

CLIVE
MURRAY



LOVE
AND
PAINKILLERS

1. SWEET OBLIVION (4:47)
2. TWICE AS BRIGHT (3:44)
3. MOSTLY HARMLESS (4:58)
4. WISH (3:56)
5. GUNSLINGER (5:01)
6. THE CASE OF THE SIX-SIDED MAN (5:40)
7. RETURN TO GAMUT STREET (5:39)
8. PERPETUAL LIGHT (1:55)
9. HUMAN ERROR (5:27)
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11. KALAHARI (3:38)
12. ZERO DEGREES EAST (4:29)
13. UNTIL THE END OF THE WORLD (4:56)
14. THE WHEEL (1:33)



Written, arranged, recorded, produced and mixed by Clive Murray at Mustelid Manor
Mastered by John Mitchell at Outhouse Studios
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Jon Ewen: Jon Ewen

P E R S O N N E L

Adrian Clark: Guitar solo (track 6)
Nick Beatty: Guitar solo (track 6)
John Mitchell: Guitar solo (track 6)
Ian Farrer: Bass (track 4), guitar solo (track 10)
Martin Szomszor: Bass (tracks 1, 3, 5, 6, 7, 9)
Greg Edwards: Bass (tracks 2, 13)
Jon Ewen: Keyboards (track 5)
Adam Murray: Keyboards (track 10)
CM: Everything else

A R T W O R K

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The Painkiller Pick: Ian Farrer
Generative backgrounds: www.mutable.gallery (with thanks to Heydon Pickering)
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The main typeface used in this booklet is Atkinson Hyperlegible, which is available for free
from www.brailleinstitute.org. Because accessibility is important.



LOVE AND PAINKILLERS

Well, it's been a long time coming, hasn't it?

When I released *Earthman* in 2002, it was done in a rush. Quite aside from the extremely low-budget recording gear that I had at the time, and my complete lack of recording/mixing/producing knowledge, I also hurried everything. I even knocked up the cover in about 15 minutes on my lunchbreak (and it still annoys me that I didn't put any detail *at all* on the guitar.) Well, by 2004 I was in my basement in East London starting work on the second album, and as you can tell... it has not been quick.

In the roughly 20 years since then, I've gone through fallow periods of up to a year when I didn't even play guitar at all. I've moved house a number of times, got married, left London, lost my parents, started a family, had many jobs, sold many guitars, bought some more guitars... you get the picture. And all that time, there has been a folder on my computer which contained ideas for songs, parts of songs, even complete songs that didn't go onto *Earthman*. "Kalahari" in particular was written in the mid-1990s, around the same time as "Last Day on Earth" and "Superhero" from the first album. I have not been what you would call a prolific instrumental artiste.

I also spent around ten of those years playing lead guitar in bands in London, starting with a couple of solo shows to promote *Earthman*, and on through various outfits to end up with my current band **Indigo Down**, who are on something of a hiatus at time of writing, but can be discovered at www.indigodown.com should you want to check us out. I would, if I were you. We're quite good.

But the folder was always there, and sometimes I would come back to it and have another go at finding a melody for one of the tracks. “Gunslinger” for example defied me for a number of years. It was originally in the key of D# minor (chugging away on the low B string), and for some reason I just could not find anything to say over the riffs in that key. But one day I took my 7-string, tuned it to drop-A and re-recorded the riffs, and this put the song in C# minor. The melody simply fell out of me so fast I had to cancel my plans for the day to capture it all.

