

A documentary film presentation

The mighty Brand X came and went, out of London's great musical watershed moment: the '70s —

Chances are, you've never heard of this trailblazing virtuoso Rock, Funk & Jazz fusion band who cast its legendary spell on a once flourishing music scene.

You're in luck: they paid the price for their art, wandered through the desert, and returned to make some truth!

Brand X

The Desert Years

A band's journey through the wilderness.



BRAND X — *The Desert Years*

INTRODUCTION TO A FILM PROJECT:

A film with music and stories following a band's astounding journey through the wilderness.

Last date of the tour.

A blanket of snow has covered these parts of Eastern Pennsylvania overnight. The sun has already peaked, and, in a few hours, *Brand X* will give the last performance in this leg of their North Eastern reunion tour.

English guitarist John Goodsall, 64, paces outside the old theater, wrapped in an oversized sweatshirt; he blows on his fingers for warmth, waiting for the SUV carrying the band's gear—including his two electric guitars—to back into its proper parking spot. Welch born bassist Percy Jones, 69, is already pushing a 2-wheel dolly carrying his speaker cabinet up the backstage loading ramp. Veteran American drummer Kenwood Dennard, 61, is assembling his drum kit to the right of the stage. *Brand X* only has one roadie, Edward J. Murphy III, and he's tied-up, hooking the gear up to rented monitors.

They are joined for the sound check by the more 'junior' American members Scott Weinberger and Chris Clark. Weinberger is also assembling his large array of percussions—his instruments gleaming in the center of the stage. He plays a few notes on his African Slit-Drum; they immediately bring to mind the tonal constellation of *Brand X's* distant musical uncle, the monolithic Art Rock band "King Crimson".

Percussionist Scott Weinberger brings a *now* edge to the sound of *Brand X*; it's as if he's packed the refined DNA of the last three decades in Prog Rock beats into his kit.

But does *Brand X* qualify as *Progressive music*?

None of the members think so—least of all keyboard player Chris Clark, a veteran of Jazz sessions and Broadway stage gigs. Chris may be the most versatile of the players in *Brand X* and his fluid keyboard solos further liberate *Brand X* from the prison bars of labels the group has always artfully skirted: It's not Jazz either...

Brand X is the most legendary band *you've never heard of*. But the London music press, and professional musicians the world over, were once well acquainted with their antics. During the 1970s, *Brand X* were one of the most respected electronic Jazz acts in the world, playing Europe's most prestigious clubs, and clinching stellar reviews from eminent music critics.

Brand X were the wizards, turned druids, of experimental progressive funk-jazz—a movement arguably ignited by Miles Davis with his late '60s revolutionary work *Bitches Brew*, and digested through the last three decades by bedfellows as distant from one another as guitarist Jeff Beck and pianist Herbie Hancock.

But *Brand X* is unique. They're able to compose and perform stunning instrumental pieces that masterfully dodge the bullet that often cripples the progressive music style: *that pesky tendency to drift into tedious and opaque improvisational solos.*

Brand X always understood that their magic is somehow rooted in the framework afforded by strong, exotic melodies; their music is simply organic and beautiful—like dramatic movies made of notes.

Except for a handful of performances over the last three decades, *Brand X* had all but vanished from the scene; their concerts became the stuff of mythic tales, like ancient apparitions by unicorns or saints.

Stellar Musicians & The Price They Pay For Their Art:

Few bands recover from a long absence from the music scene; the fact that *Brand X* are reuniting in 2017 is of the order of a miracle—plain and simple.

Relying mostly on a growing social media buzz, and without the fanfare of mainstream exposure, the five musicians have gathered to deliver a stunning, highly energetic set of performances during their first month-long tour in decades.

As they hit their first notes, a surprisingly youthful and relentless energy electrifies the stage and soon spills-over into the mostly middle age crowd—everyone in the hall glows; the moment seems eternal—timeless—as the band summons the ghost of a lost musical paradise back from the great void.

This film, *Brand X - The Desert Years*, proposes to examine that void out of which *Brand X* has re-emerged:

The touring life, the gigs, the cheerful, devoted fans, the road, the longing, the dry patches, and the heavy price tag that comes with the musician's dedication to the vanishing art of musical grace—their three decade long absence... All leading-up to the nearly mystical soaring of their notes and rhythms, brushing the heavens with their dexterous fingertips, for a few hours every night.

The tension between the grind and the magic, the wilderness and the oasis, across the desert of time—All make up the subject of *Brand X - The Desert Years*.

Brand X marks the spot at the intersection of our culture's most important musical innovation in Jazz, Funk, Fusion, and Progressive Rock, and for the first time, will have their story committed to film, as heavy hitters of the musical pantheon of Jazz and Rock & Roll attest to their merit.

Brand X - The Desert Years is an artistic record of the contribution made by little-known giants who live in the periphery of our musical galaxy.



Brand X

The Desert Years

Structuring a film around the history of Brand X and its extraordinary musicians:

by Sylvain Despretz and Sonia Challal

Act 1: The Birth of Brand X

Brand X, a band of mythic status that earned praises from the music world's finest players and critics, was mostly active from 1975 to 1980. Though they once were revered in the progressive Jazz-Rock scene of the '70s, not a single foot of film has ever been shot that documents the performance and trajectory of this virtuoso group of musicians.

