



# FLEETWOOD PEAKS

AN AUDIO VISUAL  
MASHUP EXPERIENCE





# TRACKLISTING

1. LANDSLIDE // FALLING
2. RHIANNON // LAURA
3. LISTEN TO THE WIND
4. THE CHAIN // THE ARM
5. DREAMS IN THE NIGHT
6. LIES // SECRETS
7. BETWEEN TWO WORLDS
8. FIRE
9. BLACK // GOLD // PINK
10. LOVE
11. MONTAGE // MEDLEY
12. EDGE OF A SHADOW

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[fleetwoodpeaks.com](https://fleetwoodpeaks.com)



# WE LIVE INSIDE A DREAM



Hypnotic, mystical, heartbreaking, timeless. These superlatives describe the works of both Fleetwood Mac and Twin Peaks; two giants of popular culture that burned bright, but with that success came complications that ultimately led to their end. They were arguably the most popular pieces of media of their time, and their influence can still be felt throughout culture today.

**"When things are concrete... not much room for interpretations. But the more abstract a thing gets, the more varied the interpretation"**

David Lynch







**"People can interpret what I do any  
way they want to"**

Stevie Nicks

Interpretation is what allows art to speak to people beyond the artist. But what happens when two pieces of art are interpreted not just through one person, but through each other?

Fleetwood Peaks began when these two sources joined together in my head like synapses and refused to separate. This imagined union slowly took shape in reality as I sculpted music and images from the palette I'd limited myself to. As I stripped away elements and re-arranged them, I began to see more and more connections between these two works, sonically, visually and thematically. Love, tragedy, beauty and magic all emerged from this unlikely partnership, their power heightened and intensified in each other's reflection, forming a new strange world of rumours and secrets.