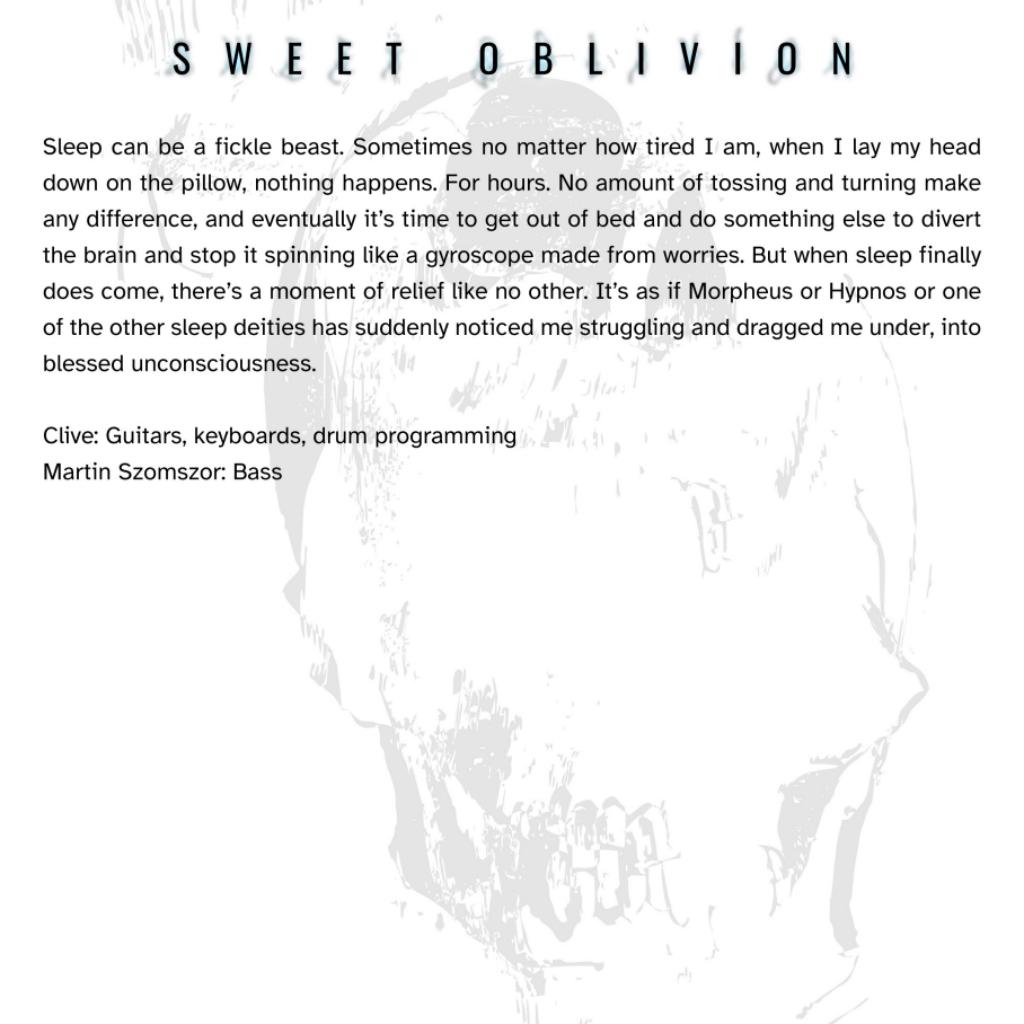
The backing and structure for “Sweet Oblivion”, “Return to Gamut Street” and “Human Error” were written between 10 and 20 years ago, but despite (literally) hundreds of attempts, I had not one single note of melody for any of them even at the start of 2023. Then in February of that year, all three of them came tumbling out together, like when you’re trying to get just a little bit of ketchup out of the bottle and instead it all gushes out and goes everywhere. Only with notes instead of sauce.

And so it goes. Some of these songs are quite old, some are brand new. Some took literally years to write, some took a couple of evenings. Three of them, it should be noted, are songs from *Earthman* that I have re-recorded anew. I could have left these off... perhaps in another life they might have been the bonus tracks on the Japanese edition of the inevitably platinum-selling album... but no. They are simply here because I wanted to do at least a few of those original songs some sort of sonic justice. “Twice As Bright”, “Brothers” and “Until the End of the World” are perhaps my favourite three tracks from *Earthman*, so I present them here in brand new audio finery, because it is not their fault that I didn’t even have a V-Amp or POD in the early 2000s. Rest assured, my very Dear Listener, that every track on *Love and Painkillers* is a brand new recording, even if you might have heard a couple of the tunes before, in some other version.





SWEET OBLIVION



Sleep can be a fickle beast. Sometimes no matter how tired I am, when I lay my head down on the pillow, nothing happens. For hours. No amount of tossing and turning make any difference, and eventually it's time to get out of bed and do something else to divert the brain and stop it spinning like a gyroscope made from worries. But when sleep finally does come, there's a moment of relief like no other. It's as if Morpheus or Hypnos or one of the other sleep deities has suddenly noticed me struggling and dragged me under, into blessed unconsciousness.

Clive: Guitars, keyboards, drum programming

Martin Szomszor: Bass

T W I C E A S B R I G H T

"The light that burns twice as bright burns half as long."

