



**MUSIC for the INNER  
EXPANSION, EC-STASIS, ELEVATION !**  
*"listen with new ears, create your own new neurons!" [Barakah]*

"Ganz gewiß ist Musik das sublimste Mittel, unsere geistigen Fähigkeiten in einer allgemeingültigen, abstrakten Weise auszubilden; nämlich, Schwingungen und Schwingungsverhältnisse, Organismen und Prozesse von Schwingungen wahrzunehmen, um zunehmend wacher, intelligenter, gedankenreicher, polyphoner, gefühlsreicher und feinfühlicher zu werden."  
[Karlheinz Stockhausen]

"Die verborgenen Harmonie ist wichtiger als die offensichtliche" [Heraklit]

**NEWSLIST DRONE RECORDS  
10. DECEMBER 2007**

- VINYLS – CASSETTES – CDRs – DVDs – CDs – PRINTMEDIA –

THIS NEWSLIST / SUPPLEMENT SUMMARIZES A SELECTION OF NEW ENTRIES HAVING ARRIVED HERE IN THE LAST 6 MONTHS SINCE THE LATEST NEWSLIST (MAY 2007) . THE FULL MAILORDER PROGRAMME WITH ALL TITLES IS LISTED IN THE DATABASE on [www.dronerecords.de](http://www.dronerecords.de)

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NEW LISTED STUFF HAS A STAR ( \* ) IN THE FIRST LINE**

**0. AVAILABLE LABEL-RELEASES DRONE RECORDS / SUBSTANTIA INNOMINATA**

The following DRONES and SUBs are currently available:  
**DRONE RECORDS 7"-SERIES FIRST EDITIONS (price €7.00 each)**

**DR-77: LUNAR ABYSS QUARTET - Brusnika** (Russia; ethno ambient Industrial with a shamanistic & hallucinogenic aura from this rising star from the St. Petersburg scene!)

**DR-79: AALFANG MIT PFERDEKOPF - Fragment 36** (Germany: experimental drone-ambience with high dynamics and philosophic approach)

**DR-80: RYN - Whistle and Ill Come to You** (U.K.; power-drones based on field recordings to flood you mind away)

**DR-81: WÄLDCHENGARTEN – The Leech** (Danmark; heavy-gravity drones, raw & sluggish)

**DR-82: PETER WRIGHT – Air Guitar** (New Zealand / U.K.; guitar-mantra-drones, obscure & lovely guitar explorations & field recordings)

**DR-83: HELICE PIED – Conduit No. 2** (Greece; ex-NIXILX NIJILX – processed field recording-drones with symbolic & conceptual inter-relations)

**DR-84 YUI ONODERA - Synergetics** (Japan; oceanic contemplation drones shimmering like light-reflections)

**DR-85: MURMER - In their homes and in their heads** (US/UK/FR; captivating field recording compositions and a crazy handmade cover!)

**DR-86: LICHT-UNG - kristall** (Germany; feedback & high-tension impro-drones from these new radical german artists)

**DR-87: SEETYCA - The Lake** (Germany; poetic acoustic landscapes, organic drones)

**DR-88: HATI- Recycled Magick Drones** (Poland; archaic trance music played on gongs & ethnic instruments)

**SECOND EDITIONS (price €6.00 / \* €7.00)**

**DR-10: TAM QUAM TABULA RASA - Cotidie morimur** (Italy; outerworlds brain-wave-music, monotonous and hypnotizing loops & rhythms)

**DR-29: AMON – Aura** (Italy; haunting & shimmering magique as coming from an ancient culture)

**DR-34: TARKATAK - Skärva / Oroa** (Germany; atmospheric drones with a special touch from this newcomer from North-Germany)

**DR-39: DUAL – Klanik / 4 tH\_**(U.K.; mighty guitar drones & massive sub bass undertones that evoke feelings of total transcendence and grandeur)

\* **DR-41: DRONAEMENT–Wassermond** (Germany; debut vinyl of east german Drone-Composer; wonderful drone-music based on watersounds)

**DR-42: REYNOLS – 10.000 Chickens Symphony** (Argentina; this obscure outfit from Buenos Aires works on the sound of – at least – 10.000 chickens – an amazing & mindblowing field recording - experiment!)

**DR-46: REUTOFF – Reutraum IV** (Russia; vinyl-debut for this trio from Moscow – a mixture of rhythmic industrial with dark & depressed ambient tunes, made in the heart of the decay)

**DR-50: ULTRASOUND – Death comes from the left** (Netherlands/USA; very emotional guitar drones at its best, this is pure yearning transfered into sounds..)

\* **DR-58: URE THRALL - Premonition 9/11** (USA; Californian artist creating the most impressive soundscapish depth-drones with an incredible emotional depth)

**SUBSTANTIA INNOMINATA 10" VINYLS (price €12.00 each)**  
( "EMBRACE THE UNKNOWN" ! )

**SUB-01: DANIEL MENCHE - Radiant Blood 10"** brown-black vinyl. ed. of 500, artwork Robert Schalinski (COLUMN ONE) LAST COPIES!!

**SUB-02: ASIA NOVA - Magnamnemonicon 10"** red-white / pink vinyl, artwork by Ure Thrall

**SUB-03: NOISE-MAKER'S FIFES - Zona Incerta 10"** insect-sounds! two different vinyl-colours, artwork by Mars Wellink (VANCE ORCH)

**SUB-04: CISFINITUM – Devotio 10"** sacral church-bell sounds, white vinyl, artwork by TILMANN BENNINGHAUS

**SUB-05: BIG CITY ORCHESTRA - Drone Gnomes 10"** pure acoustic impro-trance music from San Francisco's drone-magicians!

**SUB-06: RLW - Contours Imaginaires 10"** three mesmerizing high-tension pieces by the legendary ex-P16.D4-member

# 1. VINYLs

\* **ALOG - Amateur do-LP (Rune Grammofon RLP3063, 2007) €22.00**

Limitierte Vinyl-Version, full info: siehe CD-Sektion!

\* **ALVA NOTO - Xerrox Vol.1 do-LP (Raster Noton R-N 78-2, 2007) €16.00**

"Eine neue Serie von Tracks, die definitiv nicht den Alva Noto zeigen, wie wir ihn kennen. Hier ist nicht alles Sinus und Klarheit. Hier können auch schon mal Momente digitalen Kratzens auftauchen, oder große elegische Stücke mit warmen Akkorden, es darf gezerrt werden und Musik weit in den Raum gehängt, Echos dürfen wehen und die Stimmung kann Anlass geben in sie einzutauchen. Sehr experimentell und - manche würden vielleicht sogar sagen - dronig. Aber vor allem ein feines Konzept in einer sehr überraschenden Realisierung." [deBug]  
"Double LP version. Xerrox is the new, self-contained project of Alva Noto, which like his transall-series (Transrapid, Transvision and Transspray, Raster-noton 61-63, 2002-2004) is intended to be released in five parts during the next years. On Xerrox, Alva Noto works with samples from muzak, advertising, soundtracks and entertainment programs. These sounds we hear randomly in everyday life and thereby they become an always present and available public domain. With Xerrox Alva Noto manipulates these recognizable melodic (micro) structures by the process of copying. He alienates them beyond recognition so the results manifest their connection to the original only suggestively. In this respect: the original is copied to the original. Alva Noto used several samples from these sources: Narita airport Tokyo, in-flight program Air France, telephone wait-loop Lufthansa, hotel Apollo Paris, Suizanso hotel Yamaguchi, seven-eleven Tokyo, forma London, reaktor, www.kkmovie.com. Xerrox vol.1 will be the first release in a series of five." [label description]

"Like most Raster-Noton releases, the latest from Alva Noto begins with plenty of stutter and squelch, sinewaves and dog whistle tones, subterranean rumble and digital clips, but it's actually kind of misleading, as the rest of the disc exists in a sonic landscape much closer to the Kompakt sounds of Pop Ambient, or the hissy soft focus ambience of Tim Hecker, than the lowercase world of glitch and squeak. The first three tracks are strange minimal sonic experiments, plenty of hiss and scrape, static and hum, but it's track four, "Haliod Xerrox Copy 3 (Paris)", where suddenly things get downright pretty. Soft distant swells, mysterious slow motion loops, hard to say whether the sounds are synthesizers or tape loops or field recordings, although according to the liner notes all the sounds here are drawn from airports, in flight announcements and telephone hold music, but by 'xeroxing' these sounds over and over, and letting each copy degrade just a little, Alva Noto takes those degraded sounds and shapes them into lovely blurred dronescapes, eventually wrapping them in soft prickly layers of digital hiss, which only adds to the soft focus romance and dreamlike otherworldliness.

The tracks are named and grouped thematically. The ultra short "Astoria" tracks seem to act as brief respites, tiny sonic events separating the longer more song based tracks. The focus seems to be on those particular songs, each named "Haliod Xerrox Copy" and numbered or given an extra title in parentheses, these are gorgeous fuzzy, blown out dreamy drifts, all reminiscent of "Haliod Xerrox Copy 3 (Paris)" but each, with its own distinctive flow, seemingly drawn from the same sonic template and utilizing a similar melodic theme, but softly molded into subtly different shapes. In "Haliod Xerrox Copy 2 (Airfrance)" it's all warm fuzz and muted white noise, a dense buzz, that is more soothing than abrasive. Moments later, in "Haliod\_Xerrox\_Copy\_6" the buzz becomes washed out, pulsing louder and then quieter, while off in the distant, we are able to observe gentle lilting sonic events, as if viewed through a dense fog. Later on, "Haliod Xerrox Copy 1" returns to the billowy bliss of track 4, offering long soft contrails of sound, floating weightless amidst swirls of smeared radio static and the sound of TV channel snow. The disc finishes with the lengthy "Haliod\_Xerrox\_Copy\_9", the most dramatic of the bunch. The melody is again similar, there is still plenty of hiss and fuzz and white noise, but the low end is more intense, giving the track more weight and emotion, the peaks and valleys too are more pronounced, a much more dynamic musical journey, a much heavier drone element. This is intense, brooding, beautiful too, but haunting and ominous, a gorgeous minimal sonic smear of M83 fuzz, Tim Hecker-ish sepia toned blur, and Basinski-esque looped dreaminess, all wrapped in Noto's thick fuzzy ambient buzz.

The cd comes packaged in another striking and strange oversized Raster-Noton package, a multiple panel fold out sleeve, with die cuts holding the disc in place." [Aquarius Records]

\* **AMBARCHI, OREN - Stacte Motors 12" (Westernvinyl WEST043, 2007) €9.50**

Neues Vinyl von AMBARCHI, im Prinzip die Fortsetzung der "Stacte Motors"-Serie, Saiten werden mit kleinen Motoren in Vibration versetzt und erzeugen metallene, sehr feine Drones, sehr nah & durchdringend...

"Oren Ambarchi's *Stacte Motors* is the most recent addition to the Western Vinyl portrait series. Additionally, these pieces continue the Stacte series started in 1998 with Ambarchi's first self-released solo recordings. Similar to the 4 previous editions of the series, which explored one idea at length, *Stacte Motors* is an experiment in exciting instruments with a spinning motor with strings attached. The resulting recordings are metallic walls of minimalist drones, both fearless and dreamy." [press release]

\* **ASHTRAY NAVIGATIONS - Throw up in the Sky LP (Qbico Records QBICO58, 2007) [ed. of 400] €17.00**

"...Ashtray Navigations give a real far-out trip with Throw Up in the Sky/ With Fine Clinking Magnets. It takes it's time and slowly builds, the whir of a computerized space mixes with distorted tunes and tones floating about, electronic fluttering... but what does build works itself into a digital meltdown frenzy...and that's just side one. The flip side grabs you by the oblongata and takes you on a drunken stumble down the back stairs." [Foxy Digitalis]

"....I'm not even sure if anybody else is playing on this record or if it's Todd multitracking, but it's got his acid-stained visions all over the place regardless. Both sidelongs work with an idée fixe - building off of and decorating glorious foundations of sound. "Throw Up in the Sky" is the more "traditional" AxNx piece, if you want to put it that way (it reminds me a lot of what was heard on his fantastic 2006 outing "Four More Raga Moods"). It's a beauty of a slow-moving sheen that starts out with quiet roaring electronics and tinny snare hits that eventually congeal into a heavenly, soupy gloss. Amidst said cascading backdrop is a whole pollution of syrupy synth calls lifted from the same whooshing vein that Acid Mothers Temple are usually so keen to hit on. The loping percussion ushers along Todd's swirling guitar rag, but the track is never in any hurry to get anywhere - all the sounds wind up splayed out in the sun and are allowed to melt freely into one another until either they evaporate or day creeps into night. Todd's mastery of everything even remotely in tune with psychedelia is here in its spangled, sprawlin' glory though he never shoots even so much as a backwards glance - Ashtray Navigations are pushing on into the 41st century and bucking "revivalism" so hard I got saddle sores. It may well be down to an exact science at this point in the game (15 years on!) and I'll still be first in line to guzzle whatever swill's in the beakers. "With Fine Clinking Magnets" hoists itself up on a grainy, space-vacuum type drone, with Todd's guitar adding assorted some gasps, some yawns, and plenty of strung-out liquid tonality echoing and reverberating until the next strings are plucked and coerced. The mechanical underbelly lends a disorienting urban feel to an otherwise stoned session of front-porch guitar ramble...even more so when Todd's guitar adopts a sound somewhere close to a banjo stuck with a wah pedal to lay out a supreme bluegrass/psych shred. Or maybe it's Robert Fripp with a Mellotron letting loose on a concrete backing track sniff. All'n'all it's denser and not as gorgeous as the other side (with an ending that's much more "noise" than anything I've heard from the band in recent daze) but it still manages to be a sweet ride and as worthy of your precious time as anything else on the planet..." [Outer Space Gamelan]

\* **AUBE - Blau + Rot 7" (Auf Abwegen aatp\_difficult, 2007) [ed. of 500] €6.00**

Limitierte Single zur 2007er Europa-Tour!

"on these two tracks, released for the first european tour by AUBE in eight years, akifumi nakajima worked with an old roland sh-12 percussive synth. the result are two long tracks (each over 6 minutes) with a nice floating mood that sometimes changes into aggressiveness without losing its warmth. a great little record by one of the most important experimental musicians from japan." [label info]

\* **AXOLOTL / MOUTHUS - 12-25-04 LP (Olde English Spelling Bee OESB03, 2006) €16.50**

KARL BAUER & co in Höchstform, ein einzige low-fi Sumpf, sehr bizarres improvisiertes Zeug, alles sehr langsam und quäkend, feedbackend, aber slowly.... sloooowwly....

"It's Christmas time, 2004 in Brooklyn, NY and BRIAN SULLIVAN and NATE NELSON of MOUTHUS meet up with KARL BAUER of AXOLOTL for some drug enhanced sonic celebration and let the tape machine roll. What they created was this psilocybe-inspired scoop of shimmering and stumbling drone-zone sludge ragas. "I think I'm gonna puke but in a good way" [label info]

\* **BLACK TO COMM - Rückwärts Backwards LP (Dekorder 014, 2006) [ed. of 222] €15.00**

"Dekordermacher Marc Richter macht mit Rückwärts Backwards (Dekorder 014) nach seiner BLACK TO COMM-Debut-10", die er ebenfalls auf dem eigenen, im Format von 3", 5", 10" bis 12" flexiblen Label herausgebracht hat, einmal mehr selbst die Musik. Aus Feldaufnahmen mit Bienengesumm und Vogelgezwitzcher, dem nostalgischen Knurschen von Vinyl- und sogar Schellackloops und eingestreutem Rumgealbere werden Erinnerungen an die Kindheit im Schwarzwald an die Elbe geholt. Endlosgerillte Orgeltöne, stehende Gitarrendrones und schrillende Autohupen - oder ist es ein Orchestercluster? - versuchen die Zeiger der Uhr links herum zu drehen. „Es gibt kein Morgen“? Und wenn man sich noch so sehr dagegen stemmt, der Schnee von heute ist morgen schon der von gestern, sonst bräuchte sich niemand ne Zeitung zu kaufen oder Heute zu glotzen. Aber gibt es denn ein Gestern? Heimwärts zu schauen,

wie der Engel bei Wolfe, führt das nicht erst recht zu You-Can't-Go-Home-Again-Tristesse? ‚March of the Vivian Girls‘, ein stagnierender Trauermarsch mit Schafottgetrommel, kulminiert in einem sirenenhaft aufsteigenden Heulton und zersplittert dann in schleifenden Störungen, ein einigermaßen verstörender Effekt. Aber noch nicht das Ende. Den Schlussspunkt setzen hitziges Grillengezirpe, ein schaukelnder Mbiraloop und wirres Geklöppel. Eine Schwarzwaldalm als - ‚inneres Afrika‘? Anderthalb Millionen Jahre backwards in die Olduvai-Schlucht und dann da capo?“ [Bad Alchemy] Limited Vinyl-Version of the first album !!

"black to comm is an alias for deKorder label owner marc richter's audio excursions. "rückwärts backwards" is his debut full-length album recorded between 2003 and 2005 in his adopted hometown hamburg and his childhood home in the black forest located in the south of germany. with a background in many musical styles (from psychedelia to pure computer music) btc's music is never easy to pin down. this album is essentially created from scratchy shellac and vinyl loops merged with ambience field recordings (with some voice manipulations and kitchen gamelan thrown in for good measure). the warm hiss of analogue recording techniques combined with the apparently antique sounds of vintage organs, acoustic & electric guitars, pianos, glockenspiel and mbira used on these tracks generate a kind of hyperreal, fake nostalgia playing with one's perception of a pseudo-recollection. the layering and hypnotic repetition of short loops extracted from old psychedelia, free jazz, vaudeville and traditional records reveal a haunting melodic quality sometimes not distinguishable within the original source material, evoking a hovering feeling of bittersweet melancholy with an omnipresent, slightly disturbing atmosphere hidden beneath the surface. the 8 songs constantly sway back and forth between simple, almost naive arrangements and dense surreal drones with rare, yet intense distorted climaxes making this album one constantly absorbing listening experience." [label info]

**\* BLACK TO COMM / AOSUKE - same LP (Dekorder 021, 2007) [lim. 500] €12.50**

"...THE TWO BRAND NEW TRACKS BY BLACK TO COMM ARE CONTINUING THE MASSIVE ORGAN/VOICE DRONE ALCHEMY OF THE LAST DOUBLE-LP WHILE REFINING AND PERSONALIZING HIS SOUND, REACHING NEW HEIGHTS OF BLAZING SONIC MYSTICISM. AOSUKE HAVE DECIDED TO HOME-RECORD THEIR NEW MATERIAL, CONTINUING THEIR LOOP-ORIENTED, MONOTONE YET HIGHLY MELODIC AMBIENT JOURNEYS. WORKING WITH REPETITION AND SMALL ABSTRACTIONS, ALL INSTRUMENTAL "LOOPS" ARE PLAYED BY HAND AND RECORDED LIVE WITHOUT OVERDUBS (ONE OF THE MAIN PRINCIPLES OF THE GUITAR/ELECTRONICS DUO), CREATING SURPRISINGLY CONCRETE DORMANT AND SOMNAMBULISTIC SOUNDSCAPES WHILE FORTUNATELY COMPLETELY LACKING THE WASHY AND DROWSY EFFECTS OF MOST AMBIENT MUSIC.

BLACK TO COMM IS THE ONE-MAN PROJECT OF MARC RICHTER WHO IS THE BRAIN BEHIND THE DEKORDER LABEL AS WELL. SO FAR HE HAS RELEASED TWO ALBUMS ON HIS OWN LABEL ("RÜCKWÄRTS BACKWARDS" AND "WIR KÖNNEN LEIDER NICHT ETWAS MEHR ZU TUN..."). AOSUKE IS THE DUO OF TOBERT KNOPP AND ULF SCHÜTTE, THE LATTER BEING A LABEL HEAD AS WELL (TAPE TEKTONIKS). LAST YEAR THEY HAVE RELEASED THEIR DEBUT "MONOTONE SPIRITS" ALBUM CO-RELEASED BY HAMBURG'S AUDIOLITH LABEL AND SOUTH GERMANY'S MEUDIADEMORTE LABEL." [label info]

"...A nearly sidelong track that begins with a wavering Goblin-y synth, that buzzes warmly and endlessly, an epic stretch of near static drone, drenched in overtones and subtly flickering variations in texture, and surrounded on all sides by distant barely audible sci fi melodies and field recordings. Eventually this synthdrone is joined by another tone, this one more grinding and distorted, that slowly builds and builds along side the first, the intensity growing and growing as well as the volume, and the various surrounding sonic events seem much more frenzied, until everything levels off in some sort of Niblock style drone, the various layers beating against one another, notes and tones shifting subtly, the sound seemingly alive, flecked with shards of melody and bits of buzz and swirling effects. It's a glorious sound that enraptures and entrances, eventually, fading out and releasing the listener from their glorious trance. The side finishes off with a brief coda of humid late night soundscaping, the sound of the moors, or the plains, some mysterious dark emptiness, droning and ominous, with creepy reverbed vocals and all sorts of night sounds tangled up in the track's undulating shimmer. The flip side features a group called Aosuke, who we weren't all that familiar with, but whose sounds are as dark and gorgeous and Black To Comm's. But where BtC focus on sound and drone, Aosuke focus on melody as much as texture, with guitar being the focal point, a blissy soft focus guitar ambience, crystalline notes drifting through clouds of space-y effects and strange processed and blurred vocals, it sounds almost like how you might imagine a Durutti

Column record on Morr Music might sound. Organic melodies, natural sounds, all tangled up in strange electronic soundscapes, very meditative, a little krautrocky at times, and so so pretty." [Aquarius]

**\* BOHMAN, ADAM - Burnhill Row LP (Paradigm PD19, 2006) [numb. ed. of 500] €17.50**

Incredible weird recordings from 1980 from this one half of today's still very active duo BOHMAN BROTHERS ! "1980 was an incredible year for London's experimental music scene with many different strands. Recommended Records were rereleasing the first two Faust LP's, L. Voag had found 'the way out', Swell Maps were 'in occupied Europe'. Throbbing Gristle and other industrialists were giving plenty of live actions. Nurse With Wound had just released their first LP, as had This Heat. The other great LP on Piano Records by Steve Beresford was also on the shelves. Meanwhile, elsewhere in the capital Adam Bohman was making his first recordings working with two budget cassette recorders. Bunhill Row was the first complete album of material, but whilst the aforementioned artists were pressing up their recordings and making them easily available via Rough Trade or the Recommended Records shop, Adam's releases remained in tiny cassette editions made for friends or exchanged on the mail art network. So here for the first time is Bunhill Row, released as it should have appeared at the time - on vinyl. It must be said that this is quite unlike any of Adam's other releases, and quite unlike his work with Morphogenesis, or his work as one half of The Bohman Brothers. This is 'songs' - 30 in all, and the main instrument used is a trumpet (an ordinary trumpet), along with a variety of other acoustic instruments and objects, many of which are still part of the Bohman armoury as known. The overall feel sits somewhere between R. Stevie Moore and Caroliner Rainbow, but this is British of course. Somehow it all works, and all in all opens another window on to the incredibly fruitful astral alignment that occurred over London at this time. Adam also has a solo CD on Paradigm Discs, and also appears on 'Variations - a London compilation' the first CD released on Paradigm Discs." [label info]

**\* BURNING STAR CORE - Amelia 10" (No-Fi Recordings NEU002, 2007) €15.00**

Rare 10" auf dem in letzter Zeit hochaktiven britischen Psych/free Drone-Label NO FI, 3 Stücke mit sich überlagernden, minimalen (Synth?)-Polydrones und bizarren, auf konkreterem Material basierenden Geräuschlandschaften... sehr eigen und schön... das Material befindet sich auch auf der do-CD "Mes Soldats Stupides". "First in the series of six 10"s by C. Spencer Yeh entitled 'Mes Soldats Stupides 96-05.' Hard-to-find reissues on vinyl for the first time. Includes insert with design by guest artist Robert Beatty (Hair Police). 'Three very different but equally captivating electronic pieces, this may be some of the most focused work Spencer has produced to date.' --Rock-A-Rolla Magazine" [label info]

**\* CASHMORE, MICHAEL - The Snow abides 12" (Durtro Jnana, 2007) €14.50**

Sehr anrührender Ambient-Folk von CASHMORE, der hier von diversen Gastmusikern unterstützt wird. Auf "Snow Abides" gefallen uns v.a. die Streicher & Antony's unglaublicher Gesang!

Dies die limitierte Vinyl-Version (lim. 1000 weisses vinyl), schon rar !! "MICHAEL CASHMORE, vor allem bekannt als Haupt-Songwriter von CURRENT 93, kommt mit "The Snow Abides", einer EP, die seinem Solo-Debüt "Sleep England" folgt. Das Werk besticht durch musikalische Grenzerfahrungen zwischen Elektronik, Ambient und Folk. Vor allem die Stimme von Antony (ANTONY & THE JOHNSONS), der auf dieser EP als Gastsänger fungiert, lässt dieses Minialbum strahlen" [Cargo]

"Durtro Jnana is delighted to release *The Snow Abides*, a new solo mini-album from longtime Current 93 guitarist and contributor Michael Cashmore. Comprised of five thematically linked songs, the album was written and performed by Cashmore with song texts composed by David Tibet (Current 93) and vocals contributed by Antony (Antony And The Johnsons). Cashmore has enjoyed a long and successful partnership with Tibet and his compositions have appeared on some of Current 93's most acclaimed albums including classics like *Thunder Perfect Mind*, *Of Ruine Or Some Blazing Starre*, *Soft Black Stars*, *All the Pretty Little Horses* and *Black Ships Ate the Sky*. Presented in an elegant, full-color digipak, *The Snow Abides* is Cashmore's most accomplished and poignant work to date, solo or otherwise." [press release]

**\* CHAUVEAU, SYLVAIN - S. 10" (Type Records 030, 2007) [ed. of 500] €11.00**

Five pieces, composed for the dance show "Au nombre des choses", very reduced material, single notes on guitar, piano, electric hummings & micropatterns, gives a lot of room and silence, quite special & intense!

" 10" vinyl version to accompany the long-awaited sixth release for French composer and electro-acoustic producer, Sylvain Chauveau. Since his 2000 debut *Le Livre Noir Du Capitalisme*, Chauveau has been a pioneering figure in the world of modern classical/electronic music. This status has seen him inhabit the same creative space as Max Richter, Jóhann Jóhannsson and Ryan Teague, and Type welcomes him to their label and community, beginning with the issue of this brand new mini-album. S. sees Chauveau taking a daring new direction since his last record, moving away from the haunting strings and piano work of his best known works and temporarily stepping into the world of minimal electroacoustics, using the guitar as a focal point." [label info]

**\* CLOP NEPLAT - untitled do-LP (Some Place Else HAM011, 1999) [lim. 200] €12.00**

Last copies found of this nice release by a project of an ORIGAMI REPLIKA-member (covers look a bit scuffed), lim. 200, with remixes of LASSE MARHAUG, KAPOTTE MUZIEK, NIKO SKORPIO, etc..

**\* COLECLOUGH, JONATHAN & ANDREW LILES - Torch Songs do-LP (Die Stadt DS93, 2007) [lim. 500] €22.50**

"Torch Songs" is a collaboration between Jonathan Coleclough and Andrew Liles. They met in October 2004 when they both performed at Intergration 3 in Preston, UK. Liles subsequently reworked the recording of Coleclough's solo performance from that evening. He went on to add, subtract, multiply and divide further live recordings supplied by Coleclough, and the eventual result was this double LP. 'Torch Songs' is packaged in a gatefold sleeve featuring 'I dreamt I was a river,' a poem composed and painted by Geoff Sawers during a performance with Coleclough in Geneva in March 2005. The sound of Geoff's brush painting this lettering can be heard on side B of 'Torch Songs'. The album comes in a beautiful full colour gatefold sleeve with full colour inner sleeves in a limited edition of 500 copies. 180gr. Vinyl !" [press release]

"Much like the entire back catalogue of John Duncan, British avant-drone artist Jonathan Coleclough has often buttressed his work through an ongoing set of collaborations, each of which push his work into interesting territories while maintaining that essence of Coleclough that makes all of his albums so enthralling. His 2006 collaboration with Murmur was easily one of the best drone albums of that year, twisting field recordings and quiet sessions with electric objects into a gauzy, crepuscular blur that even made those at Artforum perk up their ears and listen. Torch Songs came to fruition when both Coleclough and Liles performed in Preston (probably at the request of the ever-charming Colin Potter) in 2005. In fact, much of the source material for Torch Songs originated from Coleclough's performance to which Liles went on to "add, subtract, multiply, and divide" further. The fundamentals of Torch Songs are primarily Coleclough's signature moves: swelling, resonant drones manipulated from acoustic sources and distilled into tonally vibrant beams of pure sound. Yet, Liles (who in and of himself is a fine technician of sonic alchemy to the point where he has often graced the stage alongside Steve Stapleton, Colin Potter, and Matt Waldron in Nurse With Wound) interjects his own sidereal gestures with wooden creaks, digital time stretching, radiant eruptions of dissonant couplings with Coleclough's drones, and occasional jaunts of heavily filtered tin-can and rubber-band rhythms that parallel much of the output from Liles' recent 12 part Vortex series. Yet for all of Liles' baroque flares for the sonically surreal, it is Coleclough who authors the strongest material on Torch Songs through his sublime use of the drone. The first 300 copies of Torch Songs comes with a bonus CD that documents Coleclough's aforementioned Preston performance back in 2005." [Aquarius Records]

**\* COURTIS, ANLA - Psi Gtr Avalanche 7" (Smittekilde SMK R 003, 2007) €7.00**

"Psychokinetic Blues" from the former REYNOLS-mastermind on this 4-track EP, ultra-strange sounds that are almost beyond description or classification on Side A (probably made on some kind of strings), a kind of challenging noise-blues on Side B.. though its not really noise, not ambient, not drone, just weird sounding! A great one! Yellow vinyl, multicoloured thick silk screen cover.

**\* CURRENT 93 - Black Ships ate the Sky do-LP (Durtro Jnana 2112, 2006) [lim. 1000] €21.00**

Die auf 1000 Stück limitierte Vinyl-Version in atemberaubend schöner Artwork!

"NOW AVAILABLE ON VINYL!!!! BLACK SHIPS ATE THE SKY is the new 76-minute masterwork from CURRENT 93, this time with the lineup of DAVID TIBET, MICHAEL CASHMORE, BEN CHASNEY, STEVEN STAPLETON, and JOHN CONTRERAS with WILLIAM BASINSKI, WILLIAM BREEZE, and AMY PHILLIPS. Black Ships Ate The Sky is the long-awaited studio follow-up to 2000's Sleep Has His House. It has taken David Tibet four years to complete, and features some very

special guests including MARC ALMOND, ANTONY, BONNIE "PRINCE" BILLY, SHIRLEY COLLINS, BABY DEE, and others. Black Ships Ate The Sky is Current 93's most powerful and challenging recording, and looks set to be the most important Current 93 release to date." [label info]

**\* DÄLEK - Abandoned Language do-LP (Ernest Jenning Rec., 2007) €17.00**

Vinyl-Version ihres neuen Albums, Drone-Pop oder Sphären HipHop par excellence !!

"Als wir das letzte Mal auf DÄLEK trafen, hatten die gerade "Absence" losgelassen, einen düsteren Ausflug in die Welt des Underground-HipHop, der sowohl Fans als auch Kritikern die Kinnlade auf die Brust fallen ließ. Und wenn es auch durchaus als gute Idee erscheinen könnte, den Charme des Albums auf dem nächsten Werk zu duplizieren, haben sich DÄLEK einen ganz anderen Weg ausgedacht; einen Weg, der an einen Ort namens "Abandoned Language" führt. Lassen wir DÄLEK, den MC und Produzenten, zu Wort kommen: "Wir haben auf jeder Platte bisher regelrechte Noisewände aufgebaut und mit "Absence" haben wir dieses Konzept soweit ausgereizt, wie es nur geht. Der Sound auf "Absence" war extrem hart und dicht, während der Fokus auf der neuen Platte auf Komposition und einzelne Noten ankommt, die wir spielen. Die verschiedenen Schichten sind noch immer da, aber die Instrumente klingen ganz anders." Tatsächlich breitet "Absence" von den düsteren Streichern bei "Lynch" über den old school HipHop-Flavour von "Isolated State" bis zur kopflastigen Melodie von "Tarnished" eine komplexe Palette aus, die Fans des Avant Noise voll befriedigen, aber auch Freunden des Mainstream-HipHops gefallen wird. // Double vinyl version, deluxe gatefold sleeve. "When we last left off with Dälek, they had released *Absence*, a dark and dirty romp through hip-hop's underground that left countless listeners and critics in awe. However, while it would probably be a good career move to replicate that album's noisy charm, Dälek have once again reinvented themselves with their fourth and most accomplished full-length, *Abandoned Language*. 'We've been making wall of noise records for a long time and I think with *Absence* we realized far as we wanted to go with that sound,' Dälek (the MC/producer) explains. 'That sound was just so heavy and dense, but the new one is about composition and are playing. The layering is still there, but the instrumentation is totally different.' In fact, from the sinister strings in 'Lynch' to old-school hip-hop flavor of 'Isolated Stare' to the heady melodicism of 'Tarnished,' *Abandoned Language* is complex enough for fans of avant-noise, but accessible enough for mainstream hip-hop audiences." [press release]

**\* DIJKSTRA, RAYMOND - Maskenstillleben LP-Box (Crouton No.36, 2007) [lim.100] €88.00**

Neue unklassifizierbare Sound-Art von RAYMOND DIJKSTRA, der behauptet, seine Musik nicht für die Öffentlichkeit, sondern nur aus "metaphysischen" Gründen zu machen. Das 'Maskenstillleben' besteht hier aus obskuren quietschend-schneidend-konkreten Objekt-Noises (von Glas, Metall, Holz, Messer..) die nur mit kurzem Analog-Echo versehen werden, "dahinter" leise disharmonische Harmonium- oder Synth-Akkorde... hat eine ganz eigene Dynamik und Atmosphäre, kein Anfang und kein Ende, kein Spannungsbogen, keine Entwicklung.... "es" ist einfach DA... das ganze kommt in einer wunderschönen, bemalten, aufschiebbarer Holzbox, mit Golddruck-Prägung, in nummerierter Auflage. Das ist ziemlich weit weg von allem was man kennt oder sich vorstellen kann, ganz weit draussen...

"We are very pleased to present this enchanting special edition LP from sculptor, painter, drawer and composer, Raymond Dijkstra. Since 2003, his recorded work has been released in very grandly designed (though extremely small editions) on the Le Souffleur label, all of which are out of print and not easy to obtain. Those who have, discovered the odd, yet personal world of Raymond Dijkstra, whose recorded output relies heavily on the acoustic side of electro-acoustic music.

In Dijkstra's own words: 'My overall philosophy is to keep my kitchen closed. And the lid on the pot. I need to build up pressure; the only time I release pressure is when playing music. It's all about transformation. I guess I need to have some distance between me/my music and the public. In fact I like to see the public as non-existent. Releasing my work I only do for metaphysical reasons; to keep all psychic and physical channels open, and maintaining a healthy system. It is not much more then relieving yourself in the toilet. If not, there'll soon or later come a point when your system gets clogged, the energy flow will cease, and the transformation into music stops... I need complete isolation to protect my work.' *Maskenstillleben* will be released in a limited numbered edition of 100 in a painted wooden box on 200 gm virgin vinyl." [label info]

"It's perhaps no big secret that I am a big fan of the work of Raymond Dijkstra, and maybe reviewing all of his previous work, entitled me to a copy of each of this: a big black wooden box with golden text, in an

edition of merely 100 copies - the preprogrammed art item or well calculated collector's item? (You decide) [...]

Sound wise Dijkstra continues the road he choose now for a while. A while ago I saw him in concert, with Timo van Luyck, with whom he has an ongoing collaboration, and their set up is very simple. An ancient loop echo, a small table and a small bunch of objects that are played on the table, like glass, knives, forks and wood. On 'Maskenstilleben' Dijkstra continues this. Somewhere in the back there are the disharmonious drone like chords he plays, seemingly at random, whereas in the foreground there are scrapings and scratching of the surface, which are fed through the ancient echo machine (which, to be honest, could have been a little less). Perhaps the use of echo makes this 'electro-acoustic' music, but its merely a deception to call it like that. This is acoustic music in optima forma and one of a highly original kind. Composition? Not of great interest for Dijkstra. Structure? Nope. Being part of a scene? Which one, or in fact is there one? Not for Dijkstra. He claims to work best in strict isolation, building up the pressure and when he plays his music, he releases his pressure. Inside his closed system (both mentally and in the real world), he derives the sounds which he likes, plays them ad infinitum, without beginning or end. This is noise music, but stepped outside the relatively known genre of overload. This is improvisation, but not as we knew it. Total outsider music, as it's hard to come across Dijkstra, who hardly plays concerts. Not part of the serious music world, the underground noise scene, microsound or the laptop flock, he persists very much in his world... [...]

We hardly complain about people using guitars and drums, so why should we complain about Dijkstra using objects like glass and metal? It's not the same song repeated three times. Each is genuinely different from the previous or the following record. The instruments remain the same, the 'composition' remains the same, yet, like a good monochrome painting, the differences are in the detail. 'Die Sonne' I thought was a bit more minimal than the other two, more sparse, while 'Maskenstilleben' was a bit more dense, and 'Die Wille', although close to 'Die Sonne' fell sort of in between the two. After a bunch of self-released records, the release for Crouton may open more doors for Dijkstra, and probably he doesn't care, but at least the public should care. Three great LPs, by all means, although Art (big A in place) doesn't come cheap." [FdW / Vital Weekly]

**\* DILLOWAY, AARON - Concealed LP (No Fun Productions #10, 2007) [lim.300] €16.00**

Quite hypnotic stuff here from the ex-WOLF EYES man, raw but not noisy & rather obscure loops evolve into... something.... which is continued on Side B... at the end there are only overtone feedback-waves left, which sound quite appealing..

"In the brutality of the ecuatorial line jungles there are no second chances. Technology, human strength, vitality are all meaningless when you have a horde of wild animals chasing you, and yet, you need to kill one in order to have something to eat. Patience, Intelligence, and ability to conceal yourself with the right attire and until the precise moment to leap out in full animal ferocity is how we survive in here. 2 side long epics in raw looped tape and disfigured electronics sound from Michigan's finest mangler. Limited to 300." [label info]

**\* DJ ORDEAL - Sea / Seagull LP (Entr'acte E39, 2006) [ed. of 200] €15.50**

"DJ Ordeal has been creating his progressively strange tape collages for the best part of a decade. Following more than a dozen releases, mostly on his own Sparticus Stargazer label, Sea/Seagull may well be his oddest recording yet. Based on a multi-tracked and speeded-up vocal riff, played alongside recordings of sea breakers, voices, orchestral and seagull sounds, this is a painstakingly constructed audio tapestry, the result of intense, hour-upon-hour, tape-to-tape work. Get acquainted with DJ Ordeal via a fun Q&A with Dave Heaton of Erasing Clouds..." [label info]

**\* DRONAEMENT - Wassermond 7" (Drone Records DR-41 2<sup>nd</sup>, 2007) [ed. of 300] €7.00**

Re-release of this much requested Drone, 300 copies on grass-green vinyl with inlay & full-colour cover designed by Mr. Dronaement himself! "DRONAEMENT is a newcomer from a small village in East Germany, who is also active in DAS RHYTHMISCHE ORNAMENT and D:RHYTHM:O and his small cassette-label NAUZE MUZICK. After a few amazing tapes, this is the very first vinyl issue for DRONAEMENT, containing two flowing tracks based on water sounds, entitled "wassermond" and "wassertank". Sounds go up and down like waves, pulsate soft and tender, surround you like cotton wool, being added up by sensitively created electronics. This is a kind of homage to water, symbol for life, moving and development. Listen to the endless streaming and flowing of life." [original press release January 2000]

**\* DRONE FOREST - Amy's Arms / Metacollage LP (Vuzhmusic VUZH 022, 2007) [lim. 219 copies] €18.50**

Diese LP ist das erste Ergebnis eine Mail-Art Aktion, die von C. REIDER angestossen wurde, der das ausgetauschte Material auch final zusammengestellt hat. Enthalten sind 2 Seiten mit "sich entwickelnden Drone-Szenarios", sehr geräuschhafte, manchmal fast ins objektlose driftende Klang-Emanationen, die morphend ständig die Gestalt wechseln...

"Drone Forest - "Amy's Arms / Metacollage" LP - This ultra-limited vinyl is the debut from a group of artists who exchange source material over the internet - so there's no 'band' to speak of, just individual composers adding their parts to create a cohesive whole. Consisting of two extended side-long pieces, there's plenty of experimental atmospheres and oddly surreal sound journeys here, none of which approach any semblance of conventional rhythm or melody. 'Amy's Arms' floats from haunting urban futurescapes to environmental ambience, and summons forth visions of a fantastic and colorful planet that is certainly not our own. When it all ended and the turntable stopped, I was sad to leave... Side B, titled 'Metacollage', is a similar experience, with diverse noises, drift tones, and an almost-rainforest vibe that can be the perfect accompaniment for a quiet time at home or a trip to the outer realms. Noted ambient/psychelia composer and Vuzh label owner C. Reider assembled these wonderful sound voyages from many hours of raw collaborations, many of which are available for free download at [www.droneforest.com](http://www.droneforest.com). So if you need a soundtrack to relax to, or just something to escape the mundanities of the working day with, this is a fine, fine release of unconventional sound that resounds with heart and soul." [Godsend - review]

**\* DUSA - Ljung LP (Akultur AKA 11, 2006) [ed. 300] €14.00**

Kaum beschreibbarer höchst seltsamer Experimental-Folk dieses schwedischen Projekts oder Bands. Ein nostalgisches Flair wird verströmt, alles geschieht im low-fi Bereich, kleine Melodien tauchen wiederholend auf aber auch viele Geräusche, Stimmen, Radio, field recordings, wie Ereignisse aus vergangenen Zeiten... eine ganz besondere Platte mit insgesamt sehr ruhiger & melancholischer Ausstrahlung....