# 1. LANDSLIDE // FALLING







**2. RHIANNON // LAURA**



### **3. LISTEN TO THE WIND**

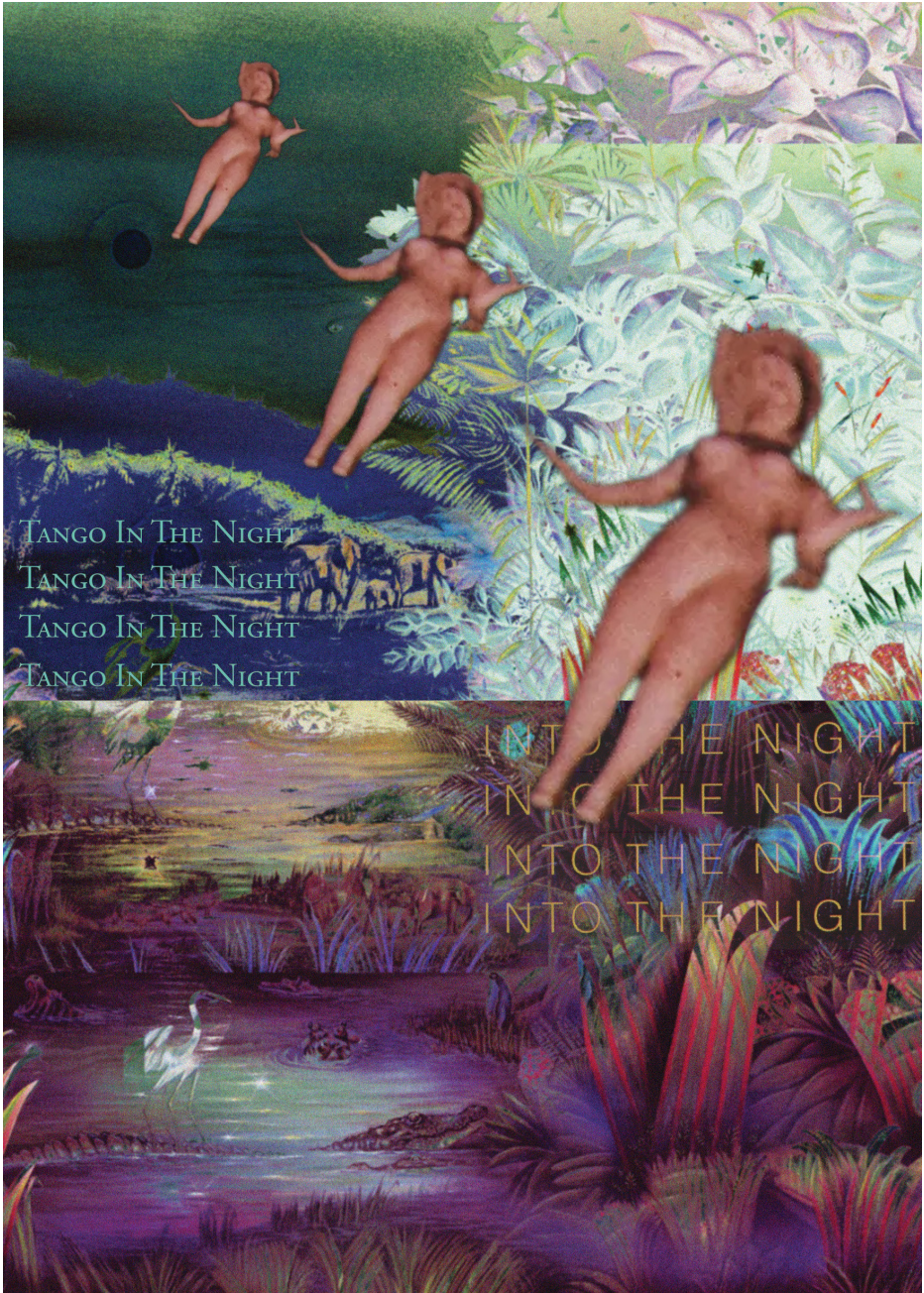


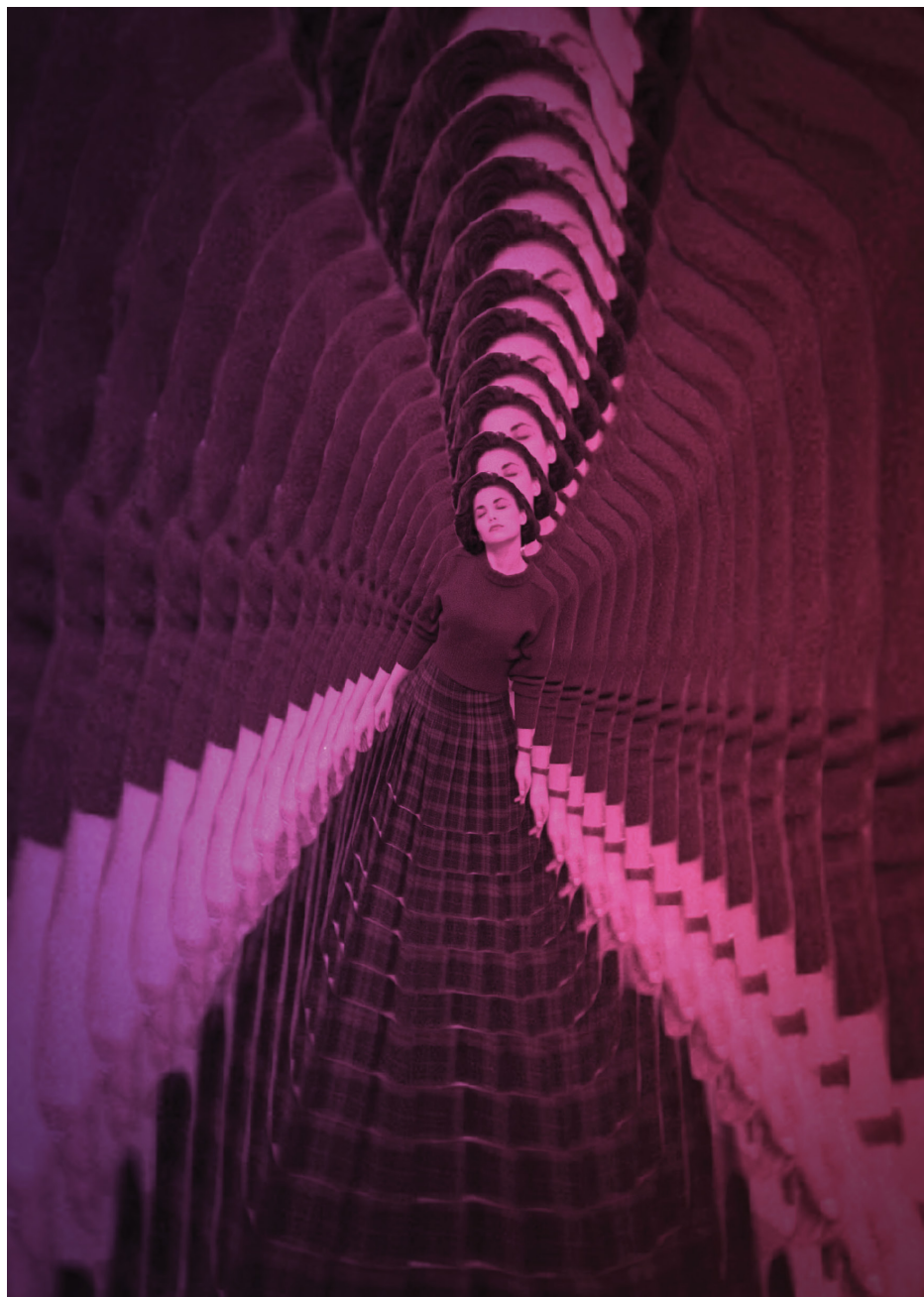
## 4. THE CHAIN // THE ARM





# 5. DREAMS IN THE NIGHT





## 6. LIES // SECRETS





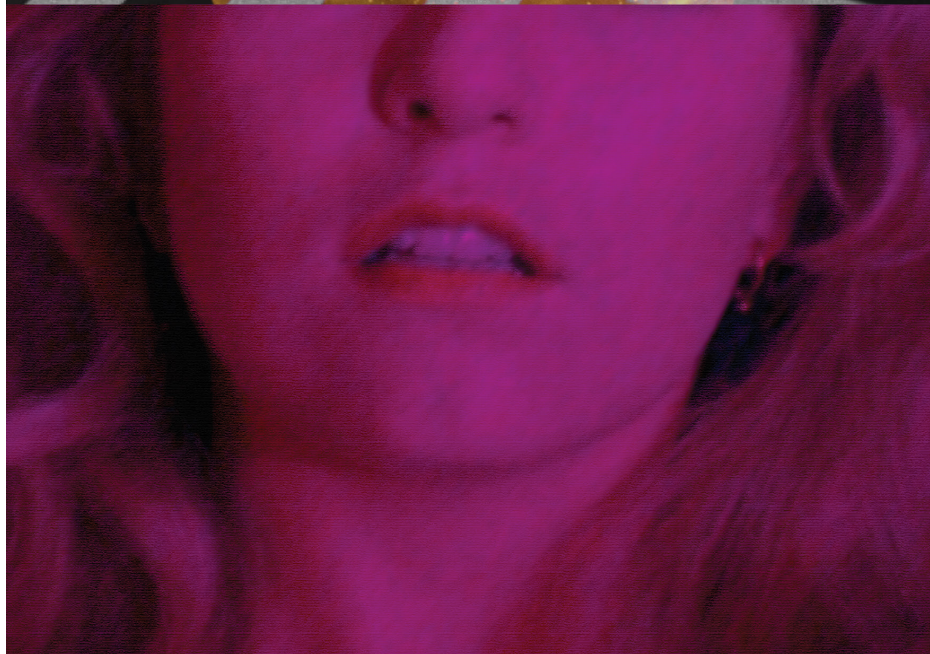
## **7. BETWEEN TWO WORLDS**



## 8. FIRE



## 9. BLACK // GOLD // PINK





**10. LOVE**





## 11. MONTAGE // MEDLEY



## 12. EDGE OF A SHADOW









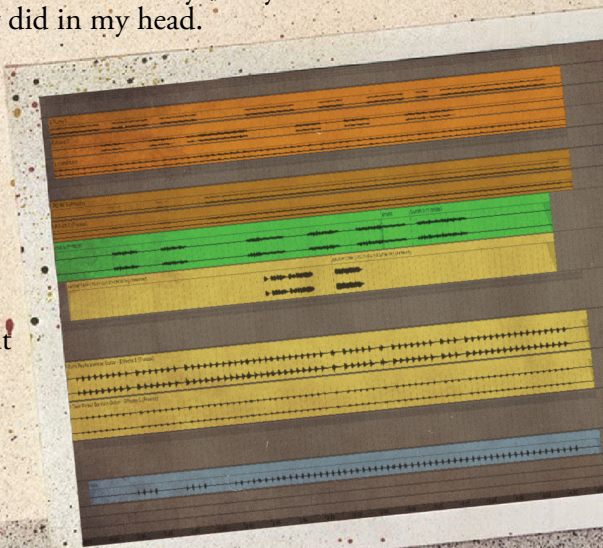
# BEHIND THE CURTAIN

An early version of the first track on this album, *Landslide // Falling*, was also the very start of the project. I made it as a gift for my partner's birthday during the first lockdown of 2020, when more traditional celebrations were obviously limited. After it was finished, I still had ideas of a larger project that I wanted to pursue. The potential between these two sources had welded together in my mind's ear, and as I madly scrutinised them both over time, more and more connections appeared that I wanted to explore.