Inspired by the movie Blade Runner of course, rather than philosopher Lao Tzu, who is credited as being the original author of that line.

Originally released on *Earthman* in 2002, now presented for your delectation with proper guitar sounds and better production.

Clive: Guitars, keyboards, drum programming

Greg Edwards: Bass

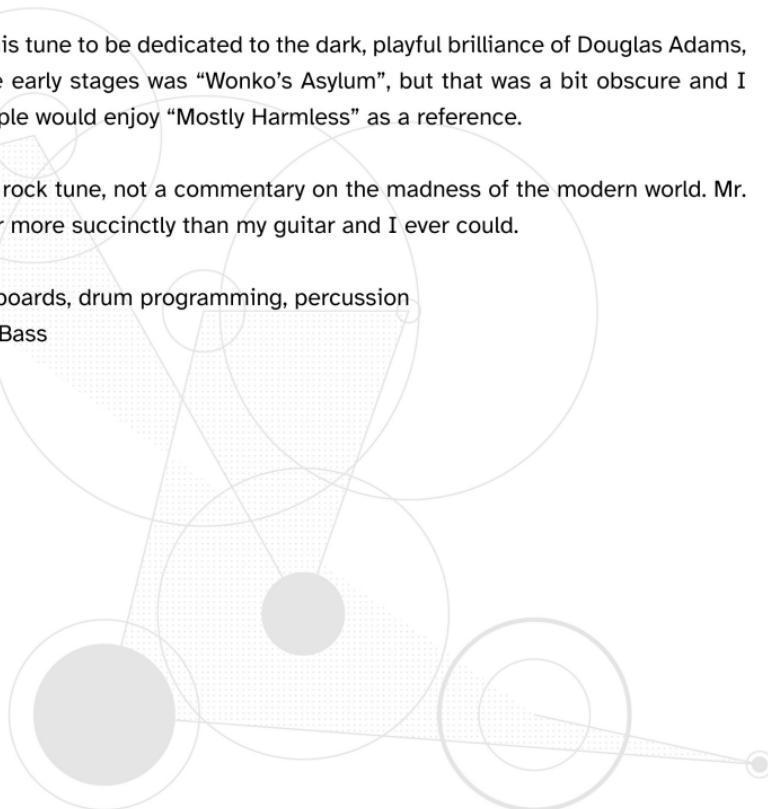
M O S T L Y H A R M L E S S

I knew I wanted this tune to be dedicated to the dark, playful brilliance of Douglas Adams, so its name in the early stages was “Wonko’s Asylum”, but that was a bit obscure and I thought more people would enjoy “Mostly Harmless” as a reference.

Plus it's just a fun rock tune, not a commentary on the madness of the modern world. Mr. Adams did that far more succinctly than my guitar and I ever could.

Clive: Guitars, keyboards, drum programming, percussion

Martin Szomszor: Bass



W I S H

I came up with the intro chords sometime in the early 2000s, and one evening my guitar-brother and I jammed over it some and took it to a couple of new places. What you have here is a re-assembling and re-performing of some of the best bits, arranged into some kind of cohesive structure, or “song”, as I like to call it.

Clive: Guitars, keyboards, drum programming

Ian Farrer: Bass

G U N S L I N G E R

“The man in black fled across the desert, and the gunslinger followed.”

Inspired by the relentless, honourable, fallible anti-hero Roland of Gilead from Stephen King’s “Dark Tower” series.

A version of Gunslinger was previously released as a single in 2011. This is a brand new recording, re-created from the ground up, with guest contributions from my good friends Jon Ewen on keyboards and Martin Szomszor on bass, to make it even more splendid.

Clive: Guitars, organ, drum programming

Martin Szomszor: Bass

Jon Ewen: Guest keyboard solo and additional keyboards

THE CASE OF THE SIX-SIDED MAN

Inspired by Luke Rhinehart's "The Dice Man", which was very much a book of its time and has not aged well. Nonetheless, for some time I made a lot of my decisions using a pair of green dice, and still do on the odd occasion.

Dice were also used to choose key and time signatures for parts of this song. Turns out the dice like 6/4 and A minor. Who knew?

