defined by Jon’s bell-tree and Tony’s rhythm guitar work. It features solos by David Duhig on electric guitar and Steve Winwood on Moog, with Jon joining in on concert and alto flutes.

“Breeze” is a quiet transitional composition for multiple flutes and multiple guitars, whilst **“Sea Part Two”** introduces an evocative theme on acoustic guitar supported by flutes and electric guitar. It ends in a wash of gentle bell-tree and wind chimes.

The album concludes as it began, out in the deep ocean, with **“Song of the Last Whale”**. Jon Field’s richly-overdubbed flutes and organ bring hints of a distant foghorn as they play a parting theme of almost wistful sadness, which fades into the eerie song of the whale as it drifts away into the silent blueness of the depths.

“Waves” was released in 1975, and was the unfortunate victim of international power politics. The OPEC oil embargo of 1973–1974 had sent shock waves through the music industry, as the supply of high-quality “virgin” vinyl dried up and prices soared. Many record companies (particularly in the USA) reacted to the shortage and high cost of vinyl by recycling old, unsold LPs, shredding them and mixing the “regrind” with some fresh vinyl to manufacture new LPs. This often led to the vinyl becoming contaminated with dirt and paper fiber from the regrind, and the LPs pressed with this mixed vinyl tended to be noisy.

Alas, many copies of “Waves” were pressed on such vinyl with the result that music which had been conceived and recorded with a wide dynamic range, was lost on noisy vinyl pressings. In hindsight, “Waves” is an album designed to be heard on Compact Disc. With this Eclectic Discs remastered reissue, the album can now be heard in all of its true glory.

<http://www.radagast.org/jade-warrior/>

“Kites”: A synopsis

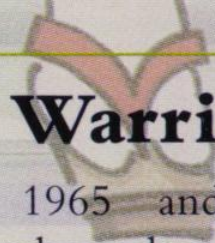
"Kites" is the third of the albums Jade Warrior recorded for the Island label. It stands out from its predecessors "Floating World" and "Waves" by having a dual nature, being composed around two different themes (one for each side of the album) rather than a single one. In many places the music is more traditionally orchestral than on previous Jade Warrior albums, with melodies scored for choir, string quartet, piano, and violin (with some soulful contributions on the latter by Joe O'Donnell and Fred Frith).

Continuing further with the tradition of explanation they introduced in "Waves", Jon and Tony kindly describe the imagery and inspiration which lies behind their music. However, in the grand tradition of Zen, the explanation may leave the reader more puzzled after reading than before!

The first side presents a musical impression of forest, wind, and flight, inspired by a Paul Klee drawing. In most places it's an airy, light, and abstract sequence of melodies, but its centerpiece "The Emperor Kite" is a more forceful passage which dips and swishes and plunges its way along.

The second side is a musical koan, telling the tale of Teh Ch'eng, the Boat Monk, Zen Buddhist sage of 9th-century China. Both in subject and in its musical construction, it reflects Jon and Tony's long-time interest in matters of the East.

<http://www.radagast.org/jade-warrior/>



Jade Warrior: An overview

Jade Warrior was anchored by Jon Field (flute, percussion, keyboards etc.) and Tony Duhig (guitar), both largely-self-taught musicians who shared an early interest in jazz, African music, and Latin American music. They met in the early 1960s while driving forklift trucks in a London factory, and began experimenting with building up multi-layered overdubbed amalgams of the sorts of music which moved them in an attempt to "...build a (musical) cathedral with the sort of things you'd find in your back yard". The theme of creating a complex layered and overdubbed sound would become a hallmark of Jade Warrior's music throughout their entire career.

In 1965 Field and Duhig joined a Rhythm & Blues based band called Second Thoughts led by lead singer (and later founder of the British group Nirvana) Patrick Campbell Lyons. Second Thoughts split up later that year, and with Jon and Tony joining Tom Newman, Alan James and Chris Jackson in Newman's band "The Tomcats". The band spent the best part of

1965 and 1966 in Spain, earning themselves quite a bit of local notoriety as one of the first bands to bring the "British invasion" of pop and rock music to Spain. The band released four EPs which and enjoyed some commercial success, reaching the Spanish charts.