The band all but dissolved 36 years ago, and some 20 years have passed since their last studio release.

Following an arduous crossing of the desert for most of its members, *Brand X* has officially reunited and has launched a tour of the US in 2016/2017.

As fate would have it, the group's former drummer—now superstar—Phil Collins, is also readying for a return to the limelight in 2017, after years of silence. The timing seems right to focus our camera's lens on the trajectories of these exquisite players, united by years of shared musical grace, yet separated by opposing artistic and commercial paths.

The birth of Brand X, at the crossroad of fusion Jazz and Progressive Rock:

Brand X was born in 1975, comprised of keyboard player Robin Lumley, drummer Phil Collins (still years away from achieving planetary superstardom) bass player Percy Jones, and guitarist John Goodsall.

Often described as dwelling in the constellation of Chick Corea, Joe Zawinul, and such bands as *The Mahavishnu Orchestra*, or *Weather Report*, *Brand X* is a group whose style is known as "Fusion Jazz" with elements of funk and progressive rock.

Though *Brand X* draws on rock, jazz and occasionally classical riffs, the group's compositions possess a stunning sense of melody in a musical area often thought to be devoid of structure.

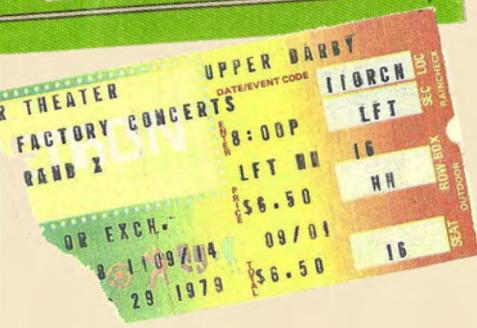
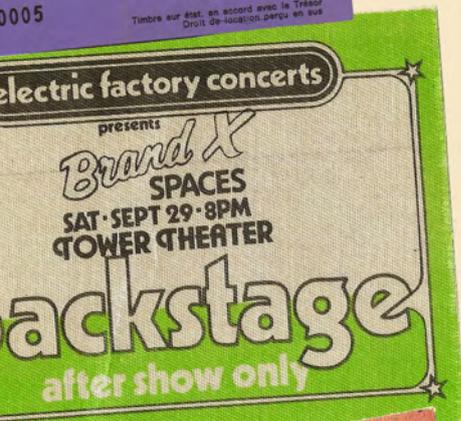
The *Brand X* sound is perhaps most striking in that each musician in the group emphasizes a manner of playing his instrument as if it had a "voice" all its own.

Genesis briefly implodes, Brand X is born:

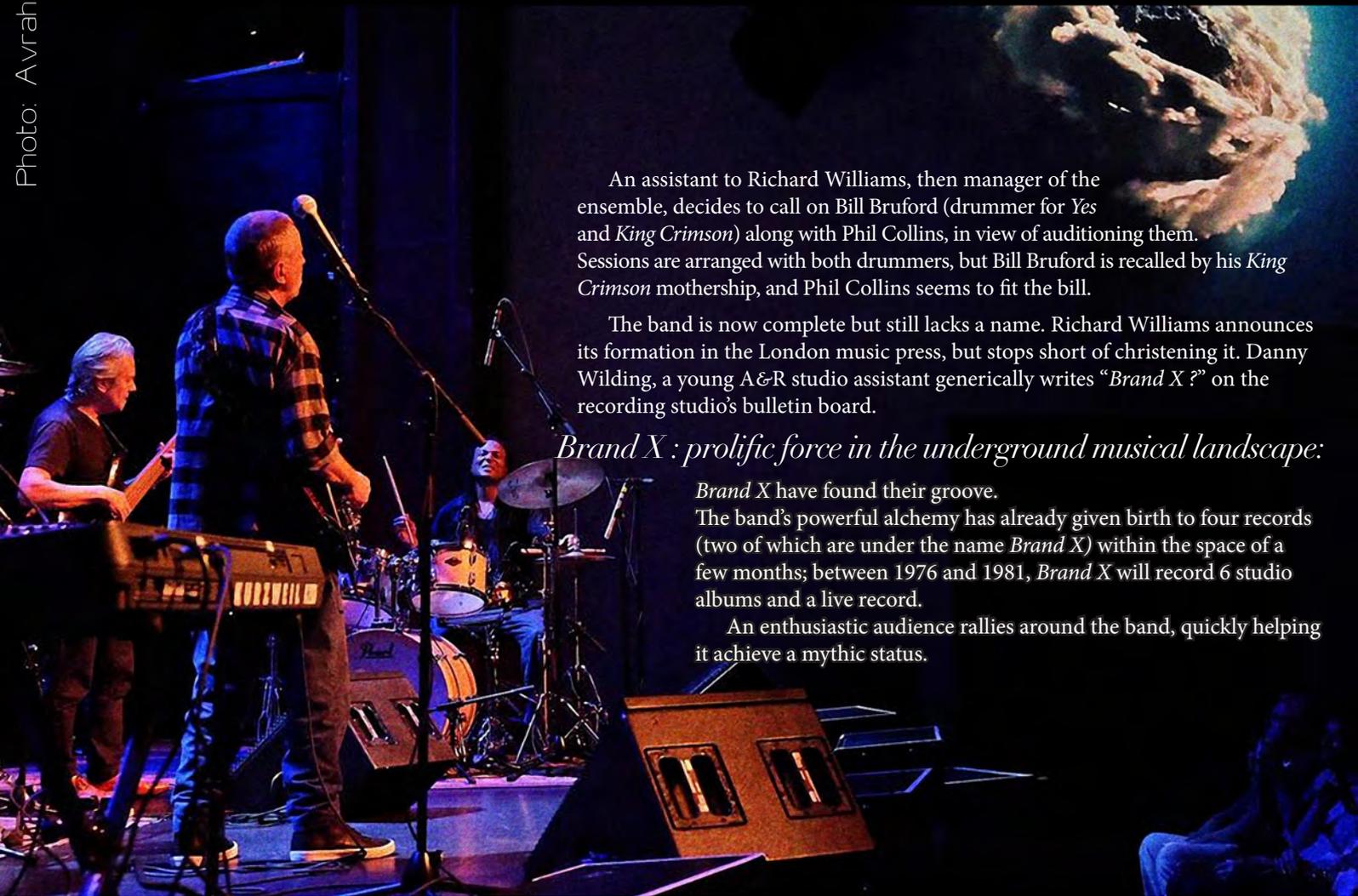
As singer Peter Gabriel rocks the boat by announcing his departure from his own group, *Genesis*, in 1975, he sets in motion a series of events that turn out to play a central role in the early rise of *Brand X*.

