

These records

had at least some things going against them...

1. "43 minutes". Sam Brown came to a dead end with the record company, not wanting any artistic compromise. The stubborn artist was left without a contract. For a long time the album has been impossible to buy, outside of... Australia.
2. "Alla är". Gina Jacobi had already been through three record companies. This time she had to release the record on her own. The introvert album met with mixed reviews.
3. "Ambition". Tommy Shaw left the US to produce this album abroad. A new record company and the trend running against progressive/pomp rock didn't help. Not even the critics liked it (www.allmusic.com).
4. "Consequences". An experimental project that grew out of proportion left both critics and the audience clueless. Not speaking of the record company. Kevin Godley himself is trying to forget its very existence.
5. "Door to Door". The swan song of the Cars, a much darker effort than previous record. The critics were mixed (see www.allmusic.com).
6. "The Dreaming". Felt by many as over-produced. An ambitious album with deep texts difficult to get through. By far the lowest selling album of Kate Bush (so far).
7. "Dzien i noc". Well, Justyna Steczkowska sings in Polish (and igbo!). The distribution outside Poland is close to inexistent. And any artist trying to emulate the artistic attitude of Kate Bush has a hard time with record company.
8. "État d'urgence". A French artist catering to a public enjoying both rock and bossa nova. I guess few people outside France were prepared for Bernard Lavilliers. And they hardly got a chance.
9. "Freudiana". The theatrical staging of it met with disgusted reviews. It had no known pop artist's name on the cover (not even Alan Parsons). And the vocalists inside it were being lost in the general anonymity of it all.
10. "Gobe". The album is hard to find nowadays, even in France. And the critics has few things to say about it. It goes almost like Guesch Patti's "lost" record.
11. "In the Spirit of Things". Progressive/pomp rock with new producer met with alarming lack of company support. Sales were down the drain, and Kansas went out of a recording contract.
12. "Kaze no tani no Naushika". For a long time the movie for which this music was made were the hack-work "Warriors of the Wind". So few if any had a chance to actually discover the music which were in it. Jo Hisaishi's sound-track album is still not released outside of Japan.
13. "Lights in the Night". A more darker and enigmatic album that the predecessor. And even less info of the people behind it. Popular in Scandinavia, but hardly in the rest of the world, which didn't know who was behind Flash and the Pan either.
14. "Martwa woda". Progressive rock sung in Polish. Never released on CD. And hardly known outside of Poland. And how do you pronounce "Bajm"?
15. "Once in a Million". Peter Kingsbery's second solo album was much less successful than his first one. Only released in France, where it was soon deleted by the record company.
16. "People Are Strange". Stina Nordenstam, doesn't tour, and she doesn't do interviews (normally). This being a cover album, but the original songs can hardly be recognised. So

trying to promote this album was as real a challenge as ever.

17. "The Royal Scam". Cold and perfect music for the hi-fi freak. From a band that didn't tour. Pessimistic lyrics. With such a reputation the actual sales of Steely Dan's new one - which didn't even impress the critics - were astonishingly good.

18. "Stationary Traveller". Camel was never a well-known band. This came as their last album for close to a decade, released onto a market that felt Pink Floyd more than enough saturated the market segment for well-behaved progressive music with dark lyrics.

19. "Victim of Love". Elton John going disco. Many received the news with nothing more than a frown - "an artist that stopped being hip five years ago tries desperately to live with his time". Few people actually listened enough to discover the actual quality of the music.

20. "Whore". Eight years had passed since Dalbello's latest album, and the audience she once had never found her. Those who did may have been repelled by the aggressive production and the amount of processed vocals.

Per A J Andersson
welcoming you to
20 odd albums

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