"Half lost images of landscapes and early memories, a haunting nostalgia. Heaths and shrubbery. Dull audio collages of creaking, dim ambiances coupled with folk sounds, foggy melodies and the humming of a graybeard organ. 12" LP, 32 minutes. Edition of 300 copies with full color insert and 7 postcards. The first 103 copies comes with an additional vintage (1900-1950) postcard." [label info]

"... Folk like electronics, like some of the music on Håpna (also Swedish, perhaps no surprise), but dwelling more on field recordings than say Tape. Going outside, the empty land in Sweden and recording the atmosphere, rather than a particular sound event. A bird flies over, but it was intended in capturing that particular sound. Then the radio comes in and leaves without a trace almost instantly. The guitar tinkles away, and there is a violin somewhere. Highly unfocussed this music, but that is surely not its aim. That might be to create a dense, atmospheric sound that oddly enough is also empty at the same time. Whereas the Norwegians have their noise, it seems like the Swedish have their folk tronic. Dusa is a rather fine example thereof." [FdW / Vital Weekly]

**\* EARTHMONKEY - Be that charge (deluxe ed.) 3 x LP (Beta-Lactam Ring Records mt049deluxeLP, 2007) [lim. 200] €35.00**

"Deluxe 2xLP + bonus LP edition limited to 200 numbered and signed copies in a deluxe 5 color gatefold sleeve and 220 gram vinyl with a hand painted insert by Earthmonkey. (Please note this album is very heavy for shipping purposes.) Honey...looks like the monkey's been in the mushrooms again! Yes, the unstoppable Peat Bog has once again raised his pulsating colours and thrown himself, and us, into a cosmic oblivion. And though scientists have recently proven that a person can swim as quickly through syrup as through water, syrup is still the more delicious swim. And syrup is the pool that Peat offers up for your musical laps. This latest has both kinds of music: stoned and stoneder. The record opens with a kind of Duulish slow groove that one might find useful while laying in the middle of a field staring at clouds. Before long, one is laying in the middle of a cloud staring at fields. Peat's production shows that his sixth form spent in Nurse With Wound school paid off. All the tracks are quietly layered with subtle backdrops, voices and swells of thick fuzz. As ever, however, no matter how close Peat brings us to a need for rehab, Earthmonkey is fat with rhythm and even the occasional need to, perhaps, ever so slightly, bang the head. A nice electro punker in the middle not only invokes the spectre of Chrome, but is also sure to grow a thicker, healthier mullet faster than any other traditional hair remedy. Looking for that modern something a little 2066-And-Then-olicious and also a little Galactic-Supermarket-o-rama? Earthmonkey is your Kraut-tastic choice! And somehow I managed to get through this

whole thing without mentioning the word psychedelic. Until now. Dammit!" [label description]

**\* EINHORN, KLAUS - +++arbeiten+++ LP + 7" (You don't have to call it music YOU DO 02, 2007) [lim. 500] €18.50**

"Nikolaus Einhorn (geb. 1940), Mitherausgeber des S Press Tonbandverlags, erprobt Zeitstrukturierungen mit Materialien verschiedenen Charakters. "Arbeiten" ist ein akustisches Modell, in dem Einhorn den Implikationen der Reprise nachgeht. Drei Tonbandschleifen, die das Wort "arbeiten" enthalten, gesprochen von drei Stimmen, bilden das Ausgangsmaterial. Es entsteht eine Sprech- bzw. Hörsituation, in der sich der Sprechvorgang als Arbeitsvorgang verstehen läßt und die drei Tonspuren - obgleich das Material, aus dem sie bestehen, identisch bleibt - in wechselnde Kommentarbeziehungen zueinander treten. Nikolaus Einhorn - geboren 1940 in Dresden, studierte Germanistik und Anglistik in München; er ist Lehrer an einem Gymnasium in Düsseldorf, gibt zusammen mit Angela Köhler und Michael Köhler die S Press Tonbandreihe heraus und baut ein Archiv für internationale akustische Poesie auf; veröffentlichte in Zeitungen und Zeitschriften Aufsätze über experimentelle Poesie und die Avantgarde des 20. Jahrhunderts; gab in der Reihe "Text und Kritik" ein Heft über die literarischen Arbeiten von Kurt Schwitters heraus; machte und macht Rundfunksendungen über Autoren akustischer Literatur." [S Press 1973 / label info]  
"Featuring two sound poetry recordings from 1973, "Arbeiten - ein Stück für alle" (already released as tape on the S Press label back in 1973) and "Cudrefin (minuit) - Found Music No.1" (previously unreleased). the first 250 copies include an onesided bonus 7inch with his track "Don't you may be, the essential interview" from the famous "Futura - Poesia Sonora" boxset (Cramps Records).  
"Nikolaus Einhorn is a young German writer who has already produced a good number of sound poems. He is trying to realize a non-abstract oral poetry free from all written notation, a construction which comes directly from the mind and memory. "Don't you may be, the essential interview", composed in 1975 represents a hypothetical interview with the U.S. musician John Cage, the representative of non-music, that is, of that school which, by rejecting the forms and structures of composition, has brought about a crisis in traditional and contemporary musical composition, and which, using different techniques principally of the aleatory type, affirms the validity of musical silence, also on ontological grounds. In our opinion this "essential interview" establishes a series of tautological circularities, underlined by the repetition of Cage's "smile / little laugh". [S Press 1973 / label info]

**\* EINSTÜRZENDE NEUBAUTEN - Alles wieder offen do-LP (Potomak LC07149, 2007) €18.00**

Vinyl-version of the new album, gatefold-cover, for detail infos see CD-section!

**\* ELEH - Floating Frequencies / Intuitive Synthesis II LP (Important Records IMPREC 158, 2007) [ed. 500] €14.00**

"Pure Tone. Pure Sound. Pure Analog". Teil 2 der super-minimalen & durchdringenden, multiplen Sinuswellen-Drones & Pulses, rein analog erzeugt. Die Mikrobewegungen, Pulsationen und allmählichen Frequenz- und Wellenverschiebungen vermögen den auditiven Sinn in höchstem Maße zu sensibilisieren und können für tiefste Versenkungen in den "absoluten Sound" sorgen....  
"ELEH's Floating Frequencies/Intuitive Synthesis Volume 2 requires dedicated and careful listening. High volume and/or headphone use is highly recommended for maximum experience--especially on the B-side which is focused on ultra low end bass pulses being slowly modulated by bass frequencies well below the level of human hearing. Side A is a detailed account of the emerging frequencies resulting from the carefully crafted meeting of seven sine waves. Pressed in an edition of 500 on 200-gram vinyl, and packaged in deluxe letterpressed jackets." [label info]

**\* EMIL BEAULIEAU & JASON LESCALLEET - Rock'n'Roll / Toys in the Attic 7" (Absurd #33, 2007) [lim. 333] €8.00**

EMIL BEAULIEAU (aka Rron Lessard) beglückt uns auf dieser Jubiläums-Single des Athener Labels mit seiner zeitgemässen Version von "Rock'n'Roll" (2 Stücke); das ist die totale DEkonstruktion und Verwandlung in lärmende, exaltierte Klangkegel. JASON LESCALLEET geht noch weiter mit einer kleinen, alle musikalischen Parameter hinter sich lassenden, sehr konkreten Geräusch-Symphonie... das ganze kommt in einem ACHT-eckigen Klappcover, zwei mit Luftballons spielende Kinder darauf. Tolle Single!  
"split 7" release honoring the 50 years since the birth of rock 'n' roll and late at it.... cover inspired by a rolling stones sleeve. edition of 333. (half the devil, twice the punch..)"[label info]

**\* ENDUSER - Bollywood Breaks 12" (Ad Noiseam ADN41, 2004) €8.50**

"bollywood breaks is enduser's homage to the bhanga music of the hindi film industry, whose singing is here mixed with his infectious breaks and distorted beats for maximum efficiency. added to the flavour is extra curry by larvae (who have played live on several occasions with enduser) and the break wiz-kid mad e.p., as well as by line47, the other founder of enduser's sonicterror label." [label info]

**\* ENSEMBLE SONDARC & REINHOLD FRIEDL / MARCEL TÜRKOWSKY - Valenz / Tin thin tape music (splitting series, 4. Folge) LP (Happy Zloty 010zloty, 2006) [ed. of 200] €12.50**

Das ENSEMBLE SONDARC besteht aus fünf Kontrabass-Spielern (u.a. REINHART HAMMERSCHMIDT), diese vierte Ausgabe der Split-Serie auf HAPPY ZLOTY verewigt einen Auftritt mit REINHOLD FRIEDL (ZEITKRATZER) an der Orgel und fesselt mit spannender Improvisation zwischen Drone & eruptiver Dynamik. Die Rückseite gehört dem Berliner MARCEL TÜRKOWSKY, der aus vielerlei back-tapes, Orgel und Effekten kreatürlich-chaotische Cut-Up'n'Drone-Soundscapes erstellt, low-fi, charmant und in mitunter in jeder Sekunde neu, wobei auch herrlich rauhe Dronesphären entstehen..  
Nur 200 Stück gibts von dieser wagemutigen Kombinations-Platte, wie immer in schönem Siebdruck-Cover!  
"One of the nicer, smaller German labels is Happy Zloty Records, who have a small catalogue of ten releases so far, which hoover on the borders of improvisation, and each release comes in nicely silk-screened cover. On the ten releases, the latest four are all split LP's, of which the latest contains music by Ensemble Sondarc on one side and Marcel Türkowsky on the other. Ensemble Sondarc is a group of six contra bass players, living all over Germany, and of which only Jürgen Morgenstern and Johannes Frisch rang a bell here. On this recording they team up with the leader of Zeitkratzer Ensemble, Reinhold Friedl, who plays the organ of the Erlöserkirche in Hannover, Germany. The recording is also from 2002, but still sounds as exciting today as it might have been back then. Each of the bass players is in total control of their instrument, improvising in an extraordinary way, with the church organ being the central player, even when Friedl plays his notes carefully. Only one outburst in the piece, but that keeps the tension very well present. A great, powerful piece of improvised music.  
On the other side we find Marcel Türkowsky, who in the past worked together with F.s. Blumm, Ignaz Schick, Andrew Cvar and Guido Moebius, among others. His solo 'Tin Thin Tape Music' was recorded live in two Berlin places 'Kule' and 'Ausland' and Türkowsky uses an organ, walkman, four track, loop machine, delay, big muff and no less than twenty-two cassettes of sound diaries made in Berlin and Paris. This is entirely different than that of the other side. Loud, dirty drones played over a bunch of fuzzy sound cassettes, with all sorts of obscure sounds stored on them. Sometimes things get softer or operates in a more collage kind of way. It's however quite nice music, despite me saying things like 'loud and dirty' and 'fuzzy'. Maybe at times a bit too haphazard put together, but it breaks with many traditions, such as improvisation and drone music, and that is always a good thing. Türkowsky tries and find his own ways. A road to continue." [FdW / Vital Weekly]

**\* FAUST - same LP (Lilith Records LRLP138, 2007) €16.50**

Russische Wiederveröffentlichung des ersten Albums von 1971 (als CD von ReR wiederveröffentlicht) in Reproduktion des Original-Covers auf klarem Vinyl.  
".... "Faust", in vielen Discographien auch als "Clear" geführt, erschien auf durchsichtigem Vinyl in einer ebenso durchsichtigen Plastiktasche, auf der das Röntgenbild von "Zappi" Diermaiers Faust neben dem Gruppennamen zu sehen war. Auf einer wiederum durchsichtigen Plastikfolie waren in Rot die Texte und Produktionsdaten abgedruckt. Ähnlich eigenartig wie die Verpackung war (ist) auch die auf "Faust" zu findende Musik. Eine bizarre Mischung aus Psychedelik, 60s-Punk, The Velvet Underground, Pink Floyd, Klangkollagen, Dada-Durcheinender, Elektronischen Sounds, Ton- und Gesprächsfetzen und Musique Concrete setzen Faust hier dem Hörer vor, die ausgesprochen wild, wenn auch nicht sonderlich schräg, laut oder heftig geraten ist. Hauptsächlich herrscht hier ein ziemliches Durcheinander. In Deutschland wurden Faust recht kritisch aufgenommen (sie verkauften weniger als 1000 Kopien ihres Debuts), während die auswärtige Presse meist voll des Lobes war. Bis heute spalten sich wohl die Meinungen über dieses Album. Für die einen ist es einfach nur ein diletantisches Tohuwabohu, für die anderen ein geniales Klangexperiment, mit dem sich Faust einen Platz in der vorderen Reihe der Rockavantgarde gesichert haben...." [Achim Breiling / Babyblaue Seiten]  
"Legendary German post-rock band formed in 1971 by undisputed noise pioneer Uwe Nettelbeck, Faust garnered an immediate following due to its artistically extreme experimentations with music cut-ups and other mixed sources hinging on cacophony and distortion. Don't miss their 1971 cult classic debut, now reissued with its original clear printed sleeve on clear vinyl." [label info]

**\* FEAR FALLS BURNING - Once we all walk through solid objects 5 x LP Box (Tonefloat TF35, 2007) [lim. 500] €62.00**

Hammer! Da kommt mal als Gitarren-Drone Fan kaum dran vorbei, an diesem ultimativen, massiven Boxset mit 10 Seiten-langen Remixen von neuem FEAR FALLS BURNING-Material von diversen Berühmtheiten aus der Experimental, Post-Rock und Ambient-Drone Szene! Auf dem belgischen Tonefloat-Label.

"when fear falls burning and tonefloat got together in early 2006 to discuss the project once we all walk through solid objects, we knew it was going to be a complex release. what we knew then was only the tip of the iceberg. the artwork alone was something that took over six months of preparations to get it the way we wanted - and even required a completely new sleeve format at the plant. what followed was back luck upon bad luck with the pressing itself. that said, we're relieved to say that the set is finally ready to be shipped. we thank you all for your patience and hope you will enjoy the 10 tracks as much as we do! once we all walk through solid objects collects 10 original and brand new fear falls burning pieces, reconstructed by renowned artists including bass communion (steven wilson of porcupine tree; uk), final (justin k broadrick of jesu; uk), (frans de waard of beequen/freiband; holland), harvestman (steve von till of neurosis; usa), birchville cat motel (new zealand), byla (of dysrhythmia; usa), aidan baker (of nadja; canada), johannes persson (of cult of luna; sweden), jefre cantu-ledesma (of tarentel; usa) and stefano pilia (of 3/4hadbeeneliminated; italy). all tracks showcase the wide context of the music of fear falls burning. not only by the origins of the musicians, from postrock to industrial, but also by the way the original material was treated. not only by reworking their way, but also by adding scapes, tools and instruments. each and every contribution makes up a full vinyl record album side. the clear vinyl has been pressed in 180 grams quality. the packaging concept with custom x-ray style metal ink printed pvc inners comes with custom printed file copy type sleeve which is open to one side. this implies that some minor folding might have happened to this side of the sleeve - only adding to the unique character of the concept in our opinion." [label info]

**\* FENNESZ - Fennesz plays 10" (Editions Mego 020, 2006) €11.00**

Wiederveröffentlichung der maxi-CD (Mokai, 1999), zu der wir damals vermerkten: "Fast schon genial zu nennende Coverversionen von PAINT IT BLACK (Rolling Stones) und DON'T TALK (PUR YOUR HEAD ON MY SHOULDER) von 1966; Fennesz transformiert die alten Klassiker ins digitale Zeitalter, ohne ihnen Atmosphäre und Sensibilität zu rauben (eher fügt er ihnen noch etwas hinzu), es knistert und knackt an jeder Ecke, cut-ups und extrem-Frequenzen tauchen auf, und doch scheinen Harmonien durch das Soundgefüge hindurch... sehr kurze maxi, die es in sich hat, veröffentlicht auf dem Chicagoer Label MOIKAI." [old Drone Rec info]

"Two tracks: Paint It Black. Don't Talk (Put Your Head On My Shoulder). 'Plays was originally released as a 7 vinyl by Mego in 1998 and a CD single by Moikai in 1999. Its seen by many as the 'turning point' between early Fennesz electronic abstract works such as the Instrument 12 and Hotel Paral.lel CD, and the more guitar based works such as Endless Summer and Venice. The two tracks featured; Paint It Black and Don't Talk (Put Your Head On My Shoulder) were initially released as cover versions of songs by The Rolling Stones and The Beach Boys respectively. Since then, the relevant mechanical and publishing rights societies have ruled that these tracks are so far removed the originals, that they should be considered as homages written by Christian Fennesz." [label info]

**\* FIN DE SIECLE - Nine barns LP (OPN Records OPNLP001, 2007) [ed. of 300] €14.00**

Project from France doing a quite particular hybrid of dark electronic ambient, classical chamber-music and film-music, very nostalgic and melancholic... if you imagine RACHELS or SYLVAIN CHAUVEAU in a more cold ambient way, that could come near to what FIN DE SIECLE play here on 12 tracks, using piano, viola, samples, voices... (no real singing though), at time quite droney, and times very harmonic.

**\* FLOWER-CORSANO DUO - The Radiant Mirror LP (Textile Records TLP11, 2007) €14.00**

"chris corsano has gained a well-earned reputation as one of the hardest-working drummers around. equally at home with intense kinetic explosions of energy and concentrated near-silence, he effortlessly flows from one idea to the next, always sympatico with his fellow musicians. he has recorded and gigged with, among others, paul flaherty, thurston moore, jessica rylan, jim o rourke, nels cline, jandek, greg kelly, daniel carter, six organs of admittance, evan parker, sunburned hand of man, mv&ee, keiji haino, dredd foole, vampire belt, joe mcphree, carlos giffoni, christina carter and heather leigh murray. mick is the founding member of the british avant garde collective vibracathedral orchestra, one of the most seminal uk acts in the free

music scene pioneering an approach that has influenced a tribe of other outsiders. mick occasionally plays with sunroof and sunburned hand of the man." [label info]

**\* GERRARD, LISA - The Silver Tree do-LP (Subway, 2007) €18.00**

"Erstes Soloalbum der Sängerin und Soundtrack-Komponistin („Whale Rider“) seit 1995. Lisa Gerrard, die 1981 mit ihrem Partner Brendan Perry die Formation Dead Can Dance gründete und zu Weltruhm führte, ist seit 1995 auch solo unterwegs und das keineswegs weniger erfolgreich. Die australische Sängerin und Komponistin ist für eine Vielzahl von Soundtracks sehr erfolgreicher Filme verantwortlich, u. a. „Der 13. Krieger“, „Whale Rider“, sie sang die Titelmelodie zu „Gladiator“, schrieb Songs für „Mission Impossible II“ und „Black Hawk Down“. Wann immer sich Gänsehaut im Kino breit macht, ist die Stimme von Lisa Gerrard zu hören. Nach der Reunion-Tour von Dead Can Dance 2005 begab sich die Tonvirtuosin ins Studio, um ihr zweites Soloalbum aufzunehmen. „The Silver Tree“ ist ein Werk, das Lisa Gerrards einzigartige Stellung als Komponistin und Interpretin elegischer Klanggemälde und schaurig-schöner Lieder einmal mehr unterstreicht. Die luxuriös gestaltete Vinylausgabe erscheint als Doppel-LP auf 180-Gramm-Vinyl im Klappcover." [Indigo]

**\* GRAILS - Burning off Impurities do-LP (Temporary Residence TRR118, 2007) €16.50**

Limitierte Vinyl-Version des neuen Albums mit ge-etchter D-Seite. Details siehe CD-Sektion.

**\* GROWING - Vision Swim LP (Troubleman Unlimited TMU188, 2007) €15.00**

Neues Album der Gitarren-Drone aus Olympia, Washington mit ihrem Mix aus Post-Rock und Vibrato-Drone, sie gehen hier neue Wege und integrieren stärker experimentelle Sounds & elektronische Geräusche.. "GROWING returns with their most focused and intense work to date. The twin guitar attack is complimented by a wall of amps and deafening volume--and just the right amount of extreme quiet and delicacy. Growing have ventured into uncharted territory, where sheets of noise meld with metallic noodling and blissfully numbing drones and exploratory electronic manipulations. LP packaged with die-cut sleeves with full-color inner sleeves." [label press release]

"...From the opening track, a simple repeated riff, a super processed effects soaked guitar part, repeated over and over, a strange subtle progression, backed up by a super simple bass drum pulse, and streaked with bits of backwards guitars and whirling shimmer, it's obvious that Growing are no longer content to just rock out and drift off, they are looking for weird sounds and figuring out how to make those weird sounds sound beautiful. The second track, 15 minutes plus, is thick with grinding low end guitars, chopped into staccato pulses, laced with almost techno sounding Nintendo melodies, and loads of hiss and ambient flutter. That's only the first few minutes, there are long stretches of fuzzy reverbed guitar, but even those parts are dotted with bursts of glitched electronic bbzzzzt. Near the end, thick swaths of buzzing guitar pile up into gently swaying Teenage Filmstars-esque walls of sound. The next track, another long one, eschews all the effects, at least the obvious ones, and instead lets an ocean of guitars swirl and shimmer, tangle and untangle, flip backwards and then forwards, a million melodies pulling apart and coming back together in different shapes, pretty, but definitely a lot to take in sonically.

The last two tracks are brief, "Emseepee" is a churning pulsing damaged krautrock drone, with lots of electronic buzz, gnarled bits of synth and lots of damaged glitch, all over a relentless, almost new wave sounding Goblin bassline. Finally, the record winds down with "Lightfoot" a Tim Hecker-ish soundscape, of gently pulsing fuzz, indistinct melodies, fragments of songs allowed to drift on a constantly shifting sonic sea, before suddenly pulling apart into a dizzying squall of sound shards, hiccuping and stuttering and throbbing and eventually crumbling into what sounds like a skipping broken cd player. Woah.

Not nearly as soothing as past efforts, but that no longer seems to be what they're going for. The sounds are alien and difficult, the arrangements confusing and convoluted, but Growing manage to reign these problematic sounds into shapes that are both fascinating and strangely soothing." [Aquarius Records]

**\* GROWING - live do-LP (Conspiracy Records CORE047, 2007) €19.50**

"...72 Min Live 2xLP of complete drone bliss, contains two complete live shows. These recordings were released on cd through Archive Recordings and are long sold out. "While Growing continually return to that near-ambient tranquility, the record is a series of meandering excursions into MASSIVE slow motion, melted-riff soundscapes, notes and chords unfurl impossibly slowly, as if someone had doubled the gravity and the sound waves were actually visible, drizzling lazily to the floor like molasses or honey, rich golden globs of thick distorted throb.

Like Earth and Skullflower meshed into one buzzing blurry soundfield, all muted melody and crunchy riffage, a pulsing swirl of feedback and guitarrrrr! The sound is basically phenomenal..." (Aquarius)  
 Growing is a band from Olympia, Washington that was formed by Kevin Doria, Joe Denardo, and Zack Carlson (who left the band following the release of their first album) in 2001. They play instrumental drone rock with elements of noise and ambient music. Their live shows are known for being incredibly loud, playing straight through their set without break or pause. They have released albums on Kranky, Animal Disguise, Archive and Megablade, and currently have a new full length album out on Troubleman." [label info]

\* **HAFLER TRIO - Who gave you the ability to envisage perfection? 7" (Plinkity Plonk Records PLONK21, 2007) [lim. 333] €12.50**  
 This new H30-Single wins not just only the price for the best cover-artwork in this list. The sounds are genius too !



The shimmering poly-drones pressed on side A of this clear 7" appear to us as "imploded music", where all categories and separated things merge into one timeless entity, when the gentle female voice at the end comes in it feels almost like a revelation. The B-side is different, with two over-reverberating drone/organ -extensions. A perfect release!  
 "when we make a room ready, it's not a given that the appointment will be kept. furthermore, what used to happen in the old days, and will now start to happen again, is that random visitors will appear. it's only natural after all. so when this particular slice of tangerine was severed from the tree, it had purposes that were commensurate with that particular time: but now we gaze on the visage of something bigger than had at first been anticipated. revel in the ending that gave way to a beginning, although the path is not yet clear. there are no methods used here - but there are more things to tell when the bus reaches the terminus. as it will on completion of this piece of homework.  
 Heavy vinyl and heavy vellum cover." [label info]

"Being pressed on clear vinyl and wrapped in a printed transparent vellum cover, the Hafler Trio's latest 7" is surrounded by a splendid aura even before you actually hear the music. The image on the front cites Christian iconography with the motif of Judith holding the head of Holofernes, albeit in a great 1920s photographic soft porn version. On the back there is a text that is printed on the inside of the sleeve and thus appears mirror-inverted on the outside, which nicely corresponds to the hermetic nature suggested by the text itself. The music lends itself to (albeit rather helpless) poetic visual metaphors: distant, yet most sensuous drones, blurred as if heard through a fine acoustic haze, with sounds moving about like bizarre shadows, devoid of sharp contours. One might wonder if the 7" format is the right choice for this kind of music, and in the case of this release the answer is a definite yes. There are some particularly fascinating moments on these tracks, most notably the final passage of side one and the trembling, slowly speaking female voice on the flipside. The latter is unmistakably human and even sounds familiar in a way, but at the time it is of an highly unnatural, almost ghost-like character. The former is marked by a limited frequency range and a use of distortion which hint towards the aesthetics of gramophones or antique loudspeakers, without actually citing it, thus evoking a sense of nostalgia while keeping away from any obvious references. It's the sheer fact that the 7" format emphasizes the ephemeral nature of these passages that makes them even more precious - indeed, this release is a precious artifact throughout, exciting and unsettling in its beauty as well as in its exquisitely auratic appearance." [MSS / Vital Weekly]

\* **HALO MANASH - r.A.S.H.n.k.a.-RA LP & DVD (Kaosthetik Konspiration KSTK 004, 2007) [lim. 500] €22.50**

New shamanistic noise for the anti-rational mind ! HALO MANASH, maybe the "main" project of the AURAL HYPNOX-stall, with a new album on this french label; it sounds amazingly harmonic & dense, more "arranged" than before, still there's a wonderful tribal archaic "primitivism" inside the music which feels highly authentic & powerful. Many different instruments have been used, howling voices & whisperings, metals / gongs & percussion-elements are often present, absolutely stunning & hypnotizing! These are pulsating Ur-drones with lots of energy & emotion!

On the DVD recordings from a shamanistic ritual held in finnish woods are shown, with different soundtrack. Comes with great gatefold-cover & artwork, plus A2 poster!

"HALO MANASH, redrobed and clothed in ash, has completed a helical cycle, r.A.S.H.n.k.a.-RA. Archaic sounds and visions from the heights and depths, elemental ambience and primal thundering.

Various instruments such as horns, kanglings, bells, cymbals, drums, singing bowls, damaras, rattles, chimes, bones, selfmade instruments, vocals, voices, and the elemental sounds themselves give form to a work that is sometimes serene, sometimes fierce and chaotic. Everything is in pairs: thus r.A.S.H.n.k.a.-RA itself consists of two distinct creations/ destructions. "In 4 Elements" (DVD) was realized/received in 4 circulations of the sun and consists of 4 parts. Serpentine silver sounds ascending and descending, moving and flowing in the upper realms, through the elements and elementals. The sounds of spilling seed. The film reflects this rite-of-passage, showing r.A.S.H.n.k.a.-RA taking form in the primal landscapes and in the elements themselves. "In PolarDual" (LP) is the dark twin, and was received/realized in 2 circulations of the sun, consisting of two parts. It is very intense, fierce and chaotic: a tearing down, a dive into the deep, screams to and from the depths. The sounds shedding skin. From these twins an elemental initiation and revelation, r.A.S.H.n.k.a.-RA, is formed. r.A.S.H.n.k.a.-RA is a total creative and destructive cycle, a very real and intense experience where Halo Manash itself was the canvas of birth and death. r.A.S.H.n.k.a.-RA was received/realized in Summer 2005; completed and sealed in Winter 2006. The circle is closed, yet remains ever open. Comes in full-colour gatefold LP covers including a DVD (including one audio track of 30 minutes) + A2 Color Poster and is limited to 500 copies." [label description]

\* **HODELL, AKE & DAVID GRUBBS - Igevär / Yellow Sky LP (Kning Disk / Hall Tjäten KDHT001, 2004) [lim. 327 copies] €20.00**

Rare Scheibe mit zwei unveröffentlichten Stücken des legendären schwedischen Sound-Poetikers AKE HODELL (unglaubliche Stimmen-Drones, von 1963 und 1965, extrem!), dazu hat HODELL-Fan DAVID GRUBBS eine theatralisches Hörspiel-artiges Stück komponiert! Weisses Vinyl, Klappcover, ausführliche liner notes.

"The first release by Kning Disk is a 12 vinyl, consisting of two legendary works (one previously unreleased) by Swedish text-sound pioneer Ake Hodell; Igevr (1965) and General Bussig (1963), coupled with a specially composed piece by the north American pop-experimental musician David Grubbs; Yellow Sky (2004). The cover is created by Swedish artist Elis E. Eriksson." [label info]

\* **JESU - Conqueror do-LP (Conspiracy Records CORE046, 2007) €19.50**

First edition! More info see CD-section!

"J. Broadrick triumphantly returns with his second, and quite appropriately titled, Jesu full-length (the follow-up to last year's critically acclaimed Silver EP). Packed with eight gorgeously hypnotic tracks in just over an hour, Conqueror exhales a dreamlike mist of weighty celestial ambience, underwater phantasms and slow-rolling nebulae, fomenting the kind of kaleidoscopic rapture—brimming with lush electronics, dulcet guitar textures, massive riffs, and lavish atmospheric hues—that makes you swear you're on drugs." [label info]

**KALLABRIS - Shanghai Dortmund 12" (Genesungswerk GW15, 2002) [ed. of 300] €10.00**

Wieder ungewöhnlich! Kallabristischer Pop! „Mir träumte von Matrosen ...“ ist ein wörtlicher Bestandteil dieses düster-marinen slow-mo obskur-Hits mit schleppendem Basslauf und einer surrealen Atmosphäre.

"This is popmusic at its best! Rough and with edges to every side. A shanty-ballad, a waltz and droning chillouts, perfectly arranged, showing the overwhelming musical skills and poetic genius of Kallabris. This 12" submarine will take the club-scene by storm, definitely. Popmusik, wie sie sein muß! Rau und kantig. Eine Shanty-Ballade, ein Walzer und dröhnende Chillouts - perfekt arrangiert -demonstrieren Kallabris' überwältigende musikalische Fähigkeiten sowie sein poetisches Genie. Dieses 12" U-Boot wird unzweifelhaft die Club-Szene im Sturm erobern." [Ellen Persons]

"Kallabris have musical craftsmanship, artistic vision and a sense of finding the balance between humor, entertainment and melancholy that makes them rather unique. As the first release I heard by them I think



they're definitively one of the most outstanding acts of current German music and not to miss." [Brainwashed]  
Ist also genauso strange und einmalig wie das beschriebene hier klingt und kommt in einem recht schäbig aussehenden 12" –Cover, aber so ist das nunmal bei ECHTEN dance-12"es!!  
BACK IN STOCK LAST COPIES!!!!

**\* KARJALAN SISSIT - Tanssit on loppu nyt LP (Eternal Soul ESip02, 2006) [lim. 399 copies] €15.50**

Wer KARJALAN SISSIT jemals live erleben durfte, erinnert sich sicher an einen aggressiv-klaustrophobischen Act mit ekstatischem Alkoholeinsatz... das entsprechende Album dazu ist "Tanssit On Loppu Nyt", wo alkoholschwangere Fotos im Booklet, apokalyptisch-bedrohliche Klassik-Samples und Industrial-Lärm mit gesprochenen oder geschriebenen Lyrics eine Einheit bilden, die in tiefe menschliche Abgründe führen... intensiv & beklemmend authentisch, von zermalmender Kraft & Verzweiflung .... Omnipotenz-Phantasien und die totale Selbstdestruktion liegen hier dicht beieinander...  
Dies ist die Vinyl-Version des Albums welches als CD by Cyclic Law erschien!

"4th full length and 2nd for Cyclic Law from one of Sweden's most respected Martial/Industrial act. Quoted from Markus Pesonen himself "This is my personal W.A.R. against everything that reveals my hate! You are the enemy!" ... so you can expect a logical follow up to his last album where Anti socialism, Bitterness and Alcoholism are still at the center stage of his purpose and where harsh industrial passages, aggressive vocal lines and soft ambient textures collide with intense bombastic outbursts. The album was again exquisitely produced by Peter Bjärgö at Erebus Odora." [press release Cyclic Law]  
Vinyl-Version of the album that appeared as CD on Cyclic Law!

**\* KEMIALISET YSTÄVÄT - Alkuärkä LP & 7" (Beta-Lactam Ring Records mt122 & mt066, 2007) €23.50**

In der Version mit 7" soll es nur 150 Stück geben, das neue Werk der finnischen Geräusch-Folker, mit ihrem dadaistisch kreatürlichen Chaos-Primitivism Drone-Psych.. (oh was für ein Wortgebilde, die Musik scheint zu wirken..)

"One of our favorite slabs of freaky Finnish forest folk, now available on lp!! Pressed on thick vinyl in a deluxe jacket with a printed inner sleeve and all new artwork!

The 18 tracks found here are a riotous festival of Finnish folk-psych. A pagan parade in a forest glade. Abstract, druggy, dark, delightful... We're always entranced by Kemiälliset Ystävät's damaged improv folk mystery, and Alkuärkä is yet another reason for us to keep saving our pennies in order to afford a trip to Finland (lucky Andee's been there once already). Anyone into anything along the lines of Tower Recordings, Thuja, Trad Gras Och Stenar, Six Organs Of Admittance, the whole Broken Face 'zine scene (to whom Kemiälliset mainman Jan Anderzen used to contribute much art) will want/need this. Horns flutes guitars drones bells tapes voices feedback. Wheezing buzzing bliss. With contributions from honorary Finns Dylan Nyoukis (Prick Decay) and Campbell Kneale (Birchville Cat Motel), Jan and company are the true underground krautrock heirs, making music so long haired that it's furrer than any Animal Collective. Music from the soundtrack to The Wickermoomin, perhaps?" [Aquarius Records]

**\* KIRCHENKAMPF - Probe 7" (Cohort Records CRV001, 1997) [lim. 300] €6.00**

Kam überraschend nochmal rein, das allererste KIRCHENKAMPF-Vinyl! Allerletzte Kopien! "Auf einer Seite weisse Artwork (Farbe) auf schwarzem Vinyl, auf der anderen ein feines Stück elektronisch-sphärischer Klangkunst; erste Single von diesem Projekt aus Indiana, USA. Auflage 300 Stck Cohort Records 1997" [Drone Rec. info 1998]  
"Wow. This 1-sided 7" really took me by surprise. This is a virtually indescribable piece of music, managing to sound completely otherworldly, and much more dense than one would normally expect from a 7" single. It sounds like the inner workings of some alien spacecraft, operating by robotic insects. The tone reminds me of Phaedra-era Tangerine Dream. Exceptional." [Thad Engeling, ND #21]

**\* KTL - same do-LP (Aurora Borealis ABX014, 2007) [ed. of 700] €26.00**

Luxus Vinyl-Edition (Klappcover, Poster) der ersten VÖ des neuen Projekts von STEPHEN O'MALLEY und PITA. Sanfte Drones und geheimnisvolle Gitarrensounds, aber auch mächtige Sub-Bass-Walzen & Akkorde die eher nach SUNN O))) klingen, elektronisches Sirren & Rauschen.. die Synthese aus Laptop-Glitch & Drone Metal Doom...  
"Threatening new collaboration taking in parallel worlds of Extreme Computer Music and Black Metal. KTL is Stephen O'Malley (SUNNO))), Khanate) and Peter Rehberg (PITA). A six part collision amongst the increasingly fading presences between the light and the dark. This work came about as the two were composing sound and music for a piece by Gisele Vienne and Dennis Cooper, entitled 'Kindertotenlieder'.

Pieces were recorded in a resistance fortress in southern France during a thunderstorm. Others in a wintergarden drenched in the sunlight. Amazing collaboration between Peter Rehberg (PITA) and Stephen O'Malley (SUNN O))), GINNUNGAGAP).  
Distro LP version on black ("night") vinyl, edition of 700 in this colour. Comes in double printed inner bags, in a double printed deluxe gtfold jacket with an A1 poster on heavyweight paper." [label info]

**\* KTL - 2 do-LP (Thrill Jockey 188LP, 2007) €16.50**

Vinyl-Version des zweiten KTL-Albums (CD auf Mego Editions), Klappcover.  
"KTL is Stephen O'Malley (Sunn O))), Khanate) and Peter Rehberg (Pita) -- a threatening collaboration taking in parallel worlds of extreme computer music and black metal. 2 is the devastatingly beautiful four part follow up to the acclaimed self-titled debut and was recorded in a former abattoir in Angers, as well as a 16th century manor in the extreme west of France. Taking the blueprint that was laid out on the first record even further, with the ecstatic build up of 'Theme,' the near psychedelic 'Abattoir,' and closing with the twisted romanticism of 'Snow 2.' An upgrade both artistically and emotionally. As with the first album, elements appeared in the finished version of the theatre piece 'Kindertotenlieder' by Gisele Vienne and Dennis Cooper, which was premiered in Brest, France, in March 2007." [label info]  
"... Not a year later, and KTL are back, with another sprawling journey, trawling through the bottomless depths of some hellish underworld and drifting weightless through a starless black sky. A bleak, but occasionally jarring landscape of sonic mystery rife with plenty of drone and buzz. The opener is a bleak expanse of claustrophobic sound, the sound of waking up in pitch blackness, wet, cold and alone, wandering blindly, feeling your way, hands rubbed raw from sliding along rough stone, the tiniest sounds magnified into some lurking beast ready to pounce, gusts of warm wind rush past, as do strange slithery shapes underfoot, you can hear the wide open space towering overhead, but you can feel the walls closing in, suffocating. Gorgeously dark and bleak, ominous and so creepy. The perfect music for being buried alive, miles below the surface of the Earth. As the first track dissipates, a strange percussive thump gradually surfaces, a heartbeat maybe... a dense layered backdrop of shimmering low end and muted pulses undulates beneath the murky throb, very slowly building in intensity, as streaks of high end grit and buzzing glitch, and strange high pitched melodic fragments begin to materialize all around, like suddenly finding yourself inside a lightning storm, it's almost pretty, but still sharp and jagged. As the upper register peals intensify, they suddenly coalesce into some sort of deafening angelic chorus, a gorgeously layered textural wall of dreamlike skree, some demonic string section, surprisingly melodic beneath all the sonic barbs and white hot buzz. Hard to describe other than to say it's a bit like Nadja or Jesu, run through a bank of alien FX pedals and broadcast through a million tweeters. So intense and gloriously blown out.

The next step in the journey involves visiting the "Abattoir" (much of this disc was in fact recorded in an actual French abattoir), and it sounds just like you'd imagine. A bit like O'Malley's SUNNO))), with layer upon layer of constantly shifting coruscating guitars, a drone metal Niblock maybe, stretched out and hypnotic, the texture of the guitar constantly ever changing, going from smooth and washed out to rough and sharp, a bit like Spacemen 3 or Loop at it's most propulsive, a sort of churning distorted chordal whirl, and a lot like SUNNO))) at its most static. But all throughout, the rough raw shimmer is disrupted by all manner of textural disturbances, bits of grit and muted glitch and subtle shards of fragmented melody.

Finally, the record winds down with an extended coda, thick shards of glistening guitar suspended in gauzy clouds of electronic flutter and swirls of soft sonic snow. Eventually the sharp edges are worn away leaving a strangely haunting slightly degraded Basinski-esque drift that is smoothed even further out, into shimmery spacey synths and sweet chordal swells that drift away leaving nothing but static." [Aquarius Records]

**\* KRIWET, FERDINAND - Hörtexte / Radiotexts 3 x pic-LP Box (Edition RZ 9003 / 9004 / 9005, 2007) €54.00**

"Sechs Hörtexte von Ferdinand Kriwet (\*1942) in einer edel gestalteten 3-LP-Picture-Disc-Luxus-Box



Ferdinand Kriwet (\*1942)

Ferdinand Kriwet (\*1942) begann seine Radioarbeit 1961 mit dem Sprechtext "Offen". Es folgten "Sehtexte", die das traditionelle Medium Buch verließen und in Ausstellungen und auf Plakatwänden veröffentlicht wurden. Parallel dazu entwickelte Kriwet theoretische Manifestationen zur akustischen Literatur, die zur Grundlage für seine Radioarbeiten wurden. Bild und Ton komponierte er zu "Textfilmen", die in Mixed-Media-Shows in Kunsthallen, Kirchen und Kinos gezeigt wurden. Für seine vielfältigen Aktivitäten wurde er mit internationalen

Preisen ausgezeichnet. Das Klangmaterial für seine "Hörtexte" entstammt hauptsächlich Rundfunk und Fernsehen, einem Sound-Pool, der uns auf allen Wellen ständig umgibt. Organisiert nach semantischen und musikalisch-rhythmischen Gesichtspunkten, fügen sich die Medienzitate zu eindrucksvollen auditiven Collagen. Die hier präsentierten Hörstücke verarbeiten die massenmedialen Repräsentationen der ersten benannten Mondlandung (1969) und der amerikanischen Präsidentschaftswahlen 1973, Fragmente aus Sportreportagen und weiteres Sprach- und Klangmaterial aus dem Rundfunk. Mit "Voice of America", "Apollo America", "Campaign", "Ball", "Radioball" (Karl-Sczuka-Preis 1975) und "Radio" werden hier sechs seiner legendärer Radioarbeiten erstmals auf Tonträgern veröffentlicht; auf den sechs Picture-Disc-LPs sind sechs seiner legendäre "Sehtexte" reproduziert." [Verlagsbeschreibung]

Six radiotexts (created 1969 - 1983) and six great looking (so called) "viewtexts" of this german (sound poetry, etc.)-artist, reproduced on 3 picture-LPs, comes in box with 12"-booklet, edition of 1000 copies.