In 1975, *Island Records* manager Richards Williams, signs a record deal with a small group of talented session musicians, Robin Lumley, Percy Jones and John Goodsall. The alliance is missing a drummer, and, despite several promising collaborations with John Dylan and Phil Spinelli, the group struggles to find the perfect alchemy.

That same year, Peter Gabriel, lead singer of the then cult-group *Genesis*, announces his exit to the consternation of the music press. Without a leader, *Genesis* is momentarily disoriented—its future uncertain. This ephemeral fracture releases its members, and Phil Collins, drummer of the group, is left with time on his hands.



Brand X *The Desert Years*



An assistant to Richard Williams, then manager of the ensemble, decides to call on Bill Bruford (drummer for *Yes* and *King Crimson*) along with Phil Collins, in view of auditioning them. Sessions are arranged with both drummers, but Bill Bruford is recalled by his *King Crimson* mothership, and Phil Collins seems to fit the bill.

The band is now complete but still lacks a name. Richard Williams announces its formation in the London music press, but stops short of christening it. Danny Wilding, a young A&R studio assistant generically writes “*Brand X?*” on the recording studio’s bulletin board.

Brand X : prolific force in the underground musical landscape:

Brand X have found their groove.

The band’s powerful alchemy has already given birth to four records (two of which are under the name *Brand X*) within the space of a few months; between 1976 and 1981, *Brand X* will record 6 studio albums and a live record.

An enthusiastic audience rallies around the band, quickly helping it achieve a mythic status.

Act 2: The Looming Dissolution of Brand X:

Brand X never officially disbanded, but after collaborating for seven years, occasionally shuffling band members around, they ceased recording in 1981. A mix of circumstances lies at the root of the dissolution of they band.

The growing success of Genesis and the staggering impact of Phil Collins’ solo career:

Peter Gabriel’s departure from *Genesis* in 1975 may well have contributed to the early momentum of *Brand X*, and paradoxically may also have played a part in the dissolution of the band.

By 1976, *Genesis* is becoming an established entity, but without Peter Gabriel, the group searches for a singer. Phil Collins records a few temp tracks, and the result is pleasing. He becomes the band’s new voice. His energy is now split between two groups : *Genesis* (acting as drummer, and singer/lead man,) *Brand X* (as drummer). The music press of the time begins to rename *Brand X* “Phil Collins’ other band”.

Brand X in 1979
from left to right:

- Keyboards: Robin Lumley,
& guest player Peter Robinson
- Drums: Phil Collins
- Guitar: John Goodsall
- Bass: Percy Jones



As time passes, *Genesis* broadens its audience and gradually moves from being an underground act to becoming a *first division* band with considerable international following.

Drummer Kenwood Dennard steps in as the “live” *Brand X* drummer since Phil Collins can no longer commit to playing with the group on the road.

By 1980 Collins’ own solo career has propelled him into superstardom and his involvement with *Brand X* has all but ended.



Dennard, Goodsall, Jones : *Brand X* in 2016



The shifting musical landscape of the 1980s :

The 1980s usher-in a shift of perspective in the music industry and *Brand X*, like most highly creative groups, are faced with a serious challenge to their integrity.

With the imminent onslaught of music videos and the birth of 24h/day music channels like *MTV* and *VH1*, instrumental artists struggle ever more to find their footing and often get overtaken by lesser musical acts that rely on with sex appeal to connect with an audience.

