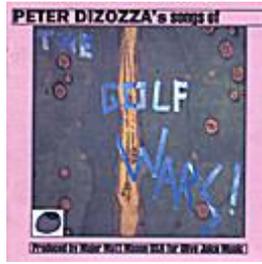


Mp3 Peter Dizozza - Songs Of The Golf Wars



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Folk/Rock/Musical Theatre/Soundtrack/Experimental DIY/Spoken Word/A welcome addition to any music collection/Antifolk/Hard Core Alternative/Modern Classical 25 MP3 Songs ROCK: Folk Rock, SPOKEN WORD: With Music Details: Peter Dizozza: Songs of "The Golf Wars," produced by Major Matt Mason USA at The Olive Juice Music Studio between Nov.2001 Jan. 2003. This album contains Peter Dizozza's recordings of his Songs of "The Golf Wars" (2002). This StS Edition includes a live recording of "Shipping the Satellite" (1997). "The Golf Wars" is a musical play with script and score by Peter Dizozza, 2002 Cinema VII, written for La MaMa E.T.C.'s Experiments '02 Reading Series and produced by The Williamsburg Art and Historical Center for its World Peace Exhibit, September 2002. Track 13. recorded by Joe Bendik at his Exile on 13th Street. Tracks 1-14 Mastered with post-production by Alex Abrash at his Burns Street Studio between February and May, 2003. 1. Gated House and Garden 3:34 2. Jealous for Their Joy (a meme) 0:27 3. Square One (Set the Prisoners Free) 2:26 4. Don't Leave Me Behind (Prisoners of War) 3:15 5. I Hope the Day Is Soon 4:11 6. Cul-de-sac 3:41 7. Living in Freedom Again 3:05 8. Make Your Own (spoken) 0:13 9. Forests of Neurosis (a/k/a "Inner World" or "No Flies on me.") 3:16 10. Take Me, Love 3:25 11. Making Love (spoken) 0:22 12. Work and Play 2:29 13. Now that You Run from Me 3:05 14. Wonderful Girl (First Recording) 4:02 M. Matt Mason: Guitar on tracks 5, 7 10 Joe Bendik: Guitar and Percussion on track 13 Steve Espinola, Co-Author, Voice and Keyboard on track 9 Victor Varoli: Guitar on tracks 6 9 Alex Abrash: Percussion on track 6 Peter Dizozza: Words, Music, Voice and Keyboard (The electronic DS140 by Yamaha.) StS Bonus Tracks 15-25 are "Shipping the Satellite," a newly recovered live performance recording of May 9, 1999 with the two songs and incidental music (with Adrian Bewley, Jeffrey Lewis, Amy DiLucia, Faith Palmer-Persen, Samona Shearson, Peter Dizozza and Michael Arenella). OliveJuiceMusicCinemaVII.com The music composed and performed in

this album attempts to function within the parameters of equal tempered tonalism. Song notes: 1. Gated House and Garden - Harold/Ensemble 03:34 AABB AABB CC AABB AABB AAAA In "The Golf Wars," this song becomes an analogy to the golfer upon the 18 holed green, a voluptuous slumbering giant, the coyote's prairie. Nirvana's songs inspired the verse's chord movement, its key alternating between the tonic (I) and its minor third (iii) Russian (specifically, Scriabin) influence appears in the bridge, which is in the key of the flatted sixth (bvi). The flatted major two (bII) becomes the four (IV) chord to the flatted sixth. Matt underscored the Gilbert Sullivan-inspired bridge with a "house music" beat. The third verse adds a contrapuntal instrumental melody. The Luis Bunuel film, Viridiana, inspired the song's lyric. ----- 2. Jealous for Their Joy (a meme) 0:27 This meme actually arose out of a confession; it became an obsession, neutralized through repetition. In The Golf Wars, when Jack Aashimoto alters the course of, or rather, destroys, his own path to happiness, the dueling pianists suggest that he was jealous for his own joy. ----- 3. Square One (Set the Prisoners Free)- The Dueling Pianists 2:26 Although the vamp feels like a Charlie Brown song with pipes like in Manfred Mann's recording of "My Name is Jack," the inspiration for this song was a great, economical and lean pop song by Fastball called "Out of My Head." The first half of the chorus is in the key of the tonic's minor sixth, and returns to the tonic for its second half. The cadence is bIII6, bVII, I. Square One is the name given to a Lou Rodgers Golden Fleece program that I participate in, where people introduce their new projects, such as "The Golf Wars," so it also functions as the Square One theme song. In The Golf Wars it is the grand statement of vacationers trapped in a Waco-like standoff at a Hawaiian Golf Resort. ----- 4. Prisoners of War (Don't Leave Me Behind)- Jack/Ensemble 3:15 This song began as an assignment for Lach's Antihoot. He gave performance preference to people who had written songs about current events, hence the lyrics directly arise from a New York Times article on the Taliban prisoners of Camp X-Ray in Cuba's Guantanamo Bay, this lyric I imagined being sung by the tallest of them, basically the only still at large, Osama Bin Laden. In The Golf Wars, Jack Aashimoto is the prisoner left behind when all the others (he calls them his buchannons) are captured. He is left raging in the sand. Its style is pop rhythm and blues ala Marvin Gaye, nearly always substituting for the tonic chord, its IV chord. ----- 5. I Hope the Day is Soon - Ensemble 4:11 This song arose from the energy unleashed by a great song, "Black Hole Sun" by Soundgarden. Following the World Trade Center demolition, I saw a TV documentary about the subdued nature of prosperity. It suggested that everyone, no matter how fortunate, wants, for the sake of