**\* KUUPUU - Yökehrä LP (Dekorder 016, 2006) €12.50**

"Jonna Karanka aka Kuupuu is one of the main movers of the (deservedly) much hyped Finnish psychedelic free folk scene. Originally hailing from Tampere she is known as a core member of Avarus, Anaksimandros, Kukkiiva Poliisi and Maniacs Dream. Additionally, she has recently started Hertta Lussu Ässä with Lau Nau and Isjala and has collaborated with Tomuonttu (aka Jan Andersen of Kemialliset Ystävät) and Paavi (as Lussu ja Paavi). "Yökehrä" is the first of two vinyl-only LPs on the Dekorder label compiling the best material from her first four CD- and cassette releases, all of which immediately became much sought after collector's items. This LP is a beautiful collection of haunting (sometimes spooky) home baked freeform folk songs, strange lo-fi loops, vocal drones and psychedelic cut-ups, made using weirdly tuned plucked and strummed strings, bells, clattery percussion, unidentifiable wind instruments, backwards tape loops and a ton of other noisemakers all played and recorded by herself, accompanied by her distinctive voice (often looped and layered) with vocals sung and whispered in her native Finnish language making the whole atmosphere even more haunting and mysterious. Jonna Karanka creates an intimate space where the listener feels like sitting next to her in a small chamber or outside in the woods where Kuupuu sings a lullaby just for him. Housed in a full colour sleeve with beautiful design / drawings / collage artwork by Jonna Karanka herself." [label info]

"...Compared to Uton, her music is more introspective, made with a wide range of acoustic instruments, voice, cheap electronics and toys and continuously shifting between harsh noisy drones and fragile improv clatter, often with a song-like quality, but rarely actually turning into a consistent tune. The sound is usually a bit muffled and together with Jonna singing and whispering in her native language, with its soft intonation and all its beautiful sharp sounds and long vowels, this adds a highly intimate quality to these tracks. Despite her way of singing, her frequent use of toys, and the simple compositional structures of her pieces, I would hesitate to call Kuupuu's approach to sound and composition naïve, child- or even pixie-like, as it can be read here and there in reviews. There is, however, something raw and very direct to it that evokes an atmosphere of joyful curiosity on some tracks and introvert, monochrome intensity on others." [MSS / Vital Weekly]

**\* LESCALLEET, JASON - The Pilgrim pic-LP (Glistening Examples GLEX0601, 2006) €35.00**

Ein sehr persönliches Dokument und Sammlerstück vom US-amerikanischen Geräuschmusiker JASON LESCALLEET (seinem verstorbenen Vater gewidmet), das einen in seiner Intimität und Privatheit irritiert. Picture-LP, Farbbooklet, Klappcover, und CD. "An audio documentation of this electronics-and-tape artist's coming to terms with the death of his father. The LP documents a performance JASON LESCALLEET gave after discovering his father had terminal

cancer; its floor-rattling flux of abrasive, low tones invokes the purr of a Chevy's engine. Lescalleet's father discusses in a letter reproduced on the record jacket. A snippet of the final conversation he had with his father is buried in a heat-haze of tape hiss and air conditioner hum. The CD further extrapolates on Lescalleet's father's email; its 74 minutes move from dreamlike bell tones, through abraded, metallic hum, escalating into fierce, brutalizing waves of noise which then cut to a recording of Lescalleet's daughter singing the Irish folk song "Molly Malone" at her grandfather's request. The book in which the CD is mounted has plenty more text and images. If you aren't staggered by "The Pilgrim, there's something wrong with you." [label info] "...For The Pilgrim, Lescalleet has created an incredibly emotional and moving tribute in sound, to his father, who found a strange and surprising appreciation for his son's music. A combination of field recordings, old tape recordings and live performance, this set is both musically ambitious, and sweetly personal. A combination that in less capable hands could have turned into something maudlin and schmaltzy, instead, The Pilgrim is simply beautiful. The picture disc features two recordings, both moving in their own way. The first is a live performance recorded shortly after the discovery that his father's cancer was terminal. Lescalleet begins the set by reading an email from his father, where he explains how much he liked his son's music, and how it reminded him of being young and laying on the floor of the car and feeling the vibrations rumble through his body. And the sounds of bells. Both rich memories for his father. So Lescalleet performs a piece incorporating those elements, the parts of his music that so moved his father. And it is indeed lovely. Deep rumbles, subtle whirs, slowly drifting from barely there shimmer to cavernous roar, but usually hovering dreamily somewhere in between. Toward the end, the sound grows more corrosive, with subtle rhythms surfacing amidst the crackle and buzz, before winding down to silence. The second recording is a little difficult to listen to, and is extremely intense and personal. While Lescalleet's father was in the hospital, he gave him a hand held recorder, thinking it might lift his spirits to be able to record messages and his thoughts. But his father was incapable of having long conversations, so the whole side is a recording of a hospital room, with bits of mumbled speech, footsteps, snatches of conversations in the hall, very stark and lonely sounding, the room giving the recording a strange natural reverb. Incredibly moving...

The CD is a new 70 minute piece based on those same sounds Lescalleet's father found so appealing: bells, chimes, rumbling vibrations. And it's a gorgeous piece of minimal dronemusic. Murky and bleary eyed, a slow almost funereal drift, the low end sometimes throbbing like the engine of a car, but just as often glistening in abstract smears. Part way through, more and more melody surfaces amidst the dreamy drones, before the track devolves into some serious, and very cathartic noise, crumbling, ultra distorted howls of white noise and blown out buzz, eventually fading out, leaving just the voice of Jason's daughter singing to her grandfather while he was in the hospital, an old Irish folk song. As her song ends, the record drifts off with a dark and barely audible coda of softly struck bells. So intense and poignant and absolutely gorgeous to listen to.

The packaging is divine as well, a deluxe gatefold sleeve, a rich blue on the outside, inside a painting by Lescalleet's brother of their Dad, as well as the printed out email. The LP is a picture disc, one side an old fashioned tape reel, the other a photo of Lescalleet's Dad eating cake. Inside is a deluxe booklet, with the CD in a pouch on the inside of the cover, lots of liner notes, photos, notes on each track and the whole story of this record." [Aquarius Records]

**\* LOPEZ, FRANCISCO & MYKEL BOYD - Untitled # 157 / Megalithium One 10" (lathe-cut) [lim. 60] €23.00**

Sammlerstück mit prächtig arrangierten rauschigen Sample-Loops & Cut-ups von LOPEZ und fast subsonischen anmutenden Stonehenge field-recording drones von MYKEL BOYD...

"Maybe you have seen the word Lath Cut before, and you don't what it is? It's a piece of thin plastic, in which grooves are cut with music. It's done only (as far as I know) by Peter King in New Zealand. There are several people who collect what he cuts, since the editions can be very small - fifteen is the minimum I believe - and they can turn out to be true collector's items. The sound is not always too great, and can't be compared to vinyl. On the split record by Mikeal Boyd and Francisco Lopez - limited to a mere sixty copies - this disadvantage has been used as an advantage. Mikeal Boyd, who released this on his own Somnimage label (who also released an excellent set of three Hafler Trio 7"s in a wooden box), uses field recordings from Stonehenge, and which sound like a small campfire and a far away overhead plane or car passing. The static crackles of the fire are perhaps (!) processed into loops, and mingle nicely with the crackles of the lathe cut itself. Something similar does Francisco Lopez on the other side. Here he manipulates eight two second samples by one Luis Marte. It's not easy to tell what these samples should sound like, but Lopez creates a dense pattern with them, and after a slow start, things go up in volume quite a

bit and the hiss and crackle become alive. At one point half way through there is even a bit of rhythm to be traced and that is something which is really an odd ball in the work of senior Lopez. When it cuts out towards the end, Lopez cleverly leaves some space blank on his master, but of course on a lathe cut there is nothing such as silence and the blank space is therefore nicely filled with more hiss. Nice exploitation of what some could see a disadvantage. Great record." [FdW / Vital Weekly]

**\* MASONIC YOUTH - Going down 7" (Smittekilde SMK R 002, 2006) €7.00**

Melancholic low-fi (electronic ghost-folk?) stuff from this dutch project, quite obscure and nice!

"A Danish 33rpm 7" release from this spooky Dutch group. Includes samples from Erik Satie, Klamman & Abraxas an www.incubala.org. Comes with a two-sided 11" x 17" gatefold poster featuring a glory and hilarious Chick tract parody." [label info]

**\* MLEHST - Vilification of the english peasant class LP (Diophantine Discs n=11, 2007) [ed. of 300] €15.00**

Eigentlich müsste MLEHST Preise gewinnen für die aussergewöhnlichste & einfallsreichste Titelgebung. Der Titel dieser LP heisst übersetzt etwa "die Herabwürdigung der englischen Bauernklasse".... klanglich ist das wieder äusserst herausfordernde, zermürbende Musik, mit eher hochfrequenten, Sinuston-artigen Drones, Cut-Ups, Feedbacks, insgesamt weniger krachig und "auskomponierter" als auf den Tapes der 90er, obgleich es auf der B-Seite harsche Rauschfelder gibt. Exzellent!

"Diophantine Discs is pleased to announce the release of a new LP... Mleht - Vilification of the English Peasant Class.

After an extremely active period of recording between 1992 and 1998, Mleht returned in 2005 to bring back his unique experimental noise music in a fashion as focused and intriguing as ever. "Vilification of the English Peasant Class" is a 3-track LP composed of invigorating and often unsettling music replete with drones, feedback, and cut-ups. The first side is very structured and precise, whereas the second side presents a more improvised and intense variation on the themes presented in the former. This is sure to appeal to fans of noise, drone, and experimental music in general.

Releasing an extensive number of recordings since 1992, England's Mleht has always managed to capture the more experimental regions of noise music. His own Bandaged Hand Produce label was rather prolific in this realm as well. With his return in 2005 (and the establishment of Belief Recordings) we can only hope this trend will continue. Mleht has released on a variety of labels over the years, including Self Abuse, Mother Savage, Absurd, Drahtfunk, Nihilist, and The Locus Of Assemblage. Additionally he has collaborated with or been released on splits with Runzelsturn & Gurgelstock, Brume, Smell & Quim, Crack Fierce, and Macronympha.

Pressed on clear vinyl and housed in a clear sleeve with sticker affixed to the front. Limited to 300 copies." [label info]

**\* MNEM - Engrama LP (Segerhuva SEGER19, 2007) [lim. 270] €14.00**

Wiederveröffentlichung der lange vergriffenen fantastischen ersten 10" des finnischen Projekts & Drone Records-Artist, dazu ein langer Bonus-track aus dem Jahre 2000.

"This material is a re-release of their first 10" which originally came out on Kaos Kontrol in late 1999, limited to a mere 100 copies, and as this work certainly is one of their best we promptly decided to make it available again, this time with a long bonus track recorded in 2000. Undoubtedly calmer than the "Golyma" LP yet still intensive experimental industrial with post-electroacoustic undertones. Organically flowing drones and hypnotic, grinding loop sounds of vintage analog sound processing via old reel-to-reel tape recorders and treatments. Some even time-stopping moments included here. Limited this time to 270 copies in black sleeves with cut n' pasted front and back covers." [label info]

**\* MOUTHS / HAPTIC - 1V2E / Danjon Scale LP (Entr'acte E37, 2006) [ed. of 200] €15.50**

"Mouths is a project by Jon Mueller and Jim Schoenecker using percussion, analogue synthesizer, shortwave radio, and human voice. Their focus is on combining elements to create a chorus of sorts, culminating in all 'mouths' emitting their voices together without negating one another. This version of 1V2E, recorded live in concert in Milwaukee last year, features the addition of Werner Moebius on computer and devices. Haptic, a Chicago-based trio, consists of Steven Hess (Pan American/Dropp Ensemble/On/Fessenden), Joseph Mills (Jonathan Chen/Dropp Ensemble), and Adam Sonderberg (Civil War/Dropp Ensemble). Initially conceived as a vehicle for live collaboration, Haptic has since incorporated a different, rotating fourth member for each performance. For Danjon Scale, Haptic's

second published composition, the emphasis was on constructing a larded unfurling of sonorous information." [label info]

**\* N - Bergen do-LP (Genesungswerk GW17, 2003) [ed. of 300] €16.00**

"N ist das Soloprojekt des MULTER-Mitglieds Hellmut Neidhardt, und diese do-LP nach einer vielversprechenden 7" das erste längere Werk von ihm. Auf BERGEN türmen sich träge monolithische Gitarren-drones und -feedbacks zu beeindruckenden Klangmassen auf. Die Atmosphäre ist meditativ und von gravitatischer Schwere.

THOMAS KÖNER hat hier übrigens beim Mastering ausgeholfen. Absolutely recommended for guitar-drone fans (STARS OF THE LID, WINDY & CARL, etc.). more than one hour of finest guitar-drones of [multer]-guitarist Hellmut Neidhardt. Mastered by Thomas Köner. BACK IN STOCK LAST COPIES !!

**\* NEUROSIS - Given to the Rising do-LP (Neurot Recordings NR-050, 2007) €17.50**

Limitierte Vinyl-Version im Gatefold-Cover, Detail-Info siehe -> CDs

**\* ONE ENSEMBLE OF DANIEL PADDEN - The Owl of Fives LP (Textile Records TLP4, 2003) €14.00**

Erste Solo-LP des VOLCANO THE BEAR-Mitglieds!

"in much the same way as richard youngs and simon wickham-smith, or the early third ear band, padden uses traditional folk structures as the basis for much of songs here. but other, even more esoteric, influences are at work here as well: southeast asian traditional musics, acoustic jazz flourishes, perhaps even the mystical minimalism of terry riley. so what does all this mean for the listener? a strange and beautiful amalgam of (mostly) wordless vocals, stumbling piano, scurrying cello, mournful kazoo interludes, deranged waltzes, and stuff that's totally unidentifiable combined into padden's skewed and wayward outsider music." [label info]

**\* ORGAN EYE - same LP (Staubgold 74, 2007) [lim. 250] €16.50**

Traumhafte Kombination zweier unserer Lieblings- Minimal & Drone-Projekte, OSSO EXOTICO und MINIT! Hammond-Orgel, Violine, Synth, eine Bass-Trommel und mit Bogen bespielte Klavierseiten formen zwei lange Drone-Mandalas, die eine überraschend rauhe Gestalt annehmen und volle Aufmerksamkeit erfordern...

Die Vinyl-Version im wunderschönen Siebdruckcover ist auf 250 Stück limitiert! For more infos, see -> CD section!

**\* O'ROURKE, JIM - 6 Oscillators 87 - Guitar 88 LP (No Fun Productions NFP-04, 2006) [lim. 500] €16.00**

Rares Material aus O'ROURKEs experimenteller Drone-Phase !! Low-fi Oszillationen und Gitarren-Gongs, ruhig & geräuschaft auf Seite 1, die B-Seite spannend & schwelend & sezierenden Noise ausbrechend. Geheimnisvolle Dronesapes.

"A lost piece in time from 1987 and a lost piece in time from 1988. 6 oscillators announces destruction and the future thats today, as gigantic synthetic sound bounces your brain to total meltdown, only dust remains. guitar rebuilds you and prepares you to face the reality of life. thet time for battle is now. unreleased until today, limited to 500 no fun style artwork. Jim rules." [label info]

**\* PACIFIC 231 - Ethnicities LP (Rotorelief ROTOR002, 2006) [lim. 400] €17.00**

Das Industrial-Projekt von PIERE JOLIVET, der auch Bestandteil der fantastischen VOX POPULI! gewesen sein soll. "Ethnicities" ist eine Zusammenstellung von bisher unveröffentlichtem Material. Dies ist die limitierte Vinyl-Version, sie erscheint auf dem gleichen Label das auch kürzlich die COLLECTIF-Compilation herausgab.

"Ethnicities is an electro-acoustical scope of unreleased recordings of Pacific 231's post-industrial period. Successive and consecutive cuts were made until he put together the concept of the album as: pluri-cultural diversity of the sounds, tropical steams, exotic journeys & electronic man-made build-up manipulations, urban dins and industrial mazes, ' Ethnicities ' is a psychedelic and unexpected patchwork from Pacific 231." [label info]

**\* RLW - Contours Imaginaires 10" (Substantia Innominata SUB-06, 2007) [ed. of 500] €12.00**

RLWs Beitrag für unsere Reihe über das 'Unsagbare' benutzt als Klangquelle nur ein kurzes Piano-Extrakt mit Stimme, aus welchem dann drei Stücke sozusagen re-fragmentiert werden, die intensive und hochspannende Trips in RLWs "Imaginäre Konturen" ermöglichen... Titel & Klangmaterial stehen dabei in komplexen Inter-Relationen, sehr emotional & tief gehende Sounds und ein ausgefeiltes Konzept stehen hier wieder in einer perfekten Balance. Das ganze auf gelb-orangenem Vinyl mit ungewöhnlicher Textur, das Cover kommt vom Oldenburger Artworker OLIVER JAKOBI.

"After a break SUBSTANTIA INNOMINATA is back with a terrific 3-track 10" by the prolific German composer RLW (who started his activities back in the early 80's and was the main member of the legendary German experimental outfit P16.D4). The full title is: CONTOURS IMAGINAIRES. The whole composition is based on only few seconds of piano-sounds and vocals (the rest is "imagination") and the track-titles & pieces offer strong inter-relations in a complex way.

The used sounds develop through imagination & decay ("denaturing transformations") and appear in the pieces with different emphases. The "classical" piano-sounds and its highly processed permutations are set in contrast with the highly emotional voice-material, like entering a convoluted labyrinth of voice-frazzles, drones & fragmented strange sounds.....

Being on a microlevel ("phantasized cell"), judging the decay of shadows. Are these the memories of single cells? The shadow of abrasion-processes? The slow decay of imaginations?

A fantastic work where conceptual thoughts and emotionally driven acoustics merge in a perfect way. 500 copies, colour-vinyl, full colour artwork by Oliver Jakobi" [label description]

**\* SCHNÄBI GAGGI PISSI GAGGI - same 12" (Tochnit Aleph Punk Series Volume 4 / TA068, 2007) €12.00**

Dada-Noise supergroup with RUNZELSTIRN & GURGELSTOCK and SUDDEN INFANT-members! You have been warned!

"Tochnit Aleph Punk Series Volume Four. Featuring Joke Lanz - Ventilatorbass, Celèste Urech - Drums & Lyrics, Rudolf Eb.er - Vacuumvocals. Recorded live in Kölliken, Switzerland 92-02-27 at 3pm. Written by Celèste Urech (3 years of age + the son of Joke), except "Elisabeth Kopp" written by Joke Lanz & Rudolf Eb.er. Limited Edition of 519 copies." [label info]

**\* SHIFTS - Trees / Leaves LP (Entr'acte E43, 2007) €14.00**

Dies soll die allerletzte SHIFTS-Veröffentlichung sein, dem reinen "drone" oder "minimal" Projekt von FRANS DE WAARD. Zwei wunderbar organische, aber sehr "nahe" und konkrete Drones, die eher nach Streichern klingen (aber auf einer viersaitigen spanischen Gitarre beruhen) breiten sich hier aus, etwas fuzzy, auf "Trees" mit Glockenklang-artigen Überlagerungen und Obertönen.... eine überzeugene Abschiedsvorstellung von SHIFTS!

"This record is Shifts' probable farewell, following over a decade of recordings and concerts. Initiated by Frans de Waard for a 'soft guitar' record on Richo Johnson's Fourth Dimension label in 1995, the project has evolved to include many releases, all distinguished by their singular instrumentation (including two deviations from the guitar — Sonates and Interlude uses the piano, while One Piece for Cymbal has a single cymbal). Trees/Leaves was made with a four-string Spanish guitar de Waard bought for one Euro on Koniginndag (Dutch Queen's Day) in 2004. Besides running his Korm Plastics label and recording variously as Kapotte Muziek, Goem, Freiband or Captain Black, Frans de Waard is also the founder and editor of Vital Weekly, the music news and reviews bulletin he had been publishing 48 times a year since 1987 — an impressive commitment in our fickle times. First edition of 200 copies" [label info]

"Added liner notes to a release are a bliss for both the listener as the reviewer: they put the music into context, often adding an additional perspective to the composer's work. On this album the liner notes include the full history of Shifts as well as an explanation why this work was recorded. In short: Shifts was formed in 1995 when Frans de Waard (Shifts' main- and only man) discovered the electrical guitar, which is interesting when you realize that De Waard is not an instrument-man at all; he is best at working with sounds rather than playing them on an instrument. Over the years, De Waard created many Shifts pieces, which are mostly layered re-workings of guitar sounds in a traditional Steve Reichian-way. Personal favorite of Shift records is the limited album "Leaving/At Last" which is well-worth hunting for if you got time, money and patience (as it is limited to 25 copies!). However, after a number of vinyl and CD releases and live performances, De Waard decided to stop working as Shifts. The reason was that he felt he had reached his limitations of what he considered possible by using the electrical guitar as sound source. This is a praise worthy decision and I know quite a few artists who would benefit from a similar decision. When, in 2004, De Waard bought a 4 string Spanishguitar he recorded the final three Shifts pieces; Trees, Leaves and Branches, two of which appear on this album. Both Trees and Leaves are long minimal layered guitar experiments, with just enough variation and depth to warrant your attention and enough similarity to lull you into a comfortable listen. Those qualifications are what makes this album great and probably the best Shifts album out there. One small, but very important point of criticism though. The Entracte releases do not come in an LP cover. Instead, they are packed in plastic with the record in a plastic inner sleeve and a flimsy piece of paper. This is an insult for the artist and his/her music. Do not let the

packaging stop you from getting this album though; it's the best Shifts you'll ever buy!" [FK / Vital Weekly]

**\* SIGUR ROS - In a Frozen Sea: A year with Sigur Ros (Vinyl Collection) 7 x LP-Box / Map (Artists in Residence AINR001, 2007) €180.00**

Irre Veröffentlichung, das Gesamtwerk von SIGUR ROS auf Vinyl (7 LPs) in einer Art dickem Photoalbum mit Extra-Farbbooklet, unglaublich schön aufgemacht, auf 5000 nummerierte Exemplare limitiert. Der Preis ist heftig aber dies ist eine absolute Ausnahme-Veröffentlichung.

"Encased in a hard cover album, this deluxe version contains a re-pressing of 3 classic Sigur Ros LP's: Agaetis Byrjun, (), and Takk. As a special bonus, Smaskifa which has never before been released in a 12" format is included in the set (7 total pieces of vinyl). These LP's slip into seven individually customized vinyl sleeves which are designed with original photography from the 2006 Takk tour. The classic publication is included in this package, and slips into a customized jacket inside the back cover." [label info]

**\* SONIC YOUTH - Sonic Nurse do-LP (Goofin' Records GOO-006, 2004) €15.00**

"After twenty-three years of explosive creativity Sonic Youth throws down what may be their heaviest classic since the genre-breaking *Daydream Nation*. *Nurse* is the nineteenth long player by the New York City supernova, an action explosion *Time* magazine has already tagged as "Sonic Youth's most adventurous and soul-stirring release to date, by a goddamn country mile." Ten songs of American beauty and sonic death: on "Pattern Recognition" Kim Gordon takes Justin Timberlake's hand and sticks it in a tendon-shredding meat grinder; they gay marriage the hell out of religious zealot war pigs Cheney, Rumsfeld, Bush and Ashcroft with the meditative "Peace Attack"; *Bare Trees*-era Fleetwood Mac jams with *Jealous Again*-era Black Flag on the heart-pounding "Unmade Bed" and "I Love You Golden Blue"; the core reactor awesomeness of "Paper Cup Exit" reduces such legends as Led Zeppelin and Yes to just so much British schoolboy whimpering." [label info]

**\* SONIC YOUTH - Destroyed Room: B-sides and rarities do-LP (Goofin' Records GOO-012, 2007) €15.00**

"Now available on vinyl!!! A totally fantastic collection of Sonic Youth b-sides and rarities spanning the years 1994-2003 with the bulk of the material coming from the Jim O'Rourke years of 2001-3. This is Sonic Youth at their most expansive. Except for three tracks, this is an all-instrumental Sonic Youth. Sprawling guitars, layers of sound, building tension, dreamy passages, all the elements that have made Sonic Youth one of the best bands of the last quarter century. In many ways this recalls some of their more experimental works released on their SYR imprint, while managing to still be very listenable and rewarding. It ends with an even longer version of their epic beauty "The Diamond Sea" which for many of us is the perfect snapshot of everything great about Sonic Youth. Once again, showing that their music is as relevant and timeless as ever!" [Aquarius Records]

**\* STARS OF THE LID - And their Refinement of the Decline 3 x LP (Kranky Records KRANKY100, 2007) €18.50**

Vinyl-Version des neuen Albums (nach 5 Jahren), orchestraler und fast schon neo-klassischer zu nennender Breitwand-Ambient, so subtil und langsam wie es nur SOTL hinkriegen... full info at the CD-section!

**\* SUDDEN INFANT & CARLOS GIFFONI - Oslo Oscillation LP (Entr'acte E40, 2007) [ed. of 200] €15.50**

"This collaborative release has its origins in a joint performance which took place in 'a shady pub in London', according to Carlos. Recordings have since been exchanged and reworked, and finalised when the two played together again in Oslo last year. Based in Berlin and London, Joke Lanz toils ceaselessly to create new sounds. He crafts an abrupt musique concrète, a bewildering edifice of no-fi electronics, turntables, and unexpected and disorientating sound sources. Since 1986 he has appeared under a variety of guises, including Schimpfluch-Gruppe, Schnäbi Gaggi Pissi Gaggi, WAL, Catholic Boys in Heavy Leather, Opposite Opponents, and the ubiquitous Sudden Infant.

Carlos Giffoni is a Venezuelan artist based in New York. His compositions utilise analogue and digital synthesis, modular manipulation, feedback systems, and rewired electronic instruments. He is a prolific performer, appearing with Thurston Moore, Jim O'Rourke, Kid 606, Merzbow and Smegma, amongst many others. Carlos is the curator of the annual experimental music No Fun Fest in Brooklyn, and also a member of no wave/noise/rock trio Monottract. First edition of 200 copies" [label info]

"Two masters of noise team up. The old master from Switzerland is Joke Lanz, also known as Sudden Infant since about twenty years and Carlos Giffoni from Venezuela but since some time in New York. They met four or five years ago and have played together a number of times.

The record now released by Entr'acte was recorded in last two years in London and New York. For some reason I expected the full forty minute noise blast, but not so. Of course this record is not the softest discussed this week, but it turned out to be one interesting slab of sound collating through skipping vinyl, looping of sounds (which could be from reel to reel recorders) and manipulations through computers. Occasionally these things explode into noise, but throughout everything sounded more through out than I anticipated. After the recent release by Sudden Infant on Absurd which I didn't enjoy very well, this is a real blow in the face. Intelligent noise, well crafted." [FdW / Vital Weekly]

**\* SUNEATERS - Cosmic Insight, Baby (Part 1) 10" (Reue um Reue RuR 005, 2007) [ed. of 347] €16.00**

"Experiment! Zauberkessel aufstellen, als Zutaten zwei Musikverrückte" hineingeben und kräftig durchrühren. Ergebnis? Das neue Projekt Suneaters, welches aus den Herren Tobias Fischer (Feu Follet, Einzeleinheit, Ex Ovo) und Mirko Uhlig (Aalfang mit Pferdekopf, Ex Ovo) besteht. Fernab ihrer sonstigen Wege komponierten Sie "nicht" neue Melodien für Millionen, aber ergeben sich dem Charme der "Alten Berliner Schule". Ungewöhnlich erschien mir im ersten Moment die Tatsache, dass Tobias Fischer und Mirko Uhlig nicht Suneaters auf ihren eigenen Labels Ex Ovo bzw. Einzeleinheit herausbringen. Der gewählte Weg, "Cosmic Insight, Baby (Part One)" auf der Ratzeburger Tonträgermanufaktur Treue um Treue (bzw. Reue um Reue) das Licht der Welt zu schenken, erscheint schlüssig, da diese Arbeit hervorragend in deren Konzept passt.

Wer den Begriff "Alte Berliner Schule" nicht zuordnen kann, hier eine kleine geschichtliche Zeitreise. Mitte der 70er Jahre entwickelte sich in West Berlin ein eigenständiges elektronisches Genre durch Protagonisten wie Tangerine Dream, Klaus Schulze und Ash Ra Temple (Ashra). Die wichtigsten Elementarien der Richtung sind Synthesizerklänge und Mellotron sounds, die durch Drehen an Gerätereigene neue Atmosphären erschließen. Klaus Schulze blieb dieser Szene treu, hingegen Tangerine Dream wandert in den 80er Jahren in die konventionelle Musik ab. In den 90er blühte der Stil durch Künstler wie Bernd Kistenmacher, Mario Schönwälder, Frank Klare, Thomas Fanger, Detlef Keller und Uwe Saher neu auf. Die besten Zeiten der "Alten Berliner Schule" sind vergangen und werden wohl nicht wiederkommen. Heute tauchen einige Strukturen der "Alten Berliner Schule" in den Stilen "Trance" und "Goa Trance" auf und begeistern die Massen weltweit.

Passend zu dieser Publikation "Cosmic Insight, Baby (Part One)" holten sich Tobias Fischer und Mirko Uhlig als Gastflötisten Steve Joelliffe, welcher auch bei Tangerine Dream und Supertramp tätig war.

Die Kooperation "Suneaters" von Tobias Fischer und Mirko Uhlig könnte als reine Hommage an die 70er Jahre aufwarten. Nein, Sie haben es hier nicht mit einem zweiten Aufguss oder gar einem billigem Abklatsch zutun, sondern erhalten ein innovatives Angebot, welches zwar dem alten Zeitgeist gerecht wird, aber mit neuen modernen Einflüssen in die Welt der Träume entführt. Eine Kreuzung aus alten Synthesizer- bzw. Keyboard Klangflächen gepaart mit traumalerischen Drones ergießt sich der geneigten Hörerin bzw. dem geneigten Hörer auf "Cosmic Insight, Baby (Part One)". Von treibend bis atmosphärisch erstrecken sich die zwei langen Stücke 'Embryonic Pancake Empire' und 'Solar Suneaters Transmission' auf der A- bzw. B-Seite. Kein Frage, dieses Vinyl stellt für Fetischisten der alten elektronischen Klänge sicherlich ein Highlight dar, hingegen Freunde der modernen Elektrokunst sollten vor dem Kauf reinhören. Das Tondokument 'Solar Suneaters Transmission' bietet zu den hervorragenden Flötenparts von Steve Joelliffe, wundervoll leicht rituell anmutenden Gesang an, der den magischen Charakter des Oeuvres ein weiteres Mal unterstreicht. Die "Sammler und Jäger" schließen "Cosmic Insight, Baby (Part One)" definitiv in Ihr Herz, eine strenglimitierte Auflage von 347 handnummerierten Kopien, welche im goldenen 10inch Vinylgewand besticht. Fazit: Die Musik- bzw. Untergrundpioniere Tobias Fischer und Mirko Uhlig schaffen mit "Cosmic Insight, Baby (Part One)" den Spagat zwischen Oldschool und Moderne. Wer eine Kreuzung aus leichten Drones mit überlagerten Synthesizer- bzw. Keyboard Klanglandschaften sucht, kommt an "Cosmic Insight, Baby (Part One)" von Suneaters nicht vorbei. Ein weiteres Highlight der "Musikverrückten" Tobias Fischer und Mirko Uhlig. Hoffen wir, dass die Protagonisten uns schnell mit einem Nachschlag von Suneaters beehren, damit weitere Reisen in die Traumwelt gesichert sind. " [Feindesland]

"The electronics of the legendary 70s "Berliner Schule" are coming back to life again! Tobias Fischer (Feu Follet/Naarmann und Neiteler) and Mirko Uhlig (solo/Aalfang mit Pferdekopf) are openly displaying their love for floating pads, pulsating sequencers, dynamic melodies and freely breathing soundscapes. The duo combines the warmth and deepness of analogue "cosmic music" with emotional drones and contemporary electronics. References are plentiful, ranging from the great pioneers Tangerine Dream and Klaus Schulze as well as Kluster and Eno to the magical musical territories of Coil, Robert Fripp and

Mirror. Featuring the guest appearance of renowned ambient and classical composer Steve Joelliffe (founding member of Supertramp and Tangerine Dream) on flute." [label info]

**\* SUNN O))) / BORIS - Altar 3 x LP (Southern Lord SUNN62lp, 2007) €33.00**

Selten zuvor durften wir eine so eindrucksvoll gestaltete LP-Cover-Mappe, oder sollte man eher sagen "Buch", in den Händen halten.. dies ist die Vinyl-Version des epischen ALTAR-Werks, alles auf gelben Vinyl, mit Edel-Booklet, alles im Überformat !! Insgesamt soll es davon 2000 Stück geben, was für SUNN O))) wohl inzwischen nicht mehr wirklich viel ist...

"ALTAR" ist die langerwartete Zusammenarbeit beider "Avant-Metal"-Bands, die das Metal-Genre in Richtung Drone & experimentelle Klänge erweiterten.. neben tiefschwarzen Drones und Sumpf-Metal gibt es auch sehr überraschende Stücke & Passagen (unglaubliche Geräuschparts, aber auch melancholische Gesangstücke mit Piano-Einsatz (!), trancig-verträumte Flächen,...) und wieder sind diverse Gastmusiker dabei.

"Okay vinyl nerds, the wait is finally over. The ultimate sludge doom matchup, East meets West, is now, in fact, available on vinyl!!!! An insanely deluxe elaborate triple lp in an impossibly oversized sleeve, gorgeous matte finish, with gloss varnish filigree. Inside, a deluxe oversized 12" booklet of color photos, liner notes by Soundgarden's Kim Thayil, each of the three lps pressed on swirled green vinyl, housed black sleeves, printed in glossy black ink with various symbols. The whole thing is pretty mindblowing. Much like the music inside. PLUS!!! This deluxe version includes the 28 minute bonus track which was originally included as a bonus disc with the first few thousand cds, the amazing three way team up "Her Lips Were Wet With Venom" which adds Earth to the already stellar SUNNO))) / Boris mix. Phew!! These triple lps are limited to 2000 copies, we got a bunch, but odds are they will be gone in no time! And while the sticker on the front claims that there is a libretto included, it is actually referring to the picture book, so don't freak out when you can't find the 'libretto'... Anyway, here's what we had to say about the music: It was inevitable really. The Japanese masters of Orange Amp-powered drone-sludge and the robed priests of low end doom. How could it not happen? In fact, if you remember the 2005 April Fool's AQ list, we actually jokingly predicted this epochal event! Although in our version it also included Earth, each band playing one note of the world's heaviest E chord. The real question was never IF it would happen, it was when. And how. Especially how. C'mon, how on earth can you fit that many amps in a recording studio. They must have used an airplane hanger, either that or they filled a high school gymnasium with Sunn and Orange stacks and microphones, and actually played in an entirely different room.

Regardless, it happened, and it sounds as good as you might imagine. Both bands completely compliment each other. SUNNO))), whose slow motion riffing borders on pure ambience, is given a serious propulsive shove, with more structured riffing and the addition of DRUMS!!! Boris get dragged back into the gloriously glacial tarpit of their older records, discarding their current garage rock rrrroooooaar for that classic slow motion doom trudge. However you look at it, it's basically the best record either band has put out. It's like an EVEN heavier SUNNO))), with bigger riffs and pulverizing doom rock drums, and of course wailing psychedelic leads. For Boris, they've taken their blown out grooves and dipped them in tar, added a million more pounds of guitar firepower and made the best Boris record since Flood. But it's not all pulverizing doom riffage. There's plenty of dark droning ambience too. Huge stretches of swirling guitar rumble, dreamy swaths of wispy steel string shimmer. murky and haunting, processed vocals and minor key melodies swimming in a black sea of echoey ambient guitars and sizzling cymbal shimmer. The strangest track is probably "The Sinking Belle (Blue Sheep)", sort of the Boris / SUNNO))) version of a torch song, with FX smeared piano, strange buried rhythms, and hushed vocals, like a doom metal Mazzy Star. The closer "Bloodswamp" is 14 minutes of churning downtuned guitars and shimmering Sunroof like ambience. No riffs really, or if they are there, they're stretched into thick streaks of black fuzz. A furiously epic coda to a fucking amazing record. The first 2000 copies of the Altar lp include the bonus track "Her Lips Were Wet With Venom", a single 28 minute epic guest starring Dylan Carlson from Earth! Before we go any further... are you thinking what we're thinking... April Fool's? SUNNO))) and Boris And Earth!!! And I bet you at least some of the bonus track is in E!! Boy, did we call it. And actually Atsuo from Boris confided in a friend of AQ that indeed, part of the reason they got Dylan to guest was because of that April Fool's review! How cool is that???

Anyway, the bonus track is a monstrous wall of churning guitars, with occasional howled almost death metal vocals buried way down in the mix, and languorous Earth Hex-like twang guitar draped lazily above a churning blackhole ambience. So good. Besides Dylan Carlson of Earth, there are lots of other great performers including Jesse Sykes, Joe Preston from Thrones (also ex- Melvins, ex-Earth), Kim Thayil from Soundgarden (aha) and Rex Ritter from Jessamine. So awesome!" [Aquarius Records]

**\* SUNN O))) - Oracle LP (Southern Lord SUNN77, 2007) €14.00**

Vinyl-only Veröffentlichung mit zwei Stücken, die für eine live-performance mit dem New Yorker Künstler Banks Violette entstanden... herrlicher dark drone-Morast umfängt einen hier, sehr schön & fast elegant sonor der Beginn, bevor sich der Flüster- & Krächz-Gesang von ATTILA CSIHAR breitmacht (als Gesang kaum zu identifizieren), dazu Sounds eines Presslufthammers (?), weitere Ritual-Choräle, rauschendes Metall & Gongartiges, auf Seite 2 kommen die SUNN O))) - typischen tiefbassigen Gitarren-Riff Strukturen zum Einsatz... insgesamt bleibt es im rituellen & grottigen dark-drone Bereich, zwei fantastische Stücke! Bisher nur auf Vinyl erhältlich, Edel-Klappcover, schweres Vinyl!

"Das kalifornische Duo Sunn O))) ist für seine Doom-Metal-Orgien berühmt. Stephen O'Malley und Greg Anderson komponieren ihre Musik aus langgehaltenen, mit elektronischen Mitteln geloopten, gepitchten und sonstwie manipulierten Gitarrendrones; dazu laden sie sich gern Gäste ein, die aus Erdhöhlen oder mikrofonierten Särgen dem Klangmulm untote Geräusche aufpflanzen. Auf ihrem neuen Album »Oracle« ist es der ungarische Kunstgrünzer Attila Csihar, der die beiden klastrophoben Drone-Sessions »Belülrol Pusztit« und »Orakulum« mit verzweifelten Wimmergeräuschen bereichert. Csihar wurde vor allem durch seine Zusammenarbeit mit der norwegischen Black-Metal-Band Mayhem bekannt. So wirkte er auf deren legendärer 1994er-LP »De Mysteriis Dom Sathanas« als Sänger; auch auf dem aktuellen Mayhem-Werk »Ordo Ad Chao« ist er zu hören." [Spex.de] "...Imagine a sealed white room, an otherwise-empty space with the cowed-in-black SUNNO))) set up on black risers, their massive backline of amplification and instruments also duplicated as full-scale frozen white sculptures manufactured of cast resin and salt by NYC artist Banks Violette. Entombed within, the band plays alone to no audience, the massive resonance of their sub-sonic prayers self-referentially worshipful, a cosmos unto itself. This LP contains music written as the soundtrack to such a performance, which took place at a gallery in London, England in June of 2005. These actual recordings, though, were studio-recorded in 2006 and feature the core SUNNO))) duo of Greg Anderson and Stephen O'Malley joined by guests Atsuo (of Boris), Joe Preston (of Thrones), and Hungarian black metal icon Attila Csihar (of Mayhem). There's two side-long tracks: "Belülrol Pusztit" is a creepily quiet, hushed ceremony, Attila's whispering reptilian rasp met with rattlings and rumblings, hinting at the waves of distortion and feedback to be unleashed on the louder, heavier Skullflowering of "Orakulum"... DOOM!!" [Aquarius Records]

**\* SUTCLIFFE JUGEND - Transgression LP (Dogma Chase DOGMA 004, 2007) [lim. 500] €17.00**

"We are proud to announce the new album of the true innovative power electronics band from UK. SUTCLIFFE JUGEND 'Transgression' follows 'This Is The Truth' on Ground Fault Recordings and Hospital Productions. It comes absolutely standing and disturbing electronics noise which is thorough aggressiveness and total directly fierce vocals. Its tension is ultra violent including seditious for all of need it. We are sure that you feel strongly again they are still outstanding and are growing toward into the living truth. We would like to dedicate it for all of the human living with strength that continue to be honest and real NOISE fanatics. This release was sold at their first Japan tour in April. It comes on pure white vinyl with a A4 sized insert in textual sleeve with embossed band name. Limited to 500 copies." [label info]

**\* TARENTEL - We move through weather do-LP (Temporary Residence Limited TRR67, 2004) €16.50**

Vinyl-Version des Albums von 2004 mit Poster!

"Though hardly a pop record, We Move Through Weather is the band's most focused album since their 1999 debut, From Bone To Satellite. However, the similarities stop there. Now stripped to a trio (SONNA's JIM REDD completes the lineup on drums), the sound is almost entirely intuitive. Virtually every song is built from expansive improvisations of sweeping drones and walls of discordant feedback all driven by ferocious drumming. Eight tracks strong." [label info]

**\* TARENTEL - Ghetto Beats on the Surface of the Sun Vol. 3 LP (The Music Fellowship MF23, 2007) €17.50**

"When we first heard the title of this new Tarentel FOUR LP series, Ghetto Beats On The Surface Of The Sun, the first two of which we raved about a little while back (both of which we still have in stock, although there are only a handful of copies left!) we were pretty sure they were being ironic, or facetious, or something, and there would be no beats, ghetto or otherwise, to be found anywhere, just their usual gorgeously slow shifting epic postrock soundscapes. But actually, these lps ARE all about the beats, not sure if they're 'ghetto' or not, but they sure are dense and funky and weirdly rhythmic, from blissed out shuffling skitter to super propulsive krautrock pound, these discs are definitely a whole new side of Tarentel. A much more raw and ragged, caustic and groove based beast.

It almost sounds like Tarentel covering This Heat, or a krautrock No Neck Blues Band, or maybe even Tussle via This Heat with a bit of 23 Skidoo thrown in for good measure.

While the framework of most of these songs is some dense web of percussive clatter or some sort-of-funky drum jam, these gorgeously hypnotic skeletal rhythms are surrounded on all sides by thick swaths of crumbling ambience, disembodied guitar loops and rumbling bass, thick swells of warm whir and all sorts of other random dreamlike shimmer. Often building into seriously caustic squalls, big churning white hot sonic swirls, each wrapped around

beats that seem on the edge of falling apart, or splintering into rhythmic fragments. Maybe that's the ghetto angle, the beats are super lo-fi, blown out, strangely recorded, so they sound sort of alien, with lots of strange FX and stuttering stumbling variations. So fucking awesome.

On volume three, the group start out by moving even further out into space (rock) on the ten minute "Stellar Envelope", blown out crumbling sheets of distorted psych guitar and dizzying FX wrapped around propulsive tribal beats, feedback everywhere, it almost sounds like Hawkwind with all the structure sucked out, leaving a huge swirling mass of psychedelic tribal ambience, while managing to still rock somehow. The rest of volume three area gorgeously obfuscated drift through a sonic landscape at once rough and lo-fi and blissfully lush, strange industrial clatter and clang is muted and smeared into mumbly ambience, guitars are looped into hypnotic stretches of throbbing drone, bits of dreamlike melody, simple spacious piano, are wreathed in fuzz and warped into gorgeous slabs of pop ambient fuzz, the whole thing is surprisingly tranquil and shimmering, especially after that opening salvo, and the dense rhythmic intensity of the first two volumes, but within the context of Tarentel's epic 4 part Ghetto Beat symphony, it couldn't sound more perfect.

As much as we love pretty much everything Tarentel does, volume three of Ghetto Beats only further convinces us that this is by far the best stuff we've ever heard from these guys. So fantastic!" [Aquarius Records]

**\* TARENTEL - Ghetto Beats on the Surface of the Sun Vol. 4 LP (The Music Fellowship MF24, 2007) €17.50**

Vierter und letzter Teil der umwerfenden "Ghetto Beats"-Reihe! Post-Rock von grosser Intensität und grenzenüberschreitender Experimentierfreudigkeit!

"Tarentel's predominantly instrumental compositions read like chapters of an epic novel - vast and absolutely breathtaking. Tarentel's tidal force and blissful elegance elicit the kind of ecstatic response their name suggests. This album is being released as a series of 4 limited 12" LPs, each between 30 and 40 minutes...