Groups like *Brand X* begin to gradually recede in the background of culture, and record companies lose interest.

As the 1970s draw to a close, Collins, Goodsall, Jones, and Lumley barely cling to their mission as an instrumental act.

Passport Records (*Brand X*’s US label and distributor), caving-in to market trends, demands that *Brand X* capitalize on the growing success of Phil Collins by having him sing on their albums. *Brand X* concedes, and reluctantly agrees to record two songs on their 1980 album “Product”. Some members of the band, notably John Goodsall and Robin Lumley, will later speak-out ambiguously about feeling pressured to change the musical DNA of *Brand X*. Bassist Percy Jones is disheartened. Cracks begin to show.

Brand X momentarily splinters into two separate recording units, and a new bass player, John Giblin, is brought-in to congenially fill-in with more *pop-oriented* rhythms, while founding member Percy Jones sticks to the band’s original plot. Half of *Brand X* records by day, while another half records at night. Guitarist John Goodsall overlaps and keeps both schedules.

Brand X album

Brand X release their second album, ‘Moroccan Roll’, April 22 and leave this week for America where they have a series of concerts. But they will be without drummer Kenwood Dennard. Phil Collins is currently engaged with Genesis on a highly successful tour of America which means that he is unavailable to work on the immediate future. But the other members of the band, John Goodsall guitars, Percy Jones bass, Robin Lumley keyboards, and Maurice Pert percussion — wanted to go out on the road and record a guest drummer to take Collins’ place. However, it is stressed that Collins hasn’t left the band and will continue his involvement with them when time permits. *Brand X*’s new album was produced by Dennis MacDonnell. The tracks were written by the group. (For *Brand X* interview see page 3).



Phil Collins in 2016



Keyboard player Robin Lumley in 2016

Reflecting on the dissolution of *Brand X*, keyboard player Robin Lumley will say: “we were drained creatively. Our relationship wasn’t contentious; we were simply unable to go on writing together and feel joy doing it. We all drifted toward other projects.”

A ’70s artifact: “8-Track Tape” of the first *Brand X* album : *Unorthodox Behaviour*, 1976

December 6, 1975
 Edited: Derek Johnson

BRAND X: Genesis drummer debuts new group

PHIL COLLINS of Genesis is one of the members of a new four-piece band called *Brand X*, who are currently playing a series of warm-up gigs, prior to undertaking a full tour starting in January. They make their London debut at the School of Economics tomorrow (Friday), guest on the Jack The Lad concert at St. Albans City Hall (this Saturday) and headline at London Marquee Club on December 22. New Year tour dates, confined entirely to the college circuit, are at present being lined up.

Other members of the group are Rob Lumley from the Spiders From Mars, ex-Liverpool Scene bassist Percy Jones and John Goodsall, who was formerly with Atomic Rooster. The participation of drummer Collins in this outfit does not mean that Genesis have broken up, but simply that they are mainly inactive while they are deciding whether or not to replace Peter Gabriel in the line-up. They have already recorded the greater part of a new album, without Gabriel and with Collins taking most of the vocals, and it could be that they will continue to operate in this manner without taking on a new member. An announcement regarding their final decision is expected shortly.

PHIL COLLINS

Act 3. *Into the wilderness:*

Between 1980 and 2017, a near 40 year pause for *Brand X*, the musicians who make-up the band experienced vastly differing destinies: While Kenwood Dennard became a sought after session drummer, Phil Collins went stratospheric, becoming one of the most recognized names in popular music.

Others went deep into the wilderness.

If this desert's all there'll ever be...

Sales of *Brand X* albums and CDs continued for over 36 years, through consecutive buyouts of the *Charisma* and *Virgin Records* catalogs by *Universal*. The band's fan base remained steady while newer audiences became acquainted with their music. Still, the members of *Brand X* say they've never been paid a penny in royalties for their work through the years.

Their immense talent notwithstanding, some describe a life of struggle, approximating bare survival over the last thirty years, as they watched their music scene dry-up in this new, turn of the century economy.

- Robin Lumley, once a music producer and keyboard man for Bowie during the early *Ziggy Stardust* tours, moved to Australia where he settled, began writing history books, and got involved in television production.
- Percy Jones, a bass player often described on par with Jaco Pastorius for his mastery and exquisite craft, remained in New York after *Brand X* parted ways. He has since composed two solo albums, been a session player, worked on occasion with Steve Hackett, Susan Vega, Brian Eno, gigged with the N.Y. band *Tunnels*.
- John Goodsall, moved to Los Angeles and dabbled in session work with many industry celebrities (all his guitar work on Billy Idol's *Rebel Yell* album went uncredited, as did his work on film scores like *Point Break*.) He formed the short-lived band *Fire Merchants* in the '90s, when new recording technologies caused much of the session work to dry up. He remained a committed musician and gigged feverishly in local clubs—drove a taxi to make ends meet...



Phil Collins—he can no longer play the drums...