After returning to England in late 1966, the Tomcats underwent a musical transition. Changing their name to July, the group embraced a psychedelic-pop and rock style, performing original material written mostly by Tom Newman and releasing one self-titled album on the Major Minor label in 1968. "July" is now a highly collectable relic of the psychedelic era, although Jon Field insists that it's sought more for its cover artwork than for its music. After July disbanded in 1968, Tony joined the band Unit Four plus Two for a UK club tour, meeting bass guitarist and vocalist Glyn Havard, and drummer Allan Price. Jon Field spent this time learning to play the flute and wrote music for a several dance performance works staged at a drama school he was attending.

Unit Four plus Two soon broke apart, with Tony Duhig and Glyn Havard deciding to continue their musical association. Committing new musical ideas to tape, Tony and Glyn contacted Jon Field, recording further demos. The newly written material offered a great deal of promise, working so well that the three musicians were encouraged to form a new band that would utilise Havard's vocals, bass playing and lyrics, with Tony and Jon's music. The new trio adopted the moniker Jade Warrior — a name chosen to reflect both the power and the subtle artistry of their music.

Jade Warrior was signed by Philips records newly established "progressive" imprint Vertigo Records at the end of 1969. The trio was soon augmented by drummer Alan Price and by Tony's brother David, releasing three albums between 1970 and 1973 which successfully combined rock, jazz, African, and Oriental influences. From their first album, Jade Warrior demonstrated a musical and technical maturity, making subtle use of multi-track recording and compositional layering.

CD reissue researched and co-ordinated by
Mark Powell
for Eclectic Entertainment Ltd.

24-bit digital remastering by
Paschal Byrne
at the Audio Archiving Company, London

Liner notes by **David Platt**

CD package design by **Hugh Gilmour**
www.gilmourdesign.co.uk

**Grateful thanks to David Platt,
to Zoe Roberts at Universal Tape
Facility, London and to Joe Black
and Amy Swanston
at Universal Music Group, London**

**This CD reissue © 2006 Eclectic Entertainment
Limited licensed from
Universal Music Group, London**

**Original sound recording
© 1978 Island Records
part of the Universal Music Group**

The Friends of Jade Warrior website:
www.radagast.org/jade-warrior

For more information and to obtain all
Eclectic Discs releases please visit:
www.eclecticdiscs.com



Jade Warrior “Way Of The Sun”

Alas, the band's musical diversity was also a contributing factor to their lack of commercial success. Put simply, Jade Warrior's music was difficult to pigeonhole — it wasn't quite rock, nor quite jazz, or folk music of any single ethnicity, leaving Vertigo unsure of how to promote or market the band successfully. Performing on the UK club and college circuit, Jade Warrior completed their second album “Released”, and were then (as a result of favorable album sales across the Atlantic) invited by Mercury Records to tour the USA. Jade Warrior acted as opening act for a variety of headlining artists, including Dave Mason, Long John Baldry, Sparks and Earthquake (with the latter act being so impressed that they insisted Jade Warrior receive equal billing on the marquee at the Whisky-a-Go-Go in Los Angeles).

Returning from the USA, Jade Warrior entered the studio to record “Last Autumn's Dream”; their most polished and mature work to date. Sadly, their problems of poor promotion by Vertigo continued.

An additional two albums worth of material were recorded, but shelved when Vertigo cancelled their contract. Friction within the band over their future musical direction led to the cancellation of a second tour in Holland, and the band dissolved.

Field and Duhig still felt their unique music had a future and continued to work as a duo on demo recordings of new, purely instrumental music under the name of Jade Warrior. On the urging of Steve Winwood (a devotee of Jade Warrior's music after witnessing the band on stage when they supported Traffic), Chris Blackwell, founder of Island Records offered Jon and Tony a recording contract in 1974, possibly as Island's answer to Virgin Records' recent success with Mike Oldfield (whose album “Tubular Bells” was produced by former July member Tom Newman and on which Jon Field had guested). This contract offered Jon and Tony the opportunity they'd sought to make real their musical visions.

Jon Field later declared; “Well, it’s burrowing through a mountain... you know that deep in this mountain there’s a pot of gold. You set off from different sides of the mountain, trying to get through to the gold. You never make it, but you think “We were really close there, if we come in from another way...”. Essentially that’s all it is – it’s trying to make the same album. But, the day we do make the same album, it will be the last thing I’ll make.

“Way of the Sun” is the fourth album Jade Warrior recorded for Island. It is probably the most intensely *visual* album they ever recorded, their most polished, and perhaps their most emotional. The LP cover contains an extensive interview with Jon and Tony in which they describe their own personal imagery of the “scenes” behind the music. Even those who have never read this interview have commented on “seeing” dawn break over the jungle in “Sun Ra” just as Jon and Tony described in the original album notes... the music’s cinematographic nature is simply that powerful.