But these connections were not necessarily straight lines. Traditionally in mashup music, the process involves layering isolated elements from one track (eg the vocal) over the instrumental of another. More sophisticated mashups may warp the pitch of the vocal to match the new instrumental, or vice versa, to create a more authentic blend between the two.

After experimenting with this approach in the early stages, it became clear that this was not the right direction for Fleetwood Peaks. Although I could get elements to synchronise in various ways, they didn't blend together in practice as well as they did in my head.

Vocal pitches and instrumentals often clashed too harshly, and warping them resulted in the songs sounding uncanny and distorted. The arrangements of the songs fell flat and there were often elements from Twin Peaks songs that I wanted to strip back, such as saxophones or vocals, that were impossible to remove without access to the isolated stems.





Most potential mashups would end there, but there was still a kernel of synchronisation between these two that pushed me to go further. Instead, I realised I wanted to interpolate and re-record the melodies of Fleetwood Mac's songs in the style and sound palette of *Twins Peaks*. To achieve this, I rebuilt the soundtrack to *Twin Peaks* from the ground up. I underwent research (and consequently lots and lots of trial and error) to source the sounds of synthesisers, electric pianos and vibraphones that make up the distinctive dreamy jazz style of Angelo Badalamenti's soundtrack. I tried as closely as possible to emulate the instruments used at the time, to give the feeling that the songs of Fleetwood Mac had been refracted and translated through that same hardware.

The benefits of this were immense and opened up the project up to a wider range of ideas. It forced me to break down the source materials to their core elements, examine and understand them, and then rebuild them myself in a new arrangement and style. It allowed me to create instrumental versions of songs where none existed before, easily adjust the key of any track, and rewrite melodies to fit different arrangements and tempos, all of which opened up a greater pool of potential sounds to work with.

It allowed me to take the head-nodding bass riff from *The Chain* and translate it into the walking double bass swing of *Dance of the Dream Man*. It allowed me to restructure the time signature of *The World Spins* from 3/4 to 4/4 so that it could gel with the guitar riff from *World Turning*.

And it allowed me to stitch together multiple melodies from across the entire spectrum of *Twin Peaks* and Fleetwood Mac in *Montage // Medley*.

Songs which initially seemed at odds with each other could now find a harmonic meeting point. It freed me to explore deeper connections between these two sources beyond what was initially apparent, and allowed me to fully realise those ideas that had inspired me to begin with.





## ABOUT THE ARTIST

Dan Noall is an audio/ visual artist working predominantly with sample-based material. He remixes and re-contextualises cultural artefacts of the past to create something new. He has had work included in Aesthetica Short Film Festival, London Short Film Festival and Film Maudit 2.0.

His work is motivated by a philosophy that culture is an open text. He believes appreciation of art should not stop at the point of consumption, and that re-appropriating existing media is an essential part of how we process the world around us.

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## TRIBUTES



During the creation of this project, I was extremely sad to hear about the loss of several phenomenal talents that inspired it: Julee Cruise, Christine McVie and Angelo Badalamenti. All three of these artists were massive inspirations to this project, who were able to create such moving poetry with their music.

After spending the last four years deconstructing and reconstructing these artists' work I've come to admire their talents immensely. Julee Cruise's ethereal voice was truly unique and gave so much depth and humanity to the music of Twin Peaks, and reflected only a fraction of her

phenomenal range as a singer. The songs Christine McVie wrote felt like they'd been translated straight from the heart, offering so many universal feelings that still somehow retained her personal imprint. And the maestro, Angelo Badalamenti, whose music has touched me and left such a deep imprint on my heart over the years, will keep me returning to Twin Peaks forever.

That their work is constantly being rediscovered, discussed and reinterpreted by new generations is a testament to the timeless power of their talent.

# SPECIAL THANKS

**Kimberley Sheehan**

For inspiring the project and providing endless support throughout.

**Danny Moran**

For convincing me early on that it was worth pursuing.

**Tony Noall**

For lending me his lovely Fender Stratocaster to record with.

**Martin Harvey**

For taking the time to impart some excellent wisdom on mixing.

**Emilie Thompson**

For the extremely helpful advice on mixing gear and setup.

# WHERE TO FIND

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