Phil Collins with Bill Bruford both auditioned for Brand X in 1975



Robin Lumley



Percy Jones



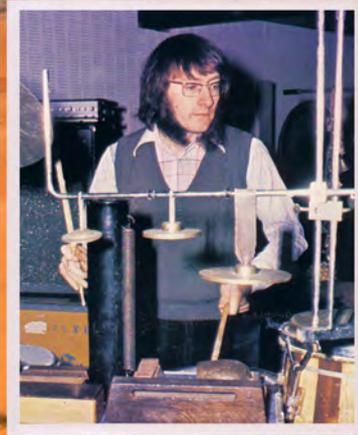
John Goodsall



Brand X The Desert Years



The late Morris Pert:
Brand X Percussionist 1977-79



Steady work for Kenwood Dennard, Grammys for Phil Collins :

- **Kenwood Dennard** : Dennard may not be known by the public at large, but has had a steady and prolific career. He once collaborated with Jaco Pastorius, Miles Davis, Quincy Jones, Larry Coryell, Dizzy Gillespie, Wayne Shorter, Harry Bellafonte, Bobby McFerrin, and Sting. He has had a long standing teaching position at Berklee College of Music, near Boston.
- **Phil Collins** : The immensely talented Collins never wandered into a professional desertscape; good fortune smiled on his career path—indeed, he is the only member of *Brand X* who managed to scale the music charts, skillfully reinventing himself numerous times, in music as well as on the silver screen, where he acted briefly. In his recently published autobiography *Not dead yet* (2016), however, he openly discusses the destructive impact of celebrity on his personal life, and appears to have lived through a wilderness of his own. Of the sense of darkness and loss he passed through, he says, “There was a massive hole in my life, which I filled with alcohol”. In addition, an injury to his vertebrae and neck have left him unable to play the drums.

Drummer Kenwood Dennard



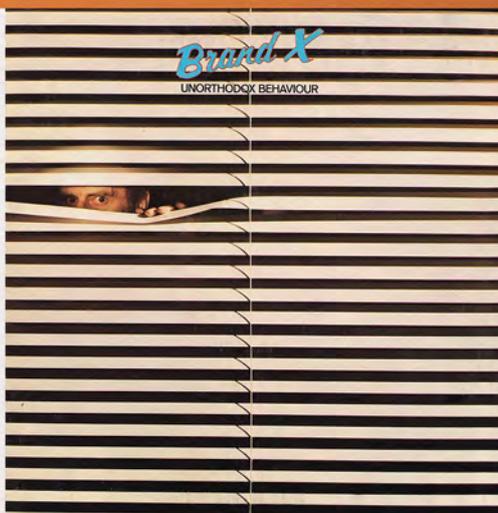
WE'RE HITTING THE ROAD!

INTENSE
Brand X
AHEAD

JOHN GOODSALL • PERCY JONES • KENWOOD DENNARD
SCOTT WEINBERGER • CHRIS CLARK

USA
FALL 2016

XX's Progressive Fusion quartet Brand X return for an explosive evening of amazing music.



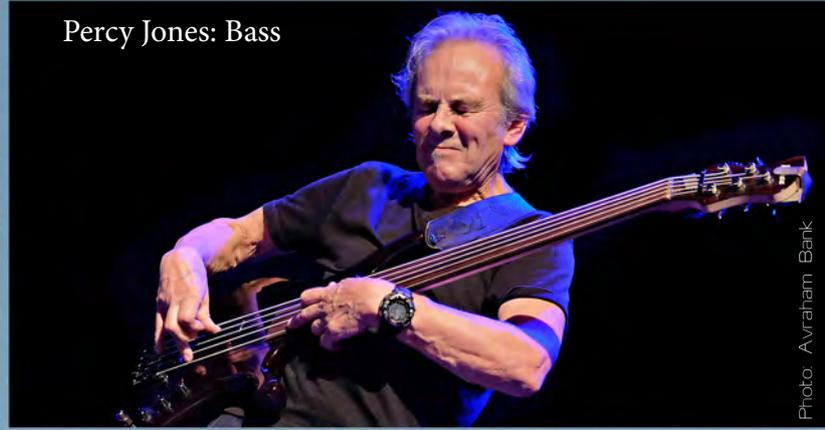
Brand X *The Desert Years*

Brand X, the 2017 Lineup:

Scott Weinberger:
Percussions



Percy Jones: Bass



John Goodsall: Guitar



Kenwood Dennard:
Drums



Chris Clark: Keyboards



Brand X *The Desert Years*

Brand X's newest members:

Chris Clark, keyboards

Clark has played with: John Entwistle (The Who), Mary Wilson (The Supremes) Rick Derringer, Michael Bolton, David Sancious, Shawn Pelton, Jimmy Haslip, Jeff Golub, as well as subbing in the orchestras of Mamma Mia and Wicked on Broadway.

Scott Weinberger, percussions

Weinberger, founder of the Peter *Gabriel-Security Project*, has played with: Brian Cummins, David Jameson, Happy Rhodes, Jerry Marotta, Michael Cozzi, and Trey Gunn



*The Stars Align: The time is **NOW** to make a film about Brand X!*

1. No concert film or televised record exists of Brand X:

Of the many groups whose works have been a staple of that elite *real estate* known as *the record store display bins*, *Brand X* is the only one of which no visual or filmed record exists.