The four LPs are comprised of studio and home recordings from September '04 to April '05, Ghetto Beats On The Surface Of The Sun isn't your grandma's Tarentel. It will eat your face, make you shake your ass, with a healthy dose of psychedelic fever and blast off moon landing thrown in for good measure. Take your medicine!" [label info]

**\* TARENTEL - Home Ruckus: Double-sided Air 7" (Type Records TYPE 011, 2007) [lim. 500] €7.00**

Rare 7" der kalifornischen Post-Rock / Drone-Band!

"Home Ruckus: Double-Sided Air is the latest emission from San Francisco's shape-shifting post-post rockers, Tarentel. With references to the clattering percussion of Chris Corsano, the droning ambience of Mirror or Stars of the Lid and the hefty improv of Sunburned Hand of the Man, the band have found a fresh voice. Made up of two tracks, both part of one all-encompassing whole, these are home-recorded gems. Strictly limited to 500 copies, this is the perfect follow-up to the band's long-sold out Home Ruckus LP on the Root Strata label. Cosmic." [label info]

**\* Asmus TIETCHENS - 4K7 4 x LP-Box (Vinyl-On-Demand VOD40, 2007) [lim.500] €59.00**

Wiederveröffentlichung vier früher TIETCHENS-Werke aus den 80ern, bisher nur als MCs erhältlich! Wieder in einer LP-Box de la noblesse aus dem Hause VINYL ON DEMAND.

"The 4LP box set contains his first 4 tapeworks from the mid/late '70s, released in the early '80s on Yorkhouserecords (YHR) in limited editions of 50 (Musik an der Grenze, Musik im Schatten, Musik unter Tage and Musik aus der Grauzone)." [label info]

**\* TOMUTONTTU - same LP (Beta-Lactam Ring Records mt123, 2007) [lim. 400] €18.50**

Äusserst absonderliche und kaum zu klassifizierende Solo-Platte eines KEMIALLISET-Mitglieds zwischen Dadaismus und Reinform (allerlei Casiosamples, Billig-Synths, low-fi Instrumente und Gemurmel, Gesänge, Getrommel, Tierstimmen, etc. ) und einer Art liebenswert verwunschenem Märchen-Folk-Drone.... irre Musik!

"Ed. of 400 copies on 220 gram vinyl. Kemialliset Ystävät member Tomutonttu (Jan Anderzén) plays a bit like Dome to KY's Wire. The Ystävät-ness is there, but stripped down to the frame with a minimal synth breeze blowing through it. Beautifully lyrical in its layered abstractions, there is a sort of finely hewn composite of experimental dada electronics (ala early, early, early Die Todliche Doris or early, early, early P16.D4) and composerly elements (ala Rimarimba, Andrew Poppy or Meredith Monk). A few little Kraut-isms top off the tonic at no extra charge. Oh, and there's a bit that gets all spacey and chirpy like when the Virgin Prunes go completely bonkers (that's sure a helpful

reference point... well, we like it). Basically, this is the music that the mothership had in the tape deck just before dropping KY off in the 12th century." [label info]

**\* TOTAL LIFE - same LP (Animal Disguise ADR 061, 2007) €13.50**

Solo-Scheibe von KEVIN DORIA von GROWING, Wiederveröffentlichung einer limitierten MC von 2005 mit zwei Seiten-langen verzerrten PsychDrone-Mandalas, wo im "Innern" schnelle Mikrobewegungen (Synths?) und Verästelungen aufblühen...

"Total Life is the solo project of Kevin Doria who is also a member of the atmospheric/noise/drone group, Growing. This is his debut release that we originally released as a limited edition cassette in 2005. This album displays an obsessive sense of composition and an absolute mastery of harnessing chaos to create a solid masterpiece. Heavy electronic washes, multiple layers of feedback and shifting harmonics create a powerful wall of sound that at first seems overtly harsh, but repeated listenings reveal a hidden beauty and natural soothing effect. Fans of Growing shouldn't be disappointed, but to make the comparisons to them would be much too easy. Total Life stands on its own, and walks its own path." [label info]

**\* TROUM - Nargis 7" (VivaHate Records VHR-45-002.1, 2007) [ed. of 500] €6.00**

Sehr rauhes, etwas älteres Material, basierend auf verzerrten e-bow Gitarren & extrem verlangsamten Gesang... majestätisch & unheimlich zugleich... die "heavy" Artwork stammt von MARS WELLINK (VANCE ORCHESTRA), fullcolour cover & inlay.

"Latest slab of guitar based whir and drift from these masters of the drone (they do in fact run the DRONE record label after all). Formerly Maeror Tri, Troum embody the drone, they live, breathe, eat and sleep drones. And it shows. Their records are gorgeous and epic, but seem so effortless, as if the sounds they create are simply channeled through their corporeal forms, but have been created in some fiery forge at the center of an alien planet.

The first half of this single still sounds like Troum, but is unlike anything we've heard from them, strange looped high end guitar, what sounds like backwards chords, almost choral vocals, dramatic and haunting and cinematic, very much like some super stylized horror movie music almost, warbled and wavery, over a distant grinding low end tone drifting way off in the background, washed over by epic sweeping swells.

The other side is a bit more raw and intense, a seriously corrosive guitarscape, distorted and crumbling chordal buzz, looped and layered into a strange glacial riff, strewn over deep dark swirls of slow shifting sound and haunting minor key melodies. It manages to be intense and fierce but also gloriously washed out and blissful.

Super swank, full color covers, full color inserts, and pressed on nice thick vinyl. And of course limited, just not sure - how-limited..." [Aquarius Records]

**\* URE THRALL - Premonition 9/11 7" (Drone Records DR-58 2<sup>nd</sup>, 2007) [ed. of 300] €7.00**

Re-release of this much requested Drone, ed. of 300 on red-black striped vinyl, full-colour cover designed by Mr. URE THRALL himself & updated liner-notes on the inlay!

"URE THRALL is an american artist from Houston, TX (living since years in the Bay Area) who is long active in the more atmospheric-transcendental experimental US-scene – in former days he was a member of the pre-VOICE OF EYE project CRUOR and later with ASIA NOVA, and he also participated in the two first V.O.E. – CDs as a guest musician. Now, apart from being a member of SMOOTH QUALITY EXCREMENT, he works solo and creates most impressive soundscapish depth-drones with an incredible emotional quality, harmony & sadness melting together into beautiful aural visions. This 7", his first vinyl-release as URE THRALL, contains two long tracks (> 8 min.) with an organic, filmic & sublime quality, using echo-flutes, bass, e-bowed guitar & restrained percussion underneath. THE TRAVELER with all its majestic harmony seems to be like an endless travel through emotional fields of melancholia - expressing the endless search for something once known which is lost forever and you can't even remember what it was, but you feel that you need it back existentially! Perfect music for endless drives on highways (both physically and spiritually) ... The title track PREMONITION 9/11 is less relaxed and more of a threatening quality, using faster percussion and strange bass-patterns with oriental sounding flutes & swirling sound-effects. This track also uses field-recordings from the tragical events happened on 11. Sept. 2001 in NYC and must be also seen as a treatment of traumatic experiences. The whole 7" is a personal statement about the politics of the USA after this tragic day, which is expressed also in the cover-artwork and the liner-notes: "THE COVER ART is an effigy of the American Flag in decay and is composed of an extreme close-up shot of the World Trade Center moments before its

collapse, its occupants leaning out the windows fully aware of their impending transition to the next plane of existence." [original press release January 2003]

**\* UTON - Alitaju Ylimina LP (Dekorder020, 2007) €12.50**

"alitaju ylimina" is the first vinyl album by finland's uton released in a strictly limited edition of 500 copies in a marvellous fold-out sleeve with a full-colour drawing by uton himself on the outer sleeve and some fierce black&white illustrations by dutch artist christelle gualdi inside. the music of uton is no exception there, drawing inspirations from psychedelia to free jazz to pure ecstatic drones and noises using a wide range of acoustic instruments from various parts of the globe and a bulk of electronics. recorded in glorious lo-fi the mystery of hirvonen's sound is difficult to pinpoint; sheer ravishing beauty, elegancy and variegation is stashed behind a wall of grey, inscrutable haze - gorgeous melodies and voices, reeds and alien sounds gleaming through the mist from time to time, shimmering like diamonds through layers of dust. uton has previously released dozens of cd's, cd-r's and cassettes on a myriad of labels including jewelled antler, pseudo arcana, last visible dog, digitalis and his own ikuisuus. he has collaborated with amon dude (avarus), anla courtis (reynols), antony milton (black boned angel), ben reynolds, peter wright, phil todd (ashtray navigations) and jan anderzen (tomutonttu, kemialliset ystävät) among others. the latter collaboration (under the hevoset moniker) will be released on lp by dekode later this year." [label info]

"...Alitaju is another epic expanse of mysterious murk and long form ambience. A dizzying mix of Finnish free folk, and haunting dark ambience. Uton's sound is always both massive and cavernous, as well as intimate and highly detailed. This record is no different. Uton drags us along on a strange and wondrous journey through long muddy swirls of muted melody and wide open stretches of indistinct blur and shadow, almost festive percussion jams draped over wheezing accordions and distorted feedback, all wrapped in foggy swirls of fuzz, chaotic free jazz freakouts with mad drumming, and wildly fluttering flutes, and all stops in between.

The long tracks here tend to be slow moving glacial crawls, with all the instruments smeared into one blurry whole, a drifting stretch of warm muted soft sound, that just sort of envelops you with it's haunting mystery and dense creeping beauty, those tracks separated by the more rhythmic passages, almost like a rise in the road, where the fog clears and you can see for miles into the distance, before you dip back down under cover of the grey clouds and billowing fog. As always, gorgeous and mysterious." [Aquarius]

**\* VIBRACATHEDRAL ORCHESTRA - The Sun balance / The open knot LP (Qbico 60, 2007) [ed. of 400] €17.00**

Die britischen Impro-Psych Droner haben es auf das italienische QBICO-Label geschafft, bekannt für aufwendige & nie gesehene Vinylfarben(muster) & Picture-discs. Extrakte von zwei live-Mitschnitten wurden hier verewigt, das ist Drone-Ekstase pur, ein Ritt auf endlosen Vibratos & Rauschfeldern... kommt auf KIWI-farbenen Vinyl!

"VIBRACATHEDRAL ORCHESTRA- The sun balance/The open knot (QBICO 60) kiwi vinyl, artwork by Adam Davenport/Mick Flower. Vibra 1st recorded for Qbico in 2004 @ the 2nd Qbico U-nite in Bruxelles: two sides + the final jam with the Antti brothers and the Flaherty/Corsano duo...but this is the 1st proper full length LP on Qbico! they went into few changes in the last few years, none of which diminish their power to create such a highly vibrant and unique music, on the contrary." [label info / credits]

"Vibracathedral are cranking out some of their best stuff right now....and that's saying something. Here we have two side-long excursions on green vinyl and it really gets the neurons firing. Manic, static, patient buzz. The guitars and toy instruments pile up on one another and create a dense foam, a musky lather. Demented church organ sounds drive headfirst and there's even some percussion thrown in for a bit. Although, they don't need percussion to drive a piece of music. The Vibracathedral band pulses, fucking undulates and rides, on a wave of sweet electric drone." [Foxy Digitalis]

**\* WATERMANN, JOHN - Calcutta Gas Chamber pic-LP (Die Stadt DS97, 2007) [ed. of 444] €21.00**

Wiederveröffentlichung dieses Klassikers, jetzt als picture Vinyl!

"...ein dunkles, dichtes Werk mit elektro-akustischen Qualitäten, viele konkrete Geräusche & Sounds & Cut-ups, meist undefinierbar, aber voll von unheimlich beseeltem maschinellen Leben... absolut packend!" [Drone Records]

"Re-release of the long out-of-print album by the late John Watermann. The idea for this project came about after a visit to Calcutta in 1990, and through the nightmarish experiences during that short visit. The concept of aurally conveying the horror of a gas chamber was realised through field recordings in an abandoned electrical power station in Brisbane in 1992. The sounds are grating and harsh, a mixture of field recordings and electronic manipulations. One can rarely pinpoint a

location or action but the images the sounds conjure up are of all sorts of nefarious activities related to death by machinery. The sleeve notes take you into the horror that is the Calcutta Gas Chamber. John Watermann started the re-design for this re-issue (originally released in 1993 on US label ND), but tragically passed away in 2002 before its realisation. A beautifully composed and produced album, completely remastered and feat. new artwork. This special picture LP is limited to 444 numbered copies. A CD version of 'Calcutta Gas Chamber' was released by Cold Spring in late 2006." [label info]

**\* WHITEHOUSE - Cruise do-LP (Very Friendly VFSL14, 2007) €21.50**

"Der erste Teil der lang erwarteten WHITEHOUSE 180g Vinyl Serie steht endlich an! Im Jahr 2001 war "Cruise" das Ergebnis einer akribischen, fast fanatischen Vorbereitung und wurde zur einen Hälfte von William Bennett selbst in Großbritannien und zur anderen Hälfte von Steve Albini (NIRVANA, SMASHING PUMKINS) in Chicago aufgenommen. Diese qualitativ hochwertige Doppel-LP markiert einen Wendepunkt im WHITEHOUSE Sound. Zusätzlich ist noch eine Instrumental-Version des Titel-Tracks enthalten, die ursprünglich nur für DJs erhältlich war.

"The first of the highly-anticipated Whitehouse 180gm vinyl collection series is imminent! In 2001, *Cruise* was a result of 3 years of fanatically meticulous preparation, recorded both in the UK by William Bennett and in Chicago by Steve Albini, this high quality limited 2LP showcases what was a new generation Whitehouse sound. Features rare extra instrumental version of title track originally released for DJs." [label info]

**\* WOLF EYES - Black Wing over the Sand LP (Ideal Recordings / Kning Disk, 2007) [ed. of 900] €15.50**

"Heavily psychedelic. Minimal. Slow mindbending stuff... Highly recommended, a future classic! Since Wolf Eyes formation during the end of the 90s up until today, their musical output has grown into an impressive oeuvre and gained them successes granted only a few bands. Their style places them somewhere in the border area between experimental music, freeform, noise and harsh industrial. "Black Wing Over The Sand" is one long session (on vinyl divided on side A and B) that from the very first beginning lays bare the roots of Wolf Eyes: here is an evident presence of the industrial music of the early 1980s with bands such as Throbbing Gristle, Maurizio Bianchi (MB) and Gary Mundy's cassette label Broken Flag. Instead of the harsh dissonances and compact walls of noise Wolf Eyes are well known for, the wholly instrumental piece moves slowly forward over a basis of silence. In that way Black Wing Over The Sand belongs to one of the band's more accessible pieces of music, and is an excellent introduction to the dark cosmos of Wolf Eyes. With oscillating movements, Wolf Eyes conjure up short bursts of noise with screaming high pitched tones where a rhythmic deep and slow bass soon sets in, disappears, returns, increases pace, disappears and returns again. Electric guitar, echo effects and sweeping sounds creates powerfully nerved effects over the slow rhythm. Black Wing Over The Sand is yet another proof of how Wolf Eyes, simultaneously looking backwards and distinctly lets themselves be influenced by the hidden musical undercurrents that lies most close to their heart, with little means and creative raftsmanship succeeds in creating something altogether new, exciting and always unexpected. Black Wing Over The Sand, now released on vinyl (limited to 900 copies) and shortly on CD, is a co- release from Kning Disk and iDEAL Recordings. The album cover and inner sleeves features art illustration by Andreas Nilsson, Fredrik Söderberg och Alivia Zivich." [label website info]

"... This is another dark slab of beautiful malevolence, equal parts corrosive rumble and shimmering drone, creepy dark ambience and intense industrial clatter. What was side one on the lp, the first movement, begins with grinding guitars, blown out streaks of spacey effects, huge synth swells and jagged bits of percussion, occasionally overwhelmed by massive waves of low end buzz that somehow manage to swallow everything else up. Near the end of side one, the record winds down into what could only be described as some sort of Wolf Eyes dub, lots and lots of space, a lurching non-rhythm spread waaaaay out, crashing crumbling bursts scattered throughout. Really cool. Wouldn't mind hearing a whole record of that..."

The second half returns to more familiar Wolf Eyes territory, upping the buzz and the industrial clatter. still creeping along, everything wrapped in a black cloak of fuzz and rumble, but much more aggressive, intense, thicker, with layer after layer of constantly shifting sound. Intense, but still managing to be surprisingly musical and listenable. So good." [Aquarius Records]

**\* WYRM / MYKEL BOYD - Wrong Gede / Oiseau part five 8" (lathe-cut) (Somnimage Corp., 2006) [lim. 50] €23.00**

Collector's item (8" lathe cut in large triangular-shape) with very nice ritual-drone tribalism from WYRM, and roaring silently feedbacking dronescapes with much atmosphere from MYKEL BOYD, who is also

running the SOMNIMAGE-label in Illinois. Silkscreen-cover (silver on black), signed inserts, only few copies here in stock.

**\* YELLOW SWANS - Psychic Secession LP (Three Lobed #38, 2007) €24.50**

Limtierte, edle Vinyl-Version des letztjährigen Albums!

"I woke up to the end of electricity. I woke up outside of time. I woke up with my dreams in my life." [I Woke up] Ziemlich genialer Ambient-Noise im Stile von WOLF EYES, pulsierend, einnehmend, gefährlich, spannend - schwelend noisig aber nicht kakophonisch, genial perkussiv mitreissend das dritte Stück "I woke up" [Drone Rec. 2006]

"This is the third Yellow Swans vinyl release on Weird Forest and they've really tattooed it out of the ballpark on this one. It's a pulse-pounding, synapse-blasting expedition straight to the cacophonous pleasure points of your innards. It must also be known that it's one of the most grooving releases I've heard all year, dig? Makes me shake it maniacal. Yellow Swans? Yeah, they do all these things, baby. Their ultimate release — simply phenomenal — features a treasure-trove of guests including Christina Carter, Inca Ore, Axolotl, The Dead Science, Gerritt, Silentist, The Cherry Point, Leif Sundstrom, White Rainbow, and Jeremy Romagna. Includes a side-long bonus track not on the CD versions! This is the vinyl edition of the CD release on Load Records" [label info]

**XHOL CARAVAN – Motherfuckers live do-LP & 12" (Streamline 1022, 2002) €26.00**

"Holy Shide! The Space-Hippies are back! Jedenfalls auf dieser Scheibe: die experimentell & improvisierend arbeitenden Kraut-Psychedeliker XHOL CARAVAN werden hier 30 Jahre später der Experimental-Szene wieder zugänglich gemacht, und zwar mit Live-Aufnahmen von 1968/1969 („Freedom Opera“, und einer Radioaufnahme fürs WDR). Dazu gibts eine bonus 12" HOT BUTTERED XHOL mit Tribut-Aufnahmen von CURRENT 93, NURSE WITH WOUND with XHOL, und CHRISTOPH HEEMANN. Die do-LP kommt im Gatefold-Sleeve, die 12" im Extra-Cover. Coverartwork Babs Santini. „XHOL were years ahead of their time and my time. I still haven't caught up with them!" (David Tibet)" [Drone Rec. info 2004]

"Xhol Caravan were one of the first German psychedelic underground bands to appear and disappear (the dawn of a grand tradition!). *Motherfuckers Live* contains the first recordings to be released by Xhol Caravan since 1970. This double LP contains two entire concert performances from 1968 and 1969. The first LP features the only existing recording of the Xhol Caravan 'Freedom Opera,' which was planned as an album release but never realized in the studio. The second LP, recorded for German radio in Cologne, shows a different side of the line-up that can be heard on their two OHR releases. *Motherfuckers Live* comes packaged with a special tribute 12" 'Hot Buttered Xhol' including cover versions of Xhol Caravan pieces by Nurse With Wound, Current 93 and Christoph Heemann." [press release] BACK IN STOCK !

**\* ZELIENOPLE - His / Hers LP (Type Records TYPE024V, 2007) €13.50**

"Zelienople (named after a borough in Pennsylvania) is the moniker of Chicago based musicians Matt Christensen (guitar/vocals), Mike Weis (percussion) and Brian Harding (guitar/clarinet) and between them, in a desolate suburban basement, they have come up with a record of pure psych-rock sludge. Now on their fifth album, the band have struck upon their finest moment yet, honing their skills to create something singular and utterly unique. There is certainly no shortage of acts willing to throw down waves of experimental guitar noise and clattering percussion, but with the benefit of focus and experience, Zelienople sound like something totally out of time and almost impossible to place. Residing in a hazy drunken world in-between slow-core pioneers Low, psych-folk outsiders Charalambides, Japanese overlords Boris and Dead Man era Neil Young 'His/Hers' is a faded photograph of rock music past, yet still manages to keep a firm footing in the present. Guitars echo like disappearing ghosts and vocals moan and wail mercilessly while percussion bubbles up in glorious waterlogged waves. 'His/Hers' isn't a concept album, but it might as well be with five bravely sculpted tracks acting like chapters, taking you through a whole gamut of emotions, from pensive and lonely through to aggressive and impulsive and beyond. Fusing the warring factions of blues, noise, metal, folk and jazz the trio have made as breathtaking a psychedelic album as you're likely to find, and unlike so many others in the scene it never threatens to overwhelm you with meaningless academia or pretension. This is an album made for listening, for enjoying and sinking in to, an album that is made as an illicit treat for the discerning music fans among us. Grab hold and step aboard, Zelienople are just about ready to take you on a universal journey into the subconscious, and it's gonna be quite some ride." [label info]



## 1.1. VINYL COMPILATIONS

\* **KKH 1 LOCK GROOVES 7" (Royal Records / Royal University College of Fine Arts, 2007) €6.00**

Obskure Veröffentlichung des "Königlichen Stockholmer Unversitätskollegs für die bildenden Künste", diverse schwedische Soundartisten / Studenten haben unter der Initiative von CM VON HAUSSWOLFF Endlosrillen beigesteuert: LINDA JANSSON, CM VON HAUSSWOLFF, KLASNY RUSSIA ERIKSSON, MATHIAS JOSEFSON (MOLJEBKA PVLSE), LENA BERGENDAHL, JENS EVALDSSON, NANNA HELLBERG auf Seite 1, auf der B-Seite ein Remix von allen von HAUSSWOLFF.

"The lock groove pressed in a lump of vinyl is a great tool for DJs, and of course we are all DJs... well, all but me (someone's gotta give up). C.M. von Hauswolff seems also an unlikely figure as a DJ, but on his initiative six students of the Royal University College of Fine Arts in Stockholm produced this 7" - each, plus Hauswolff making one lock groove. They are cut on side A. On side B, Hauswolff produces a piece of music out of it. Also it should be noted that all seven participants have now a group where the lock grooves are mixed live on seven record players. It's been a while since I heard such worn out ideas. But hey, I'm not a DJ, so I don't need the tools." [FdW / Vital Weekly] Address: <http://www.kkh.se/royalrecords>

\* **THREE AURAL INTERPRETATIONS OF A DRAWING BY ERIC LANZILLOTTA 7" (Anomalous Records NOM28, 2007) €8.00**

RALF WEHOWSKY (aka RLW), LEIF ELGGREN and JEPH JERMAN "transformieren" auf dieser Konzept-Single Zeichnungen von ERIC LANZILLOTTA (der ex-ANOMALOUS RECORDS-Betreiber) in Klang, drei sehr verschiedene Arten von körniger und collagierter Geräuschmusik. Klares Vinyl, Mini-Poster.

"Limited edition of 250 copies pressed on clear vinyl and packaged in double-sided 14.5" by 10.5" poster sleeve. This 33 RPM EP include three sound artists playing a drawing by Eric Lanzillotta. Each artist has a unique, though abstract take on the drawing, which is included in the inside of the poster sleeve. The sounds include the calm physical motions of Jeph Jerman, the static activity of Leif Elggren and noise music of Ralf Wehowsky (sounding a bit like P16.D4 here). Jeph Jerman gained attention under the name Hands To, but has created his most refined work under his own name. He performs mostly with natural objects (stones, plant parts, feathers, etc) and has collaborated regularly with Wally Shoup, Greg Davis, Sean Meehan, Tim Barnes, Mike Shannon, Dave Knott, Eric Lunde, and many others. He has had several previous releases on Anomalous Records, and a new CD of his work will be released by Little Enjoyer this year. Leif Elggren is a pioneering sound, performance, book and installation artist from Sweden, as well one of the two kings of Elgaland-Vargaland. In the last 30 years, he has released a great deal of material on labels such as Radium 226.05, Anckarström, Flykingen, Ash International, Korm Plastics, Some, Absurd, Meeuw Muzak, Kning Disk, iDEAL Recordings, Touch and his own Firework Edition, which has also published many of his book works, such as the legendary "Experiment with Dreams" done in collaboration with Thomas Liljenberg. Ralf Wehowsky started making music in the Neue Deutsch Welle period of Germany history with his band P.D., which later became the group P16.D4. Since the dissolution of these groups, he has been recorded largely as a solo artist, though in truth always incorporating collaborations with various friends. Over the years he has worked with Andrew Chalk, bernhard günter, Kevin Drumm, Lionel Marchetti, Bruce Russell, David Grubbs, Jim O'Rourke, and many others." [label press release]

## 2. CASSETTES

**BIG CITY ORCHESTRA / DEATHRANCH - Massacre of the Innocents MC (Sound of Pig SOP 39, 1985) €6.50**

"Fast schon historisch zu nennende Aufnahmen von BCO in Zusammenarbeit mit DEATHRANCH. Ziemlich dumpf-noisige, poly-dimensionale Dronescape, sich immer wieder verändernd, zusammengehalten von loops und seltsamen Rhythmen = Klassiker! Very old cassette-only release from the cassette-scene masters!! A real classic - an atmospheric drone-swamp is created here at its best!" [old Drone Rec. info] BACK IN STOCK!

**BIG CITY ORCHESTRA - Mile after Mile MC (Sound of Pig SOP 118, 1989) €5.50**

"Altes Tape, der ideale Einstieg in die BCO - Dimension! "they clang, bang and loop their way into your heart and mind. Once there, you're hooked for life. And this tape is another injection." [old Drone Rec. info] BACK IN STOCK!

\* **IF, BWANA - Cache la Poudre MC (Sound of Pig SOP 220, 1989) €6.50**

Live recordings from 1988 with DAVID GARDNER, KRIS FORCE ! (later AMBER ASYLUM), LITTLE FYODOR... (C-90)

## 3. CDRs

\* **AMON / NEVER KNOWN - Live at Molto 08.04.1997 CD-R (AFE Records afe006cd, 2000) [2nd ed.] €13.00**

Zweite Auflage dieser CDR jetzt erhältlich !

"Wiederveröffentlichung eines alten Tapes, jetzt auch auf CD-R, dokumentiert einen Auftritt in Molto vom 8. April 1997... endlose Drone-Weiten, langgezogene Sphären-Sounds, urlangsame Veränderungen, a totally different dimension... in farbenprächtigter, handgemachter Papierhülle..." [old Drone Rec. info] "This recording was taken at the very first Amon / Never Known concert played at Molto Gallery (R.I.P.), Milan, in April 1997." [label info]

\* **ARTHUUR EN ENNO - From Antwerp to Absidi mCD-R (Gewalt am Objekt, 2007) [ed. of 20] €8.00**

Drone Records-artist MOHR (DR-02) aka Andreaz Vogel is back with this new project, contains a cover-version of TGs "Discipline". Comes in slimline-DVD-box with colour-cover. Tiny edition of 20 copies!

\* **ARTHUUR EN ENNO - Music for headphoneheads mCD-R (Gewalt am Objekt, 2007) [ed. of 20] €8.00**

Drone Records-artist MOHR (DR-02) aka Andreaz Vogel is back with this new project. Comes in slimline-DVD-box with colour-cover. Great sounds, absolutely recommended!! Tiny edition of 20 copies!

\* **ASHER - The depths, the colors, the objects & the silence CD-R (Mystery Sea MS39, 2007) [lim.100] €12.00**

Wieder ein neuer Name für uns in der "Ocean Drones"-Reihe; ASHER fasziniert mit 3 langen Stücken die komplett aus field recordings gefertigt zu sein scheinen, das ganze hat einen extrem organischen und "atmenden" Charakter, im Drone-Strom & Grundrauschen ist viel Raum für Mikro-Bewegungen und konkrete (Alltags)-Geräusche, die aber so subtil & zart wie delikates aurales Perfüm wirken, das versprüht wird... Musik für die Öffnung erstanthlicher mikrologischer "Einblicke"... "Another gorgeously subdued missive from one of our favorite cd-r labels, Mystery Sea. Each release somehow fits into the label's focus on "night-ocean drones" whether literally, sonically, conceptually or spiritually. And every disc impeccably designed and packaged, the artwork as much a part of the art as the music inside. This installment (one of two on this week's list) comes from the East Coast, Massachusetts to be exact, from a one man band known only as Asher. One of the better-known artists to release a record on Mystery Sea, Asher, focuses on field recordings, processed and manipulated into fantastic minimal microlandscapes of sound, creating textures and melodies, spreading found sounds and bits of generated music into long-form, slow-moving near static drones. But closer examination reveals all sorts of subtle rhythms, and constantly changing tonal colors, deep swells and distant shimmers, keening slivers of amp skree, but smeared into glistens rather than glares, the sounds of people and things, barely visible through the glorious blurry fuzz. Really quite lovely. Very close listening is definitely required, but the listener will be suitably rewarded by a beautiful and haunting otherworld of sound." [Aquarius Records]

"asher thal-nir resides in Somerville, Massachusetts... in recent years, he has emerged has one of the most interesting & very personal sound artist, shaping aural microlandscapes of a new nature...

His works are based on recordings of acoustic & electronic instruments, manipulated location & found recordings... He already saw a lot of his sound miniature studies published on various well known netlabels (12k/Term, Laboratoire Moderne, Con-V...) and had some CD-Rs out on Con-V & Leerraum... he is also about to launch his own label named SOURDINE... asher thal-nir feeds his music with the everyday sounds as a root for emotional stimulus... it uncoils nonchalantly in long eroded tapes of granular texture & uneven surfaces, dust varnished ribbons... the emphasis lays often on scratches & tears put to the fore, tending to draw an extremely minimal rhythmic structure, mirror of a frailty & language of invisibility...

On "the depths, the colors, the objects & the silence", asher embraces an hazy ocean of memory, tracing a path beyond obliteration... Things are perceived through a numb veil, carrying the residues of a former superficial life, trying to connect with an evanescent world, an inner structure...

This is a sort of reverse microcosm...

For this shift in meaning, abandon all preconceptions & thoughts of

usual grasp... you'll then be able to "rewrite" the book, and feel differently..." [label info]

**\* ATRAX MORGUE - Death Machinery II mCD-R (L.White Records LW-041, 2006) [lim. 200] €9.00**

"Death Machinery II" featuring 2 tracks of agonizing power-electronic sickness. Different from the last Atrax Morgue releases, there is no use of voice here, just analogue synthesizer; neurological and surrealistik attacks. A sense of "end" and emergency is experienced with listening to these recordings. Cold and convulsive soundtrack for a mechanical brain." [label info]

**\* BAKER, AIDAN - Green & Cold CD-R (Gears of Sand GOS21, 2006) €11.50**

Hier zeigt AIDAN BAKER seine Songwriter-Seele: er singt, sehr sanft, flüstert manchmal eher, dazu spielt er "richtige" Stücke, die aber durchaus experimentelle Anwandlungen und "Dronifizierungen" erfahren... ultra-sanfter dream'n'drone songwriter-Pop mit viel Emotion, auch das gelingt AIDAN wieder traumwandlerisch & sicher...

"The innovative master of ambient guitar returns with a breakthrough album. At its core 'Green & Cold' is a mix of drone, post-rock, and what the artist calls appropriately "deconstructive dream-pop." Memorable hooks combine with Baker's trademark huge wall of guitar constituted atmospherics. Baker's shoegazey croon floats among the stuttering clicks and cuts permeating the layers of catchy riffs and slow, intoxicating beats. As 'Green & Cold' unfolds the listener is coaxed familiarly inward only to be washed over in waves of wispy, warming drones: An album of uncommon intelligence and artistry." [label info]  
"Aidan Baker is back, still vying for the most prolific man in show business award (well, at least underground, free drone show business) with a double shot of washed out dreamy droniness. There's the latest from Nadja, reflecting his more metal side, and then there's this, the follow up to last year's Pendulum, which was a fantastic slab of glistening disembodied dronemusic. Green & Gold follows suit but with an interesting twist. Vocals. Lots of 'em. Baker is no stranger to singing, his whispery croon has graced more than a few of his releases, but on G & G, the vocals are a big part of the songs, and the songs are actual songs, with drums, and verses and choruses and everything. Well, sort of.

Some tracks, like the untitled opener, are indeed still just wispy slow shifting expanses of fuzzy dreamlike sound, which we can NEVER get enough of, but others, like "Chainsaw", are actual lowercase, slow motion, dark and dolorous slowcore pop songs. Simple murky guitar riffs, wreathed of course in all manner of reverb and soft focus fuzz, hovering over stripped down shuffling rhythms, while Baker croons softly over the top, a hushed almost whisper, sounding not entirely unlike Iron & Wine's Sam Beam actually. Even the music sounds a little like a blissier tarpit version of Iron & Wine. There is some definite twang there, subtle, but it's there, nestled amidst the delicate folkly strum and the glistening sonic glimmer. Imagine an even more somnambulant Low, or Spacemen 3 at 16 rpm, a ultra druggy (druggier?) Galaxie 500, each track a pop song mumbled and murky, a moonlit crawl through a hazy landscape of shuffle and shimmer, of strum and twang, all wrapped up in soft swirls of shimmer. Essential for fans of all things Jeck and Tim Hecker and Jasper TX and Machinefabrik and Grouper and Troum and Main and the like, but also worth a listen for more adventurous fans of Iron & Wine, Spacemen 3, Galaxie 500, Low and other slowcore drugrock dreaminess..." [Aquarius Records]

**\* BAKER, AIDAN - Thoughtspan CD-R (Tosom Records TOSOM028, 2007) [lim. 150 in Box] €10.50**

Während AIDAN BAKER im Verbund mit Lebensgefährtin LEAH BUCKAREFF inzwischen als NADJA für Furore sorgt, erscheinen weiter betörende Solo-CDRs von ihm in Kleinstauflagen. BAKER zeigt sich auf THOUGHTSPAN luftig-leicht und post-rockig, aber auch geräuschhaft versponnen & experimentell, die Stücke weisen aber immer einen gewissen "drive" auf, sich ins Unbestimmbare und frei-flottierende aufzulösen... wenn dann nur noch verschachtelte Geräuschfäden auszumachen sind, setzen wieder Drums ein und führen den Trance-Strom weiter...

"CDR, 3 TRACKS, 56 MINUTES. LIMITED AND NUMBERED EDITION OF 150 COPIES. DVD BOX IN CD SIZE WITH 3 INSERTS.

Thoughtspan" consists of 3 long tracks experimenting with the conventions of space-rock or kraut-rock, combining simple yet propulsive rhythms with multi-layered drones and ambience. Although, these tracks may sound like a band, "Thoughtspan" is essentially a one-person record (apart from violin and trumpet contributions), as the songs originated with the drum parts and built up one instrument at a time from that rhythmic base." [label info]

"If he wanted, Aidan Baker could cruise along making the same record over and over, but a restless musical soul this man must have as even successive releases by his various projects tend to diverge greatly from their various sounds. While Nadja tends to be the most sonically consistent project, existing in the nether gloom of black ambient dream doom or whatever we feel like calling it, his work under his own name has shown the most breadth, veering from clattery noisy experimentation, to ultra minimal drone, to strange collaged jazzscapes, to dreamy slowcore, and one and on...

For Thoughtspan, Baker handles the guitars, drums, bass and vocals, with some help on live drums, violin and trumpet, to weave a gorgeously expansive soundscape of laid back, shuffling yet propulsive, krautrocky jazz. Dark and smoky, dreamy and smoldering, the closest sonic comparison might be the Necks, but where the Necks lock into extended cyclical grooves, Thoughtspan plays more like a 'rock' band, albeit a looped, mesmeric one, locked into a seemingly never ending groove, but as the record progresses the music begins to gradually crumble, becoming more and more distorted, everything slowly collapsing inward, the scraping of a violin heralding the shift, as any 'rock' is rent asunder, and all that is left is a strange whirring, creaking ambient dronescape. And that's just the first track, although it is 22+ minutes...

The second track, another long one, begins with strange buzzes and metallic shimmers, a very percussive soundfield, peppered with backwards sonic swoops and buzzing steel strings, eventually the drums kick in, and the band is loping into some dense reverbed jam, the buzzing strings stretched out over the propulsive rhythmic framework, eventually fading back into the backwards droning buzz of the first few minutes.

Finally, the final 16 minute track, finds Baker creating a strange wide open expanse, distant drones and all sorts of strange muted melodies, with moaned, barely decipherable vocals, and in the middle of it all, a drummer, playing on the rims and the floor and on wood and metal as much as on the kit, the whole vibe is very abstract and freak folk, it's not difficult to hear some Avarus or one of those tribal outfits, but unlike those folkly forest dwellers, Baker begins to gradually affect the sounds here, smearing everything into warm droning swells and jagged streaks of resonant buzz, beneath which the drums lock into a staggering sort of midtempo lope, it's dirge-y and dramatic, but still sort of blown out and ambient, before finishing off with a burst of blinding distorted radiance.

Packaged in a mini, plastic dvd style case, full color artwork and full color photographic inserts. LIMITED TO 150 COPIES!! [Aquarius Records]

**\* BAKER, AIDAN - Noise of Silence CD-R (Hyperblasted Recordings HyRe002, 2007) [lim. 150] €10.00**

"Aidan Baker is a true artist. He is one of the founders of Arcolepsy Records, Arc and of course Nadja. He released tones of works on many labels. "Noise of Silence" is the first collab between him and Hyperblasted Recordings. The whole work is an amazing piece of art. The musical part is one 50-minute long time track by Mr. Baker in his own experimentalish drone/ambient/noise stuff. Aidan Baker "builds" his music piece by piece, step by step. Imposing atmospheres, ingenious guitar drones and loops lead the track to a climax. A masterpiece of experimental music. All guitars and tapes by Aidan Baker. Amazing artwork 'n' layout by the artists of Viral Graphics.

Packaged in 3 pannel deluxe cardboard paper with a silver ink touch embossed which gives the colours life. Limited edition of 150 handnumbered copies." [label info]

**\* BARDOSENETICUBE - Telloram CD-R (Operator Produktion OPERPRODUKT08, 2007) [lim. 156 object package] €10.00**

Auf TELLORAM operiert St. Petersburgs vielseitigstes Experimental-Projekt noisiger als zuletzt; mit Radiofrequenz-Blubbern und durchdringenden Drones, runtergeslowten Stimmen & Sinuston-Feedbacks, Vibrato-Rauschen & Quietschen in allen Varianten walzt sich der 'Telloram' durch dick & massiv scheinenden Äther... Die CDR ist verpackt in einem fetten silberfarbenen Schaumstoff-Cover, der Trip dauert 50 Minuten.

"New album from the most blazing Russian ambient project. Dehumanized technogenic desolate space noise-ambient with high concentration of radionoise. Your ticket beyond the bounds of galaxy. 156 copies in handmade package from polypheme." [press-release]

**\* BEEQUEEN - White Bike buisnesscard-CDR (My Own Little Label MOLL005, 2007) €5.00**

Frans de Waard kanns nicht lassen und gründet eine neue Label-Reihe mit mini-CDR-Veröffentlichungen, speziell für seine eigene Musik und sein näheres Umfeld. Für die Fans gibt es hier rares und auch sehr persönliches Material zu entdecken...

"White Bike should have been on the upcoming Beequeen album 'Sanddancing', but Freek and Frans decided not to include it on the album and so it was released on Moll, along with the original demo sung by Freek and an excerpt from the recording session with an appearance of Frans' daughter Elise. These latter tracks add a nice, intimate touch to the release and beautifully match the song itself. It's a wonderful pop song, played on piano and balloons, with vocals sung by Eva Volmeijer. The melody sticks in your head immediately and its joyous and slightly naive mode puts a smile on your face, making this a promising candidate for this summer's sweetest tune." [MSS / Vital Weekly]

**\* BIG CITY ORCHESTRA - Love Film Greats CD-R (Roil Noise RNOCDR046, 2006) €10.00**

BCO schießen wieder den Vogel ab, mit dieser etwas anderen Art von MUZAK! Der Titel ist kein Witz, es sind wirklich Liebesfilm-Schnulzen, und was für welche, neu interpretiert von BCO... aus unfassbarem Staunen und Belustigung wird beim Hören schnell reine Qual und Folter, wenn die Originale zwar irgendwo erkennbar bleiben (und leider

auch von längst vergessenen Teilen des Gehirns wiedererkannt werden), aber die schrägen und kläglich disharmonischen Arrangements und der mitunter auftauchende Gesang dem Ganzen eine Note des Wahnsinns geben.... man denke an BIOTA, NEGATIVLAND oder RESIDENTS, die in einem Paralleluniversum gemeinsam Coverversionen einspielen. Der ultimative Brainfuck, die letzten Musik-Konditionierungen können hier erfolgreich dekonstruiert werden! Am Ende dieser "Klangtherapie" ist man bereit für ALLES.

"Big City Orchestra reinterprets the saga of Love Film Greats originally bestowed upon the world by *The Big City Orchestra*...

This work is an exploration into what many differences adding the word *The* can contribute reviewed by Startling Moniker. 12 tracks plus Sound Effects Library #15 - total running time 1 hour 15 minutes Full-color thermal retransfer printed CD, full color insert & traycard in a standard jewel case with resealable mylar bag" [label info]

**\* Steve BRAND - Looking into the other CD-R (AFE Records afe094lcd, 2007) [lim. 100] €13.00**

STEVE BRAND (also known before as AUGUR) mixes electronics, field recordings and sounds from "real" instruments for a very mellow deep ambient journey, similar to ALIO DIE or ROBERT RICH... but he also has parts of very "pure" concrete sounds, that are more challenging... Great full-colour artwork / cover, showing nature, symbols, stones.

"Steve Brand has been creating sound art and visual art since the mid-80's. From 1995 to 2003 he was active as *Augur*, creating obscure and organic music which was released on many labels worldwide, including *The Foundry*, *Manifold*, *Alluvial*, *Self-Abuse* and others.

During the years he had the chance to collaborate with artists such as *Jeph Jerman (Hands To, Animist Orchestra)*, *Rick Kitch (I Am Umbrella, Lucky Cricket)*, *PBK*, *James P. Keeler (Wilt)*, *Brooke Oates (Birds of Tin)*, etc.

His atmospheres, alarmingly austere, with varying shades of gray, are drenched in allusion and a heightened sense of cinematic noir for the listener. According to his own words, "*emotional aspects of a recording always come first*".