Reflecting the band members’ long-time interest in Latin music, “Way of the Sun” focuses its attention on Central and South America. It portrays a day – or perhaps a century – of life and culture and change around the time of the Spanish conquest of the New World. On this album Jade Warrior break a three-album tradition of starting out their albums subtly, with music and sounds climbing up out of a background of near silence. As Rudyard Kipling wrote of Mandalay, “the dawn comes up like thunder” in the opening of “Sun Ra”, with energy and anticipation oozing out of every note. This sets the course for the rest of the album – it’s a dashing passage through life with all of its complexities. Feelings run the gamut, from the “all’s right with the world” flavour of “Sun Child”, to the mystery and fear and change of “Moontears”, to the joyous celebrations of “Carnival” and the completion of “Dance of the Sun”.

The album ends as all days must end, with sunset and “Death of Ra”, a deeply-felt paean by Tony’s electric guitar and Jon’s flutes, filled with thanksgiving and passion and more than a fraction of grief. If you

listen carefully, you may hear one missed guitar half-note – reportedly, Tony was so caught up in the emotion of the piece that his eyes were tearing up, and he fumbled slightly. Wisely, Duhig and Field chose not to re-record the track.

It was a fitting end to the album, and carried with it more than a little irony. In the world's various mythologies of sun worship, the sun god must usually undergo some form of trial or challenge as he passes from view during the night... be it combating with mortal enemies, exile in the darkness, ritual death, or some other form of transformation. So it was to be for Jade Warrior, who had their own period of darkness and exile ahead of them.

After the completion of “Way of the Sun”, their contract with Island was fulfilled, and was not renewed. Lacking a record deal, and facing health and family problems, Jon and Tony drifted apart, leaving London to live separate lives in the English countryside. Jade Warrior largely faded from public view for several years. Tony Duhig moved to Glastonbury in Somerset, opening Jade Warrior Studios to produce albums for

local bands, and releasing a solo album “Horizen” under the Jade Warrior name in 1984 (something Jon Field was unhappy about). The two musicians rejoined in 1989 to record the pastoral and meditative work “At Peace”.

Jon moved back to London, working as a session musician, playing at local clubs, meeting bassist Dave Sturt and guitarist Colin Henson in the process. The three musicians met with Tony Duhig, shared some new musical ideas and jammed together for an evening, agreeing to work on a new Jade Warrior album together. Sadly Tony Duhig suffered an unexpected and fatal heart attack soon after.

Jon, Dave, and Colin went on to release two Jade Warrior albums on the Red Hot Records label; “Breathing the Storm” in 1992 and “Distant Echoes” in 1993. Work began on a third album in 1995, but the effort stalled and the album was never completed. Jon “semi-retired” from music, while Dave and Colin worked on other projects.

Glyn Havard re-entered the music scene in 2002, joining with David Duhig to release the album “Dog Star Poets”. In 2005, Glyn rejoined Jade Warrior, with the foursome working in an album slated for release in 2006.

Four albums Jade Warrior recorded for Island records between 1974 and 1978 are all extremely visual in their composition, painting musical pictures in the mind of the listener through a characteristic mix of subtle instrumentation and a mastery of musical dynamics. The albums remain too unique to fit easily into any stylistic pigeonhole. It is this individuality that makes the music of Jade Warrior timeless.

<http://www.radagast.org/jade-warrior/>

All titles composed by Tony Duhig and Jon Field

All instruments played by Tony Duhig and Jon Field except

John Denith: Drums on “Sun Ra” and “Carnival”

Graham Morgan: Drums on “Dance of the Sun”

Bill Smith: Bass on “Carnival”

Skalia Kanga: Harp on “Sun Child”

Godfrey, Kuma, Alan: Drums, Bass, Congas on “Way of the Sun”

Gowan Turnbull: Saxophone on “Carnival”

Dick Cuthell: Flugelhorn on “Sun Ra”

Recorded at Island Studios, Hammersmith, London

Engineers Dick Cuthell, George Chkiantz and Terry Barham

DJM Studios, London. Engineer Walter Samuels. Assistant Engineers Paul and Harvey

Produced by Tony Duhig and Jon Field

Original sleeve design by Eckford / Stimpson