Indeed, a ubiquitous and steady stock of *Brand X* vinyls, cassettes, 8-tracks, CDs, and countless “Best-Of” compilations that have flourished over time in all of the world’s preferred retail venues points to the group’s true standing as a solid musical entity.

Yet, save for an odd fuzzy video tape, the fleeting specter of *Brand X* has eluded the film camera since the 1970s.

2. For the first time in over 30 years, Brand X, as well as Phil Collins, are each staging a comeback and will each be touring in 2017:

For the first time in 40 years, *Brand X* has regrouped in a form nearly identical to that of its 1977 celebrated “LIVESTOCK” concert album lineup.

Twist of fate, Phil Collins returns to the stage and announces a tour in which he will perform songs spanning his entire solo career, but neurological damage to his neck and left arm means he can no longer play the drums.

Conceivably, an opportunity can arise that would allow our crew to interview Collins on the road, and time this encounter as part a larger production effort to capture the performances of his former band mates, *Brand X*.

Brand X bass player Percy Jones

Brand X *The Desert Years*

“A record company executive from America paid us a visit. He said, “You’re going to start putting songs on your records; we’re gonna make some hits!”

I thought, ‘Screw that; it’s not what I signed-up for!’ ”

— Percy Jones, Bass,
Co-founding member of Brand X



Brand X *The Desert Years*

“People kept offering session gigs, out in L.A.
—I tried it for a while, but I felt fucking
horrible, even with the money... I couldn’t put
myself through it; I had to do my own music—
I’m a musician; this is the life I chose!”

— John Goodsall, Guitar.
Co-founding member of Brand X



“Brand X?”

Depending on who tells it, the story of the band, *Brand X* seems to begin in a London recording studio circa 1974, a most daring and creative period in recent music history.

Fresh off a string of gigs with David Bowie’s *Spiders From Mars*, keyboard man and accomplished music producer Robin Lumley (second cousin to the famed actress Joanna Lumley) started work on singer Eddie Howell’s *The Eddie Howell Gramophone Record*—a glam art-rock fantasy—featuring three highly skilled musicians who’d recently been recruited as a rehearsal band by Island Records:

They were session players Percy Jones on Bass, guitarist John Goodsall, and a still unknown to the public at large—temporarily unemployed—*Genesis* drummer Phil Collins.

For a time, Lumley continued to sit-in with Goodsall, Jones, and Collins on a number of recording sessions, including both of clarinetist Jack Lancaster’s *Marscape*—an instrumental travelogue about a journey to Mars—and RSO’s *Peter and the Wolf*, a Jazz-Fusion version of Prokofiev’s classic work *in which each instrument plays a living creature*.

Guitarist John Goodsall now recalls, “in a way, *Marscape* was the very first *Brand X* album”.

Eddie Howell’s record would eventually be released to little fanfare under the title *The Man From Manhattan*, but *Brand X*, a band of hard-to-define progressive Jazz-Rock wizards, was born.

“Who’s that playing in studio D?”

Brand X was a familiar generic term, near and dear to almost everyone who watched television in the 1950s and ’60s—it was always the name given to the “other” product when comparing everything from breakfast cereal to engine lube and anti-freeze.

Robin Lumley’s musicians were in session, recording away, when flautist Danny Wilding, who at the time was an assistant A&R (Artist and Repertoire) to Chris Blackwell at Island Records, asked who the band playing in Studio D was. With no answer, he began writing ‘brand x?’ on the studio’s bulletin board to identify its dwellers.

The name stuck.

Since the release of their first album in 1976 under the name *Brand X*, the band has been synonymous with an “other” kind of music made by creative giants John Goodsall, Robin Lumley, and Percy Jones, along with an impressive lineage of virtuosi performers who have joined them across four decades.

Between 1976 and 1981, *Brand X* released 6 records and a live album, “Livestock”, which, in 1977 earned the distinction of being the year’s highest selling record in the Jazz-Fusion category, for the UK.

Like many groups born in the 1970s, *Brand X* was a band of musical chairs, often mixing and matching guest drummers, and adding occasional contributors on bass and keyboards. Guitarist John Goodsall and Bass player Percy Jones have remained the permanent heart and soul of the group, even through its decades of relative hibernation.

Brand X disbanded in the early 1980s, and released two more albums in the 1990s, but almost never played live again, except for a few elusive club dates two decades ago.

Until now.



Why make a film about Brand X?

Brand X is one of the most masterful and imaginative instrumental bands to have emerged from the 1970s, who, now in 2017, has miraculously reformed after a long absence, to the delight of their fiercely enthusiastic and sophisticated audience.

Conveniently, the players in *Brand X* form a great Petri dish of widely differing destinies, from ridiculously successful to scraping rock bottom. Their story crystallizes the plight of the *creative underdog* and will touch the hearts of passionate artists and musicians the world over.

