LONDON

by

ALEX RUSHFIRTH

G 1 O R Y _ B _ 2 _ T H 3 _ B A N K (P a r t I I)

*** Preface ***

Making these notes 07-09-2025 nearly 3 years after making the record. This is part two of a trilogy of “burst” records (written and recored in the space of 3-5 days - to keep me out of a perfectionistic loop while working on extended projects and keep a record of a specific moment in my life).

I originally planned to release this record one month after part three (DARK CHRIST) as I had written and recored this (LONDON) one month before, but I got cold feet and thought it was too hazy and abstract and didn’t want to overload my audience. However recently I’ve been working with the songwriter Herbie Hopkins on his records and he liked DARK CHRIST and asked for me to give him the unreleased parts. It made me revaluate the release and embrace the liminality of the record. Thanks Herbie.

*** Intro ***

I wrote and recorded this record in 3 days between the 25th and the 27th of September 2022. I bought a cello with my first pay check of the job I moved to London for. I just wanted to capture the feeling of the new city using an unconventional studio setup. Like with part III of the trilogy (DARK CHRIST) I was living in a house share in Clapton where the electric was causing interference with all cables and in addition to this my personal laptop (which I had recorded all my previous 3 records on) had broken so I was using my work computer that only had a basic version of Logic on with no fancy sounds or plugins. All sounds were either recorded with piezo contact mics, a handheld SM57 for vocals and base sounds from my KORG SV-1 electric piano

2022 PLANNER

1 - Fateful Rider

Single cello take and then single improvised vocal take on top drawing in on all the things surrounding me in my room. I have sung this acapella at the start of a few gigs since. Feels timeless, many ghosts of buildings. Reminds me of all the times I went to the turbine hall at the Tate Modern as a child. Space, dust and light.

M&S
FOOD
CARROTS LOOSE
NET WEIGHT
0.130 kg
UNIT PRICE
£ 0.45 /kg
TOTAL PRICE
£ 0.06
0 012564 200062

2 - Minimus

All the beat is made of cello with a contact mic. Hihat sounds made with a plastic toothpick scraping across the bridge sped-up. Written from perspective of the mice that lived in the walls of our my house-share at the time.

Hi-vis clothing
must be worn
at all times

3 - No Reply

The beat is a contact mic strapped around my throat, me hitting my body and then looped. Wrote and recorded the song in the downtime between calls while working from home. Imaging looking out the balcony at my office looking at The Shard.

POLICE
HORSES
FLAMMABLE
GAS
2

4 - England

First use of guitar on the record. There was a primary school playground next-door so the sounds of them at play time are picked up on the iPhone voice memo mic. The core of the backing is these looped cello drones. A big theme of this record is this ghostly distance, haze and air.

5 - The Light Delivers Me

Was feeling really rough the week I made this, even though I was making all these nice songs I was stuck in this haze. I was trying to make a whole record on cello but took a break to play on my piano and improvised this song. When I say “I’m in love again” I really felt this swell in my body and lightness flow into me. It’s a song I have returned to a lot as it is so pure and direct and bottles up the wonderful feeling of a song flowing through you, connecting you with the moment.

ON/C
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M+
OFF
CE
7 8 9
%
4 5 6
1 2 3
+/-
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6 - The Ballroom Of Love

I used to go on walks around the Hackney Marches to a place I called “The Meadow” which was an area of scrubland which was regularly flooded which I would walk through with my crocs and the water would go up to my ankles. One lunch time I was walking around a kept singing this song aloud. The entire meadow felt like a beautiful ballroom and everything was so alive and beautiful. I would be pointing to a thistle “where are you?” I would but in to answer for it “you’re in the ballroom of love!”. Part of me is annoyed by how lo-fi and crunchy this recording it but I just wanted to get the feeling down. I sounds like a joke but the sentiment remains. Where are you right now? You’re in the ballroom of love!!

7 - Polite Conversations

This one puzzles me to this day. The music is pitched up guitar. At the time I was watching a lot of interviews of Eric Cantona and I bought several books of his writings. I remember having them all laid out and just improvising two vocals. It's weird they seem to be talking to each other. I have no idea which of the ones I recorded first. There's a special kind of free association in these lyrics that echo back to part I of the Glory Trilogy (YORKSHIRE) and the blend of the confessional, absurd and mundane. The whole thing is mystifying. I like how this bookends the project and dissolves into the mist that started with track one. It was the last song written for the record.

MED
HIGH
SPEED
TIMER
Breeze

THE GLORY TRILOGY

I: (YORKSHIRE)

II: (LONDON)

III: (DARK CHRIST)