Consisting of six long tracks, "*Looking Into the Other*" takes up where "*Awakensong*" (...released on *Afe* in April 2006...) left off, expanding the exploration of twilight worlds.

The album utilizes bells, synthesizers, voice, various flutes, medicine drums, cymbals, fiddle, rattles, prayer bowls, etc.

"*Looking Into the Other*" begins with the ritual horns introduction of "*The Flower of Life*", a piece full of pathos which is subsequently filled with morbid synthesizers lines and insects sounds provided by *Johnathan Benham*.

"*Where Two Rivers Meet*" starts as a percussive number and then proceeds with keyboards and flute intertwining each other before percussions re-emerge towards the end of the track.

Clocking at more than thirteen minutes, "*Djehuti, the Architect*" is one of the longest and most complex tracks on the album. Its structure keeps on changing as different percussions, cymbal, voices and synthesizers flow in and out of the mix. Listening to this track is quite an experience.

"*Columns of Light*" it's a quieter and dreamy piece constructed on floating keyboards sequences and background rattles, bells, chimes and other small objects / hand-held percussions.

"*Looking Into the Other*", the title-track, was already featured on our [10th year celebrative on-line compilation](#) in late 2005, the one on this album is an improved version. With its flutes, voices, phased drones and repetitive drumming, this track has a strong introspective quality. The fourteen minutes long "*Wrapped in Leaves*" closes the album with a mocking laugh. A shorter version of this track previously appeared on the "*Things Asunder*" compilation released by *The Foundry*.

Once again, with this work *Steve Brand* has created an high quality and excellent album of deeply emotional music, and proved himself as one of the most inspired authors in contemporary Ritual Ambient.

"*I am reaching into the interior realities, the meaning behind the symbols we accept as everyday reality, into the dream of the abundant natural self that knows no boundaries or limitations.*" [label description]

**\* CHEFKIRK - Mega Chuffed CD-R (Mask of the Slave Records MS010, 2007) [lim.100] €8.00**

Radical Vegan Noise on this obscure label from Romania. Comes in DVD-box.

"Chefkirk is Roger H. Smith. Working under the inclusive category of experimental noise, chefkirk creates distinctive compositions of sound by combining together improvised drone and harsh electronics forced from a minimal arsenal of glitchy instruments and feedback loops. Being a socially and politically conscious citizen of the world, chefkirk illustrates his deep concern and love for all living things through the artwork, titles, and modest messages on his numerous releases. The whole of his work will unquestionably carry his personal message loudly: animals are not ours to eat, wear, experiment on, or use for entertainment, GO VEGANI!" [label info]

**\* CONSCIENTIA PECCATI vs STILLSTAND - Rites ov Iamashtu mCD-R (Taalem alm 42, 2007) €5.00**

"martin steinebach, the german artist hidden behind those two aliases, shouldn't be unknown to those who follow closely our releases. we released a 3"cd-r of his ambient/tribal/noise project (compest) two years ago. with this latest release, steinebach takes another route and shows another side of his skills: "rites ov Iamashtu" is a smooth & melodic piece full of effects and ethnic percussion. enjoy the beauty!" [label info]

**\* CRIA CUERVOS - Vor Feuerschlünden CD-R (AFE Records afe092lcd, 2007) [lim. 100] €13.00**

Oceanic high-power drones, heavily processed field recordings, white noises in endless crescendi, long waves of loops. These organic noise-drones from the italian project are very much worth to discover!

"*Cria Cuervos* is the music project of italian sound artist *Eugenio Maggi*. Influenced by surrealism, minimalism, Drone and Industrial music, Hard Core/Punk and Grind, his music has evolved from more noisy experiments and now sits somewhere in between darker ambience and electroacoustic.

During the years he created several full-length solo works and also collaborated with artist such as *Paul Bradley*, *Sparkle in Grey*, *Ninth Desert* and *Maurizio Bianchi*.

His music was released on many international labels: *Immanence*, *Thisco*, *Mystery Sea*, *Taalem*, *Twenty Hertz* and *Dielectric Records*.

"*Vor Feuerschlünden*" (...German for "*Before Throats of Fire*"...) is *Cria Cuervos*'s latest full-length offering and it probably is his best solo work to date. The album features two long tracks of electroacoustic / experimental nature, built using field recordings (...cicadas, gas, frogs, water...), self-programmed *Theta waves*, short waves and softwares.

No synthesizers were used during the recording process.

The title track really blown up our minds when we listened to it for the first time, and it still manages to obtain the same result one year later, even after repeated listenings. It fades in very quietly with reverberated noises which build up a solid high-pitched drone that is later paired with colonies of chirping insects. Low rumbles are also introduced until the different parts slowly fill the whole audio spectrum without leaving any frequency unexplored. With "*Vor Feuerschlünden*" *Cria Cuervos* successfully creates a sort of *wall of concrete noise* whose peak is reached around the fifteenth minute; then the *chirping hell* slowly comes to an end. "*Blutgebell*" is another twentyseven minutes opus that we can ideally divide in two separate *movements*.

It begins with the sound of croaking frogs that get more and more excited as an underwater drone slowly emerges from the bottom of their small pond. Moving from the background to the foreground, more quieting layers of ambience and other concrete sound sources are added to the mix. *Theta waves* replace all these elements as they slowly fade out. They take us through the whole second movement as their shifting tones also introduce recordings of short waves radio and the sound of running water, before coming to an end. More *Cria Cuervos* solo and collaborative works are going to be released soon by other labels in Europe. Along with "*Vor Feuerschlünden*" they are surely going to bring him the recognition he deserves." [label description]

**\* CTEPHIN - Sphinx CD-R (Roil Noise RNOCDR036, 2006) €7.00**

A new name for us, this project from the US - CTEPHIN creates quite nice overwhelming poly-drones, at times quite melancholic with hisses in the background (almost like a symphonic version of OPION SOMNIUM), at times with a much more stirring & fiery character going into ROLAND KAYN direction, using sound-sources from classical music (it seems at least) & being inspired by egyptian mythology. Four very long tracks, very minimal but with thousands of microtonal shifts inside. Nice full colour cover, to discover!

**\* DEAD FACTORY / ATUM - Extinction / Zona CD-R (Beast of Prey bop3.3, 2006) [lim. 213 copies] €10.00**

"Split of two polish dark industrial projects. Cold and dark fusion of industry, factory halls and musical space - it all make over 50 minutes of music on the "Strefa".

Unconventional issue: 150 x 140 mm format. Made from a 70 cm, grey, printed cardboard on which two pockets are placed. In pockets there are two photographs chosen from six different and a steel net. In the front of the cover there is a photography in 120 x 120 mm format. All is foiled and hand-numbered to 213 items. Professionally made cdr." [label website info]

**\* DE FABRIEK - Quatro-Erogenic-Occupy Theme's Part II CD-R (AFE Records AFE058LCD2, 2007) [2nd ed. 103 copies] €13.00**

Zweite Auflage des 2004er Albums, inspiriert vom Thema "Ausserirdische"...

"Alien Therapy Music. The core members of *De Fabriek* created the main tracks for this album and provided tons of samples to *Hue* (...of *Sparkle In Grey* and *Normality / Edge* fame...) who integrated them with

the music, created a few new tracks, reworked the lot adding more and more layers of his own sounds and did a magnificent mix which was later finalised for production by The Afeman himself. The main theme and inspiration for "Quatro-Erogenic-Occupy Theme's Part II" comes from *close encounters, otherworldly lifeforms, contactism* and the whole *space/alien cover-up, myth or truth* in general. The whole disc has obviously a *space taste* and showcases beautiful *Kraut-Rock* oriented ballads, weird voices and vocal oddities, mantrically mysterious acoustic instruments and percussions, space-guitars, old fashioned synthesizers and electronics." [label info]

**\* DEGENERAL - After the World CD-R (Zhelezobeton ZHB-VI, 2005) [ed. of 223 copies] €9.00**

Neuer russischer Industrial, analog, rau & gut arrangiert! Kommt im silberfarbenen Schaumgummi-artigen besprühtem Spezialcover!  
"Degeneral was formed in the Siberian city of Kemerovo in 2001 and has already recorded several albums none of which has been issued to present day, so "After the World" can be called the first official release of the project. The album sounds like a soundtrack to a mental trip through the lifeless spaces of the world outlived electro-mechanical apocalypse. First monotonous droning tracks unobtrusively bring listener's perception into a laid-back and meditative state. But the sound gradually condenses, saturation of sonic events grows and music takes mechanical features of sinister atmosphere of a desolated factory working for hundreds of years without human assistance. Thunder of workshops, buzz of power substations and clanks of unknown mechanisms flow together into united psy-noise symphony. By the end of the disc anthropomorphical associations naturally pale and give way to abstract cosmic visions, provoked by skilfully combined avalanche-like noise waves and looped melodic lines. The release is packed into hand-made outer sleeve made of foil-covered material with sprayed symbol and inner semi-transparent cardboard sleeve with information notes." [label info]

**\* DUKE, ANDREW / AKUMU - Organic / Structures CD-R (Cohort Records CRCD 119, 2006) [lim. 100] €9.00**

Two new unknown names for us on John Gore's (KIRCHENKAMPF) label: ANDREW DUKE has 10 shorter pieces with delayed object-noises, nicely effected roaring drone-waves, weird electronic sounds, and glitchy rumbling granulation-fields, many details & ideas here, every piece is different... AKUMU presents three permeating sonorous drones with lots of micro-sounds... great CDR, much recommended!  
"two Canadian sound artists: Andrew Duke of Cognition Audioworks of Nova Scotia presenting his cutup glitch compositions and Akumu (aka Deane Hughes) three tracks of deep drone - limited to 100 copies"  
"I always appreciate Cohort's will to present non-commercial electronic music from all over the world, even at the price of a few minor releases. But the good ones are REALLY good, and this is one of them. Andrew Duke, who is a renowned composer active in many different media, is here represented by a series of relatively dark tracks which feature quite a lot of spontaneous instrumental generation, in addition to Andrew's obvious technical skills. Deceitful patterns and clashing reverberations release inexhaustible, mind-dislocating clouds of frequencies that contrast - or get married to - hypnotic vicious circles in an unpredictable kinship with hypothetical altered states of mind. Headphones are recommended to catch every minute detail, as Duke works at the margins of the audio spectrum to deliver his brand of electronica from any preconceived interpretation, virtualizing events with the equidistant calm of a neutral observer. Dean Hughes (Akumu) is even more obscure, entrancing and - contrarily to what the titles might suggest - organic. His three tracks are long explorations of the psyche through a mass of extremely resonant low drones that suggest no other behavior than a total relinquishment of our will to penetrate their structure (no pun intended). For my own taste, this is the best half of this split album, bringing memories of current masters of the genre (Frans De Waard's Shifts and Freiband projects come to mind) through a masterful modulation of our sensitive apparatus. But the whole CD is excellent, and it would be unjust on my behalf dividing the artists' merits." [Touching Extremes]

**\* ENCOMIAST - Transit Bed CD-R (Gears of Sand GOS 27, 2007) €11.50**

ENCOMIAST hat sich inzwischen einen Namen gemacht in der sich nur träge bewegenden "Dark Ambient"-Welt, eine Welt in der es so gut wie keine Hypes, Stars oder überhaupt Features (Artikel, Interviews, etc.) gibt. Eine Welt die der allgemeinen Kommerzialisierung und Entertainingisierung bisher weitgehend standgehalten hat... Das neue ENCOMIAST-Album fließt dunkel aber auch sehr angenehm soft in endlosen Weiten dahin, alle möglichen Arten von geheimnisvollen Klangereignissen tauchen auf um sogleich wieder in der Ursuppe zu verschwinden. Wenn die Etikettierung als "Traum-Drone" einen Sinn macht, dann auf jeden Fall hier!!  
"Anyway, the whole point of all this is, we've reviewed three

different titles by Encomiast, all of them amazing, and unfortunately all of them no longer available. So now we've finally got a brand new disc, also a limited cd-r, that's just as gorgeous as any of those other now unavailable titles, we got a bunch but we have no idea how long they'll last, so if you're an Encomiast fan already you'll definitely want to grab one of these pronto, and if you've yet to experience the dark drifting beauty of Encomiast, well, then now here's your chance. And as the saying goes, you snooze, you lose...

Transit Bed is a glistening wide open expanse of interwoven low tones, spacious epic ambience, peppered with super reverbed percussion, and warm resonant swells. Besides the usual mysterious sounds, there are samples of a live performance, bits of flute and prepared piano, but those too are smeared into fuzzy indistinct shapes, left to float and flutter dreamlike amidst all manner of rumbles and whirs. Dark and dense, warm and so gorgeous. Highly highly recommended. And as always, it's highly recommended that you grab one of these sooner rather than later..." [Aquarius Records]  
"Transit Bed begins in a haunted theatre in an old mining town, moves briefly to a small apartment in Boulder, lounges with a group of familiar strangers in a garage on the outskirts of town, ponders the nature of human "progress," and finally ends up at a dive bar in downtown Denver, among friends both new and old. An epically improbable journey, to be sure, but it is one that we all must undertake at some point. The result is a disheveled yet densely woven collection, relying heavily on treated live performances and including contributions from a motley assortment of characters playing a similarly divergent range of instruments. Guitars, mandolins, hand percussion, songs from the American Civil War, Balinese instruments, flutes, a prepared piano stringboard, and a diabolical instrument known as the Necroharp all make significant appearances. The kitchen sink is conspicuously absent from this album, but we don't feel it suffers as a result since many sinks remain silent in the background, making their contribution in a more subtle and important manner by providing water for hydration and cleaning purposes. Enjoy!" [Ross Hagen / ENCOMIAST]

**\* ERTHAD - Gma CD-R (Zhelezobeton ZHB-IX, 2007) [lim. 250] €8.00**

Erste VÖ eines russischen Projekts, der mit uraltem Analog-Equipment ausgerüstet zu sein scheint, Rausch- und Surr-Felder, Kurz-Echo-Räume, seltsame Pulsationen.. analoger Drone-Ambient...  
"Russian project Erthad, originating from Kazan, exists since late 90-ies, but until now still hasn't made any official releases and preferred to stay in underground, recording music only for himself and his friends. We have been endeavouring to change this situation for a long time and now we're glad to present this wonderful disk to your attention. "Gma" was recorded in 2002 with the use of voice and software noise synthesizers. If one says that the album's style is called "ambient noise" - is to say almost nothing. The disk has very specific atmosphere: this is a noise meditation, calm and detached from emotional fuss. An intuitive electronic pulse synchronizes with brain frequencies, rising and falling waves of non-aggressive white noise pacify thoughts, and constantly rustling high frequencies when listened to attentively evoke dissociative sensation, dissolving perception in the sonic field. However, everything as always depends on a listener himself." [label info]

**\* FEINE TRINKERS BEI PINKELS DAHEIM / CELE - Narcissus mCDR-box (Blackforest Records 001, 2006) €12.00**

First release of a new split-series on the FEINE TRINKERS-label (a series that is supposed to last 50 years - every year one release - which is of course an ironic comment on the limitation-madness in the experimental scene). This one-tracker NARCISSUS is quite a tour de force, using the typical great synth / object-noise / found sound-landscapes of FEINE TRINKERS, combined here with the singing & chanting of the south-german female CELE, nicely embedded... comes in metal-box with fold out full-colour artwork, all handmade. Numbered edition.

**\* FEU FOLLET & MIINA VIRTANEN - The Icicle Lectures Vol. 1 CD-R (Ex Ovo EXO 002, 2007) €10.00**

"The Icicle Lectures Vol. 1 is the first episode of a collaboration between Feu Follet mastermind and Ex Ovo co-founder Tobias Fischer and Finnish composer and pianist Miina Virtanen. Premiered live to great success in Dresden in February of 2007, it embraces elements from Classical Music, Ambient and contemporary composition in one continuous, challenging, yet emotional piece. After his debut *Toi Et Le Son* (on *Einzeleinheit*) in January 2006 and an ankle-deep march through a mesmerising stream of foggy sounds Feu Follet has arrived at the frozen lake of 2007. The realisation of this album was one of those little miracles life sometimes hands us. In his sidejob, Fischer also writes for the house journal of a large call center located in Münster. It caught his eye that there was an ad in each each edition for CDs with piano music and he decided to check it out. Only a couple of months later *The Icicle Lectures Vol. 1* (which bases on Virtanen's "Silence

Thoughts II") was a fact. The Icicle Lectures Vol. 1 sees Fischer combining the glacial drones of the predecessor with the warm radiating piano drops of Finnish discovery Miina Virtanen. The end result is an airy, hardly tangible composition of removal and recurrence. Like feathers falling down on an icy surface in slow motion." [label info] "...It opens with a piece by Virtanen, solo on the piano. Music of stillness. Romantic but not kitsch. Satie meets Feldman. That sort of thing. The longest piece, thirty four minutes, is a collaboration between Virtanen and Fischer, which is by far the strongest work Fischer made so far. Chilling electronics that play a highly modest role in the music, with just a refined bit of Virtanen's piano playing. A bit of reverb adds that extra ambience. I am strongly reminded of the two albums Brian Eno made with Harold Budd in his ambient series, 'The Plateaux Of Mirror' and 'The Pearl', but then captured in one long track. It's a great melancholic and atmospheric music, perfect for a late night listening session. Curious about the next volumes!" [FdW / Vital Weekly] Address: <http://www.exovo.org>

**\* FIVE ELEMENTS MUSIC - VarunaGhat CD-R (Mystery Sea MS40, 2007) [lim. 100] €12.00**

"To the food industry, water is increasingly turning into a lifestyle product. For Russian artist Sergey, it is source of great purity which should be treated thoughtfully and with respect. On "Nameless Droplet", his recently released and already all but sold-out Mystery Sea debut with his main project Exit in Grey, the metaphors were still covered by dark clouds and hidden in musical metaphors. The album represented a shoreless sea slowly being sucked down a vast and increasingly vociferous vortex. Under his "Five Elements Music" disguise, however, the metaphors are facing themselves in a Kirlian mirror, their souls exposed and their true nature revealed. Samples of various water recordings, therefore, are at the heart of "VarunaGhat". For an artist who holds the traditional drone ethos even higher in his solo work than in his collaborative activities (which, on "Nameless Droplet" allowed for diversifications such as sombre guitar figures), this can hardly come as a surprise.

With its complexly vivid inner pulsation and a constant outward frequency, after all, the sound of water is essentially a drone itself and compliments the suspended harmonies of the genre perfectly. On the other hand, Sergey is not content travelling to the same places others have already visited. Just like Exit in Grey caused minor eruptions by fluently shaping their intangible compositions into very concrete textures, Five Elements Music finds a niche between a traditional and a progressive use of its field recordings.

Rhythm especially plays a vital role in this concept. There is a very simple logic behind this thought, as water in itself is silent and only becomes audible through movement. Whether it isparkles from a fountain, rushes through a ravine, gallops like fugitive horses or murmurs peacefully, Sergey concentrates on its pulse as well as its irregular gravitational centre. He doesn't need all too many exterior extrapolations to achieve this effect and instead choses to leave most of the natural emmissions intact. His work lies rather in developing the samples through timbre and by allowing different sources to overlap and form new patterns.

Simultaneously, he contrasts these waterscapes with the expansions of his drones. The vast, twentytwo minute long opening track takes this to extremes, as a single recording is awarded emotions ranging from aggression to tranquil zeal, while the sky is increasingly covered by black cumuli and distant lightning flashes.

On the second untitled track, a sinus tone is softly stretched, forming a tender, wooly surface. Here, the basic technique is most apparent, as organic and surgically dissected material are brought together, while immobile frequencies clash with the underlying stillness.

One has to see this as a decided step against the arbitrary use of water in electronic music. Many recent releases have both shown the great effect it can still have, as well as the danger of ending up a cliché. On "VarunaGhat", no drop of water is carelessly spilt. It relies on the beauty of its path through nature, yet changes its course whenever this offers a chance for creating new sensations. You need to listen closely to this album to actually become aware of this seemingly insignificant but really quite important shift. If you do, however, there are great rewards lurking underneath its surface." [ By Tobias Fischer / Tokafi ]

"Russian project Five Elements Music is a shoot coming from exit in grey's rich compost of sound experiments, and also Sergey's solo highly organic vehicle... the name comes from a vedic concept of "Five Elements" (ETHER, Air, Fire, Water, Earth) needed to have a global approach of reality, one that goes beyond appearances, words and consciousness for an enhanced experience of Life both on an emotional, physical & spiritual level... ETHER is the central element of this bouquet, holding all forms & colors, and the human body is the perceptual tool...

Five Elements Music paints a sound canvas, trying to reach a sort of supra-awareness through the manipulation of chosen sensible sonic fragments coming from some essential elemental sources...

-  
On "VarunaGhat" we share a common mystery with a pool of trembling water, being both in a dormant state, waiting to bloom while listening to its nocturnal flow... an imperturbable stream in phase with the world we speak as a river, our voices among stones, singing into the liquid like a choral of fluctuating micro-energies... In all those elements lies a detailed universe Drink its traces, slip into its convolutions, sense its immanent drift till your awakening..." [label info]

**\* FREIBAND - Spaarzaam mCD-R (My Own Little Label MOLL 001, 2007) €6.00**

"The ever-active Frans de Waard has started a new label, which goes by the name of 'Moll'. 'Moll' not only means 'minor key' in Dutch, but, standing for 'My Own Little Label', it is also a highly sympathetic tongue-in-cheek commentary on DIY-creativity. 'Moll' is releasing CD-Rs, featuring music by Frans de Waard's diverse projects and cover artwork by Rutger Zuydervelt (Machinefabriek).

The first entry in the catalogue came as a surprise to me, as it finds Freiband taking a direction which I had not encountered before in his work. As it can be learned from the label's website, this recently recorded 17-minute piece is a remix of "Dagpauwoog, the local sad song trio which stopped their activities." Incorporating sparse, looped vocals, a simple melody on the guitar and a basic drum pattern into his signature drone style, Freiband adds an unexpected, pop-fueled emotional character to his music. One might justly object that the melancholic potential of digital drone music has been explored extensively in recent years. But after all the music on 'Spaarzaam' is sweet and moody, especially the second part, which embeds the original instrumentation in restrained drones." [Magnus Schäfer]

**\* FREIBAND - Ice field mCD-R (My Own Little Label MOLL 002, 2007) €6.00**

"...The music on 'Ice Field' is not exactly what you would expect from Freiband either, but contrary to 'Spaarzaam' it's the grittiness that comes as a surprise here. Partly recorded in 2005 for a planned release on Ideal, which never materialized, and partly recorded in May 2007, the rather short tracks span the whole range of digital austerity, from insistent pulses to exercises in crackle and hiss. They are of a sketch-like character, each one exploring a small set of sounds and variations. Not everything works equally well, but there is enough tension throughout and the first and the last track stand out in particular as strikingly focused and intense." [Magnus Schäfer]

**\* FREIBAND - Untitled Drone Work mCD-R (My Own Little Label MOLL 003, 2007) €6.00**

"That lovely twenty minute piece that was previously released by Twenty Hertz in their 'Drone Works' series, but since it's discontinued, I thought it would be a good idea to do a 'repress', this time on a 3" CDR, with a somewhat different cover (from the same series of photographs actually)." [label website info]

"The atmosphere is equally austere as that on 'Ice Field', but instead of the sketch-like approach Freiband presents one 20-minute track again, a format that seems most appropriate to his drone aesthetic. He works with flickering, high-pitched sounds here, which are accompanied by a dark drone underneath. The compositional structure might seem to be devoid of any internal development, but concentrated listening reveals rich microstructural variations, as the various layers move out of sync and new sounds subtly surface in the mix. It's nice that this material is available again now, and the lovely cover photography should of course get an extra cheer" [Magnus Schäfer]

**\* FUNKSTILLESENDER - Gribnoy Sezon CD-R (Abgurd AB-13CD, 2006) [lim. 51 copies] €9.00**

CDR-Version des vergriffenen Tapes! Neue russische Drone-Szene! "So far unknown project from Russia with ultra-spheric thick fog-drones, hyper-minimal radio-waves, noisy but meditative, reminds on CLOSING THE ETERNITY for example.... recommended for ether-heads..." [Drone Rec. 2005]

**\* GELSOMINA - Santa Sangre mCDR (Mask of the Slave Records MS004, 2006) [lim. 100] €5.50**

Rare GELSOMINA-release with frenetic noise (except the last of the four tracks which seems to use voice-material from the legendary film SANTA SANGRE, sold out at the label ! "Finnish harsh noise with power electronics elements and some drone touches. There should be NO pauses between the tracks. The disc + track titles refer to the legendary Jodorowsky's film "Santa Sangre". The

last track is rather untypical Gelsomina with strange dark elements. Limited to 100 copies." [label info]

**\* GOOSE - Isabel mCD-R (Taalem alm38, 2007) €5.00**  
Klangschalen, Becken- & Glockensounds vermischen sich mit dem tiefen (genial effektierten) Rumpeln eines Hurrikans! Ein sehr kraftvolles & hypnotisches Stück, auch wenn (fast)-Stille eine grosse Rolle spielt. "Also known for his Stolen Light noise project and his annual xmas compilations on his Zaftig Research label, Goose is Brett Lunceford's alias for his drone & dark ambient sounds. this track was quite an experience/experiment for him: "i recorded part of that track while hurricane isabel was coming through pennsylvania, hence the title of the track. all we got was a lot of wind and rain and not a lot of damage, but it was nice to record. i had just bought a tibetan singing bowl and i have played drums for about 20 years now, so i love percussion sounds. i was just hoping that the people downstairs from me would not be too annoyed as i was playing the cymbals and bells! this was a bit of a departure from my typical long form drones that i generally do as Goose, but i like it a lot." so here is this hypnotic & acoustic drone track. to make it yet more hypnotic, it's been carefully mastered by our beloved italian master andrea marutti. let yourself carry along by isabel..." [label info]

**\* GYDJA - Umbilicus Maris CD-R (Mystery Sea MS36, 2007) [lim. 100] €12.00**  
Wieder ein neuer Name auf MYSTERY SEA, GYDJA aus Neuseeland führt die belgische "ozeanische Drones"-Reihe fort! Für Freunde von verträumten Ambient-Fliekmustern (mit der Betonung auf "Fliesen") eine definitive Empfehlung! Klangbeispiele für alle MS-releases gibt es auf: [www.mysterysea.net](http://www.mysterysea.net)!  
"Another gorgeous release from Mystery Sea, whose sonic focus is on "night-ocean drones", and more than anything we've heard on MS, Umbilicus Maris by New Zealand one man drone outfit Gydja perfectly embodies that focus.

Umbilicus Maris is very oceanic, aquatic, even sub-aquatic. The rhythm is tidal, a subtle pulse, a gradual swell, the sounds shift and shimmer like light through water, and of the handful of Mystery Sea releases we've heard, Umbilicus Maris is the loudest and most active. That's in no way to infer that this is anything but drifting blissy ambience. It most certainly is, but the sounds are not lowcase. Not barely audible. Abby Helasdottir, the sole soul behind Gydja, brings the sounds to the fore, they are dark and mysterious, droning and drifting, but they are loud, the listener can hear them, FEEL them, peer inside and around, can experience the sound physically, get lost inside the sound. A pair of headphones is all you need to get sucked under, floating weightless in a strange sun dappled undersea world of sound.

Field recordings (tides, oceans, streams?) are mixed with performances, all processed into some otherworldly soundscape, or seascape. Bubbling, shimmering, glistening, glimmering, everything slightly blurry, warped and warbled, multiple layers, shifting and drifting, low end rumbles slowly drift to the surface, where strange sonic skitters and burbles float on the surface, everything drenched in echo and reverb, like some massive undersea cavern, lit only by a single shaft of sunlight, the sounds of dripping water magnified into swirls of sound, distant percussive pings, an ultra abstract undersea dub. So completely warm and dreamlike, headphones like a diving bell, eyes closed, no need to breathe, letting the sound wash over you, slowly sinking to the bottom of some warm sonic sea. Absolutely gorgeous. And like all Mystery Sea releases, LIMITED TO 100 COPIES, each disc numbered, and gorgeously packaged in striking full color artwork." [Aquarius Records]

"Gydja (old Norse word for priestess) officiates since 1995, led by New Zealand muse Abby Helasdottir, also active in design & performance art, creating supernatural soundscapes with transforming potential. Having contributed to various compilations, online projects, and rich in some collaborations (including one with Aidan Baker "Corpus Callosum", and another with Austrian musician Marunfura Fufunjiru "Ma-mo Rbad Gtong"), Gydja has also under its belt a series of self-released works ("Liber babalon", "Cold Seed", "Rivers..." to name, but a few...)... close to all are soaked with magical/shamanic connotations, obeying to some peculiar inner laws, merging electro-acoustic & experimental techniques, and formally often based on abstracted field-recordings...

On "umbilicus maris", Gydja drags us along a quest for a lost mythic world beyond frontier...

After a dazed drift in a foggy mangrove, we reach an unmapped regio of concentric superimposing circles & endless ripples perparing us for a sheer descent into murky waters...

-  
adorning the dive, huge, drowned thousand years stones seem to betray an ancient ceremony, a passage through Time to a supreme Essence...

Small lights flicker in the cold current, and thoughts snake along the moss walls whispering lunar tales...

-  
immersed in this strange universe, we grow in constant mutation at the mercy of the waves towards a better Self..." [label description]

**\* HAARE - Electronic Psychosis CD-R (Mask of the Slave Records MS002, 2006) [lim. 150] €8.00**  
Wieder heftiger Drone-Noise aus der sehr aktiven finnischen Szene! Eher sphärisch-monumental als krass konkret & harsch. "Electronic Psychosis part 1 & 2, recorded and mixed at No studio Aug 2006. Power industrial noise project from Finland. Psychedelic ritual noise with lot of drone touches and lo-fi sound. One of the best Haare release, recommended! CD-r in DVD case with pro-cover, limited to 150 copies." [label info]

**\* HILTER - Prepared CD-R (JuinJuillet Records juju 06-2, 2006) [lim. 150] €9.50**  
Second release of this german project with a strange name, for fans of LES JOYAUX DE LA PRINCESSE and other "nostalgic" & "martial" dark ambience very much worth to check out!  
"Gerade als man dachte, man hätte die Geschichte hinter sich gelassen und sei im post histoire angekommen, wie sich Tradition und Vergangenheit erneut ihr Recht ein. Aus dem Untergrund der Musikszene werden Fragmente herangespült, die das Verdrängte und Vergessene ins Zentrum rücken und mit Bild- und Klangwerk auferstehen lassen. Historical Ambient, wie ihn Joyeaux de la princesse, Les sentir conflictuels, Dernière Volonté and andere vor allem französische Formationen entwickelt haben, kann inzwischen einen festen Platz im unabhängigen Musikgeschehen behaupten. Hilter, die Band mit dem irritierenden Namen, lässt sich mit ihrem von 2003 bis 2006 aufgenommenen Werk 'Prepared' mühelos hier einordnen. Die auf 150 Stück limitierte, schön gestaltete CDr nimmt sich der düsteren Kapitel des 20. Jahrhunderts an - was nicht sonderlich neu ist, zugegeben - und entfaltet eine melancholische wie beklemmende Atmosphäre mit einfachen sakralen Melodien, deutschen und französischen Sprachsamples und gelegentlichen martialischen Rhythmen. Hilter haben das Genre weder neu erfunden noch neu definiert. Sie arbeiten jedoch talentiert und spannend an ihrem Thema und bieten dem Fan konzeptorientierter Ambientmusik eine intensive Stunde des Zuhörens und Reflektierens: apokalyptisch, pessimistisch und packend." [Christoph D. / Ikonen mag]

**\* HUDAK, JOHN - My Eye My Son's Eye CD-R (Generator Sound Art GSA-03, 1999) €14.00**  
"John Hudak's sound work focuses on the minimalism and repetition of sounds below the usual threshold of hearing, sounds that are filtered out or considered non-musical. These sounds are recorded, deconstructed and processed, their rhythms and textures being the basis for aural manipulations." [label info]

**\* HUM - Pilgrim on the way of negation do-CDR (Datura Landscapes ~ DATURA 10, 2007) €14.00**  
The most epic work of HUM so far, and maybe also the most otherworldly & melancholic sounding release (with titles like "Infundibulum" or "Nihilum Inflammatum"); wonderful chorus-layers of overtone bliss, deep radiances of transcendental sounds, always with a deep melancholic undertone... this is the new "Folklore Planetaire", music of timeless beauty. Comes in a nice gatefold cardboard-cover.

**\* INFANT CYCLE / ANTMANUV - Unrelated Work Tapes / Beyond the Garden mCD-R (The Ceiling CEIL031 / Periodical III, 2007) [lim.80] €6.00**  
"The second installment of the Periodical series. The Infant Cycle continues exploring the tense and fluctuating relationships between crackles, hisses and acoustic generated drones, while Antmanuv (who has created a number of audio and visual works for labels such as Mutek, Crionica Electronica, Squrt and his own AntmanuvMICRO) supplies a haunting environmental piece based around discreet loops). More uneasy listening. Like the first edition, this is a "budget" release, limited to 80 copies." [label info]

**\* INFANT CYCLE - Payout CD-R (Zhelezobeton ZHB-XI, 2007) [lim. 250] €8.00**  
Eine halbstündige CDR-EP mit 2 langen Stücken, nach vorne drängende Rasierrmesser-Pulses, ständige Wechsel von Sounds & Stimmungen, reine klackernde Geräuschparts, wieder begeisternd und weiterhin zu entdecken!  
"Limited to one rhythm-carved record payout groove, and operational record player sounds (augmented by violin bow and razor blade), The Infant Cycle creates a half-hour exploration through all the sounds possible. Harsher rhythmic timbres fly through into quieter microtonal

terrain, the static interrupted by spasms of instability. Numbered edition of 250 copies." [label info]

**\* INFANT CYCLE / UPHOLD - Our Past Present (Now Then) do-mCDR (AFE Records afe086mcd, 2007) €13.00**

Split-release. Great mysterious soundscapes made with cymbal, water tank, record player, etc. by the "still-to-discover" canadian project INFANT CYCLE, presenting a one-tracker filled with electric pulses & backwards-sounds, highly abstract and atmospheric, we love it!! Absolutely recommended, gets better with every release... not too far away from the best (more experimental) stuff from HAFLETRIO or so...

The second mCDR is by the (for us) so far unknown project Uphold, who likes to confuse the listener with daring experimental electronic collages, where lots of original sounds appear, but also sets clear structured electronica with organ-sounds & spoken words against it....

"Following "Gravescapes" by Anofele and Logoplasm, unleashed in 2006, this is the second *split release* appearing on Afe. It comes in the form of two different 3" MiniCD-Rs published together in our standard package.

*Jim DeJong (The Infant Cycle)* and *Muffy St. Bernard (UPhold)* are pleased to be partnered with each other for "*Our Past Present (Now Then)*". Their friendship dates back to the early '90s Canadian experimental tape scene, and they have worked together on occasion. *The Infant Cycle* was begun in 1992 by *Jim DeJong*, as a 21st birthday present to himself. Previously, he was a member of *Chronic Remorse*, and *Mind-skelp-cher* (replaced by *Muffy / Uphold*). Since then, *The Infant Cycle* has steadily created a large number of releases working with both "musical" and "non-musical" objects to create soundscapes that don't easily fit ready-made descriptions. He has worked with *Orphx*, *Aidan Baker*, *W.A. Davison*, *Delphium*, *Neboysa Rakic*, *Dronæment*, *Antmanuv*, *Phycus* and *Jared Davison*, to name a few, and has released recordings on numerous labels worldwide, including *EE Tapes*, *Blade Records*, *Moloko+*, *Locus of Assemblage*, etc.

*UPhold* was formed by *Muffy St. Bernard* in 1993, growing out of early-morning radio experiments on CKMS, the University of Waterloo's campus station. Those experiments were honed in the group *Mindsculpture* (a.k.a. *Mind-skelp-cher*) and have matured over time. During the years *UPhold* has worked with *Jim DeJong (The Infant Cycle)*, *Neb Rakic (AER)*, *Eli McIlveen (Flickershow)*, *Detlef Burghardt (Fond of the Drone)*, *Jade (8-Bit Logik)* and others. Right now *Muffy* is working on an upcoming release with a focus on memories (forgotten, cyclic and falsified) and an ongoing escape from noise (inside and outside). He is also performing in drag shows and producing a weekly program about classic radio, just to keep busy. His music has been released through his own label, *Dangermuff Enterprises*, and through *Jim DeJong's The Ceiling*.

"*Unrelated Work Tapes 7/7/04*" by *The Infant Cycle* is a new chapter in his series of aural collages based on his own past, present, future and non-existent releases, where he explores the wide possibilities offered by manipulation / juxtaposition of different portions of audio materials taken out of their original context. The track is about twenty minutes long and is divided in several movements where a lot of different instruments and recordings are used: cymbals, water tank, record player operational sounds, synthesizers, lovebirds and carved vinyl record playout grooves.

A different version of "*Folded Memory Syndrome*" was already included on our 10th year celebrative on-line compilation and it's the opening number of the second disc. Like the three following tracks, it showcases the good cinematic qualities of *Uphold's* music. It's a very complex track that includes assorted synthesizers lines, field recordings, found sounds and voices, metal percussions, etc.

Originally merged together, "*Shut the Fuck Up, Delia*" and "*Shut the Fuck Up, Dmitri*" keep up the good work of the previous track and introduce an even more effective use of field recordings and low-budget electronic paraphernalia to tell complex and engaging stories. Coming at the end of the disc is "*Bedwetters*". Although we're very fond of this whole work, we can't help to pick it up as our favourite number: "*a story of paranoia in The Grey Yonder about how one malevolent spirit in an apartment can ruin life for everybody... Even if that spirit is only doing his laundry.*"

When writing about our releases, even the most obscure, we really hate to compare them to other more famous works but we'll make an exception here pointing you to nothing less than the best moments in *John Carpenter's* movies and soundtracks. All the images adorning the artwork of "*Our Past Present (Now Then)*" are *found pictures* courtesy of *Gene McSweeney*, they are an added bonus to this quite interesting split release." [label info]

**\* INSTANT MOVIE COMBINATIONS - 9Ymbo CDR (Abgurd AB-19, 2006) [lim 196 copies] €9.00**

"Debut album from the project coming from Novosibirsk, Russia. IMC plays noise drone ambient and promises to become one of the openings of this year. Static and elastic dissociating layers of sonic waves. Imagine Klaus Wiese's "Ruh" but performed completely with digital technologies, add "life-enhancing" analogue hisses and crackles a la Galakthorrö and you'll probably get the image. "Once you remember..." [press-release]

**\* INSTANT MOVIE COMBINATIONS - Dreams frozen / boiled do-CDR (Misfake Studio mf03, 2006) [lim. 57 copies] €14.00**

Harsh minimal Drone-Muzak from Siberia, sirene-like sound-tunnels,

big mechanical hums & vibrations. Only very few copies in stock. "A hobby-horse of IMC has always been static music for which you have to have special perception tuning - don't expect that you'll be carried away by melodies or unusual collages or some other evident tricks, here you should let your attention creep inside the depth of sound, feel it's texture by ear. And then minimalistic static fields unfold in flowing layers of constantly transforming waves. First disk is really cold, more "digital" and heartless in feeling; second one is more warm and shaggy, wheezy and distorted. Very good and interesting work." [label info]

**\* I:WOUND - Punish the Guilty do-CDR (Locust of Assembly assemblage 011, 2003) [lim. 200] €15.00**

"outside is india's inside is india's outside is india's inside is india's outside is india's inside". Pure field recordings from India mixed with some harmonic dark drones underneath & other additional micro-sounds. You listen to lots of people talking, singing, chanting, radio-jingles, bells & tablas playing, daily environmental noises & a live brass band. A work that needs some time to sink on you, but can then have an amazing effect.

" 'The Other Within' uses soundscapes of Indian field recordings 01/02 based on the writings of Ashis Nandy. 'Fire - A Meditation On Impermanence' is one long drone using recordings from the burning ghats in Varanasi and the brass band of the security police of greater Mumbai. Release comes as a double CD (non-silver) limited to 200 hand numbered copies." [label info]

**\* KADAVER - God has left the building CD-R (Mask of the Slave Records MS008, 2006) [lim. 150 DVD box] €8.00**

"Centuries of Hatred", "Blood and feces on the altar", "Deeper", KADAVER verbinden ihre Noise-Attacke mit eindeutigen Botschaften. Anti-religiöser und überhaupt "anti-everything" HarshNoise aus Israel! "Kadaver is a 1man project by Michael Zolotov from Israel. Active since 2003 (yet the first release came out on 2005). The sounds of Kadaver shifts from dark and twisted ambient through industrial till harsh noise and power electronics. This is NOT art nor music. Kadaver is NOT an artist trying to "creatively express himself" via this format. This is a cancer. It's sickness. It's a warm streaming vomit of hatred towards life, humans and existence. It's the knife in your hand when nightmares twist your dreams. It's the emptiness that devours your meaningfulness being and bleed as tears of decay over it. This is not for anyone... This is Kadaver. Cd-r in DVD case with pro-cover, limited to 150 copies." [label info]

**\* KALORIFEUR - Within the Hermitage CD-R (Editions\_Zero #9, 2006) [lim.199] €10.00**

The ABSURD-label from Athens always had a spot for the most WEIRD music & sounds you can imagine, and this CDR from KALORIFEUR is no exception: cheapo (Casio)-tunes, obscure singing and shouting, metal-object sounds, radio-waves, feedbacks and other undefinable instrumental noises, all played & performed in such a strange an anti-musical & positively anarchistic way that you can only wonder... for people who like the most BIZARRE stuff, this will make you happy! KALORIFEUR is (was?) a greek duo coming from Larissa.

**\* KIRCHENKAMPF - The first circle CD-R (Cohort Records CRCD 102, 1995) €9.00**

Last copies of this early KIRCHENKAMPF-release! "Massive ambience. Though the release has only six tracks, it's every bit a full-length release checking in at just under an hour. The ambience portrayed here could be perceived as beautiful by many, but I find it more metallic, not harsh, but metallic. Imagine walking through the guts of a really big machine that digests metal as opposed to organic materials. It's the soundtrack to a very dark day. This record is recommended for those who just need some time to think about things. The artwork on this first edition is astounding. The handpainted, cracking green and black jewel box perfectly captures the mood." [J. Mundok, AUTReverse #11]

**\* KIRCHENKAMPF / THE IMPLICIT ORDER - M103: A cosmic peregrination in four parts CD-R (Cohort Records CRCD 106, 1999) €9.00**

A one-tracker of around 55 minutes with ghostly wind-ambience and vocal invocations, ultra-dark, floating and re-sounding endlessly, loopy & repetitive structures are omnipresent, but it doesn't sound artificial... this is a split CDR where the different parts are linked together (parts 1 & 3 by KIRCHENKAMPF, parts 2 & 4 by THE IMPLICIT ORDER), the material fits together quite well... Recommended for lovers of the spheric dark drones...