The music industry monolith has begun to crumble; the great force that drove the public passion for diverse and artful music in the 20th century has been squandered by obscenely greedy, lazy business models that have robbed youngsters of the rich performances embraced by their elders; it is not uncommon to catch a teenager reaching into his or her parents' music collection for a *Pink Floyd* or *Steely Dan* album over 40 years old, so despairing is the present landscape.

Numerous cover bands are selling-out large venues, recreating the magic of the greatest era in music for newer generations of listeners who thirst for a chance to applaud real talent...

As time marches on, our collective memory erases the footsteps of the gifted contributions to our creative legacy, many of which are banished from radio airplay, and late night entertainment shows.

Currently, no film exists that records the performance of *Brand X*, their musical technique, and their compelling story, which alone, appears to embody the all too common heartrending tale of struggling musicians determined to uphold a true commitment to craft in the face of a painfully cynical and destructive commercial environment.

Brand X is that band who truly journeyed across a desert to arrive at their glorious rebirth in this present time.

Though *Brand X* has never had radio hits, and is unknown to the public at large, the band's pristine reputation reaches high into expert musical spheres: *Brand X* are *musician's musicians*.

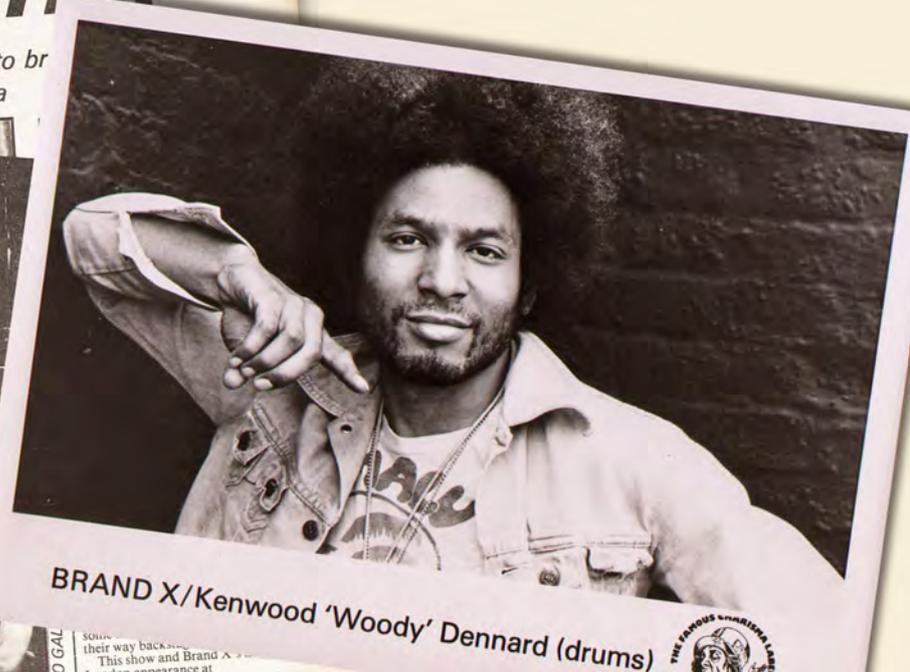
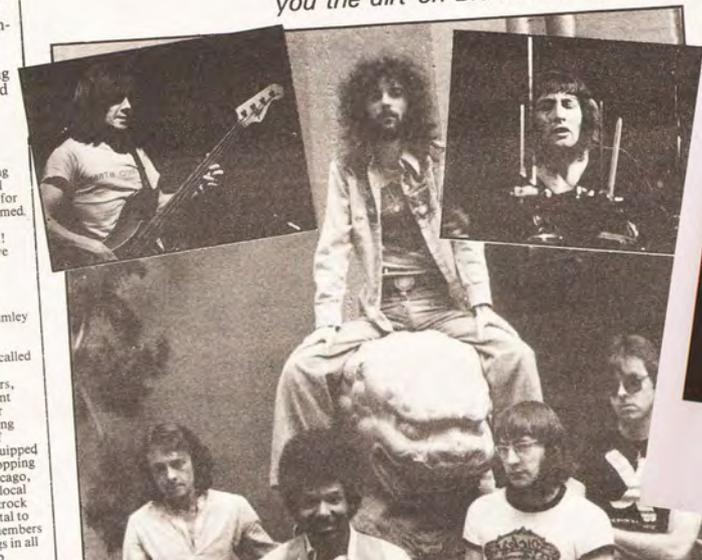
They have earned the respect of the high priests of Fusion Jazz, many of whom have crossed paths with them in the great melting pot of 20th Century music festivals, from Knebworth to Montreux. Such authorities include pianists Herbie Hancock and David Sancious, bass player Stanley Clarke, and guitarist John McLaughlin.

The *Brand X* story also ties into the lineage of modern masters of musical innovation like Peter Gabriel, Brian Eno and *King Crimson* leader Robert Fripp, all of whom have called upon *Brand X* players to bring their unique brew of magic to their sessions.

Brand X is a major musical entity which *must* be recorded for posterity!