Clive: Guitars, keyboards, drum programming, dice

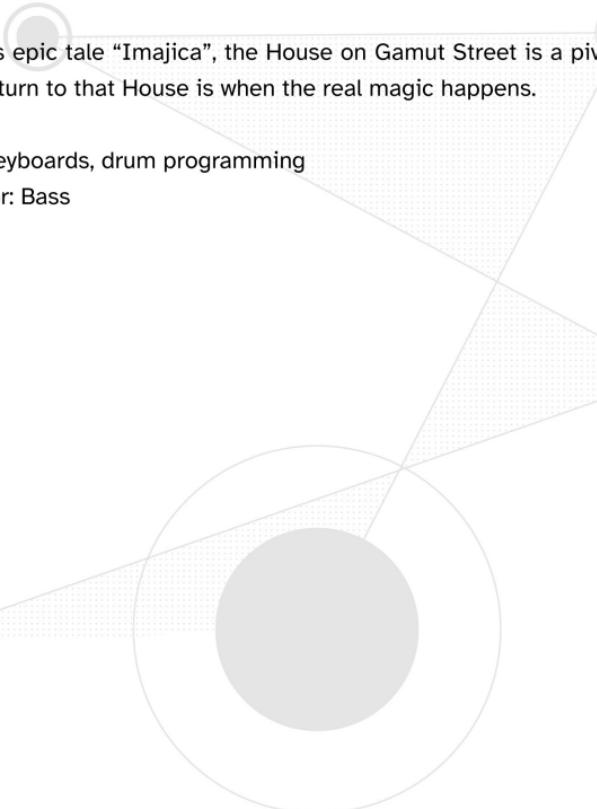
Martin Szomsor: Bass

Adrian Clark: Guest guitar solo

Nick Beatty: Guest guitar solo

John Mitchell: Guest guitar solo

RETURN TO GAMUT STREET



In Clive Barker's epic tale "Imajica", the House on Gamut Street is a pivotal location for sure, but the Return to that House is when the real magic happens.

Clive: Guitars, keyboards, drum programming

Martin Szomszor: Bass

PERPETUAL LIGHT

I will never be a both-hands-on-the-fretboard sorceror like Jon Gomm, Jennifer Batten or Stanley Jordan, but in the '90s I came up with a kind of "hold a chord with the left hand and play a melody over it with the right" sort of thing, and that turned into a short piece called "Resurrection".

Many years later, I figured I would have another go, this time with seven strings.

Clive: Guitars, keyboards, bass and percussion programming

HUMAN ERROR

Computer says: "No."

The intro riff was one of the first things I wrote when I initially got a 7-string guitar back in the early 2000s. I came up with a song structure pretty quickly, but any melody lines utterly eluded me until early 2023, at which point it all came at once. More like discovering a tune in the ether than actually consciously writing one. But then again, that's sometimes just how it goes.

Clive: Guitars, drum programming

Martin Szomszor: Bass

B R O T H E R S

I would not be the musician I am today if not for all the people I've played with over the years. I believe that any musician can learn something from any other musician, and the best way to do that is to play with other people, and I thank everyone with whom I have ever shared a stage, a studio or a rehearsal room.

But for over three decades I have been learning (not just about music) and growing along with one person in particular, and I call that person my brother. Thank you, man.

Originally released on *Earthman* in 2002, now presented for your delectation with proper guitar sounds and better production.

Clive: Guitars, drum programming, bass

Ian Farrer: Guest guitar solo

Adam Murray: Keyboards

K A L A H A R I

There's no big thinking behind this tune. I was working in a dead-end office job in my early 20s and above the photocopier there was a large map of the world. One dreary afternoon my eye fell on southern Africa and the name "Kalahari", and I thought to myself, "That is a very cool word, for somewhere so hot."

That evening I went home and wrote the backing part for this song, and the melody flowed from there. Sometimes that's how they come.

Clive: Guitars, keyboards, drum programming, bass

Z E R O D E G R E E S E A S T

I lived in London for over a decade of my life before moving away to start a family somewhere a little less hectic. One autumn evening in 2002, I stepped out of the front door of the east-end house I was sharing with a couple of guys and stopped dead on the pavement, my senses awash with input. I looked westwards and saw the sun setting behind the office buildings of the city centre; I heard the muezzin calling the faithful to prayer at a nearby mosque, and European and Asian accents spilling out of the Irish pub opposite; I smelled four or five distinctly different takeaway cuisines all vying for my attention; and I was so distracted I nearly stepped in front of a big red London bus.