**\* KLIER, CORDELL - Measure here and be now CD-R (AFE Records afe091lcd, 2007) [lim. 100] €13.00**

Very nice release on AFE by CORDELL KLIER, mainly quiet, drone & spheric, setting you into a mysterious beauty.... we must say that Italian label AFE has reached a quality through the years that makes almost all of their new releases worth checking out for the Drone / dark ambient-lover! MP3 samples on the AFE website [www.aferecords.com](http://www.aferecords.com)

"Cordell Klier is an avantgarde sound artist, graphic designer and label owner from Minneapolis, Minnesota, USA. Since the beginning of his career in music Cordell has continued to carve his own trails and musical niches with his sincere abilities to bridge the widest of gaps between many of the divided music cultures and sub-cultures. Sometimes to the dismay, and sometimes to the rejoicing of critics and fans alike. Through the years he has worked within many genres of sound. Everything from Noise to Metal, to Punk, Pop and Hip Hop, but currently recognising silence, drone, and glitch as his main mediums of output. Starting out in 1987 with his first Metal band *Shadow*, Cordell has since moved on to form numerous other acts such as *Vedisni*, *Dream Eternal*, *Climb to Zalem*, *No Human Day*, *Monstrare*, *Under Crushing Wings* and more...

"*Measure Here and Be Now*" was recorded between September 2005 and January 2006, it features four tracks of minimal ambient and lowercase explorations. The disc opens with "*Measure Here*": with its sixteen minutes this is the longest piece on the album. The track starts with a very long ascending curve and is basically a droning number built on different frequencies intensively shifting up and down the audio spectrum. "*Be Now*" is another long track touching both the low and high extremes. With its piercing high frequencies buzzes and its low-end assorted rumbles it will surely overfeed your tweeters and woofers. This is a very carefully constructed composition that will severely try your loudspeakers' diaphragms... and ears, obviously. "*Aware*" is a more quiet and sober ambient affair: its simple structure and drones will soothe you into an heavenly bliss after the ordeal, leaving you in the arms of "*Live*", a static ending focused on the creative use of electric hum and assorted glitches / noises." [label description]

**\* LAVELLE, BRIAN - A stuffed Crocodile mCD-R (AFE Records afe50005, 2007) [lim. 50] €9.00**

New work from BRIAN LAVELLE with interesting digital microsounds / drone-ambience, showing similarities with ANDREW DEUTSCH, KIM CASONE, COH or DAVID LEE MYERS. Quite delicate stuff. "Brian Lavelle has been creating music for more than ten years using a variety of electronic devices. His most famous works are the "Radios" series, composed with Richard Youngs, but we can't help mentioning his wonderful "How To Construct A Time Machine" guitar suite released by Staalplaat's subsidiary Bake Records. "A Stuffed Crocodile" is his longest piece of computer music and density is its key: lots of digital information is layered into dense clusters which complement and contrast each other and somehow still appear to sound melodic and harmonic. Brian also appears on the *Teddy Bear Remix Project*". [label info]

**\* LOGOPLASM - Testa Piena d'Orche CD-R (AFE Records 100cd, 2007) [lim. 100]**

Beeindruckender one-tracker des italienischen Duos, die ausschliesslich Feldaufnahmen verwendet zu haben scheinen (Sprachmaterial, Tiere, Glöckchen & Metall, Wasser), die sich über einem Drone ausbreiten. Diese wunderbare Landschaft aus Sounds schwingt sich allmählich in schimmernde traumhafte Dimensionen hinauf, sehr emotional wurde das Sprachmaterial bearbeitet und eingefügt, viele Klänge bleiben recht konkret und erkennbar...

shifting vistas and experiences of the most profound dreams, found-sound recordings and instrumentation meld in a strange, yet wholly coherent way. Bodiless voices seem almost familiar and common sounds – rain, wind, animals – take on the eerie, displaced sheen of the dream-lands (even the band's press release for this CD is scattered and self-reflexive, requiring arrows and footnotes to explain) and, like a dream, this record follows you even after it's finished. Thin, mist-like threads swirl around your head, laughter and barking dogs echo in your ears.

So, *Logoplasm* are a strange project and "*Testa piena d'orche*" is a strange record. Disjointed and meandering it sounds weak on paper but oh-so perfect in actuality. Maybe, like the best dreams, this can only make sense to the dreamer." [Gaendaal / Heathen Harvest]

**\* LOUKIA KATSIMERI - Sohos CD-R (Editions\_Zero #12, 2007) €10.00**

Ausgrabung aus dem EDITIONS ZERO - Archiv und für jeden der auf obskure "reine", als nicht weiter veränderte field recordings steht ein Muss: dies sind Aufnahmen vom März 1991 aus dem griechischen (?) Dorf SOHOS wo eine Prozession unbekannter Art stattgefunden haben muss, mit surreal verkleideten Teilnehmern die grosse Kuhglocken-artige Objekte um ihre Hüften gespannt haben. Dieses Glockenmeer, vermischt mit Sprachmaterial ist hier zu hören, und auch Fragmente von Musik (die typischen Tröten) tauchen auf... obskur und schön. "recorded either on february or march 1991 at the village of sohos. accidentally discovered in editions\_zero's archive in december 2006" [label info]

**\* MARUTTI, ANDREA - The brutality of misbreathing CD-R (Opaco Records op03, 2007) [lim.100] €10.00**

Erste "volles" Album von ANDREA MARUTTI, auch bekannt als AMON und Betreiber von AFE Records! Das ist miasmatischer Dark Ambient in neuer Dimension, wallend, majestätisch, tonnenschwer niederdrückend, ausserweltlich... 4 Stücke die uns in ihrer gespenstischen Intensität begeistert haben....

"The brutality of misbreathing, just like being choked by the anxiety of an endless resonating emptiness, uselessly searching for a way out of loneliness. Spending days with half-closed eyes, hoping to dream reality away for as long as possible, observing a new failure in the early morning light. Trying to fill an ever-growing lack of warmth with self-made illusions, still feeling alive as tears flow down lapping the edge of a broken nose."

"The Brutality of Misbreathing" is Andrea Marutti's first full-length release published under his own name. He is better known for his Amon and Never Known projects and as AFE Records label owner. His music has been published by Eibon Records, Amplexus, Drone Records, Taålem, etc. This album is a one hour journey between dramatic dark atmospheres and drone-based ambiances in slow and continuous evolution. Echoes of reverberated metallic sounds and sharp circular loops, electronic elements and saturated signals close to distortion emerge each now and then from the disquieting sound mass. The music flows in a persistent alternation of majestic crescendos and quiet discreet stases; a sense of tension and discomfort permeates the whole disc, just like being stuck in a long and apparently never-ending bad dream..." [label info]

**\* MASKED DIODE - same mCD-R (L.White Records LW-042, 2006) [lim. 200] €9.00**

"MASKED DIODE is an industrial noise unit in Japan. There are several splendid noise units that are not yet known in Japan. MASKED DIODE Diode is one of some such units. The first really power-electronic orientated Japanese noise stuff with vocals! Sometimes harsh and with a lot of power, sometimes more ritual!" [label info]

**\* MEELKOP, ROEL - Business as Usual businesscard-CDR (My Own Little Label MOLL004, 2007) €5.00**

"... I know we got both thrilled when we first bought business card CDRs in Japan in 2001 for the first time, and when I started this little enterprise, his immediate response was: I want it too. So here it is. The usual Meelkopian take on silence." [Frans de Waard / label info]

**\* MIEVILLE, EMMANUEL - Magnetic fields and shrouded flux mCD-R (Taalem alm43, 2007) €5.00**

Harsh field recording ambience? All sounds here seem to be derived from field recordings, but were then processed heavily.. this resulted into two quite intense pieces, with lots of details & great effects...rarely water sounded that harsh!

"french composer/phonographer mixing musique concrete, field recordings and drones for two haunting pieces. full-colour printed 3" cd-r with artwork by delphine ancelle-b." [label info]

**\* MLEHST - Ism ists mCD-R (Belief Recordings br3cd006, 2007) [ed. of 50] €7.00**

**Logoplasm**

The word "logoplasm" comes from Grant Morrison's comics "The Invisibles", where it described a drug that turned written words into visual hallucinations.

What will you find in this record? it's a bit difficult to say, partly because it's a given that our interpretation of emotional aggregates greatly differs, even two different points in time it would be lovely to declare that we'll be leaving from a vertiginous tundra, pass through contrasted tions of waveheights, nothing to do with sagittarius, land on the roof above our heads as we are writing this, first half of May, 2007 - only two or three years before that, w/ radioactive temper...

they formed Logoplasm in what was that, 1992? 1999? 2000? every time that question gets asked it becomes increasingly difficult to reply. anyway, shortly after that, they put up a cd-label, too; it was called "sagitta recordings" and it was fun while it lasted.

→ the flight of birds, the typing of dogs, the unmistakable for-sin-up of the entire river salmon, the black flags & the black m...

**Testa piena d'orche** released in 2007 by AFE Records

meaning: "Head full of killer whales!" AFE means "A Friendly Edition"

this record, though, wasn't composed in 2007. our basement (well, we are really talking about hard discs here, but anyway) is full of unvetted stuff. from time to time we put things out in 10/20 copies run. first edition of this one was actually a run of 8. we gave one to Andrea (AFE's boss) and he proposed us to release it. as you might have understood at this point, we accepted.

→ flags and chords, the impromptu erupting of whirlwinds & the simple scratches of our days on such a big rock, hanging in so dark & vestless full of void and rocks. lets not forget the rocks.

we can be reached/ contacted at [www.logoplasm.org](http://www.logoplasm.org), and this record is dedicated to Kirya & Lupa. we love you.

"...The analogy of dreams is a good one for this recording. Like the



Rare CD-EP with 3 tracks (21+ min) of ominous morphing soundlayers by one of the most interesting british experimental projects !

**\* MOCKINGWYRD - Cracks in the Void mCD-R (Some Place Else SPECDR07041, 2007) [ed. of 150] €5.50**

Anonymes, wahrsch. finnisches Projekt aus dem SOME PLACE ELSE-Umfeld. 2 tracks mit extrem obertonschwangeren und verzerrten Bass-Vibrationen & Tonabfolgen, sehr reduziert und fast schon groovy.. kommt in mini-DVD box !

"Mockingwyrd. Not much is known about him/her/them (?) thus far, except vague credits on a number of Finnish experimental releases (often by other Some Place Else artists, such as Ovro and Niko Skorpio). It is rumoured that Mockingwyrd is also a bass player in several doom & thrash metal, jazz and experimental groups. Shadowy names like Kaas in Eccentris, Typhon Sleeps Heavily and Rytannia are repeatedly whispered among the gossip. Reportedly a mysterious bass wizard participating in a recent live show by dark-ambient-experimental artist Cosine Nomine was also identified as Mockingwyrd. Sceptics maintain Mockingwyrd is just another pen-name of a Some Place Else-related artist. Some others claim he's an extra-terrestrial entity from Aldebaran and worship him as god of the new aeon. Some Place Else representatives dismiss both of these claims as nonsense, but what do you know? Who do you believe?

Nevertheless, Cracks in the Void is an EP, to our knowledge the debut, by Mockingwyrd. It contains two tracks recorded "in the void", employing a bass guitar with a carefully selected pile of effects. These two tracks create a narrow yet spacious interzone, a one-off meeting point of low-frequency drones and sparse yet delicate melodies. Press play, slip in and enjoy your brief escape from daily routines." [label description]

**\* MOLJEBKA PVLSE - Driftsond CD-R (Gears of Sand GOS29, 2007) €12.00**

Wir meinen: MOLJEBKA PVLSE gehört inzwischen zu dem besten, was die internationale "advanced" Drone-Szene zu bieten hat! Das sind Drones die wirklich einen "Drift", einen Sog erzeugen... demnächst erscheint eine 7" auf Drone Records, watch out!

"Many divide music into two camps: Firstly, harmonic music based either on playing with the relations between keys or on discussing these relations by tearing them down. And secondly, sound art, which deals with noise outside of theoretical contexts. Mathias Josefson doesn't fit in with any of them. Even though the specific characteristics of the sounds used in a track are important to him, he doesn't develop his pieces through them. And while he accepts harmony as such, it bears no direct relevance to his oeuvre. "Driftsond" takes a third path, which many will refer to as "minimal", but which really bases on a different understanding of its underlying factors.

Josefson's music is essentially tonal. Not in the classical meaning of the word, but in the sense that it remains on a single note throughout and explores its nature through subtle or drastic variations. Where others expanded the root to chords, Josefson sees it as a means in itself. Where changes occurred and patterns formed, he replaces them with continuation. Vice versa, the stability of the drone mantra is substituted for an inner cosmos of stirring movement and infinite possibilities and potentials. All four tracks on "Driftsond" start from quietude and with the tone in a purified state. Slowly, it grows, takes on different shades, contrasts, outlines and associations. Sometimes, it escalates into a furious forte. But mostly, arrangements are marked by a crescendo of timbres, like adding more and more layers of paint to a single stroke of paint on a blank canvas, until it constitutes a multicolored sheet of intense iridescence. Rhythm and concrete noises would be distractions in this world, which impresses exactly because of its vast reduction, as if the void were taking on shape for a few seconds in the span of eternity. At the core of progress now lies nothing but oscillation – the project's name has obviously been chosen for a good reason. Each pad vibrates at a different speed and temper, the conjunction of the plates sends sparks flying from the friction areas and creates a torturing tension within a music way off regular forms of development. Sometimes an overtone-octave turns up, creating the floating sensation one knows from fellow drone builders or from meditative chants. The relatively short "Genjo", for example, uses pitch as an additional element to raise the pressure. But mostly, the tracks stay calm and composed on the outside, while their organs twitch and burn like a powerful combustion engine. One doesn't need to see "Driftsond" as an essentially radically different or even revolutionary record. After all, its methods have been used before. And yet, the consistency with which Mathias Josefson pushes his vision brands this as a clear alternative to traditional models." [Tobias Fischer / Tokafi]

**\* MOTH ELECTRIC - lil CD-R (Mystery Sea MS37, 2007) [lim. 100] €12.00**

Der definitive "Newcomer"-Tip im bereich "ambient / field recording-drone" ist diese CDR von MOTH ELECTRIC (der Mensch dahinter -

Stig Berg - zeichnete sich in der Vergangenheit übrigens auch für das Projekt R|A|A|N verantwortlich): "bearbeitete Feldaufnahmen", v.a. von Schiffen & Hafengebieten, man meint das hier entfernt wahrnehmen zu können, es scheint durch, so "nautisch" ist diese geheimnisvolle KlangWelt, eher "cloudy" als "droney", eine dicke rauhe Wolke mit einlullender, aber tausend Details bereithaltender Klangwatte... 'Lil' soll in der MAYA-Sprache übrigens für "Vibration" stehen...

"...Moth Electret is the strange monicker of the artist responsible for this latest disc in Mystery Sea's long running (going on nearly 40 releases!) series of deep tranquility and beautiful drift. The man responsible is Stig Berg (who has recorded as R|A|A|N in the past) and who for his Moth Electret project has fashioned his own undersea soundworld almost entirely from field recordings, captured in Barcelona, the isle of Sandoy and of all places, Eureka, California!

Unlike the rest of the Mystery Sea series, Moth Electret might just be the least minimal, with lots of stuff going on, this isn't murky or droney exactly, instead it's thick clouds of sound, jagged and sparkling, grinding and looped, muted and smeared into long stretches of soft-noise, still sort of underwater sounding, but a bit more abrasive, more industrial almost, if you could imagine the softer, gentler side of Wolf Eyes maybe, expansive soundscapes of glimmer and shimmer, lots of metallic tinkles and high end buzz, all drifting above static sheets of slow shifting sound, very tidal, but on the skree side of things, like Birchville or Sunroof! more than Chalk or Coleclough. Every track is layered and dense, repeated listens find the listener sinking deeper and deeper, discovering hidden melodies, and surprising little sonic events, even though it's noisier than the rest of the series, it's no less compelling, or listenable, in someways even moreso. So much more going on, and so much sound to explore. Another perfect soundtrack for late night dreamy drift or early evening daylight fade...

Like all Mystery Sea releases, LIMITED TO 100 COPIES, each disc numbered, and gorgeously packaged in striking full color artwork, with a strange half sized booklet revealing the disc face within. So nice!" [Aquarius Records]

"...If one source of inspiration is recognizable it might be a strong influence of Werkbund and the hydropohnic works of Asmus Tietchens, but one difference: Berg keeps the pieces shorter, roughly somewhere between five and seven minutes. Otherwise the differences are hard to grasp, but Berg does a pretty fine job here..." [FdW / Vital Weekly]

" "lil" is like running on an imaginary river swollen & stripped with copper & rusty tones, bracing scraps & scoria in a mysterious underflow... scintillations & gleams eddy in an imperturbable metallic ringing choreography

- "lil" makes you listen to an emerging dense inner song along which we drift effortlessly, trying to catch some primal dormant energy relocating us to an higher & more sensitive plane...

- "lil" has enough evocative power to drag you along its torrent till you osmotically become it..." [Daniel Crokaert / MysterySea]

**\* MYERS, DAVID LEE - Newton's Ring CD-R BOX (Pulsewidth 05, 2006) [lim. 200] €12.00**

New pieces by DAVID LEE MYERS who once was ARCANE DEVICE, very dynamic & lively sampled stuff that reminded us on ANDREW DEUTSCH or COH.... very nice edition.

"Created on a briefly-existing electronic system employing live sample playback and modification, most sounds originating in feedback along with Tibetan singing bowls and other sources. A couple of aborted concert plans scrapped the performance ambition, and a shame, but this recording shows what could've been. Ethereal washes and spacey pulsations, this is a good one if you don't need thumping beats. CDR in Pulsewidth handpainted metal box. Signed and numbered in an edition of 200." [website info]

**\* MYERS, DAVID LEE - Multiplication of the Arcs CD-R BOX (Pulsewidth 07, 2006) [lim. 200] €12.00**

Totally different from "Newton's Ring" is the other new MYERS-work where he explores guitar-sounds, mainly very clear guitar-pickings are processed in different ways...

"Produced live using only guitar, looping devices and processors. Moody ambiances, loops, and pulsations for evening hours. CDR in Pulsewidth handpainted metal box. Signed and numbered in an edition of 200." [label info]

**\* MYERY - Circles of Life CD-R (Operator Produktion OPERPRODUKT16, 2007) [lim. 150 copies] €10.00**

Zusammenstellung live-Material dieses Moskauer harsh-ambient Projekts! To discover...

"Rolling are rings of magnetic tape repeating cyclic rhythms of shaman's drum, rolling is the Earth and seasons alternate, trees grow with new yearly rings... A retrospective of live recordings of one of the oldest Russian post-industrial projects: 2 long live tracks and a 25-min. video. Archaic shaman's harsh ambient of completely analogue origin. Limited to 160 copies in a handmade cardboard sleeve." [press-release]

**\* MYSTIFIED vs. GHOUL DETAIL - split CD-R (Roil Noise RNOCDR064, 2007) €7.00**

5 pieces from GHOUL DETAIL, a new name for us, creating quite powerful electronic dark ambience with voice-samples, etc., reminds on some LOKI-acts like INADE or HERBST9, but also slowed down rhythms play a role.... then 4 pieces by MYSTIFIED with very nice dark droning fields, breathing structures, low fi rumblings, highly atmospheric & repetitive stuff....an excellent disc of two acts of the newer US dark drone / ambient Industrial-scene!

**\* MYSTIFIED - M do-CDR (Roil Noise RNOCDR77, 2007) €10.00**

Nice collection of older & newer material of this currently very active US low-fi & experimental drone project. Lots of different stuff to discover, some reminds on raw ZOVJET FRANCE-like sounds, some is more electronically refined and based on sampled material or synths (then it sounds like a low-fi version of COIL), some sounds more digitalized & abrasive... not easy to classify, from deep rumblings to more electronica-sounding stuff, but always dark & brooding ..

"2 disc collection featuring a retrospective of older & unreleased material plus a disc of all new tracks. 22 tracks - total running time 1 hour 33 minutes - 2x5" dual hub, inkjet printed cdr w/ insert in a tin." [label info]

**\* NETHERWORLD - Hallucinations mCDR (Taalem alm38, 2007) €5.00**

This appears to us like a dance of overtuned metal-objects against a backdrop of choral drone-clouds & waves... deeply reverberating & sounding so ominous & fathomless... great stuff!

"A few months after the highly successful Cryosphere compilation he released on his own Glacial Movements label, Netherworld proposes us a perfect example of his fine dark ambient : processed field recordings (done in scotland), acoustic & electronic sounds mixed together to create deep & droney atmospheres in the great italian ambient tradition." [label info]

**\* NETHERWORLD - Six impending clouds CD-R (Gears of Sand GOS10, 2006) €11.50**

Hinter NETHERWORLD steckt ALESSANDRO TEDESCHI aus Rom, der auch das GLACIAL MOVEMENTS-Label betreibt und an einer speziellen Ambient-Musik arbeitet, die "eisige" Atmosphären heraufbeschwören sollen, solche von Winter- und Eislandschaften, allerklarste Frost-Scapes, endlose Schneeweiten, umgesetzt in "Isolations-Drones"... "SIX IMPENDING CLOUDS" ist ein beeindruckendes Beispiel für die Umsetzung dieses Konzepts...

"I guess it's an appropriate day to write about Alessandro Tedeschi's project: it was snowing heavily when I received his discs, and it's snowing now as well... "Six Impending Clouds", on Ben Fleury Steiner's Gears of Sand, is Netherworld's most recent release, following some excellent releases on Umbra Records which I'll partly review later. The minimal and well designed layout, by Slo Bor Media, matches well the six untitled tracks of the album. Tedeschi uses synths, voice, field recordings and gong to weave abysmal soundscapes which reminded me of Lull (circa "Cold Summer") or early Koener - dark and abysmal but with a sort of intimate and trance-inducing atmosphere that many dark ambient projects lack. "Isolationism" may be an out of date term, but it perfectly fits this music. Track 2 tries some melody, and in the fourth one the gong adds an extra feel of menace, but in general the pieces just match the "impending clouds" definition, being based on misty, slowly evolving drones." [Eugenio Maggi, Chain D.L.K.]

**\* NEVER KNOWN - Live at the Cosmic Egg, 10.06.2000 CD-R (AFE Records afe104cd, 2007) €13.00**

"Never Known is the earliest music project of Andrea Marutti, best known as Amon and as Afe label owner. Andrea began his experiments with music in the early '90s using tapes and concrete elements. A few years later he also began to use synthesizers, samplers and other electronic devices, and founded the Lips Vago Digital Studio. Several releases of Ambient / Dark Ambient music were published by labels such as Eibon Records, Amplexus, Drone Records, Taalem, etc. on CD and other medias. He is also responsible of many other projects dealing with different styles of electronic music ranging from Lo-Fi / Weird / Cheap Electronica to IDM (Wolkspur & Ramirez, Lips Vago), Dada / Noise / Non-sense (Spiral). Recently he also started recording and releasing experimental/ambient tracks under his own name, in duo with

Nimh / Giuseppe Verticchio as Hall of Mirrors, and again in duo with Andrea "Ics" Ferraris as Sil Muir.

The first edition of Never Known's "Live at the Cosmic Egg, 10.06.2000" was originally published by Centiens, a division of Anaemic Waves Factory, in October 2000 and is sold-out since long time. For this new edition, all tracks were remastered - and sometimes slightly reworked - from the original Dat recording by the author in March 2007 at Lips Vago Digital Studio. The concert was performed at the Cosmic Egg Floatation Center opening party on June the 10th 2000, just a few weeks after "On the Edge of Forever", Never Known's fourth full-length album, was released by Eibon Records. On such occasion Andrea Marutti played live renditions of selected numbers from the freshly released album, and also introduced new tracks that are still unreleased in a proper studio version at the moment." [label info]

**\* NINTH DESERT - Different trouble experiences of twilight CD-R (AFE Records afe073lcd, 2007) [lim.100] €13.00**

Filed under: Mysterious Drone-Ambience with an experimental / noisy edge! Das Projekt von CYRIL HERRY, mit vielen metallischen & glasartigen Sounds, rumpelig und dröhnig, insgesamt recht post-industriell, entstammt alles aus einer Aufnahme-Session, intense stuff! 53+ minutes, 5 tracks...

"Ninth Desert is the latest solo project of Cyril Herry from France, also known before as Ashes To Ashes, Sechres Mound (a duo in collaboration with Toy Bizarre), Lecanora and Exotoendo.

During the years his music has been released by many international labels including Athanor, Old Europa Cafe, Harmonie, Verato Project, Taalem / Kokeshidisk and Mystery Sea.

After taking part to our 10th year celebrative on-line compilation in late 2005, Cyril proposed us a full-length release. We're therefore happiest to bring "Different Trouble Experiences of Twilight" to your attention.

As the title aptly suggests, the album was recorded using many different kinds of manipulated, stretched, treated and stripped down sound sources. All the tracks on "Different Trouble Experiences of Twilight" were created mostly at night during Summer 2005 ("Headscape",

"Combinations From a Persistent Night" and "Somewhere Close to the Skin") and Summer 2006 ("Selective Memory" and "Red Mute").

They represent different mentalscapes where all elements are forced to coexist in the same time and space by a complex internal memory system. There's quite a lot of movement in "Headscape", where strained metallic reverberations shift along with low rumbles on a background of micro-actions. "Combinations From a Persistent Night" suggests distant echoes of symphonic reminiscences as distorted buzzes of misterious machineries flow in and out of the mix.

On "Somewhere Close to the Skin" the sound of metal objects/devices is more than just a conjecture and the tension it creates is gradually filled by a growing background ambience just before dissolving abruptly in silence. "Selective Memory" continues the journey accompanying the listener's attention - rather than directing it - through more minimal excursions and "Red Mute" closes the album with a pleasant and apparently static drone enriched by subtle use of almost subliminal percussive patterns." [label info]

**\* NINTH DESERT - Zone CD-R (Mystery Sea MS38, 2007) [lim. 100] €12.00**

"Currently installed with minimum comfort in Creuse, in a secluded hamlet, Cyril Herry is dedicating most of his time to various forms of art (writing, graphics, photography, video...) and their intercombination...

Also veteran of the french experimental music scene, he had co-founded SECHRES MOUND (with Cédric peyronnet/TOY BIZARRE) EXOTOENDO, and expressed himself through various solo projects, LECANORA being the most known...

NINTH DESERT is his latest one with works released on TAÅLEM, VERATO & AFE... let's also mention that Cyril creates all the beautiful graphics for the TAÅLEM 3"cd-r series and the KOKESHIDISK sister-label... he also realized a special video which has been used by TROUM on tour...

Ninth Desert's "zone" is an invitation to merge into the layers of sound, extending in a sea of intimate sensations & recycled memories, opening up a myriad of universes, existing like small vortexes of condensed energy...

Cyril Herry fashions sound as clay, exploring interstices, variations of recurrent motifs, echoing a process of permanent elemental mutation... "zone" attempts to freeze the quintessence of an experienced moment, building a sort of shelter... a place of reflection & ultimate contact... Listen to these aural sculptures, apprehend their outlines & inner vibrations, and possibly, you'll get far deeper into the understanding of our surrounding world...

"....On 'Zone' he offers seven tracks of string like sounds, which seem to be stuck in an endless sustain. Chilling sounds, like a firm Arctic breeze. It's a bit unclear what he does to create this music, whether this is indeed long strings, processed feedback or analogue/digital synth and a lot of effects, but the latter seem to me clear. The previous

release saw Ninth Desert in the field of Troum and Lustmord, but here's it more likely to be Alvin Lucier on a musical night. A pity that the seven pieces do sound kind a similar in approach and structure throughout, which makes it just a bit too similar throughout. But as a whole it makes a sturdy addition to the Mystery Sea catalogue of daring, experimental ambient music." [FdW / Vital Weekly]

"..The latest comes from Ninth Desert, whose sound is anything but arid and dry, desolate and warm. Instead, the sounds on Zone are cold, cool, chilly, wintery, lots of glistening high end, the sounds you might imagine would emanate from vast ice fields, or deep snowy caves, not so much rumble and buzz as sparkle and glimmer and glisten. Even at it's most low-end dronelike, the whirs are wrapped in streaks of keening high end, everything is bright and blown out. It's like the sonic version of laying in a huge snow bank, staring at the sun, everything is white and bright, too much for your eyes to handle so everything sort of glazes into strange indistinct shapes, glowing and shifting, like clouds in the sky, or huge slow moving chunks of ice in the sea. These sounds are arctic, almost alien, like wandering on the surface of some strange planet, everything icy and barren, cold winds whir and whine, the sound of the slow moving glaciers a muted creaking, all smeared into dreamy swaths of high end shimmer. So lovely. And so refreshing to experience a soothing, slow moving drone record, that doesn't rely entirely on low end rumble, but at the same time manages to make upper register sounds as soothing and soft focus as their lower ended brethren.

Like all Mystery Sea releases, strictly LIMITED TO 100 COPIES, each disc numbered on the tray card, and gorgeously packaged with striking full color artwork." [Aquarius Records]

**\* NOISES OF RUSSIA - Electroto CD-R (Electric Industry 03EICDR, 2004) €7.50**

"Electrosummer". Zweites Album dieser St. Petersburger Industrial / Experimental-Band, live-Aufnahmen von 2004.

"Placing the urban people (ourselves) into the nature we risk losing the peace of mind and becoming mentally diseased. Shocking silence, exciting trembling of forest, full relaxation of mind can paralyse the human will and wish for living. The program is composed from the samples of natural sounds combining with polyphonic landscapes. [press release]

**\* NON ETHOS - Syk Asfalt CD-R (AFE Records afe076lcd, 2007) [lim. 100] €13.00**

NON ETHOS ist das Vorgängerprojekt von NORTHAUNT, "SYK ASFALT" war bisher unveröffentlicht und stellt ein beeindruckendes Album über "Vergänglichkeit" und die allmähliche Erosion aller Dinge dar, die lautlos geschieht. Stylistisch eine Mischung aus dark ambient und Geräusch / field recording-drone, abwechslungsreiche und spannende Geräuschkulisse, frei von Klischees, in menschenleere Sphären driftend... ein weiteres Highlight auf AFE !

"Non Ethos was a side-project of Norwegian Hærleif Langås (...now active as Northaunt) up to around 2003. It was a *no-rules project* that dived deep into experimental soundworks, drones and isolationism. It was just like a musical *terrain vague*, undefined but still loaded with hidden meanings. During its existence, a few *Non Ethos* discs were privately released in very small editions by the author himself. One of them, "*Hidden Structures, Lost Places*" was re-released by Afe back in 2000; now it's the turn of "*Syk Asfalt*", which comes in a completely remastered and revised version.

According to the author's words, this album *is a meditation on time, urban emptiness and nature's destructive forces, the ever ongoing erosion, the crack in the asphalt that slowly spreads, unheard, unseen, in the urban nights, sometimes patched by street workers but never stopped, just like we can't mend the cracks in ourselves.* "*Syk Asfalt*" begins with the homonymous title track and its grating stones backed up by a disquieting drone and looped segments of more uncertain activities. The black ambience of "*Yellow Light*" is constructed on reverberating samples rid by hum and electric buzzes. The tension created by this combination is very high. "*Sleeping Streets*" is based on a looped field-recording taken at dawn that creates a strong sense of *waiting* and a mysterious *presence* which is finally revealed at the end of the track. Both "*Regn*" and "*Erosion*" are built on recordings of rain matched with more drones and ambiences created by manipulated stones and gravel. They suggest a feeling of impotence and resignation, just like being stuck and lost behind a window watching one's own dreams drowning in the pouring rain. A human voice rips up high-pitched sounds walking on "*Snow*" describing the experience, just before getting lost inside a white desert leaving a treated organ drone behind itself... A short version of "*Isa*" was already included on the "No Abiding Places" compilation last year. Offered here is the full eighteen minutes version which serves as a more minimal / isolationist conclusion to an album of great value. The whole "*Syk Asfalt*" keeps its promises from the beginning to the end, and *Non Ethos* has the great merit of being able to create such a strong and evocative record with just a few, but very effective, elements...." [label description]

**\* OBJEKT4 - No Light District do-CDR (Mask of the Slave Records MS002, 2006) [lim. 100 / DVD Box] €10.00**

Nice release from the swedish project which is hard to define stylistically, soft washes of dream-sequence music & more rhythmic based (but strangely fragmented) dark electronica. Includes Audio-DVD (with same material) as bonus.

"Dark ambient/noise from Stockholm. Dark soundscapes from an empty old house with horrible noises. It would be a perfect soundtrack for the movies of David Lynch! CD1 contains the "No Light District" in audio (stereo) format, for normal audio CD players. CD2 for DTS-compatible DVD-players / receivers connected to a 5.1 system. 2XCD-r in DVD case with pro-cover"

**\* ONODERA, YUI - La Jardin mCD-R (Taalem alm45, 2007) €5.00**

Es gibt wohl zur Zeit nur wenig ambient / drone Musik, die subtiler, zarter und fragiler daherkommt als die Kompositionen des Japaners YUI ONODERA. Auf "Le Jardin" werden weich wallende Klänge von Gitarre & Violine und tieffrequent pulsierende Synths verwendet, aber auch solche die durch "electroanalysis sound of water" entstanden sind (was immer das genau sein mag). 4 Stücke die eine besondere Atmosphäre hervorzaubern, die im Kern auf die totale Stille & Ruhe zu verweisen scheint... So viel authentische Schönheit & Transzendenz verträgt man kaum...

"minimal & melodic drones composed by this japanese artist who's just released a 7" in the Drone Records series. full-colour printed 3" cd-r with artwork by cyril herry." [label info]

**PARADIN – Coma Digenean CD-R (Gears of Sand GOS11, 2005) €11.50**

Recht frisches "experimental ambience" – Projekt aus den Staaten mit sehr dynamisch-lebendigen Drone-Sphären, kriecht aus Analog-Synths, Klangschalen, gebogenem Metall, präparierter Gitarre... ein one-tracker (50+ minuten) der aber durch verschiedene Teile läuft... definitiv kein Einheitsbrei und noch zu entdecken !

"Earlier this year I had my first encounter with the music of Paradin, aka Ben Fleury-Steiner from the USA. He released 'Flesh Of Caverns' on Mystery Sea (see Vital Weekly 472), which means you have to find him the areas of deep and dark ambient music. His previous releases I never heard. Paradin uses synths, singing bowls, bowed metal and treated guitar here on 'Coma Digenean', a single piece that consists of five different parts and sees a continuation of the previous Mystery Sea work. However it should be noted that Paradin doesn't play very strict ambient music, but is rather interested in creating a large atmospheric cloud of sound; this is something in which more happens than just one single drone, but various sounds move around each-other, all creating this atmosphere. In that sense there is more happening here than on an average ambient album, and that the sound is more up there and present. Spooky and mysterious music that certainly has a cinematographic quality. Very nice ambient music that makes a bit of difference from the rest." [FdW / Vital Weekly]

Address: <http://www.gearsofsound.net>  
BACK IN STOCK !

**\* PERSONA - Llibertat mCD-R (Mask of the Slave Records MS006, 2006) [lim. 100] €5.50**

"Great new band from Barcelona, highly recommended for fans of death industrial, dark ambient, martial and noise. 5 exclusive new tracks for this 3" release. First album "Selbstmord" out on Nervous Nurse Records from Germany. Limited to 100 copies." [label info]

**\* PHOLDE - Aperture of the Internal Surface CD-R (AFE Records afe098lcd, 2007) [ed. of 100] €13.00**

Endlessly re-sounding Dronescape derived from metal-objects - the canadian project PHOLDE has really refined its skills, listen to big hums and reverberating like being in a huge mine 1000 metres under the earth...

"Pholde is the dark ambient project of sound artist Alan Bloor who is also known for his extreme noise music project called *Knurl*. Bloor, originally from Windsor, Ontario, Canada, was involved in several bands in the early 80s, including a Hardcore punk band called *Binge of Violence*. After the band's breakup, he pursued a career as a solo musician, studying jazz bass, as well as classical and flamenco guitar. In the late '80s he began performing noise backgrounds at poetry readings in which he experimented with his bass guitar by placing metal objects on the strings to produce the sounds. Since that time, Bloor has delved heavily into experimentation with found objects as sound sources. He has also supplied musical scores for performers *Andrew Hammerson* (ex DV-8) from the U.K. and *Jake Brown*, Montreal. Bloor has performed at festivals with *Jim O'Rourke*, *Thurston Moore* and *Alan Licht*, and has toured the eastern United States and Japan. While *Knurl* unleashes harsh noise performances and side-project

Pyrox creates intense electronic drones, *Pholde* creates dark ambient soundscapes by the bowing and scraping of self-created metal sound-sculptures with hand files, smooth and threaded metal rods, angle iron and blocks of steel to produce atmospheric, haunting soundscapes. *Alan Bloor's* music was released on many labels worldwide, including *Alien8 Recordings, Gears of Sand, Mystery Sea, RRRRecords, Taâlem* and *Troniks*.

As usually happened with all previous *Pholde's* works, the two pieces on "*Aperture of the Internal Surface*" were produced and recorded by *Alan* in single sessions without any overdub, using only his sound-sculptures as source material aided by reverb and some equalization. Clocking at over thirty minutes, the title track is a marvellous example of *Pholde's* trademark ambiences and it can be ideally divided in five movements: in each of them a wall of sound is built and becomes quite loud at times, then the *crescendo* stop and music turns quiet and sparse before building up tension and explode again in a spellbinding stainless steel symphony. *Bloor's* passion for hermetic titles is renewed in "*Manifested By the Occurrence*", the second and conclusive track on the album. Once again, this is metal reverberation at its best where rich and harmonic drones resonates in a powerful *manifestation* of tonal abstractions, clanging collisions and morphing condensations." [label description]

"The two pieces circulate in spheres of ambience; spheres, that operate in everything from concrete metal sounds to more abstract textures. The source material for these pieces appears carefully selected and consciously restricted, the same effects turning up again and again, but in different contexts and with varying functionalities. Considered as a musical work, the album is extremely fascinating with its many layers of sounds resulting in some immense listening experiences, but the fact that Mr. Bloor manage to extract so many atmospheres and expressions from the concrete source makes the album even more fascinating. Whether you like or dislike noise a musical sounds, Alan Bloor is certainly a great scientist of concrete noises, a scientist OR a composer if you like, that deserves your attention." [NM / Vital Weekly]

**\* PHOLDE - That which tends to dissolve CD-R (Gears of Sand, 2006) €11.50**

"Bloor certainly has a directly noticeable and unique style going for him, which he has carefully refined and expanded on in a career spanning more than five years. While his knurl moniker is clearly bent towards noise, *Pholde* has been his Ambient project – but who would have thought that you could create Ambient with the use of metal and engineering tools? "My biggest influence was working in welding shops.", Bloor says, "I used to love the sounds of the cutting and scraping steel. That influenced me to start Knurl. *Pholde* branched out from that after meeting the guys at the Ambient Ping (then a weekly ambient music event) in Toronto." The Ambient Ping's very own record label, *Gears of Sand*, has also released *Pholde's* latest offering, "That which tends to dissuade", which is a perfect example of *Alan's* work: Metallic surfaces rub against each other in vast and empty halls, chains are clanging in the distance and rusty tubs are being moved by invisible hands in cold basement vaults. It could be frightening, but in a mysterious way, the music ends up being infinitely consoling. *Pholde* is not about collecting random noises and simply adding a bit of reverb, it is about creating extremely minute and precise soundscapes: "I feel a composition has to be something that is planned and can be recreated.", *Alan* stresses, "I don't agree with people who say that something that is improvised is a composition. I understand that a composition can be partially improvised such as *Giant Steps* by *John Coltrane*. But I have a hard time believing people when they say *John Cage's* 4:33 is a composition." Even though his methods may be miles away from *Eno's*, he may actually be one of the latter's closest heirs: After all, his works hold the same duality of magical intensity and ideal aural background. And unlike many of his colleagues, *Bloor* has only good things to say about the Ambient scene: "I think it is very strong and close knit. I find there are no big egos and everyone is friendly and willing to help each other whether it's setting up shows or releasing material." [label info]

**\* POLARIS - Nishkatup mCD-R (Abgurd AB-31, 2006) [lim 90] €7.00**

Beautiful 3-track EP (almost 22 min.) of subtle & dense sound-expanses with mysterious chants from this russian project. Numbered edition of 90 copies.

"Drone Ambient. Hazy structures of shift. Hissing melodies of dimensions. Remembrance. [label info]

**\* RABBIT GIRLS - Demonizer do-mCDR (Roil Noise RNOCDR042, 2006) €8.00**

Two one-trackers that sound like studies in abrasiveness, Sounds that seem to jerk you around, quite undecipherable weird acoustic objects fool around everywhere... worth to discover for low-fi noise fans!

"layered cassette tape massacres. 2 tracks - running time 39 minutes - 2x3" dual hub cdr w/ insert in a 4 mil clear zipper bag" [label info]

**\* RAJAPINTA - Bootleg Epiphanies CD-R (Some Place Else-related unknown label, 2007) [lim. 123 copies] €8.00**

"Not on Some Place Else, in a deliberate attempt to create a bootleg, but who found a bunch of old 7" covers and decided to pack the CDR by *Rajapinta* in them. *Rajapinta* is/was the collaboration of *Ibrahim Terzic* and *Some Place Else* label boss *Niko Skorpio*. They worked together from 2001 to 2006 and created 'hundreds of hours of work and experiments'. *Skorpio* set forward the task to edit these recordings and on 'Bootleg Epiphanies' are the best pieces. Although a lot of the matter is quite noise related, I thought it was a pretty interesting release. *Rajapinta* doesn't opt for the true all out wall of noise, but rather make a sharp combination of floating samples, letting them bounce up and down the scale, thus creating quite a lively set of music. Plus it's not all noise that rings around here. They know how to pull back and put on a softer tune. Heavy duty musique concrete, turntable madness and enough computer plug ins to create a hard disk crash, it all kind of makes great sense here." [FdW / Vital Weekly]

**\* RAMIREZ, RICHARD - Deprogramming Pornographers CD-R (Mask of the Slave MS005, 2006) [lim. 120] €8.00**

Rare release on this romanian noise-label, sold out there already..

"Richard Ramirez has need no introduction. He is the master of structural harsh noise. American noise artist that founded *Black Leather Jesus* in 1989 and *Deadline Recordings*. Other projects of *Richard Ramirez*: *Adipocere, Electro Anal Kink, Ninth Massacre, Shit Organ, Werewolf Jerusalem, Bill Skins Fifth, Dead Air Show, Priest In Shit, Release Helen Rytka, S-21, Slave Labor. "deProgramming Pornographers"* is an exclusive 42 minutes (3 tracks) harsh noise release for the fans of *Richard Ramirez*! Limited to 120 copies." [label info]

**\* RENO, CHRISTIAN - Gone with the Wound mCDR (Taalem alm39, 2007) €5.00**

Finally, new material from *RENOU*, very eerie & threatening stuff with rising drones & alienated voice-material. So good & intense..