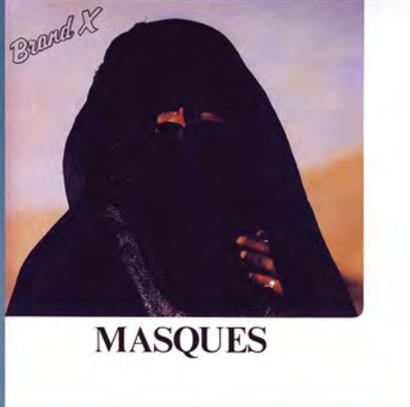
X-offenders break parole in L.A.

DAVE FUDGER braves the water pistols to bring you the dirt on Brand X in America



BRAND X/Kenwood 'Woody' Dennard (drums)





Brand X — A selected audio introduction:

>While online, click on the active links below<

<https://www.youtube.com/watch?v=TALWkw3cWqA>

https://www.youtube.com/watch?v=GPmN2l_U9So

<https://www.youtube.com/watch?v=07Q2WSIZtiY>

<https://www.youtube.com/watch?v=6xRTPDC8kSE>

<https://www.youtube.com/watch?v=IXWhYyso0os>

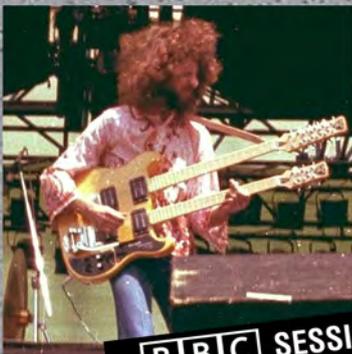
<https://www.youtube.com/watch?v=7wJdjQNEfvk>

VIDEO: Brand X performs live in N.Y. C. 2016: <https://vimeo.com/195977824>

Demos and technique :

Percy Jones (Bass): <https://www.youtube.com/watch?v=nhqu2uZeKMU>

Robin Lumley (Keyboards): <https://www.youtube.com/watch?v=LY3A8ToJMYE>



Brand X Studio albums & Official releases (with music charts data)

1976 Unorthodox Behaviour - US No. 191
1977 Moroccan Roll - UK No. 37 US No. 125
1978 Masques
1979 Product - US No. 165
1980 Do They Hurt? - US No. 204
1982 Is There Anything About? UK No. 93
1992 X-Communication
1997 Manifest Destiny

Live albums/Compilations

1977 Livestock - recorded at The Hammersmith Odeon and Ronnie Scott's, Aug/Sept 76 - US No. 204
1997 Missing Period - recorded 1975-1976, collection of lost session tapes
1999 X-Files: A 20 Year Retrospective - compilation including side projects
2000 Timeline - live concerts 16 November 1977 Chicago & 21 June 1993 NYC
2003 Trilogy - Xcommunication + Manifest Destiny + live recording 27 September 1979 NYC



Directing and Filming *Brand X – The Desert Years*

Brand X - The Desert Years, will paint a portrait of the band, weave a contextual history of the zeitgeist it rose-up from, and place the viewer at the center of rehearsals, performances, and Rock n' Roll style confessions about *the music scene*, from Ronnie Scott's in London to CBGB's and The Bottom Line in New York of yesteryear.

The film will be deep and detailed. Its photography will blend a mixture of *on the road* footage, intimate interviews with individual band members about their trajectories, and reflections on the state of music; it will then dive into intense concert performances showing the group in live settings performing before their audience, building up from small clubs to large performance halls.

Lenses will stick close the each player so as to bring the viewer inside—bringing him upon the stage with the band. It's all about immersion!

The film will examine and deconstruct the structure of Brand X's musical DNA (*a 40 year ban on Minimoog solos will be lifted!*) as band members strip away the layers of their craft.

This is no superficial band biopic; rather, this film aims to wrestle with the demons of music, art and passion.

It will delight amateur and pro-musicians alike, as well as the thoughtful, inquisitive viewer.

Writer/Director: Sylvain Despretz

Sylvain Despretz has worked in the motion picture business in the UK and US for three decades as a designer, concept and storyboard artist for A-List directors as diverse as Ridley Scott, David Fincher, and Roman Polanski.

His name appears in the credits of numerous Award winning features that include *Gladiator*, *Black Hawk Down*, *Harry Potter*, and *The Fifth Element*.

With a background in advertising (BBDO), has moved into directing corporate films and commercials.

He has had a passion for Jazz and instrumental music since early childhood.

Cinematographer: Jean-Marie Dreujoy

French Cameraman Jean-Marie Dreujoy's career spans 35 years in motion pictures and counts over 40 credits, 30 of which are for theatrical features. A steadfast and highly regarded Director of Photography, with several French Academy Award nods to his name, he is best known for filming the award winning "*La Fille sur le Pont*" (Girl on the bridge) for director Patrice Leconte, Alejandro Jodorowsky's *The Dance of Reality*, as well as Jean-Jacques Annaud's *Two Brothers* and *Wolf Totem*.



Brand X *The Desert Years*



Brand X *The Desert Years*



Brand X in 2017:
Chris Clark, Keyboards | Kenwood Dennard, Drums | John Goodsall, Guitar | Scott Weinberger, Percussions | Percy Jones, Bass



Brand X, 2017 : the rebirth of a mythic band.