anonymity, to be considered middle class. The song's false ending cadence duplicates the insane grandeur of Simon and Garfunkel's production of Paul Simon's "Bridge Over Troubled Water." This song opens Act II of The Golf Wars, which begins 10 years later, on the eve of the second golf war. Matt plays guitar. ----- 6. Cul-de-sac -- Pablo 3:41 Cul de Sac is the title of an entertaining British film written and directed by Roman Polanski. The song describes the 10 year relationship between local New York entertainer, Pablo Baldo , and his foreign bride, Thankful Widgeons, and draws from him both crooner and vaudevillian. ----- 7. Living in Freedom (Again) - Jack/Ensemble 3:05 Jack's song is an anthem for Public Enemy Number One. Thanks to Ronnie Rodgers, who originally sang this song, it developed as you hear it today. Matt plays guitar. ----- 8. Now That You Run from Me - Jerome Belson 3:05 Joe Bendik, recorded, plays bass, guitar and programmed percussion in this song, which, although in C, never plays the C chord. Many of my early songwriting ideas appear in this song. ----- 9. Make Your Own 0:13 This is the second half of one of The Golf Wars limericks. ----- 10. Forests of Neurosis (a/k/a Inner World or "No Flies on me.") - Dueling Pianists 3:16 This is a songwriting collaboration with Steve Espinola who sings and plays the two marimba leads. Like "Prisoners of War," it is also the result of a Lach open mike theme night request for collaborative songs. Learning about this theme night as it was happening, Steve and I signed up to play, wrote the song, exquisite corpse style and performed it immediately thereafter. The chords, D Bb G C D Ab F Bb get warped by the melody into D Gm(Bb) G9 C2 D Fm Fmaj7 Bb2. In The Golf Wars, this song reunites the dueling pianists. ----- 11. Take Me, Love - Thankful Widgeons and Jack Aashimoto 3:25 This song's bridge recalls a great Billy Joel song, "Allentown." Performing this song in London at the 12-Bar, I was touched to see audience members holding hands. T. S. Eliot coined the phrase "liquid siftings" in Sweeney Among the Nightingales. Matt plays the guitar. ----- 12. Making Love 0:22 This meme is a follow-up to the "make your own" porn limerick. The USSC definition of pornography, "I know it when I see it," leads to the realization of its first instance, upon eating from the tree of knowledge by which Adam and Eve, knowing they were naked, shattered paradise. ----- 13. Work and Play - Jerome Belson/Ensemble 2:29 Another anthem, its chorus inspired by the 80's Brazilian pop of Elis Regina. Work and play may be the same thing but life is nothing if not for the making of, rather than the eliminating of, distinctions. It begins in G. The major two chord (A) becomes the V of V (D), the A and D chords played concurrently as a Dmaj7, 9 chord. The Olive Juice recordings of Major Matt Mason USA are the result of his experiments in sound design. The

keyboard is the DS140 keyboard by Yamaha. ILR Playlists TH LW HP WI WORLD INDEPENDENT 01 -
01 01 "Don't leave me behind Prisoners of war" - Peter Dizozza Subj: Re: ILR Playlists Week 20 Date:
5/25/2004 11:11:27 AM Eastern Daylight Time From: info@isonliveradio.com To: Dizozza600@cs.com
G'day peter, Yes. It means lots of people like your song and have voted for it! All the best, Sean