I remember thinking “I like it here... this is a place where stuff happens,” and that night I wrote the first version of this song.

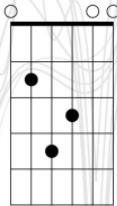
Clive: Guitars, keyboards, drum programming, bass

Intro/outro atmospherics: Spitfire Audio LABS “London Atmos”

U N T I L T H E E N D O F T H E W O R L D

Inspired by the 1991 Wim Wenders movie of the same name, specifically the part where the characters become so transfixed by watching recordings of their own dreams, they become addicted.

Oh, and the verse hinges on a chord I found in a Joe Satriani book. It's an $\text{E}\text{sus}2\#11$, if you want to know. Very lydian sounding. Thanks Joe!



Originally released on *Earthman* in 2002, now presented for your delectation with proper guitar sounds and better production.

Clive: Guitars, keyboards, drum programming

Greg Edwards: Bass

THE WHEEL

A very, very long time ago I was at a party which went on very, very late, as sometimes they do. As the sun was coming up my friend and I found a quiet room and got out our guitars. We sat for a good long while, barely talking, finding creativity from who knows where, and at the end of it we had each written a brand new piece of music.

This is my one.

Clive: Guitars

TONE

9
8
7
6
5
4
3
2
1

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PAULY

THE GEAR

Dearest Listener, you have done me the enormous favour of listening to my music, maybe even paying for your own digital copy as opposed to streaming it, and for that I thank you. And also I do not want to lie to you. I cannot remember exactly which guitar I used on which song, except in a few cases where I seem to have made notes along the way. I know some of you are highly interested in the gear though, so I will give you all the information I have.

GUITARS

I can tell you for sure that a good 80% of the lead guitar on this album was played on my non-Ibanez Jem copy, which I call my **JEM77WMC**. This guitar was custom-built for me over a period of nine years, and if you want to read more about that, there is a lengthy post about it on my website. (See www.clivemurray.com/guitars and you will find it.)

Other guitars I know for sure I used in various places on the album:

- **Ibanez JEM777LNG**
- **Ibanez 540PII-SH**
- **Ibanez RG7620**
- **Blackmachine B2**
- **BlacKat D7**
- **Taylor 210ce-k acoustic**

A special thank you goes to Mr. Andy Dempster, who loaned me his sitar guitar back in the mid-2000s, and which did eventually make it onto this record. (If you hear a sitar part in the backing, that guitar is on the left channel.) Thanks Andy!

B A S S

Any basslines played by my own fair (!) hand were played on my **Ibanez SR705NT** 5-string (with a pick because I can't do finger style properly). I couldn't tell you what Martin, Greg or Ian used, only that they did it better than me. Some of the bass is programmed in Logic using the excellent **MODO Bass** modeller from IK Multimedia, and fed through the Neural DSP **DarkGlass** plugin.

D R U M S

This entire album has been recorded across many years, in furtively snatched hours late at night, and lunch hours, and afternoons when the family are out... and there is no way I could have recorded a physical drum kit, even if I could play one (which I cannot). So yes, Dear Listener, all the drums are programmed. I do them by hand in the Logic grid editor, and the sounds come from Steven Slate's fabulous **SSD5.5** plugin (and add-ons).

K E Y B O A R D S

I am not a keyboard player by any stretch of the imagination, so almost all synths, strings, horns, organs etc on this album were done by hand in the Logic grid editor and then fed to usually one of Logic's stock plugins, mostly Alchemy. The exception is "Gunslinger", on which the mighty Jon Ewen supplied me with many tracks of synthy goodness.

S O U N D S

I am a huge fan of (but am not endorsed by) Neural DSP, and all my guitar sounds on this album come from their plugins. Most of the lead tones are either the **Soldano SLO-100** or the **Archetype: Rabea**, but you will also hear the **Fortin Nameless**, **Archetype: Plini**, **Archetype: Cory Wong** and **Archetype: Gojira** plugins on here for sure. Some of the bass sounds come from the **DarkGlass** plugin as previously mentioned.

The rest of the effects are either standard effects/instruments that come with Logic, or perhaps a Valhalla reverb here and there (and everywhere, now I think about it), or some sparkly Eventide thingy. What does not feature on this album *anywhere* is a harmoniser, or multi-voicer. It's not that I think they're bad, or that using one is "cheating", it's that I taught myself to do harmony lead guitar when all I had was a Fostex four-track and my 18-year-old brains, full of recently-learned modal theory. I just prefer to do all my harmonising manually.

