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# Nine Inch Brushes

## “The Beck & York Experience”

Art.-Nr.: MPR032  
UPC: 4 260104 460315  
Format: Vinyl (with Download-Code)  
Genre: Rock, Pop, Rhythm'n Blues

**Cover:**



## Overview:

The two full-blooded musicians George Kochbeck (Georgie Red) and Pete York (Spencer Davis Group, Hardin & York) have fulfilled a dream: a joint album with new interpretations of selected classics from the 1960s.

Dedicated to their late mothers, Kochbeck & York revive well-known standards such as "Waterloo Sunset," "The Wind Cries Mary" or „Can't Find My Way Home“.

Under the name Nine Inch Brushes (an allusion to the fact that Pete York recorded the album mainly with the drum brush) brings new life to familiar as well as completely new interpretations and allows the past to become an exciting present.

The album "The Beck & York Experience" is released exclusively on vinyl (with download code). In addition to the music, this album has also become a gem thanks to the high-quality artwork by Holger Trull based on a photograph by Ralf Buddenbohm.

## Tracklisting

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| 1. The Green Manalishi (Peter Green)           | 3:37 |
| 2. Jumping Jack Flash (Jagger/Richards)        | 3:35 |
| 3. Waterloo Sunset (Ray Davis)                 | 4:55 |
| 4. With A Girl Like You (Reg Presley)          | 4:39 |
| 5. The Wind Cries Mary (Jimi Hendrix)          | 4:26 |
| 6. Rain (Lennon/McCartney)                     | 4:29 |
| 7. Only Love Can Break Your Heart (Neil Young) | 4:16 |
| 8. Can't Find My Way Home (Steve Winwood)      | 4:18 |
| 9. Hurdy Gurdy Man (Donovan Leitch)            | 4:04 |

George Kochbeck and Pete York have a lot in common.

First of all, they have their birthday on the same day, August 15th.

Pete was born in 1942, while George was born in 1955.

When George was born, it was already clear to Pete that he would dedicate his life to music.

When **Pete York** left school in 1960, he went to Birmingham where he met Spencer Davis, Steve Winwood and Muff Winwood. The resulting band was the Spencer Davis Group: Five number one hits were recorded between 1964 and 1967 - "Keep On Running", "Somebody Help Me", "When I Come Home", "Gimme Some Lovin'", "I'm a man".

"Gimme Some Lovin" has been named one of the Millennium Top 100 singles and can be heard in many Hollywood films. During this time, Pete was selected to play on Eric Clapton's first recordings.

In the early 1970s Pete was half of the duo Hardin And York.

They were one of the largest rock acts in Europe for several years and often performed with Deep Purple.

Deep Purple's drummer Ian Paice and organist Jon Lord have remained Pete's close friends and have played regularly in "Pete York's Super Drumming" over the past 30 years and until Jon Lord's death .

Pete was a guest star at Klaus Doldingers Jubilee Tours from 1973 to 1975 ”

The Chris Barber Band featuring Peter York was on the road with 300 shows between 1976 and 1979 and in the eighties Pete led various bands with old friends like Brian Auger and Chris Farlowe.

He also participated in the experimental Eberhard Schoener albums such as "Windows" or "Bail Agúng".

Pete York's SuperDrumming was a TV series for SDR / ARD in which Pete wrote, presented and played. Many of the world's best drummers participated and the show was awarded in the United States.

The Spencer Davis Group with Pete behind the drums has been on the road for almost 50 years and performed in front of 5000 spectators at the Royal Albert Hall in London in April 2002.

When Pete and George participated in the numerous projects of the renowned conductor, composer and experimental musician Eberhard Schoener, the two met for the first time, which led to a friendship that continues to this day and numerous joint projects.

**George Kochbeck** himself has been an active musician since 1969.

He gained great popularity in the 80s alongside Phill Edwards as a half and creative force in the duo Georgie Red, which, in addition to numerous hits such as "Help The Man", "Get in Touch" or "If I Say Stop?" , also produced the successful albums "We'll Work It Out" and "Helpless Dancer".

In addition, George was and is involved in countless projects to date, working with a variety of stylistically different musicians from Joachim Kühn, Ina Deter, Ulla Meinecke, or Peter Maffay.

Full-time George is a sought-after film composer, among others, for many prominent TV productions like "Tatort" or "Soko Leipzig".

The album "The Beck & York Experience" is a long-cherished dream of both musicians.

But let the two musicians speak for themselves:

**George Kochbeck:**

It has long been my wish to reinterpret the favorite songs of my youth.

Through my grandfather, who worked as an engineer at the NATO airfield in Gütersloh in the 1960s, I came into contact with English and British pop music at the age of 10.

Every Saturday I listened to the BFBS Top Twenty.

At that time I never dreamed of being in the studio with one of my great heroes.

I got to know Pete York in the 80s through joint appearances at concerts with Eberhard Schoener.

Nine Inch Brushes was supposed to be an album that breathes the spirit of the 60s with the musical means of today.

It was created in the classic overdub process, i.e. the basic tracks

Pete and I recorded it together and then added further instruments track by track without another musician.

What was special for me was that I was able to record the grand piano parts on the wonderful grand piano of Pete's longtime partner Eddie Hardin; a Blüthner from 1897, which Eddie had received from his father in London in 1970.

The instrument had then spent many years in the south of France. After Eddie's death I bought it from his widow and in Bielefeld with Erwin Klumpf it was restored.

**Pete York:**

When George Kochbeck and I renewed our friendship in recent years we found much enjoyment in playing together in duo. This is a concept which had a great effect on me in my earlier life.

My initial six years with Eddie Hardin stretched on for many years after that until his untimely death. They were very satisfying and musically exciting times, when on the stage and on records

we were only answerable to each other. We earned several gold albums and played to audiences in many countries, most notably Germany, where I now live happily.

In the course of our jamming together we would find ourselves exploring old songs from the Sixties which we both knew and loved. Of course, many years had passed since those wonderfully crazy times

and the original versions of those songs were known by millions around the world.

How to make them come alive again in another form?

First of all we had George's distinctive voice plus his extraordinary instrumental facility in sounding like a stageful of musicians.

What fresh approach could I bring the party?

Many will know, but many more will not, that I was playing jazz before I found myself in a chart-topping Rock group.

Part of the jazz drummers armoury, alongside sticks, beaters and hands, are the jazz brushes, designed to give a softer, more subtle sound.

How about I dare to play these iconic rock and pop numbers using only brushes?

So around 90% of this LP I played with brushes.

Nobody makes a 9 inch brush but if they did I would give them a try.

The idea that we should dedicate this recording to our mothers was very attractive to me.

My mother liked jazz and swing and encouraged me as I developed my interest in playing the drums. My father just closed his ears and left the room.

I'm happy that my mother lived to see the great success of the Spencer Davis Group but she died too early of brain cancer at the age of 51.

I'm sure she would have enjoyed this LP as well. Let's hope everybody else does.