----- ISON LIVE RADIO INTERNATIONAL NETWORK - PLAYLIST
REPORT ----- PROGRAM : KAOSFM - World Underground Music

Show WEEK : 21 "If you make the connotation with the Gulf War you're half way there, I think" Dan
Herman, Radio Crystal Blue. Radio Crystal Blue NEW MUSIC SAMPLER Pete Dizozza "Square One" -
The Golf Wars petedizozza.com Nadine Goellner "Only You" - Remember My Name CD nadineg.com A
Brief View Of The Hudson "Movin' The Gold Around" - Go North To Find Me EP

abriefviewofthehudson.com Natalia Zukerman "Little Heart" - On A Clear Day CD nataliazukerman.com
Katy vs. Evil "Delicious" - Katy Vs Evil Volume 1 CD katyvsevil REVIEWS From The Vertical Slum,
Columbus, Ohio, March 3rd, 2004 New Yorker Peter Dizozza is a unique artist. Dizozza's career reads
like a book; he has written three novels, recorded four of his anti-folk musicals (The Golf Wars is the most
recent), is a member of the Dramatist Guild, Graduate of the Humanities and Aaron Copland School of
Music at Queens College, as well as, a graduate of St. John's Law School, theatre director for the
Williamsburg Art and Historic (WAH) Center, and is an artist and in-house counsel for the entertainment
collective, Cinema VII. The Golf Wars was produced by resident anti-folk recording machine Major Matt
Mason USA, and differs quite dramatically from much of his other work, as it is fairly clear sonically with
hardly a hint of his tape hiss past. It is pretty obvious that Dizozza is most comfortable writing and
performing songs on piano, which will immediately set him apart from many members of the anti-folk
scene, however his candid approach with a wide variety of offbeat topics and references (Bunuel's
Viridiana, the Fastball single "Out of My Head," a New York Times article on the Taliban prisoners of
Camp X-Ray in Cuba's Guantanamo Bay, Roman Polanski, T.S. Elliot, Billy Joel's "Allentown," Elis
Regina (a 1980's Brazilian popster), and Soundgarden's "Black Hole Sun," to name a few!) makes it
pretty easy to picture him among fellow anti-folkies. Dizozza has a boyishly hoarse voice which never
struggles to carry the tune throughout the rock-opera. The Golf Wars is surprisingly a very enjoyable
listening experience which will never struggle to keep your attention; as within the complexity of the
songwriting on the album it never sounds like there is too much going on at one time. Although the album

should be listened to from start to finish, that should not stop you from skipping back to listen to some especially fantastic songs, such as "Take Me, Love," "Cul-de-Sac," and "Forests of Neurosis (a/k/a "Inner World" or "No Flies on me.')." Peter Dizozza will definitely have some trouble selling himself to mainstream audiences but that should not stop you from checking some of his work out, especially if you like stuff like Momus, The Dead Milkmen, They Might Be Giants, Monty Python, Frank Zappa, and PBS. As intimidating as the tag of a performable "rock-opera" sounds to be, Dizozza's skill really helps him pull it off on many levels--not only creating a worthy piece of musical theatre, but also creating a smart album of playful piano pop. - Seanzilla November 1, 2003 Songs of The Golf Wars reviewed "Splendidly" "I'm still on the fence over human cloning, but I might be swayed after listening to The Golf Wars. Someone obviously recovered saliva from Styx, a fingernail from They Might Be Giants and a hair from Stephen Sondheim and produced this concept album, which serves as the score for the musical comedy of the same name. The story "centers" around dueling East Village pianists who take their act on the road, only to face conflict over US military-owned land in Hawaii, then... Oh sorry, I was reading from the script that Dizozza sent with his bio. I won't ruin it for you. This collection, fortunately, has more in common with Cannibal, the Musical and Little Shop of Horrors than your sister's show tunes or Disney movies (unless you count the pedophilia of Pocahontas). The aforementioned theme holds the piece together, but in the cracks you'll learn about the wild lust of a recovering nun ("Gated House and Garden"), receive advice from your dad on how to make your own porn ("Make your Own") and get high while participating in bondage acts...but I don't see much talk of golf or Hawaii. Well, far be it from me to question it, as what musical do you know that makes any real sense? Thought so. Is Dizozza this generation's Frank Zappa or its weird AI? You decide. -- Dave Madden splendidezine.com/review.html?reviewid=106650446768796 from Trakmarx issue 12, December, 2003: Peter Dizozza - "Songs Of The Golf Wars" - Cinema 7/Olive Juice Music "Songs Of The Golf Wars" in an extremely intriguing proposition. "The Golf Wars" is a musical play - script songs written by Dizozza - recorded here with Major Matt Mason USA his Olive Juice pals as: "The Songs Of The Golf Wars". Like a marginally more introverted Magnetic Fields - Dizozza not only works predominantly with keyboards - but also embraces the notion of the 'pop' song as a big show tune. The carefully annotated sleeve notes leave us in no doubt that a higher level of intelligence than is usually attributed to 'pop' musicians has been employed during the making of this record. Eccentric, eclectic, fiercely individualistic - the words could well have been specially