Another special thank you goes to the members of UKMG (formerly the Usenet group [uk.music.guitar](#)) who clubbed together to buy me an **Electroharmonix Ravish** pedal one Christmas, when I was having an *extremely* dark teatime of the soul and was just about ready to throw the whole project in the digital bin. (If you hear a sitar, the Ravish is on the right channel.) Thank you, guys! You rock!

M I X I N G

I don't have any special mixing gear. I don't have any outboard rack stuff, any Neve mic-pres, or Pultecs, or any of that. I had to make do with whatever Logic has built in, and

teach myself to use it. For that I must thank the inestimable Rick Beato and his YouTube channel – and particularly his long-form videos on EQ and compression. I learned a hell of a lot in a short space of time from Rick and his videos, but I am still not a professional mixer – I am a middle-aged rocker with some hearing damage and little-to-no experience – so I only hope that what you hear does not offend the ear.

R E C O R D I N G

It's just my trusty 2013 Macbook Pro running Logic X.

The signal chain is: guitar > lead > PreSonus Audiobox USB interface > Mac. That's all. Mostly recorded at night with headphones (BeyerDynamic DT100) and sometimes a little red wine to lubricate the cerebellum.



Marshall

CORNFORD

THANKS

The main reason *Love and Painkillers* has taken so long to make is that it has been a largely solo spare-time endeavour, of someone who doesn't have much spare time. Nonetheless, there are many people I must thank, for without them I would never have managed to complete this project.

First of all I must thank my family for being patient with me all this time. For all those hours spent trying to nail a solo rather than washing the dishes, evenings spent tweaking a drum fill rather than tidying up, and even occasional mornings when I was too tired to play because I'd been chasing a melody until 2am, I thank you for allowing me the time and space to work on this album and get it out of my head. You two mean the world to me, and without you I would be just another idiot with a guitar. Saffron and Adam, I love you.

Secondly I must thank my guitar brother of over thirty years, Ian Farrer, for absolutely everything. From all those long and detailed analyses of the Ibanez catalogue back in the early '90s to the late-night cross-continent video calls of the pandemic in 2020, from "Sunset Stroll" to "Dirty Little Thing Called Love", from Shunters in Bexhill to The Marquee in London, from all the way back then to right here and now. You've kept me going all this time, and you continue to inspire me. I love you, my brother.

And I absolutely have to thank my musical mentor for so many years, Jon Ewen. Without a doubt the most musically creative person I've ever known, the most inspiring drummer I've ever had the pleasure and honour to rock with, and the one who always—ALWAYS—rewound the track and said "No, do it again, you can do it better" when

I was first cutting my teeth at recording (and he was always right, too). Without you this would *definitely* never have happened, even if you didn't know it at the time. I love you also, my brother. FFSLR.

Steaming hot thanks to my guest contributors who've played on the album: Nick Beatty, Adrian Clark, Greg Edwards, Jon Ewen, Ian Farrer, John Mitchell, Adam Murray and Martin Szomszor.

Eternal thanks to His Holiness John Mitchell also for doing a wizard job on the mastering.

And speaking of the mastering, a massive thank you to everyone who backed my 2023 Kickstarter to get the final money together for the mastering to happen! In alphabetical order, thank you to: Paul Battley, José Bolos, David Cantrell, The Creative Fund by BackerKit, Paul Creedy, Marleen Crnkovic, Rory Davidson, Tom Dolan, Michael Edmunds, Ian Farrer, Elmar Fasel, Steven Ferguson, Matt Firth, Phyllis Gibson, Francis Gilbert, Steve Harris, Mathias Hellquist, Hollie, Jon, Andreas Jones, Matthew Jones, Alex Kilgour, Jeremy Kimmons, Kuschi, Markus, Julian May, Thayer Prime, Jude Robinson, Nick Wagstaff, Tobias Weiss, Si Wilson, and Simon Wistow. Thank you so much for putting your hands in your pockets to help me make *Love and Painkillers* sound as good as possible.

And very real thanks must also go to you, Dear Listener, for listening. I have done everything in my power to make this record as good as I can. If you like it, maybe play it to a friend who might like this sort of thing. You know... like we used to do.

--Clive. 18th December 2023.



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