"Years and years ago, *Christian Renou* was known as *Brume*, but already since six or so years he works under his name, and changed his sound a little bit. As *Brume* the sound collage was his main interest, but under his own name, he seems to have developed a love of sustaining and droning sounds. 'Gone With The Wound', in two parts is no different. Elements of collating sounds are still there, but throughout the pieces, the long journey is the central theme. Still quite powerful stuff. Part one is loud and clear present, whilst the second part uses more covered up sounds." [FdW/Vital Weekly]

"It's a great pleasure for us to welcome *Christian Renou* in the *taalem* series. active for more than 20 years, first under the *Brume* alias, he has released many discs (and countless tapes in the old days) on many international labels like *Staalplaat, Release, Ground Fault, Drone Records, Old Europa Cafe* and more recently *Fario* or *Waystyx*. this in two parts is a highly evocative journey with constantly evolutive sounds between experimental, ambient and drone... processed recordings from various different sources for a captivating & fascinating result." [label info]

**\* REPTILJAN - Archaeodermophagia CD-R (Some Place Else SPEC07042, 2007) [lim. 104] €10.00**

Limitierte und obskur aufgemachte CDR (mit Haar und Authentifizierungs-Zertifikat!) von *NIKO SKORIO*s "intelligent noise"-Projekt!

"After a two-year hibernation, *REPTILJAN* is back! The old lizard has shed its skin again and perhaps aged somewhat, but the same explosive power remains. *Archaeodermophagia* is devoid of fractured beats that dominated *The Hellbender Suite* (2005), focusing on howling distortion, pummeling low-end rumble and piercing feedback. This recalls the beginnings of *Reptiljan* (self-titled debut, 2002), hence the title's reference to eating old skin, perhaps?

Whereas the previous works were boldly digital, *Archaeodermophagia* was conjured through completely analog means. Distancing itself from "plain noise" there is an obvious compositional (even if spontaneously so) element at work, that defines the structure and space, and invites in hints of melody and a spectrum of emotions wider than the joyous rage that acts on the surface.

The disc comes in hand-made sleeve that an uninitiated bypasser commented, "What are you doing? That's fucking disgusting! Is that hair in there or what? I don't know what you're trying to achieve but it certainly isn't art!" ...each sleeve is more or less unique. Edition of 104 copies, hand-numbered. Includes certificate of authenticity." [label info]

**\* RUCHALSKI, EDWARD - Territorial Objects CD-R (AFE Records afe089lcd, 2007) €13.00**

Das Mailänder Label AFE RECORDS mausert sich zum Spezialistenverlag für "advanced" field recordings, d.h. experimentell kreierte Soundscapes in denen Feldaufnahmen eine Hauptrolle spielen, die jedoch noch nachträglich bearbeitet oder mit anderen Soundquellen vermengt werden. EDWARD RUCHALSKI ist für uns auch noch ein recht unbeschriebenes Blatt, beim Durchhören seiner "Territorial Objects" fiel uns die Unmenge von verschiedenen Klangquellen auf, v.a. dynamische Becken- & Metall-Drones, "Gedengel" mit Glocken, äusserst attraktives Gerumpel & Trötenflächen, Pitchveränderungen führen zu Timbre-Wechseln... insgesamt sehr atmosphärisch & droney, super!

"Edward Ruchalski is an american composer currently living in Syracuse, New York, where he teaches guitar. He has been commissioned by the *Bang on a Can All-Stars*, *Helen Boatwright* and *Syracuse's Society for New Music*. Ruchalski has also been the recipient of two *Individual Artists Grants* from the *Cultural Resources Council* in Syracuse for his compositions *Private Harmonies*, a series written for motorized string and percussion instruments, and *Kafka Resolution*, written for speaker and percussion. For the last ten years he has been creating sound installations, motorized string and percussion instruments and playable percussive sculptures.

His music has been released worldwide on labels such as *Humbug*, *Pseudoarcana*, *Foxy Digitalis* and *Taâlem*; he also contributed to many compilations. We had the chance to listen to *Ruchalski's* music for the first time when his "*Refined Localities Part One*" MiniCD-R 3" was released by *Taâlem* in France a few years ago.

We instantly fill in love with his beautiful experiments and approached him. *Edward* proposed us a new work and the reissue of one of his older and out of print albums. We didn't have any doubt at all and steadily decided to release both of them on *Afe*... (please also have a look at [afe090lcd](#)).

"*Territorial Objects*" is his latest full-length work, a collection of thirteen untitled short pieces recorded during 2005-2006 with the help of *Michael Burton* and *Matt Broad*.

According to *Edward's* own words, "*primary source materials used on the album include Michael Burton standing in Butternut Creek, playing cymbals, bells and artillery casings, sometimes using the water to vary the pitch of a cymbal or casing. Also, the two of us improvising on various drums and cymbals at Michael's house.*

*Secondary source materials consist of Matt Broad playing long single notes on his tin whistle. Additional source materials include field recordings, bells, guitar, toy piano, various old recordings of motor instruments and samples from two old keyboard compositions.*

*Source materials were transferred from minidisc to computer in order to create a library of sounds. Multiple copies of each sound were made so that variations could be created by envelope manipulation, filtering and pitch altering.*

"*Territorial Objects*" is a complex and powerful work focusing more on the percussive and mechanical side of *Ruchalski's* music rather than on the droning elements. The artwork for this release features original pictures taken by *Paolo Ippoliti* of *Logoplasm*." [label description]

**\* RUCHALSKI, EDWARD - Dark Night CD-R (AFE Records afe090lcd, 2007) [ed. of 100] €13.00**

Wiederveröffentlichung dieses ebenfalls sehr hörenswerthen RUCHALSKI-Albums von 2004, fließende & warme Klänge generiert aus Wasser, Klangschaalen, Piano... dream-ambience...

"...The first edition of "*Dark Night*" was released on *Foxy Digitalis* back in 2004 and is probably one of *Ruchalski's* most well-balanced works.

The following description is a long excerpt taken from a review of the original edition written by *Steve Rybicki*, the original page with the complete review is available here. We really couldn't find a more appropriate way to describe this intense and beautiful album.

"Close your eyes and try to imagine yourself as a child on a farm nestled in a bucolic New England valley. It is late, but you cannot sleep. As you listen to the sounds of the night, you might hear the restless nocturnal piano tinkling of your insomniac older sister from the parlor downstairs, or the sonorous tolling of the grandfather clock just down the hall from your room stolidly announcing the passage of time.

Turning your attention away from whatever lurks in the dark corners to the open window beside your bed, you might hear the red shifted whistles of freight trains rumbling by, or the whisper of a sprinkler tapping out its watery arc. Fog banks roll across the pastures so dense that although they should be silent, they have almost willed themselves a voice capable of eerily wailing their whispered name into your ears.

*Welcome to the ever-maturing world of Edward Ruchalski. The audio portrait your mind has "visualized" is Ruchalski's latest release "Dark Night". The disc begins with a swelling ringing drone that rolls and sways like wheat in a gentle breeze. Over this lulling undulation one can hear the whistles of distant trains passing by. The second track marries lightly stroked piano with resonating bells and chimes that are overshadowed briefly by screeching harmonics of bowed metal before the mournful cry of the train whistle returns. Underneath this swell, the*

*steady insistent sweep of a sprinkler hovers into range Over the next several parts of the piece, these basic elements are manipulated and modulated expertly to build a narrative in which individual events can be discerned (the slightly spooky piano figure from "Part Three", the "clock" striking the hour in the middle of "Part Four") but never interrupt the leisurely movement of the whole. As "Part Five" begins with gently plucked guitar frames chiming bells, one can easily picture the easy harmony of an elemental duet between a solitary farmhouse occupant and the wind chimes on the back porch. It is the first hint that acceptance and peace can be attained even amidst the turbulence of nocturnal noises. Once the delicate piano chords at the start of "Part Six" have been swallowed by gamelan-like echoic bells, a babbling brook emerges as the underpinning for Rebecca Klossner's "singing bowls". The presence of unfettered water (as opposed to its earlier appearance in sprinkler directed form) is emblematic of the softening the piece has undergone over its length. The final "Part Eight" breaks like dawn illuminating the previous evening's sinister room corners as merely an innocuous and essential meeting place for the walls of home." The graphics of "*Dark Night*" are based on a picture taken by *Paolo Ippoliti* of *Logoplasm*." [label info]*

**\* RUHLMANN, MATHIEU - The Earth grows in each of us CD-R (AFE Records afe097lcd, 2007) [ed. of 100] €13.00**

Neben LOGOPLASM und EDWARD RUCHALSKI gehört der Kanadier MATHIEU RUHLMANN für uns zu den besten Neulingen auf AFE Records. Der poetische Titel des Albums verweist schon auf innere Wachstumsprozesse des "wahren Selbst", was durch die melancholisch warmen, tief nostalgischen Sounds unterstrichen wird. Das erinnert in den loopigen Wiederholungen von Harmonien an WILLAM BASINSKI, setzt aber auch auf leise field recordings & eine Vielzahl von Objekt- & Instrumentalklängen und schafft eine intensive Atmosphäre von Brüchigkeit und Fragilität.. filed under: fragile sensitive ambience...

"*Mathieu Ruhlmann* is a visual and sound artist. He first began composing soundworks to accompany his visual art based on found material. He has created works for various labels in Europe, Canada and the United States as well as contributed to several compilations. He has also produced sound installations and held performances throughout North America. He currently resides in Vancouver, British Columbia. *The Earth Grows in Each of Us*" was composed and recorded during Spring/Summer 2006. Instruments and sounds used on the album include: violin, piano, autoharp, accordion, bell, shruti box, voice, vinyl, wasps, seafoam, glass, tiles, fireworks, water, tree branch, metal, seedpod, pine cone, tone generator and stones.

Here's a description of the album according to *Mathieu's* own words: "The main concept behind "*The Earth Grows in Each of Us*" was to create a soundwork addressing the regeneration of the life cycle. This work was created in 2006, the year of my 30th birthday. On this release there are five tracks. The first four track times refer to the numeric year of my birth, 1976. So the first track is 1 minute, second is 9 minutes, the third 7 minutes, and the fourth 6 minutes. The fifth track is 30 minutes long, my age, and is separated into 3 ten minute segments (each segment representing a decade of life). While creating these sound works, this regeneration of different life cycles became very personal. My son was just born so I was experiencing this new life and seeing his growth/generation and also during this period my sister, who is very close to me, was in a serious near death accident. So my thoughts were constantly meditating on these two elements or dichotomies and also these micro and macro cycles we experience. Coming from a very visual art background my process or method is much aligned with how I approach a sound work. In my visual art work I collect a lot of found material and objects and use that as a structure or basis for my work very similar to my approach with sound. I am constantly collecting field recordings, found objects and sounds as well as traditional instruments to compose with. My initial influence to creating sound works was going out to these environments to collect material for my visual art and being so drawn into these acoustic environments (railway yards, abandoned factories, mountains, old houses, etc.) that I started recording them and presenting them with my artwork. Soon I began to be more captured by the sounds and working with them. In this release though I had a conceived idea of the piece and sought out the locations/sounds that related to the concept. Usually I try not to work under such a structure." "*The Earth Grows in Each of Us*" features a beautiful artwork created by *David Ruhlmann*." [label description]

**\* SECONDS IN FORMALDEHYDE - II CD-R (Gears of Sand GOS24, 2006) €11.50**

Neuer "Guitar Drone" aus deutschen Landen, sehr reduziert, entrückt und von einer bemerkenswerten Klarheit und Einsamkeit, mitunter geht es in verzerrt-noisige Gefilde: Berggipfel-Musik.

"It's pretty impossible to not be intrigued by a record that features the legend: "This music was created with the pure power of the guitar drone." Especially when those words prove to be absolutely

true. The record begins with nearly 15 minutes of abstract drift, a wash of delicate low end flutter, soft swells of oceanic drone, ultra minimal and gorgeously languid, the opening track a barely there whisper of sound. So gentle and soothing. Track two introduces that previously mentioned 'pure power' with a coruscating dronescape all keening crumbling distortion, moaning steel strings, a dense reverberation of coruscating grind and scrape, all smeared into a surprisingly melodic sea of blown out buzz. The final track is over half the record, clocking in at nearly half an hour, and revisits the dark tranquility of the opening track, a stark landscape of drifting bell like tones, distant streaks of muted feedback, slow motion pulses of warm low end, and stretched out partial melodies. A gorgeous bit of night sky glimmer, that toward the very end introduces some abstract distorted guitars, a slow motion wash of rumbling buzz that shifts and shimmers, a huge swaying mass of grizzled guitar growl that gradually fades into nothing... Essential listening for fans of the drone guitar, especially Fear Falls Burning, Troum, Taiga Remains and the like..." [Aquarius Records]

**\* SMOOTH QUALITY REPLICANT - Untitled CD-R (Discorporeality Recordings, 2007) €10.00**

SMOOTH QUALITY EXCREMENT was transformed to REPLICANT (after the departure of J aka THE FRUITLESS HAND who continues as S.Q.E.), now consisting of URE THRALL and PAUL LACOSTA. The music is a bit lighter and more spacey maybe, but still very appealing darkly illuminated drone landscapes, in the typical URE THRALL-style.

**\* SOSTRAH TINNITUS - Libellvs Alchemicvs Aegypticvs CD-R (Opaco Records op02, 2007) [lim. 100] €10.00**

"Sostrah Tinnitus is the solo project of Italian musician Mario Costa, also one half of Tvmvlvs Seraphim, and this is his new full length work, following releases on Umbra, Mystery Sea, Blade Records and on Beyond Productions. 'Remote reminiscences of ancient splendors resonating from too far eras into cracklings, seething of fatal waters, adagios of a land once filled with sunlight and now, by contrast, only brings back an idea of dark and cryptic silence'. Sostrah Tinnitus: electronics, lo-fi tapes, metal objects" [label info]

**\* SPIRACLE - Lumen mCD-R (Taalem alm44, 2007) €5.00**

Ein grossartiger one-tracker mit ultra-sonorem Drone von HITOSHI KOJOs Projekt, dieser Breitwand-KlangStrom schillert in tausend akustischen Farben !

"defined by the artist as "around 19 minutes of harmonic drone piece, like warm mercurial metallic texture slowly flow through capillary vessels".. we couldn't say better! full-colour printed 3" cd-r with artwork by hitoshi kojo." [label info]

"Spiracle is the big unknown here, being the project of Japanese Hitoshi Kojo, who now lives in Switzerland, where he has worked with Micheal Northam (as Kodama), Jgrzinich, Maurizio Bianchi, Yannick Dauby and Jonathan Coleclough, but he puts on his Spiracle hat when doing something solo. I am not sure what kind of sound sources he uses for his 'Lumen' piece, but I'm sure it's something created out of metal. Spiracle brings back the old Organum sound of 'In Extremis', which is a landmark in this field, in a chilling drone piece. Quite a nice work, this one." [FdW / Vital Weekly]

**\* STIMULUS - Theminddefies CD-R (Stimulus Music stim013.3, 2007) [lim. 23] €14.00**

It's a long time ago since we heard something new of this british ensemble. "THEMINDEFIES" is dedicated to the great US writer ROBERT ANTON WILSON and immediately sets you in a state of ritualistic trance with drones that seem to come from blown horns, metals and bowed strings, later followed by a strange kind of melancholic low-fi organ / drone harmonics ..reminds on old ORGANUM, NOISE-MAKER'S FIFES, HECKER... Great comeback, of course limited to just 23 copies with individual X-Ray radiograph-covers, we only have few copies here.

**\* TATE, DARREN - Edition CD-R (Fungal 025, 2007) €13.00**

New work of the ORA-member on Colin Potters ICR sublabel FUNGAL, with this special kind of reduced concrete drone-minimalism. First edition 100 copies.

**\* TATE, DARREN - Small Worlds CD-R (Quiet World QW2, 2007) €13.00**

Latest release, analogue drones with catchy concrete tunes on it. Three pieces, almost 40 minutes playtime. First edition 100 copies.

**TAUSENDSCHOEN – Yonmade CDR- & mCDR with pictures (Dachstuhl 04, 2001) [lim. 200 copies] €11.00**

"Erste volle CD des früheren MAEROR TRI – Mitglieds Helge Siehl, der inzwischen auch als (bildender) Künstler aktiv ist... trancige Rhythmen vermischen sich mit loopigen Drones, ein atmosphärisch-mitreissender

Drone-Strom! Digital kreiert, aber hoch-organisch klingend...dazu gibts dann noch eine mCDR mit Dateien von Helge's Bildern, - auch dies läßt ein RAPOON denken. First full length CD from former MAEROR TRI – member Helge Siehl. Hypnotic trance-drones & pulsations, in the vein of RAPOON. Comes with bonus-mCDR that contains picture-files of Helge's paintings. TIP ! (Drone Records info 2001)

"As some may remember Maeror Tri were three young man, and after their split, two of them continued as Troum. Whatever happened to the third one you may have wondered. The answer is here: Helge Siehl started his solo outfit Tausendschoen. Apart from producing music, he is also a graphical artist. Of course it's interesting to see what he comes up with, since that might be the reason for the split. I always thought of Maeror Tri as an extreme version of Zoviet\*France: extended tapestries of hypnotic sound, densely layered guitar sections. Raw spirit stuff. With Tausendschoen, Helge moves into the territory of rhythm. Not those of dance beats, techno, drum & bass, but that of highly hypnotic tabla's and a pounding bass. Layered on top with densely woven tapestries (again) of samples. Unmistakenly we hear the inspiration drawn from Rapoon, and that is ex-Zoviet\*France. What a funny small world we live in. But it doesn't justify Helge to pin him down as a mere copycat of Rapoon, even the latter has a distinct sound of his own and Helge comes close. There is certainly enough of his own. At least I thought this was a highly enjoyable disc... (FdW) [VitalWeekly] BACK IN STOCK LAST COPIES!!

**\* TELEPHERIQUE vs. S-CORE - Result of a mail-art 1992 CD-R (Kokeshidisk kodi9, 2007) €9.00**

"Reissue of an old cassette, this collaboration is a perfect example of the strange & captivating atmospheres s-core could create, reworked & transformed by the many different sounds of telepherique. full color pro-printed A5-sized cardboard cover in a plastic sleeve & full printed cd-r with artwork by cyril herry." [label info]

**\* TELEPHERIQUE vs. S-CORE - Past-Art mCD-R (Taalem alm41, 2007) €5.00**

Neben der Wiederveröffentlichung der alten mail-art collab MC (Kokeshidisk) gibt es auf Taalem auch zwei neue Remixe von TELEPHERIQUE mit rauhen, unwirklichen, grottigen Granular-Dronesapes... dunkel, verstörend, aufregend arrangiert... "telepherique remixed/reworked a s-core 7" released in 1995 for a unique result, perfect mix of weird sounds & atmospheres. full-colour printed 3" cd-r with artwork by delphine ancelle-b." [label info]

**\* THE 120 DAYS - Beauty & Beast mCD-R (L.White Records LW-043, 2006) [lim. 200] €9.00**

"20 minutes of nihilist Power Electronics inspired by the lovely touch of contempt and hopelessness that our ordinary lifes bring. "This world is no Nirvana where peace forever flows, it is a gruesome butchershop, where dead lambs hang in rows" (Ragnar Redbeard) [label info]

**\* TOY BIZARRE - KDI dctb008/ 1996-2000 CD-R (Kokeshidisk KODI8, 2007) €9.00**

"On Taalem's side label, Kokeshidisk we find a collection of Toy Bizarre pieces from the years 1996 to 2000. Toy Bizarre, since long the name used by Cedric Peyronnet, has worked inside electronics and field recordings since the time when nobody knew what microsound is.

Transforming field recording using analogue synthesizers and sound effects, later on moving to the use of computers. Toy Bizarre started in a time when releasing music on cassette was still a good alternative, so many of these pieces are no longer available. This collection has eight of these pieces, in a non-chronological order, more from the 1997 area than the year 2000. It's a very nice collection of pieces that show that he was ahead of his time, in using silence and minimalist approaches, but also in using drone like material as well as acoustic sources. If you are a fan, this will update your collection, and if you are not a fan yet, it's time that you became one." [FdW / Vital Weekly]

"as its title & subtitle suggest it, this disc is a collection of various tracks composed between 1996 and 2000. some were released on compilations and long out-of-print releases, others are unreleased. listening to these ultra detailed raw and/or processed field recordings with headphones is highly recommended.

track 1 : ants and feedback system as the sole sound sources. recorded in farsac, eymoutiers (france) 1997. composed 1997-2000. published on v/a "circles of infinity" double tape (myotis recordings) in a different version.

tracks 2 & 3 : composed 1997-1998. published on "kdi dctb 48" (atmoject)

track 4 : piece using specific tools to record wind & rain sounds (cadrocable, tuyophones...). recorded at pierre du roi, st sulpice laurrière (87), france, 1996. composed 1997-2000. published on v/a "elekt noiz n°4" cd (msbr).

track 5 : composed 1996. published on v/a "kontrast" boxset (duebel). track 6 : collaboration with k2 ; composed only with k2 sounds - 1997.

unreleased.

track 7 : kdi dctb 065 is a serie of actions and sound pieces using (moving) ants with a special feedback system and the natural echo of a pine wood as the sole sound sources. recorded bois des bardys, st-priest-taurion (87), france, 1996-1997. composed 1996-1998. published on v/a "effe" cd.

track 8 : serie of pieces dealing with hydroelectric powerstations. recorded 1997-1998, centrale edf de st-marc, st-martin-terressus (france) and other hydroelectric powerstations of the limousin area. composed 1997-1999. unreleased." [label info]

**\* TZESNE / IVERSEN - Ends of humidity and electricity CD-R (Series Negras SN006, 2006) [ed. of 100] €9.00**

"A triangular collaboration between the sonics of the Norwegian Iversen and Tzesne, and the illustrations of the Bizkaian Jon Martin. A record about computers and analogue art monitored through nets and telephone cables. A game made between two wet and far away extremes. Ambient in black & white." [label info]

"The drawings of Jon Martin is the starting point for this collaboration between Norwegian Iversen and Spanish Tzesne. Luckily the cover shows the black and white drawings of Martin, so we can see how they look like. It's however not a drawing per track, as there are eleven drawings and seven pieces. Both sound artists are known for using computers and playing music that is probably best described as ambient industrial: not really noise related, but daring enough to step out of the usual boundaries of ambient music. On their joint release, for which they have just the telephone line to create it, hence the title, they display the best possibilities they have to offer in this field. Deep dark tapestries of sound, with elements of the concrete sound world being highly processed, make up a rich, deep sound world, that is sometimes as minimal as the drawings on the cover. Just like the drawings, the music is perhaps also black and white: endless fields of droning sounds set against small shimmering white lights. From both artists, this is one of the stronger works I encountered (well, perhaps alongside some of Iversen/Bjerga releases)." [FdW / Vital Weekly]

**\* URE THRALL - Holy Violence CD-R (Discorporeality Recordings, 2007) €10.00**

More weird stuff (recordings from 1989) from the archives of Mr. THRALL, it all consists of heavy "christian radio"-processing, which is transformed into quasi-rhythmic loops and de-humanized voices, ultra-effected "glorious" classical music, and more industrialized sounds... somehow the usual trancy THRALL-result is working after a while, but this is much more raw & crazy as known from other works...

**\* WHITEHEAD, GREGORY & BLACKHUMOUR - Text one do-CDR Box (Generator Sound Art GA-09, 2000) €15.00**

"Originally a cassette released by Banned Productions in 1989, here presented in a 5" black box w/full text booklet reprint. Blackhumor is a interesting fellow. www.thestrap.org/blackhumour Gregory Whitehead Playwright, voice performer, radiomaker. His radio castaways continue to float around the world in various stages of decay. Works include: "Bugs", "Dead Letters", "The Pleasure of Ruins", "Nothing But Fog" and "Talk to Sleep"." [label info]

**\* WYRM + RATS WITH WINGS - D.I.S.C (Death Inducing Signaling Complex) CD-R [lim. 111] €10.00**

Strange Sounds noch und nöcher, alles rauscht & glitzert und blitzt elektronisch... wir vermeinen Rückwärts-Klänge & Flöten herauszuhören, seltsame Loops sind sowieso omnipräsent, für jeden BIG CITY ORCHESTRA - Fan zu empfehlen! Nice collaboration by the projects from US & Australia, hard to describe whats going on here really, everything drones & sounds & glitters & blinks... a great journey into weird sounds & noises!

**\* WYRM feat. KENJI SIRATORI - Artificial Sun CD-R (Roil Noise RNOCDR076, 2007) €8.00**

One of the many collabs of cyber-poet KENJI SIRATORI is the one with US-project WYRM (aka ALLAN ZANE, here with help of MYKEL BOYD and JOHN MURPHY), a CD-EP of 31 min. playtime where SIRATORI's words sound very alien & dehumanized and are set into contrast with myriades of mysterious noises for a great effect. The full text consisting of 5 chapters is readable in the booklet. SIRATORI's poetry reminds on cut-up authors like BURROUGHS and creates an impression of following a mind during consciousness-processes.. A lovely release with enough depth on the uprising US-label for "intelligent noises" from Kansas City, ROIL NOISE !

**\* Y-TON-G - Rostfresser CD-R (Terminal-Tape-Prod., 2007) €10.00**

"Rostfresser" entstand am 28.07.05 in der Klang-Galerie Preetz und ist von den drei 2005 aufgenommenen CD-Rs die dusterste, was an den

dunklen, aber warmen Drones liegt, mit denen ich hier längere Strecken unterlegt habe. Zu haben in einer DVD Box mit Foto-Artwork" [Y-Ton-G] Amazing new work from Y-TON-G, who now lives in the very north-east of Germany near to Denmark. "Rostfresser" (which translates as "rust-eater") uses minimal loopy electronic sounds & drones as basis, where metal-object noises are added, samples from field-recordings and weird analog-synth-blurbs... repetition is the key here, but this is as a whole quite a change for Y-TON-G, a nice progress.. DVD-box edition with 4 colour-photos.

**\* Y-TON-G - Weitere klangalchemistische Experimente CD-R (Terminal-Tape-Prod., 2007) €10.00**

"Klang-Alchymie bedeutet für mich die klangliche Auseinandersetzung mit der Entdeckung und Entwicklung der Seelenpersönlichkeit. Es geht also nicht um die Psyche, wie z.B. bei der Klang-Malerei. Das Seelenheil ist, so harmoniesüchtig wie es in der New Age Musik behandelt wird, auch nicht mein Thema. Was mich Interessiert ist nicht so sehr die menschlich-rituelle Gottesansprache (der Rythmus) und nicht der musikalisch-intuitive Gotteseinfluß (die Melodie), sondern ganz einfach das Geräusch als solches. So wie es unsere Seelenpersönlichkeiten, seit dem Fall in die Materie, auf dem Weg der Rückführung, begleitet."

Weitere Klangalchymistische Experimente" Live eingespielt am 27.01.05 in der Klang-Galerie Preetz; unter dem damaligen Titel "20.000 Meilen unter Preetz". Feldaufnahmen, Loops, Metall und Polyvox. CD-R und Foto Artwork in einer DVD Box. [Y-ton-G, website info]

**\* Y-TON-G - Raueisen CD-R (Terminal-Tape-Prod., 2007) €10.00**

"Raueisen" Auch diese CD-R wurde in der Klang-Galerie Preetz live eingespielt und zwar am 28.04.05 unter dem Arbeitstitel "welcome to the machine". Sie ist auch in einer DVD Box verpackt und enthält Fotoartworks von mir. Als Feldaufnahmen sind echte Fabrikgeräusche der Firma Vogel & Halke(SECA) eingearbeitet." [credit notes] More music by the "industry-romantic" Y-TON-G, "sound-alchemy from the inside of time" how he calls it. Y-TON-G could be regarded as the german pendant to Z'EV or polish HATI: working with self-build sound-sculptures and metal-objects mainly, though his approach & music is quite different, not "shamanistic" but rather like a metaphysics industrial-worker. On RAUSEISEN he creates indeed very mechanic / machine-like sounds, and uses also additional field recordings recorded in a real fabric. Very long repetitive patterns (also taken from instrumental sources) melt together with machine-drones, quite hypnotic & ghostly. A nice development for Y-TON-G, this is the real Industrial-Drone! Comes in DVD-box 4 b/w photos. TIP !

**\* Z'EV - Metaphonics CD-R (Eter Production etcdr05, 2007) [ed. of 222] €11.00**

Mit METAPHONICS bezeichnet Z'EV Klänge, denen er das Vermögen zuschreibt, das Bewusstsein des Hörers zu verändern bzw. besondere Realitätsebenen zu erreichen, wobei er besonders auf die Dehnung der Zeitwahrnehmung anspielt.

Der röhrend-dronige 35minütige One-tracker auf dieser CDR ist ein schönes Beispiel dafür, wenn sich bei voller Aufmerksamkeit ungeahnte Tiefenklänge und Mikrosounds entfalten zu scheinen. Auf dem HATI-Label, leider in einer limitierten Auflage von nur 222 Stück! TIP !

"The ever so, and even more now, active force of z'ev sees him playing around the world, and occasionally with the people of Polish ritual music makers Hati. They now release a work by z'ev that was recorded two years ago in London. Metaphonics is a term 'for what is now generally referred to as Sacred Music', it says on the cover: 'that is, a music whose intent is to alter consciousness or to transpose between states of consciousness and/or levels of reality/ies'. I didn't follow z'ev recommendation of listening in total darkness, but I can sense what he is about. In the thirty-five minutes, z'ev depicts a semi-industrial landscape. A tape-composition of sounds floating about, using the stereo spectrum to it's full capacity, but which at the same time still shows z'ev's interest in rhythmic music. There is a strong rhythmic feel to the music, which might be occurring due to the massive level of layered the sounds, which are slightly out of phase, going from one speaker to the other. After following his career for the last twenty-five or more years, I must say that his recent shift into using more and more studio based composition, is a great one. Not many of his recent releases let me down, and 'Metaphonics' is no different. A strong, dense mass of sound. Even in some light." [FdW / Vital Weekly]

### 3.1. CDR-COMPILATIONS

**\* DESERT SPACE 3 x CD-R (Tosom 025, 2007) [ed. of 350] €18.00**

Massive compilation that comes in a 7" photo-cover sleeve with diverse full-colour photo-postcards: HALO MANASH, N.STRAHL.N, FEU FOLLET, AIDAN BAKER, ROY-ARNE KNUTSEN, KARL BÖSMANN, CLOSING THE ETERNITY, OOPHOI, NETHERWORLD, PHELIOS, CRIA CUERVOS, SHRINE, AEOGA, BARADELAN, and many more unknown names.. a good view on today's (new) experimental underground, lim. 350 copies. For explorers....

"On "Desert Space", the second compilation on TOSOM, you can find artists and projects from Germany, Austria, Bulgaria, Italy, Russia, Poland, Finland, Norway and Canada. Near 4 hours, all tracks are unreleased, with finest Dark Ambient and Ambient Drones by wellknown projects and also some new names. AGENDA KOKON, AIDAN BAKER, ATROX, AEOGA, BARADELAN, BRANDKOMMANDO, CLOSING THE ETERNITY, COMPEST, CRIA CUERVOS, FALSE MIRROR, FESTUNG KRONSTADT, FEU FOLLET, HALO MANASH, KARL BÖSMANN, MATAMORE, N.STRAHL.N, NETHERWORLD, OOPHOI, PHELIOS, ROTATIONSZENTRUM, ROY-ARNE KNUTSEN, SEPPUKU BOOGIE, SHRINE, STEINFELD, STILLSTAND, TARDIVE DYSKINESIA, TESENDALO, VIVIAN GABIN" [label announcement]

**\* FOGLANDS CD-R (Umbra 062, 2007) €12.00**

Ambient-Compilation on the OÖPHOI-label, with SEREN FFORDD, DARKENED SOUL, MATHIAS GRASSOW, NETHERWORLD, DREAMSTATE, OÖPHOI, THOMAS WEISS, oversized full-colour cover.

"Foglands is the follow up to the gorgeous and very well received compilation The Threshold Of Silence reviewed a while back, which featured a bunch of AQ faves: Aidan Baker, Troum, Paul Bradley and a bunch of others. A gorgeous collection of minimal dronemusic running the gamut from ominous Lustmordian darkness to glistening dreamlike ambience. Foglands is sonically similar, but features a lineup of groups for the most part unknown to us. Thankfully, all the bands involved are mining the same mysterious sonic soundworlds as our favorite soundmakers and dronelords.

There's the slightly ominous, almost new wave bliss out of Seren Ffordd's "Haze", the rich lustrous whir and cavernous shimmer of Darkened Soul's "Visu", Mathias Grassow offers up a sprawling expanse of hazy glimmering soft focus hum in the form of "Deeper Purity", Netherworld's "Frostnetter" is an reverb drenched percussive soundscape, Eastern tinged and rife with bits of feedback, and strange clanks and clangs, dreamSTATE deliver "Fogbound", a lengthy dreamy drift of soaring cinematic strings and soft swirling swells, Oophof's "Outremer" is a super abstract, stark soundscape of whirring winds and almost static stretches of slow shifting hushed blur, and finally Thomas Weiss closes the proceedings with "Isolation", an appropriately isolationist sprawl of whispered melodies, deep throbbing low end, and gently swaying bits of chordal glimmer.

Fans of all things drone and ambient and dark ambient and black ambient and drifting and dreamlike, will definitely fall under the soporific spell of Foglands. Packaged in an oversized full plastic sleeve, with an oversized card, full color image on one side and liner notes on the other. LIMITED TO 300 COPIES, each disc hand numbered." [Aquarius Records]

**\* THE OTHER SIDE OF THE SKY CD-R (Umbra 068, 2007) €12.00**

"New ambient" compilation on the UMBRA-label of GIANLUIGI GASPARETTE aka OOPHOI, with DIATONIS, DREAMSTATE, MAJALE, THOMAS WEISS, TEMPS PERDU?, OÖPHOI, oversized full-cover cover

**\* THE THRESHOLD OF SILENCE CD-R (Umbra 061, 2007) €12.00**

Dunkel-sphärische Ambient-Compilation aus dem OÖPHOI-Label UMBRA, die perfekte nächtliche Begleitmusik. Einige Newcomer, einige Altbekannte, gute Mischung, alles exklusiv und im UMBRA-typischen grossen Vollfarbcover: THALIA, AIDAN BAKER, 3 SECONDS IN FORMALDEHYDE, PROPELLER ISLAND, TROUM, OÖPHOI, PAUL BRADLEY.

"The title of this compilation as well as the label name, not to mention the artists involved, should give you a pretty clear idea of what this comp is all about. Some serious deep listening, music on the Threshold Of Silence, featuring loads of AQ faves like Aidan Baker, Troum, Paul Bradley and others...

Yep, this is a collection of inward looking outward seeking minimal ambient drone music, and it's all quite gorgeous. Seven groups, utilizing a fairly standard array of instrumentation, synths,

voice, percussion, guitar, effects, strings, keyboards, cello, electronics, analog modular system and water (!) between them, each picking some tiny microscopic corner of the sonic universe to open up and explore. Deep resonant cavernous underwater drones, warm bleary eyed drift, muted melodies floating above crystalline shimmers, dense melodic blurs rippling with subtle tonal color, fragments of guitar loosed and allowed to hover amidst opaque swirls and glimmering streaks of sound, long drawn out notes, layers of synths piled atop warm swells, all sorts of drones, from bright and sparkling, to murky and muddy to blissfully blown out, this without a doubt has become THE late night drifting off lullaby record of choice for some of us.

Packaged in an oversized full plastic sleeve, with an oversized card, full color image on one side and liner notes on the other." [Aquarius]

### 3.2. VISUALS : DVDs / Video-CDRs / VHS /

**\* [AD]VANCE[D] - Flushing the Veins DVD (Waystyx Records WR30, 2007) [lim. 300] €15.00**

The second release for the "post"-VANCE ORCHESTRA project is a DVD with four films & new music, combining colourful vivid & floating shapes with field recordings and electronic sounds & drones... lovely stuff, contemplative & little bit bizarre as always... Comes in nicely designed handmade DVD-box, with colour-booklet.

**\* BRANCA, GLENN - Symphony Nos. 8 & 10 - Live at the Kitchen DVD (Atavistic / MVD DR-4378, 2004) €14.00**

Mitschnitte von den beiden Symphonien Nummer 8 und 10, live in New York 1995, super Bild- und Tonqualität, 70 Minuten lang, mit extra Foto-Galerie auf der DVD, im Orchester BRANNON HUNGNESS (OBLIVION ENSEMBLE), etc., und das ganze noch zu einem Superpreis!

The Branca Ensemble, captured at their biggest & most brutal performing his powerful elegies live in 1995, at NYC's then institution-of-the-moment, The Kitchen. Gorgeous 3-camera live shoot, excellent HEAVY sound courtesy Sir Wharton Tiers, handsome package." NTSC all-region, 70 min., 5.1 surround sound." [label info]

**\* COHEN, IRA - The Invasion of the Thunderbolt Pagoda DVD (Arthra, 2007) €25.00**

"The Invasion of the Thunderbolt Pagoda" ist ein Drogen- und Mystik-schwangerer Hippie-Experimentalfilm mit toller Musik von ANGUS MAC LISE (etc.), ein frühes Dokument neo-schamanistischer, psychedelisch-experimenteller Umtriebe... Dazu diverses neueres Bonus-Material. "The first-ever fully authorized commercial release of IRA COHEN's legendary 1968 film, The Invasion of Thunderbolt Pagoda--and the first release on the newly established Akashic Record DVD series. Celebrated internationally for more than 30 years, and recently screened as part of the Day for Night program at the 2006 Whitney Biennial, Invasion has now been released as a fully restored and mastered director's cut DVD. The legendary soundtrack, newly remastered by Tim Barnes, featuring The Universal Mutant Repertory Company (Loren Standlee, Ziska Baum, Angus MacLise, Raja Samayana, Tony Conrad, Henry Flynt and Jackson MacLow). Includes two new, never-before-released alternative soundtracks to "Invasion" by Sunburned Hand of the Man and Acid Mothers Temple SWR (Tsuyama Altsushi, Yoshida Tatsuya and Kawabata Makoto), a 16-page commemorative booklet featuring mylar photography and poetry by Ira Cohen and Angus MacLise, and critical texts by Ian Macfadyen and Allan Graubard. Also included is "Brain Damage," a new film directed by Ira Cohen and produced by Bastet created from never-before-seen original 16mm outtakes, featuring a new soundtrack composed by Will Swofford with the Expanded Instrument System "From The Mylar Chamber," an original slideshow of 60 mylar photographs with soundtrack by Angus MacLise and original poetry by Ira Cohen. Director's Commentary track by Ira Cohen." [press release] "...Creepy sepia toned footage of a barefoot little girl walking through the woods, jungle tribes digging in the mud, unearthing a mysterious bug eyed shaman, intercut with tripped out kaleidoscopic collages of blinking eyes and naked ladies dressed up like ancient forest dwellers or aliens, all engaging in strange rituals and some super strange spasmodic dancing. And that's just the intro! The actual film is a dizzying blend of wild costumes, incredible makeup and super saturated colors, filmed through all sorts of distorted funhouse mirror lenses or filmed through rippling water, or sheets of mylar, everything twisting and shimmering, shapes shifting, bodies writhing, cartoonish animal costumes, a totally over the top acid fried TRIP..." [Aquarius Records]



**\* Yuri ELIK / NOISES OF RUSSIA - Voices of the Dead DVD-R (Zhelezobeton ZF-II, 2006) [lim. 250] €12.00**

"Photographer and videoartist Yuri Elik is primarily known as one of the founders and permanent members of multimedia project 2012, creating audio-video installations on various contemporary art festivals (SKIF, Heilige Feuer, Multivision, etc.). Apart from this Yuri performs on his own making video- and slide-shows for a number of experimental musical bands in St. Petersburg. Yuri is also the video show author for the performances of Simon Magus ballet written by D. Kakhovskiy and the designer of several CD artworks and websites. Gosha Solnzev (also known as "Van Gog" - 1g0g) - big industrial showman, leader of the project Noises of Russia well-known in Russia, organizer of several festivals, such as "Noise vs. Glamour", "Military Days", "Noisy Women", etc. Gosha has always claimed that he plays funeral music, so it's no wonder he showed interest in the phenomenon of voices of the dead, discovered by Friedrich Jürgenson in the late 50s of the past century. Electronic Voice Phenomenon (voices of the dead, Raudive voices) are the voices of anomalous origin appearing while making records on tape recorders or other electronic audio devices. EVP researches claim and have proof that this is a possible way of communication between physical and some other non-physical planes of existence. The exploration of this phenomenon led to an effective cooperation between Van Gog and Yuri which resulted in a series of live performances with the "Voices of the Dead" program and this short film, with 24 minutes an obscure psychedelic drama evolving in front of the spectator. A multi-layered collage of concrete visual images and kaleidoscopic colour fields constantly transforms, accompanied by unusual and uneasy sombre ambient with real voices of the dead samples interlaced in it's structure. As a bonus this disk also contains a 12-min. slide-film "City Spirits": alternation of photos by Yuri Elik with his own soundtrack constructed from city noises. Yuri skillfully focuses attention on subtleties of usual things that remain unseen to the eye of a usual human being, generally too busy with thinking over his insubstantial problems and forgetting about the beauty of the world surrounding him. The release is packed in a special cardboard sleeve and goes with a booklet with an encyclopaedic reference about the phenomenon of electronic voices." [label info]

**\* GAL - RGB / Experimental Videos DVD (Teder Music TDR007, 2005) €12.00**

Seven experimental video-clips by this artist (full name is GAL TUSHIA) from Israel, with musical help by label-manager DAVID OVADIA aka MAURIN, made to "expand the boundaries of the ordinary visuals found in everyday life". Colourful movements & shapes appear in behind an almost dissolving surface, extremely coloured landscapes, nightdrives, strangely coloured birds, flickering lights in square-shapes, and the music consist of soft drone-loops, slow tribal beats & analogue sounds. "Takes the viewer through a slow, hypnotic journey into "pixel", colored "reality". Its images are accompanied by experimental audio ambience and minimal beats composed by Gal & Maurin." [website info]

**\* PARALUX - La Laguna / Lux-ed DVD-R (Series Negras, 2007) [ed. of 50] €9.00**

"PARALUX is a nickname known for collaborating with her images on the live concerts of Tzesne. This is her first published work. Two video pieces that are produced far away from from the speed of the live context, two re-composed films made from the material collected from her performances. Video-ambient to be enjoyed at home!" [label info]  
"The first release by Paralux, an 'one woman visual band' with the DVD-R as her first release, containing two short films with soundtracks. The music is dark but in 'Lux-ed' there is a very nice, desolate trumpet that almost sound like 'The Last Post', against a wall of dark humming synthesizers. Visually it is a bit of an assembly of pictures that don't seem to make much sense. In 'La Laguna' the sea plays an important role, both in the visuals as well as in the music. It seems that what was filmed was also taped and only slightly processed. Wind blows straight into the microphone. I must admit I liked the music from the first film and the images of the second. Both mastered the excitement of ambient music, but in both pieces there is also something lacking. Nevertheless it's a most promising start." [FdW / Vital Weekly]  
Address: <http://www.seriesnegras.org>

**\* VON HAUSSWOLFF / THOMAS NORDANSTAD - Two films DVD (Errant Bodies Records ebr\_03, 2006) €15.50**

"Straddling the line between documentary and audio-visual meditations on landscape, the Hausswolff/Nordanstad filmic partnership taps both the detritus of human civilization and its uncanny ability to withstand the forces of nature. In "Hashima, Japan 2002" we are given a portrait of the Battleship Island off the coast of Nagasaki, a former mining island established by Mitsubishi and abandoned in the early 1970s. Through a series of captivating still shots, overlaid with a deep sonics of drones and small tonalities, the film captures the island and its haunting history as told through the slow decay of buildings. In contrast, "Al Qasr 2005"

leads us to an oasis in Egypt, full of mystery and surprising beauty. Punctuated with found recordings of local songs, the film follows the slow ambience of the desert, the flowing of natural springs, and the steady movements of a landscape seemingly outside of time...." [website info]

"Since much of the work of Carl Micheal von Hauswolff deals with urban cites, it's perhaps strange to think that much of his output doesn't involve film. So far I only know of a book with pictures. Here how this is made with two films shot by Thomas Nordanstad with music of Hauswolff. The first film shows us the Battleship Island off the coast of Nagasaki. Here once 5000 people who work in the mines on the same island. All very small and since 1974 empty. The island and buildings are there but in decay, beautiful decay that is. Nature takes over. The other film is about nature, an oasis in Egypt. Here there is sign of human activity, but it's mainly about the desert. In the Japan film Hauswolff's music is a very deep sonic, almost unearthly rumble, whereas in the Egypt film it starts with a present drone, to which found songs are added. This may seem an odd ball for the new Hauswolff fans but in fact hark back to the early days of Phaus. Two quite contrasting films: the austerity of Hashima and the sunlight covered Al Qasr, with two contrasting pieces of music by Hauswolff. As two interesting extra's there is a small documentary on Hashima, about a guy who wants to turn it into a museum. A pity that the music behind this documentary is a bit kitschy documentary like, which sort of breaks with the Hauswolff pieces. The other is the two artists talking about these films and how they were made, intentions and what else about these locations, which is quite nice. It's great to see Hauswolff going into this direction." [FdW / Vital Weekly]

**\* WENT, JOHANNA - The Club Years DVD + CD (Soleilmoon Recordings SOL 006DVD, 2007) €16.00**

Acht extreme Performance-Mitschnitte / Filme von JOHANNA WENT (bekannt vom 'Industrial Culture Handbook' von RE/SEARCH) aus einem Zeitraum von 10 Jahren (1977-1987), die v.a. im kalifornischen Raum auch in der Experimental- und Industrial-Szene aktiv war und sich mit ihren bizarren, dadaistischen & wilden theatralischen Performances einen Namen machte; die DVD zeigt ihre ekstatisch-schamanistischen Grenzüberschreitungen mit grellen Vocals und manchmal meterhohen Verkleidungen und Bühnenaufbauten, mit meist rhythmisch-elektronischen oder Improkrach als musikalischem Background, zum Teil unglaublich bizarr, eine Art post-modernes "Theater der Grausamkeit! Dazu gibt es diverses musikalisches Bonusmaterial in Form auf einer extra-CD, Fotos, Kommentare, etc.. alles sehr professionell präsentiert und aufbereitet.