commissioned for the work of Peter Dizzoa. I found it (almost) impossible to digest "Songs Of The Golf War" as anything other than a complete whole. Singling out any one track above another would be a massive disservice to every other track present on this wonderful disc (contrarily, having said that: "Living In Freedom", "Forests Of Neurosis" "Take Me, Love" did capture a small portion of my heart from the very first listen). Tracks 15 to 25 contain "Shipping The Satellite" - a live performance from 1999 featuring trakMARX favourite, Jeffery Lewis, amongst the assembled host of performers. NYC Olive Juice have announced yet another remarkable talent - Mr Merritt would be strongly advised to watch his back. Evan Halshaw - tMx 13 - 11/03 from antifolkonline, December 4, 2003 and The Yale Herald. December 5, 2003 Volume XXXVI, No. 12 There is nothing about Peter Dizozza's Songs of the Golf Wars that doesn't take getting used to. Nearly nothing on the album is immediately palpable-most of the lead parts are played on an electronic keyboard, the lyrics measure at least an eight out of ten on the what-the-fuck-o-meter ("When it comes to porn son, I have this to say to you / Make your own, make your own, or I'll make you make your own"), and Dizozza's voice is perpetually underscored by cigarette hiss (although, somehow, you get the feeling he was born that way). And if all that were not enough, the genre is musical theater. Songs of the Golf Wars is actually the soundtrack for a low-budget, surrealist musical penned by Dizozza and produced in New York in 2002. This is not, however, an "original cast recording," as Dizozza has arranged the songs for a studio context and sings almost all the vocal parts himself. And as risky as this sounds (imagine Phantom of the Opera sung entirely by Andrew Lloyd Webber), after a few repeat listenings, the sincerity comes gushing through. Suddenly, the music is melodic, the lyrics charming, and Dizozza's voice actually strangely comforting. "Gated House and Garden" is particularly noteworthy-the periodic bursts of support from an unseen chorus and the occasional sneaking in of a drum-n-bass loop a perfect opening for this opus of the absurd. The album comes with fifteen or so extra minutes of bonus tracks, culled from a live recording of one of Dizozza's past productions, but they are somewhat forgettable when compared to the Golf Wars songs. What the album is really missing is a full band-even some simple percussion would fill some of the emptiness that makes the music inaccessible at first listen, and Dizozza's creativity is worthy of all the cymbal crashes and string arrangements that the genre of the rock musical has to offer. - M.R. (Milo Rivers, as credited in antifolkonline.com) -Daoud Tyler-Ameen (as credited in The Yale Herald) "Songs of the Golf Wars" Again defying the corporate music aesthetic, Peter Dizozza unleashes a new bash of piano driven quirkiness for those whose minds open to something other

than radio-friendly mediocrity. Stewing together disparate elements such as folk, Ben Folds Five southern rock, alternative, laid back rock and punk attitude (if not punk sound), Dizozza has made a grafting so unique, your poor Top 40 friend who hasn't been house broken artistically speaking will probably be left looking like a quizzical human RCA dog, head cocked, ear twitched and bafflement on his face. I'm being complimentary, you realize. With a musical core of Peter and his piano (and some other interesting musical elements to add texture), he lays out an audio play with a sense something akin to They Might Be Giants but a sound all his own. If you'd like to challenge yourself, meet Peter. - Kristofer Upjohn Review from The Pine Bluff Commercial (June 9th, 2003): Peter's Songs of the Golf Wars is out now and the the CD Rocks with production from Major Matt Mason USA. There are Guitars, Beats and Dizozza. The CD is Purely Dizozza and it is great. Happens to be in my car stereo right now. -- antifolkonline.com

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