



## Case Hardin *Colours Simple*

Clubhouse Records

Release Date **September 18th**

*'An album lovers album, where characters tumble into each other for better r (mostly) worse, stories and ideas spilling into the night like drunks from a bar – Andy Fyfe Mojo/ Q*

*'Pete Gow is a songwriter like no other “ – Q*

*'Matches Springsteen for raw emotion' - Maverick*

***Colours Simple***, the fourth studio album from **Case Hardin**, will be released on Clubhouse Records on **September 18th**.

Following on from their critically acclaimed '**PM**' album, a record that really underlined Pete Gow's position of one of the UK finest songwriters, ***Colours Simple*** sonically delivers a fuller band approach and one that is both fuelled and driven by the sublime fretwork of guitarist Jim Maving and grounded by rhythm section Tim Emery and Andy Bastow, with Mike Wesson once again in the piano/organ hot seat.

Recorded at Chris Clarke's Reservoir Studios in north London, ***Colours Simple*** opens with the anthemic "*Poets Corner*," that sets the tone for much of the record. Gow sings about love, loss, isolation and life in the shadows. Like all the albums before, lyrically Gow's songs paint word picture vignettes, moments in time where the players battle on the frontline of emotion. and are forever questioning their place in the world. Maving lets rip with an emotional solo that is both cathartic and celebratory. His work in recent years as guitarist for **Mick Ralphs (Mott The Hoople, Bad Company)** have really opened up new sonic routes both for himself and Case Hardin. As opening tracks go, at eight minutes long this is one that can't be ignored.

On "*These Three Cities*" Maving's guitar lines adopt an almost Knopfler-esque counterpoint to Gow's late night bar stool conversation with a prostitute about the merits of Phil Spector as a record producer – '*the walls were shaking to that Shangri-La's track about her boyfriend being the leader of the pack*'.

Where "*Poets Corner*" reflects a new guitar driven approach, "*Roll Damnation Roll*" is prime time Case Hardin. Gow's twisted take on relationships to the fore once again – '*He asked her if she'd taken a test, but she couldn't remember and he couldn't care less*' – accompanied by a bar- band at the very top of their game.

“(Jesus Christ tomorrow Morning) Do I Still Have To Feel This Way?,” – ragged, loose and kick-ass - charges along at a pace, echoing The Replacements in style and delivery, to these ears this is the sound of a band really enjoying the creative process of making records.

Further evidence is provided from the Steve Cropper-esque funk vibe of preview single “*Cheap Steaks From A Bottle*” given added swagger by the **Reservoir Dogs** brass section – **Robin & Joe Bennett (Dreaming Spires)**, **Geoff Widdowson (Danny And The Champions Of The World)**. This is as near to jubilant as Case Hardin has ever come and to many fans will provide the beating heart to **Colours Simple**.

Ex-Case Hardin violinist **Hana Piranha** joins Gow on the beautifully engrossing low-key duet of “*High Rollers*” providing one of the more reflective moments on the album. Gow, in now familiar storytelling mode, digs to the very core of his emotions drawing every last bit of observatory gold to bring us the story of a young woman making ends meet with two jobs; By day she works in a massage parlour frequented by ‘*overweight business men with hard- on’s and body odour*’ and at night is a croupier at an equally low end Casino where she can ‘*do whatever I like with these desks, they don’t even try to take their eyes off of my chest*’ .

“*A Mention In Dispatches*” kicks up a dust storm meditating on a life lived in the public eye, whilst ‘*Another Toytown Morning,*’ the acoustic closer is both poignant and meditative told from the perspective of a man evaluating his life and the decisions that lead to him making these evaluations from the confines of a prison cell.

The liner notes.. a dry essay on the death of liner notes is provided by Gow’s friend and colleague - CBS News Senior Foreign Correspondent Mark Phillips.

But below are a few observations by Gow on the writing of **Colours Simple...**

*I moved to W3 in 2012, just as I was writing the last of what became the ‘PM’ album. The songs on this new record can be taken as an extension of that period – in time, if neither theme, nor content – as I continued to gather ideas, despite completing the songs I required for ‘PM’.*

*The change of backdrop was, on reflection, a clear factor in this additional burst of creativity. In particular a place not far from my flat called ‘The Poets Corner Community Garden’ – a tiny section of communal space where the houses on Myrtle Road and Chaucer Road intersect. The garden itself is little more than a few plants... an extremely uncomfortable bench and a striking blue mural... but it instantly and thoroughly removes you from everything you step out of to get there.*

*As well as two explicit references to Poets Corner on ‘Colours Simple’, I feel a less tangible presence woven through all ten of its tracks... one that on a freezing cold January afternoon, whilst I fidgeting on that damn bench, turned ‘those songs’ into ‘this album’*

*Pete Gow, July 2015, Acton London*

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