"Johanna Went is a pioneering performance artist who began performing as part of a street theater troupe that traveled America and Europe in the 1970's. Following her years on the road she settled in LA in the late 70's and began transforming her street theater performances into what would become her signature style. Using found props and hand-sewn costumes she developed a wild stage act that included live musical backing from legendary performers such as Z'ev and KK Barret of the Screemers. In 1979 she began working with the Wheaton brothers (Brock on drums and Mark on synthesizers) who arrived in LA that year from Seattle with their band Chinas Comidas. To this day Mark continues to work with Johanna as her musical director. Their next collaboration will be a series of performances at LA's Track 16 Gallery in May 2007. Combining a wild, chaotic performing style packed with visual excitement, gallons of blood, streams of multicolored liquids, giant bloody tampons, enormous sewn fabric sculptures, wacky scary costumes and enough Styrofoam and found film stock to fill a room, Johanna packed the clubs in LA, San Francisco, Seattle, Phoenix and New York. For more than ten years she was known as an innovative performance artist, particularly for the visual richness of her on-stage characters. She was equally renowned for her use of live improvised music that crossed over from jazzy rock grooves and jungle beats to electronic soundscapes and industrial noise. And always, above all the wild, driving music: Johanna's completely stream of conscience vocals. The DVD's main attraction is its 80 minutes of live performance footage shot on video tape at clubs and galleries in the Los Angeles area from 1977 through 1987. The eight performances range from an early and very raw solo performance by Johanna Went at a small store front club to a pair of performances video taped by Academy Award winning avant garde film director Shirley Clarke. Bonus material includes entertaining and informative audio commentary for each track, recorded by Johanna Went and Mark Wheaton, a slide show of classic live performance photos, and a page of web links accessible when the DVD is played in a computer. The recordings on the bonus CD reveal a wacky sense of New Wave insanity that reminds us of the Residents if they were a punk band backing Ornette Coleman. It collects for the first time all of Johanna Went's studio recordings written and produced by Johanna and her musical collaborator Mark Wheaton. This includes the complete Hyena LP, first released on Poshboy Records and now remixed and

remastered, as well as the songs from their first 45rpm single originally released on Boyd Rice's Graybeat label." [label description]  
 ".....Johanna Went use a wide range of disciplines for her performances, from collage to painting, from sewing to gluing, resulting in shows that involves sex, fluids, liquids, meat to create extreme shows of filth, repulsion and destruction. Trashiness in its most beautiful form! Set against a background of very loud noise and rhythm textures, Johanna Went's show is more a furiously energetic trance-state than the performance of rational being. The sonic background of the performances is created by two of early industrial scenes strongest artists, Z'ev and Mark Wheaton, composing sound sculptures of noise and rhythmic complexity. Musical climax comes with the third chapter "New Wave Theater". Being the harshest contribution on the DVD the track is built on buzzing drones and screeching noises. The abrasive expression are assisted by some cool drum-patterns works of Brock Wheaton (brother of Mark Wheaton), impressively following the genuine performing sickness of Johanna Went. On the performing side the video peaks with the second chapter "The Box". Combinations of wild animal video recordings and the physical performances by Johanna Went make the artist seem like part of the intuitive and instinctive wild animal life. Absolutely amazing treatments of performances and manipulated videoclips. As top of the icing comes a bonus CD including the Hyena LP as well as tracks from their first 7"-vinyl, "Slave beyond the grave". For people, wanting to know more about the earliest stages of industrial culture this DVD-pack is a gem. Also for people seeking the extreme territories of art expression, sonically as well as visually, this video is a must-have. The highest praise for Soleilmoon Recordings for bringing these visually and sonically works of art back into daylight! For further readings about Johanna Went and her art collaborations with Z'ev and Mark Wheaton, check out the book "Industrial Culture Handbook" released by RE/Search Publications back in 1983; Another informative milestone in the history of early Industrial Music culture." [NM / Vital Weekly]

## 4. CDs

### \* A CROWN OF LIGHT - The Clearing CD (Eibon Records ACR064, 2006) €13.00

A new (?) US-duo with a kind of post-industrialized noise-ambience, a soundtrack to a strange story which is told in the booklet, very dark & apocalyptic, chaos-magick-ambience!  
 "..... This is her turned to stone on the shore ..... There are strange creatures out there. .... This is her crown of light now shattered ..... Espin is one of them. A CROWN OF LIGHT (A Crown of Amaranth + Conversations About the Light) tells us his story of pain, solitude and abandonment through a complex mixture of different sound sources. .... Blood and fire and I will grow ..... Dark ambient, concrete music, noise, hidden melodies. Espin's world is complex, and so is its soundtrack." [label info]

### \* [AD]VANCE[D] - poem#red128dot CD (Absurd #red\_dot, 2007) €13.00

VANCE ORCHESTRA is dead, long live [AD]VANCE[D]! This is the first release of the follow-up project of the split-up VANCE ORCHESTRA, Arnhem-based musician and designer MARS F WELLINK does it now alone! "Poem#red128dot" is dedicated to GEERT FEYTONS from NOISE-MAKER'S-FIFES, who died last year. A real sound-poem. "Vance Orchestra from Arnhem are no more, but out of his ashes new paths are chosen. Robert Deters plays around with various people from the local scene, including Machinefabriek, while Mars Wellink goes on solo. As (ad)vance(d) he now presents his first solo work, I think, for the Absurd label. It has been around in their offices for a while, but it's release comes in handy. In various cities (Arnhem, Leiden, Molovos) Mars recorded some field sounds which he knits together to a thirty six minute sound poem. Voices play a role, but more over it's here to create an atmospheric piece of music. The backdrop is a sort of ambient piece of a wall of synthesizers, but it's too angular to be a dull piece of music. On top of that hotbed, Mars lets his recordings drop in and out of the mix, bird calls, insects, people walking and talking. Over the course of the piece things move away from the ambient patterns played at the beginning and moving into the world of strict soundscaping and then spiral back into the ambient backing of the start. A highly atmospheric work that is more like a sound picture, be it of different places, of sound moving in and from various directions than a strict music piece, more like a sound environment." [FdW / Vital Weekly]

### \* AETHENOR - Deep in Ocean sunk the lamp of light CD (VHF Records #97, 2006) €14.00

"Debut by trio of Stephen O'Malley (Sunn0))), Daniel O'Sullivan (Guapo), and Vincent de Roquin (Shora). Taking its title from The Iliad, the music here is deep and cosmic, completely unlike anything you'd

expect from such heavyweights. More in the tradition of 'Spiral Insana' and 'Cyborg' than anything, the tracks float along in a masterful collage of activity, where careful scene changes highlight O'Sullivan's classic but artfully placed Rhodes bombs, de Roquin's organ, and O'Malley's guitar. Extraordinary effort has gone into editing, mastering, and shaping these pieces – these are not tossed off improvisations or "side-project" orphans. Housed in CD and LP jackets hand-printed by Alan Sherry/SIWA. LP was cut by John Golden, expertly pressed at RTI." [label info]

### \* ALIO DIE & ZEIT - Raag drone theory CD (Hic Sunt Leones HSL 040, 2007) €14.00

"A new stage of the duo, after the successful Sunja - more expressively inspired by indian music: one long track completely acoustic displays a sound dialog between psaltery, zither and shruti box, brought into a contemplative space." [Project]

### \* ALIO DIE & JAMES JOHNSON - Cube 7 - Sospensione d'Estate CD (Hic Sunt Leones HSL 041, 2007) €14.00

A very dreamlike one-tracker, created with the help of violin-player JAMES JOHNSON. Beautiful yearful violin-sounds melt with ALIO DIEs Zither-playing, diverse object sounds and field recordings. Perfect ambient-music, emotional & with interesting effects....  
 "CUBE's music is designed to blur the architectural spaces that we occupy during our waking hours of the day. Whether it be an office cubical, a personal listening space or subtly defined spaces within an architectural environment. CUBE's music is music at the edge of perception, music meant to expand interior space. One long relaxing and meditative track, enriched by multilayered textures from little sounds (rattles, tubes, flutes, etc) played in the wilderness, and field recordings supported by the sophisticated and gentle sounds of electronics and treated viola. Listening at a volume slightly above the natural sound in the space that this work is being played." [label info]

### \* ALIO DIE & LUCIANO DAINI - End of an Era CD (Hic Sunt Leones HSL 042, 2007) €14.00

"A project started slowly from reciprocal esteem from musical researches and alchemical and introspective approach to sounds. Quite a dark atmospheric album, where the obscurities give the proper preparation to some clear and intense moments." [Project]

### \* ALOG - Amateur CD (Rune Grammofon RCD2063, 2007) €15.00

"ALOG zählen seit 1997 zu den besten experimentellen Elektromusikern in Norwegen. Seit ihrem Debüt "Red Shift Swing" sind sie ihrem Label Rune Grammofon treu geblieben, wo die Nachfolger "Duck-Rabbit" und "Miniatures" erschienen. Letzteres gewann 2005 den norwegischen Grammy für den besten Electronica-Release. ALOG reisten für "Amateur" durch Norwegen und nahmen in Musikschulen und Musiksälen von Grundschulen auf, um den Sound eines jeden Instrumentes optimal darstellen zu können, was im Studio dann zu "Amateur" geformt wurde. Das Ziel aller Computersoftware ist es heute, den individuellen Sound eines jeden Musikers zu überdecken und alles gleich klingen zu lassen; ALOG gehen auf "Amateur" den genau entgegengesetzten Weg. //  
 Alog are duo Espen Sommer Eide and Dag-Are Haugan, and this is their fourth full-length release for the Rune Grammofon label. Since forming in 1997, Alog have been among Norway's leading performers of experimental electronic music. They are mainstays at Rune Grammofon and have been with the label since their debut album *Red Shift Swing* was released in 1999. Already a mature and original collection, their sound has since been developed through their second album, *Duck-Rabbit* (2001), and almost perfected with their previous album *Miniatures*, which also won them a Norwegian Grammy for best electronica release in 2005. Some of the techniques that Alog invented for their *Miniatures* album have now been refined and developed on their new album, *Amateur*. They have increasingly worked with various acoustic instruments and in collaboration with other musicians for long recording sessions in special locations. Travelling around the west coast of Norway with Nicholas H. Møllerhaug and Nils Økland sidekick Sigbjørn Apeland, they recorded in music schools in an attempt to capture the unique sound of each selection of instruments found. Because of bad weather they could be stuck for days on islands off the wild northern coast recording themselves playing any instruments they could find and building more of their own. These sessions were subsequently worked on in the studio to bring out the unique spirit of this release, characterized by a curious and fresh approach to playing that is often lost in the process of becoming a virtuoso on a singular instrument. The word "amateur" originally denotes a person who is motivated by a passion or love for their activity. It has been the goal of Alog on this album to preserve and enhance this special energy in their

songs, and to do this they use their "augmented acoustics" technology and bring out the hidden "amateur" energy of each song." [press release]

"Music by Alog have never ceased to amaze me. The duo of Espen Sommer Eide and Dag-Are Haugan have by now released a bunch of works on Melektronikk, Smalltown Supersound and En/Of, and here return with a strange CD, once again. Apparently 'it was recorded on various locations in the western and northern parts of Norway, often using instruments found or built for the sole purpose of this recording', which is something that is hard to believe. But 'these sessions were subsequently worked on in the studio to bring out the unique spirit of the 'Amateur'. In the post-production world of the studio anything is possible, I then think. To describe the music of Alog is not easy, but 'amateur' is a good description, in the most positive sense of the word. 'Childlike' and 'naive' are two others that fit the description quite well. There are hints of minimal music, microsound, folk and improvisation - and perhaps any category in between these that could be applied to the music of Alog. They play their instruments (whatever lost and found they might be) like children, not banging around but with a curious interest in seeing what a sound does. Carefully as not make too many sounds. Beautiful electronic sound scapes, with interesting electro-acoustic sounds here and there. Very nice. Once again." [FdW / Vital Weekly]

**\* AMBARCHI, OREN - Suspension CD (Touch T33.18, 2001) €14.50**

Nachpressung des 2001er Werks auf Touch!

"Das neue AMBARCHI-Werk – zweite CD nach "Insulation" auf Touch. Wieder basieren alle Klänge auf Gitarrensounds.. AMBARCHI erschafft ungeheuer dichte und elegante Akustikströme, die nur noch entfernt an Gitarre erinnern, 6 Stücke voller magischer Sounds, die ein kohärentes Ganzes bilden." [Drone Rec. Info 2001]

" Oren Ambarchi is a Sydney-based musician with a longstanding interest in transcending conventional instrumental approaches. He has worked with artists as diverse as Keith Rowe, Christian Fennesz, Sachiko M and Phill Niblock. Suspension is Ambarchi's second release for Touch, after Insulation [Touch # T33.16, 1999]. Although continuing his explorations of the guitar, Oren has almost completely discarded the deconstructed, fragmentary approach to composition that he employed on 1999's excellent Insulation. This disc is more akin to his remarkable Stacte series of LPs (treasure them if you have them, for they are all but gone), where compositions have the exploratory freedom, spontaneity and fluidity of improvised music, yet contain the determination, discipline and solidity of composers such as Alvin Lucier (of whom Ambarchi is an open admirer). As the title suggests, the listener is suspended in dense tonal fields or complete silence; adrift, never touching the bottom, never reaching the surface but continually held in the realm of the instant. Movement and flux contend with stasis and rigidity. Sounds continually unravel and solidify. These works are endless, eternal, never opting for obvious resolutions or easy destinations. Often beginning in abstraction, seemingly random and irregular pulses and tones coalesce and converge. All elements are part of a greater logic, which reveals itself through intense, immersive and repeated listenings." [original press release]

**\* AMBARCHI, OREN - In the Pendulum's Embrace CD (Touch TO:78, 2007) €14.50**

"CD - 3 tracks. 'Oren Ambarchi continues his otherworldly investigations with 'In The Pendulum's Embrace', a dark twin to his landmark 2004 album 'Grapes From The Estate' [Touch # TO:61]. Returning again to the hallowed halls of BJB Studios in Sydney, Ambarchi expands the scope and range of his unique musical language, incorporating an even broader palette of instruments and sensibilities. Despite the use of glass harmonica, strings, bells, piano, percussion and guitars, it's startling that the world created is still unmistakably his own, and that there is such a cohesion of vision throughout the album's three lengthy pieces. With this record there's an even more tenuous coexistence of fragility and density; sounds as light as air mingling with wall shaking low-end. The converted already know the kind of trance-inducing euphoria of Ambarchi's music." [press release]

"...The opening track "Fever, A Warm Poison" sleepwalks glacially, as per the first few sentences of this review. Ambarchi orchestrates the swell of strings, or what could be an accordion's wheeze, into this album's soundworld on the second track, "Inamorata". Utterly gentle & melancholic. As is the 17 minute finale, "Trailing Moss In Mystic Glow", which while blissfully relaxed, might be the "busiest" track of the disc on account of the presence of some quiet, spectral vocals, indistinct but still a suggestion of songiness towards the end of the piece. The guitar melodies are denser here, and there's a hint of glitch. It's gorgeous at any rate. This cd should appeal to fans of Earth's Hex, and Bohren & Der Club Of Gore, and even Boris's gentler moments, as if held under a microscope, volume hushed. Also this very list, we've reviewed the new release from another Ambarchi act, Sun. This could

be that Sun album, left out to melt in the (actual) sun, to droop and drip, pooling into a limpid, low-key loveliness..." [Aquarius Records]

**\* AMBER ASYLUM - Still Point CD (Profound Lore Records PFL-022, 2007) €13.00**

Nach vielen Jahren ein neues Album der Band um KRIS FORCE, deren markanter Elfen-gleicher Gesang hier das Zentrum bildet für die elegischen Gothic-Folk Kompositionen mit viel Streicher-Einsatz, eher reduziert und verhalten und nur wenig "rockend", alles durchzogen von einer majestätischen Melancholie... mitunter wird das Song-Format verlassen und schwelend-ruhige instrumentelle Soundscapes erfüllen den Raum, die eine nicht weniger fragile Schönheit aufweisen...

" Still Point ist die erwachsenste CD von AMBER ASYLUM, weil sie am wenigsten verspielt ist; nichts muss mehr ausprobiert werden ('Music is my evolution', KRIS FORCE). Die Stimmung, die Stimmen, die Instrumente, alles ist perfekt positioniert, es konnte nichts anders werden an diesem Album. Wundervoll depressive Kammermusik für die kommenden Monate." [Michael We / nonpop.de]

"One of the most respected, legendary, and influential acts that have emerged from the neoclassical/gothic/ambient/post-rock alternative scene, AMBER ASYLUM have once again delicately peered through the cascading light with their long-awaited full-length, the band's first observation since 2000. Band leader KRIS FORCE was an integral part of NEUROSIS, appearing on the majority of their releases, and has played and collaborated with such legendary acts as SWANS and JARBOE. Features members that have been involved with such Bay Area luminaries as WEAKLING, ASUNDER, THE GAULT, HAMMERS OF MISFORTUNE, and LUDICRA." [label info]

**AMM - Live at the Roundhouse CD (Anomalous Records ICES 01, 2004) €12.00**

"The International Carnival of Experimental Sound, or ICES '72 for short, was an ambitious festival sprung from the mind of Harvey 'Job' Matusow (1926-2002). Jumping off from his associations with the influential Source magazine, Harvey brought together over 300 artists from more than 21 countries to perform in London, England over the course of two weeks in August of 1972. Based on the theme of Myth, Magic Madness and Mysticism, he assembled an amazing diversity of performers working in diverse range of audio-visual arts. Encompassing happenings, films, dance, a train ride, and the phantom soft pool table, the focus was on sound -- specifically that of artists who were both composers and performers. Most of the concerts were held at The Roundhouse, a cavernous structure that was formerly a railroad engine house. Now, for the first time in 30 years, these recordings can be heard. This first CD in a series documenting the festival features the complete concert given by legendary free improvising group AMM. Represented here by Eddie Prevost and Lou Gare, they offer up powerful explosions of saxophone and drums punctuated with their famous *AMM silences*. This is the first time this material is available, aside from two short excerpts were published as the only 7" release on Evan Parker and Derek Bailey's Incus Records (and a very rare and desirable record that has become)." [press release]

BACK IN STOCK!

**\* ANDERSSON, PETER - Music for Film and Exhibition do-CD (Yantra Atmospheres YA-2007-09-2, 2007) €16.00**

Diese do-CD dokumentiert die Versuche von PETER ANDERSSON aka RAISON D'ETRE sich im Filmmusik- & Kunstbetrieb zu etablieren... Das Material klingt wie ein Querschnitt seines Schaffens, insgesamt meist drönig & Soundscape-mässig experimentell, orchestral & ruhig.. "Peter Andersson from the Cold Meat Industry act raison d'être now presents his sound work for film and exhibition, spanning through the years 1999 to 2006. Peter has been working on several film and exhibition projects, some of these projects never went to final completion but the music was composed in almost all the cases. Music for Film and Exhibition presents a broad spectrum of the sounds and music capabilities of Peter Andersson and those familiar with any of his different music projects including raison d'être, Necrophorus, Atomine Elektrine, Bocksholm etc... will most probably enjoy this double album very much." [label info]

**\* ANGELS OF LIGHT - We are Him CD (Young God Records YGCD35, 2007) €14.50**

Das fünfte Album von MICHAEL GIRA und seiner "family", kraftvoll-repetitiver, ums grosse Ganze kreisender Trance-Rock & Folk. "As harrowing and depressive yet magical and luminous as ever, Michael Gira returns with his fourth proper Angels Of Light record, We Are Him. Recorded with his buddies the Akron Family, the overall feeling of this record is hypnotic and repetitive... It's tough for us to write an objective review, we're basically really big Michael Gira fans and have dug most everything he's done. He always manages to get awesome musicians, and his records sound really great, always. That being said, We Are Him is definitely different from

all his other releases, maybe a little more angular rhythmically speaking, a bit more prog, even jangly almost at times. One of our favorite elements of Gira's music is most definitely his lyrics. They have a kind of universal quality, dealing with more existential themes, and less of personal emotional type stuff, which is rare in the world of song-writing. Akron Family are amazing as well and their unique musical contributions have much to do with the unique sound of the record. Stark and a bit abstract, stripped down, but still lush, and of course haunting and beautiful. And just really fucking great. Another great album in a long line of great albums. If you liked the other Angels Of Light albums, you'll probably dig this one too. It's certainly a development, and there are lots of subtle differences, but it manages to maintain the eternal quality of all Gira's work. Yeah, it's really beautiful, there are awesome brass parts too, the lyrics rule, the textures are evocative, GREAT ALBUM! That's all we need to say." [Aquarius]

"...Backing/contributing musicians include Akron/Family, Bill Rieflin (Ministry, Swans, Robert Fripp, and currently drummer for both Robyn Hitchcock and REM), Julia Kent (Antony and the Johnsons) Christoph Hahn (longtime Angel and former Swan) and many, many more..." [label info]

"The moment i played *We Are Him* my heart exploded with the feeling 'that voice!!!!!!' and it has done it to me every time i have ever heard it since... now is the best Michael Gira has ever sounded and i cannot without sounding insanely thrilled express how much this means to me. *We Are Him* is touching, frightening, wonderfully different and whole." [Jamie Stewart / Xiu Xiu]

**\* ART FLEURY - I Luoghi del Potere CD-Box (Die Schachtel DS14, 2007) €17.50**

"Cardboard CDBox, 16-page booklet in English and Italian + poster. 'Art Fleury' was born in Brescia, Northern Italy, in the mid-seventies. They were still in their teens when they had the opportunity to open the concert of the group Area at the famous Parco Lambro Festival in Milan (1976), in front of fifty thousands people. In the following years they extensively toured and played with Henry Cow, and in 1980 they were finally able to produce and release their first record, 'I luoghi del potere' (The places of power), which they started recording in 1977. Superficially (or intentionally) included in the 'Prog' genre, 'I luoghi del potere' (originally conceived as the soundtrack of an imaginary movie), is a very personal and radical experience, at times recalling Faust's free-form kraut riffing, or the industrial sound collages of Nurse With Wound. The music is articulated through an outstanding dynamic juxtaposition of instrumental parts, with frequent structural and harmonic fragmentations, and a diverse array of unusual sound elements: from a sort of brass-band progression to radio frequencies, from cacophonous intermezzos to expressionist tape-collage techniques. Through this free flow of sounds, only apparently casual, the group wanted to expose the alienation, the folly, the hopes and fears of their times, through a creative act that pushed to the limits their expressive means." [label info]

"...This album of theirs, the title of which means "The Places Of Power", was apparently conceived as an imaginary soundtrack of sorts, and it's indeed quite soundtracky, you could imagine this being the score to a very arty, serious and suspenseful Italian film. It's a sonic collage that effectively deploys skittering percussion and tape-splicing studio fuckery, instrumental prog bombast and jazz improv freedom, the proceedings often infused with moody textures of glitch and crackle, visited by musical cues or voices set amidst radio static, as if sampled from a random spin of the dial. This is very much in keeping with the sounds of modern-day Die Schachtel acts like A and Christa Pfangen, and their colleagues 3/4hadbeeneliminated. We're also reminded of AQ faves Village Of Savoonga, and to several of Art Fleury's contemporaries or near-contemporaries like Faust, This Heat, and Nurse With Wound. You probably get the idea: recommended!

This cd comes packaged in an oversized cardboard box, inclosing a booklet with liner notes along with a poster of the album's black & white cover graphic of a clenched fist..." [Aquarius Records]

**\* ATAVIST / NADJA - 12012291920 / 1414101 CD (Invada Records INV036, 2007) €14.50**

"12012291920 / 1414101 is the coming together of two distinct creative forces in the form of ATAVIST (UK) and NADJA (Canada), and represents an abstract detraction from both of the bands previous works. The feel of the album is one of blissful escapism presented through harmonious audio manipulation, intricate melody and polarizing heaviness. This release sees Atavist / Nadja placing the listener into an dreamlike environment throughout the albums two expansive tracks by using an innovative array of layered sounds, abstract guitar work, subsonic bass levels and delicate electronics to give a desolate, yet warm full length album. 12012291920 / 1414101 is not a split album, rather a collaborate effort between Atavist & Nadja with each artist bringing their own components to the whole." [label info]

"...Teamed up with UK sludge doom quartet Atavist, this seems like the ultimate doom drone matchup, and thus you might expect that these two bands would bring out the heaviest and sludgiest in each other, then in fact, the exact opposite is the case.

Two nearly half hour tracks, each one meandering and blissful, darkly tranquil and really really pretty. The first is a slowcore / postrock drift, delicate guitar figures, looped over a slow shimmering dronscape, the backdrop constantly shifting, the guitar line spidery and minor key, repeating hypnotically above a constantly intensifying backdrop of drones and rumblings. Eventually the background noise overtakes the lonely guitar, but not in a sludgy bombastic way, more like a muted churning swirl, lots of billowy low end guitar, and drifting smoky ambience. Near the end, the guitars do thicken, and suddenly the dreaminess is mired in some serious sludge, shot through with distant keening psychguitar, but it doesn't last, and the sludge softens quickly into more whispy whir.

The second track is a wide open expanse of billowy dark ambience, lots of strange muted FX and pulsing krautrocky swirl. More in line with Tangerine Dream and Popol Vuh than SUNNO)) or Earth. Eventually building into a moaning majestic wall of sound, like Sunroof! or Vibracathedral, but less skree and more rumble, huge slabs of crumbling guitar, beneath glistening melodic fragments and soft whirls of sound. Droney and dreamy, divine and doomy and obviously essential." [Aquarius Records]

**\* AXOLOTL - Memory Theatre CD (Important Records IMPREC120cd, 2007) €14.50**

Zusammenstellung von rarem Material der low-fi Droner der neueren Generation, die massive Klangströme mit melancholischen Untertönen verbinden, extra rauschig und mit Hang zu Übersteuerungen..

"Memory Theater is an absolutely essential collection of the best of AXOLOTL's out-of-print CDRs and vinyl only releases. KARL BAUER spent quite a bit of time collaborating with Black Dice, Mouthus, Double Leopards and various other acclaimed members of the noise underground before heading off on his own as Axolotl. In the last couple of years Axolotl have released numerous CD, CDR and vinyl releases, many of which quickly went out of print and started demanding some serious coin on eBay. Memory Theater collects the best of these out of print releases into one convenient package designed by Karl Bauer. Axolotl has collaborated with the likes of the Skaters, Magik Markers, Yellow Swans, Inca Ore, Skygreen Leopards, Religious Knives, and Mouthus. Axolotl has toured Europe and the United States and shared the stage with the likes of Animal Collective, Black Dice, Boris, Charlamides, Chris Corsano, Double Leopards, Excepter, Sightings, the Skaters, Terrestrial Tones, Tomutonttu, and Yellow Swans." [label info]

**\* AUBE - Ricochetentrance CD (Lunar L199904, 1999) €13.00**

Feiner AUBE-Release basierend auf Wasser-Sounds von 1999, last copies back in stock !

"...Es handelt sich v.a. um gesampelte und geloopte Sounds von Wasser-TROPFEN, die sich vielfach übereinander legen und oft sogar ein quasi-rhythmisches Grundgerüst bilden, hinter dem es fließt und droned.." [old Drone Rec.info]

"...With Ricochetentrance *Nakajima* returns to water as a sound source. Much of his previous work has started slowly and evolved slowly; its end destination has been to shock the listener with its force. While *Ricochetentrance* is similar in the quiet and slow evolution, it is different in that the destination of each track is not noise. Instead the five pieces remain understated and chart slight trickles and light drips. The sounds are textured, designed more for contemplation and relaxation. For the most part my explorations of Ricochetentrance have been at night, lying back with a portable CD player lying lightly on my chest plugged into it with headphones. So on those occasions where I do make it all the way through, I'm usually fairly relaxed, rather than already gone, taken in by the absorbent sounds of fluid. Ricochetentrance is very much an atmospheric recording, and I guess in the wrong frame of mind could just sound like water. Though the strangest thing is that the one time I tried to move about while listening to Ricochetentrance I felt distinctly sea sick...coincidence?" [Remote Induction]

**\* AUBE - Reworks NIMH Vol. 1 CD (Silentes minimal editions sme0611, 2007) €13.00**

"Another must have volume of work by audio decomposition-genius and sound-sculptor AUBE. Ethnic-electronic sound sources (as with "The Missing Tapes" by NIMH) transfigured and remodeled into completely new sonic lifeforms with state-of-the-art audio processing algorithms. Residual fragments of the original sound-sources occasionally appear in the mix like aquatic fauna swimming to the surface for a brief second. A magnum opus in four movements. Intensely facinating work by the unparalleled master of experimental sound design. AUBE is peerless. A minimal mosaic of sound that takes the listener on a slow-motion expedition into the very fabric of tone. A ocean of sound-grains

for the listened to swim in. Spoken language doesn't (yet) contain words that properly describe these sounds... an absolute must have for the experimental music devotee." [label info]

**\* AUDELA - same CD (Plague Recordings PLAGUE 002, 2007) [lim. 222] €13.00**

New anonymous dark ambient project on a new label from Belgium with its first album; very symphonic and melancholic washes of glowing waves, but also rather "isolationistic" & experimental arrangements with strange sound-spots, very low sub-drones & cold metallic radiations... quite "cosmic", but "dark cosmic"... recommended for lovers of darker OÖPHOI, YEN POX, AMON, LUSTMORD...

"Audela's debut CD. First edition is numbered, second edition is not. All tracks made between 1992-2007. 79 minutes of gloomy ambient inspired by Jupiter's Great Red Spot, an ongoing storm first glimpsed 400 years ago." [label info]

**\* AUN - Mule CD (Oral 15, 2007) €15.00**

Für uns die Drone-Entdeckung der letzten Zeit! Hinter AUN verbirgt sich der Montrealer MARTIN DUMAIS, dessen glühenden auralen Illuminationen immer pulsierend und elektrostatisch aufgeladen zu sein scheinen, und wo sich himmlische Harmonien in endlosen Vibrato-Räumen verstecken..

"Unerschöpfliches Quebec. Mit Martin Dumais, HauteC-Labelmacher, DJ und Hälfte des House-Acts Les Jardiniers, lerne ich einen weiteren seit Jahren aktiven Kopf der Montrealer Electronica-Szene kennen. Als AUN steuert er gleich zwei eindrucksvolle Produktionen zum ORAL-Programm bei, von dem BA bereits mit Mr. Schmuck's Farm und Angel & Hildur Gudnadottir einen Vorgeschmack vermitteln konnte. Mule (ORAL 15) und ebenso Blackhorse (ORAL 18) entfalten aus Gitarrensounds und Programming Klanglandschaften, die noch so frisch sind, dass es noch Jahrmillionen dauern wird, bevor die ersten Paarhufer darüber galoppieren werden. Hier ist alles noch in Wallung und Gärung, es rumort der plasmatische Untergrund, die Oberfläche wirft Blasen und faltet sich, die Atmosphäre wird durchdröhnt von Schöpfungsbräusen. Erz ist noch so weich, dass es sich 'meldal' schreibt, die Luft ist 'zum Schneiden' dick. Musikalisch gesagt, Dark Ambient ist noch zu industrial aufgewühlt, um in dieser Landschaft zu träumen, geschweige denn umher zu schweifen. Hier sind sogar noch die Moleküle 'in Arbeit'. Nicht rauchende Schlotte des 19. Jhdts., sondern rauchende Vulkane der Kreide- und Tertiärzeit passen da 'ins Bild'. Aun dongt ein pulsierendes Aum, gleichzeitig basslastig und obertonreich. Inmitten von 'stehenden', sublim schimmernden 'Orgel'-Drones, die er bei Blackhorse allerdings zunehmend esoterisch moduliert, und schubweise anbrausenden Flirrsounds meint man manchmal sogar Chorstimmen oder dunkle Flöten zu hören, paranormal und halluzinatorisch. ORAL rückt Aun in die Nähe von Phill Niblock, mir kommt eher Organum in den Sinn." [BAD ALCHEMY]  
"...He is a key contributor to the development of electronic music in Montreal and its distribution internationally, while also working as a music producer for television and art exhibitions. In 1992 he received a commission from Montreal's St-Joseph Oratory to rework the music for their yearly Easter presentation of *The Way of The Cross* and has also awarded several canadian grants to pursue and refine its creations. His HauteC label produced most of the first releases of early leaders in the current local scene: Akufen (with whom he recorded the 1996 album Juicebox), Deadbeat, Champion... Martin is also a renowned DJ, holding several residencies since 1992 (Laika, Bily Kun...) including a 4-year stint at the mythical FOUFOUNES ÉLECTRIQUES. He has also performed live and DJ'd at international festivals: Sonar, Mutek, Francofolies (Québec and France), The Montreal Jazz Festival and at various spaces in the UK, France, Argentina, Switzerland, Belgium and Germany and North-America. The AUN project is a return to his first love -- deep, melodic lush drones and sometimes-harsh angular electro-ambient textures. While in its own personal space AUN's *mule* album sits at the side of the tonal work of Phill Niblock, with an imbedded and stark penchant for the early industrialists and echoes experimental avant guitar artists, juxtaposed to melodic timbres, chiming beauty and desolation uncommon of most drone and noise recordings. Produced with both digital and analog hardware, guitar and acoustic recordings, this rich and provocative music will be performed live to ensure maximum perspective. A follow up to this delicate and strong release is already planned for ORAL records in the next year, including collaborations with internationally renowned creators. Activities surrounding this release include performances: at 50/50, an event curated by ORAL producer Eric Mattson on April 13th, at the 2007 Mutek festival, a performance which will be recorded by Radio-Canada, and a winter european tour." [press release]

**\* AUN - Blackhorse CD (ORAL CD 18, 2007) €15.00**

Der Nachfolger & Schwester-release von "Whitehorse" und bisher aktuellste AUN-Veröffentlichung: rauhe, elektronische & und doch untergründig melodios-organische Dronescape, für uns klingt das wie

eine Mischung aus W. BASINSKI, TIM HECKER, TROUM & DANIEL MENCHE.... horizontale Fliessmuster, dort wo Kraft & Melancholie miteinander verschmelzen..

"Following the release of the MULE album for oral records, AUN pulled out his stringed instruments and dusted them off for a series of concerts and new recordings, bringing to life the dark and brooding Blackhorse album and it's more luminous companion cd Whitehorse (fall 2007). Echoes of an adolescent past, nurtured to the sound of Swans, Ennio Morricone, Zoviet France and some dirty shoegazing came to the forefront, even including a 1990 squealing guitar solo in the track Horsemen. Blackhorse? is a raw, forward thinking, highly musical album, firmly based in his DIY, no holds barred past.

AUN serves as an experimental interpretation of Martin Dumais music; where brutality, the dark, the beautiful and the melodic come together with engaging results. Ambient is often used to describe the sound of AUN, but the music is not intended to function as background, yielding physical response to the listeners.

Before Martin Dumais was in the somewhat off-kilter and acclaimed electronic duo Les Jardiniers with JF Magnet. Les Jardiniers released four albums, received two adisq awards (Québec? Grammy's) and played internationally until he got weary of more dancefloor oriented production. He also recorded the 1996 album Juicebox, with Marc Leclair who would later be known as Akufen. There were several early incarnations of AUN like his soon to be re-released O.D.D.S. project (Angle rec 2008). Initiated at age of 13 and inspired industrial music, Dumais used primitive musical equipment to forge his own sound. AUN now blends low-fi aesthetics with his fetish of new technology, recognizing the open ended area of AUN? work and yearning for more experimentation without the trappings of rock and electronic music. After three albums for oral records in less than a year, prolific and freed of previous shackles, Dumais, continues to record AUN material for a fourth release which will include several high profile collaborations." [label description]

**\* AUN - Whitehorse CD (Oral 19, 2007) €15.00**

Third album for the AUN on the Montreal-based label, ominous and massive drone-storms, creating intense moods with harmonic shiftings... sister-album to BLACKHORSE.

**\* AURAL HOLOGRAMS Vol. 1 CD (Aural Hypnox [AH08], 2007) €13.00**

AURAL HOLOGRAMS is another project (or maybe better "series") from the great AURAL HYPNOX-Label based in Oulu, Finland. The master-mind ANTTI HAAPAPURO is also involved in these recordings, 3 long tracks that almost reach 74 minutes - unsettling, mysterious & beautiful dronescapes that were created in real-time improvisation-processes it seems, using i.e. bass, synths & gongs...the atmosphere evoked is as captivating as ever, maybe more isolated and calm as in other AURAL HYPNOX-releases... filed under: archaic transcension-drones!

"All of You who have gone before, across the ages we call You, to join us and together reach the unsettling stars of the White Nights, the Horizon of Hollow Earth". The very first part of the Aural Holograms series incorporates various call and response patterns manifesting vibrating, subtle energies, all of which have been accurately divided into separate rhythmic dimensions and time-shifting aural tapestries. The overall experience - i.e. the ecstatic effect - is transmitted by the intensity of syncopated rhythms, reed organ lingering on a few tones, self-transforming vocal work accompanied with carefully chosen oscillating tunes and a variety of percussive patterns utilising artefacts crafted according to the methods of traditional metallurgia, as well as real-time tape operations. "

{ 61°26'N 21°52'E } The rum is poured on the ground, words are spoken in secrecy: the Dead Men will come to tell their tales".

Comes in six-panel hand finished cardboard booklet, in an edition of 1.000 copies." [label info]

**\* BAD SECTOR - The Harrow CD (Ewers Tonkunst HHE 015CD, 2007) €13.00**

Einer der Glanzpunkte aus der Diskografie BAD SECTORs wurde jetzt wiederveröffentlicht! "Erdrückend intensives neues Werk, bei welchem es um die akustische Umsetzung der bedrohlich-technologischen Aura eines Stealth Bombers zu gehen scheint... monumentale Electronics vermischen sich mit entmenslichten Signalen und Stimmen, eine futuristisch & unheimlich anmutende Soundwelt von beeindruckender Weite ...trotzdem fehlen die harmonischen Untertöne nicht... permante Gänsehaut erzeugend !! Auf jeden Fall eines der besten atmosphärischen Experimental Alben dieses Jahres!! Newest work by the great italian project, creating a breathtaking surreal atmosphere. Really alien & eerie & captivating, this is far from easy-listening tunes! Deeply recommended!" [Drone Records info 2001]  
"11 tracks clocking in at 55 minutes and 33 seconds of a cd that stretches the limits of dark ambient and noise soundscapes revolving

around a theme of military espionage and the Stealth Bomber. For those familiar with Bad Sector this material could be described as somewhere between "Ampos" & "Dolmen Factory" but even better in concept and execution. For those unfamiliar yet with Bad Sector the sound could be described as eerie computerizations mixed with dark atmospheric, disembodied voices, some chilling melodies, and odd syncopated blips & bleeps. Used on these recordings were: Impulsive sounds obtained with a PKCB104 Digital Geiger Counter using Radium as a gamma radiation sound source +air, naval, and military radio bands scanned with a AOR 2000 Wide Range Monitor receiver + original voice treatment software developed by Massimo Magrini, the man behind Bad Sector. The artwork for this release depicts a Stealth Bomber delivering 46 bombs taken in infrared (when have you ever seen a Stealth in attack??? probably never because the pictures are extremely hard to come by!!!) and the inside booklet details all the specs for the Stealth culled from the military websites of the designers. The disc itself depicts a night bomb scene in gold and black print. All this is summed up by the inside quote "Whatever commandment the condemned man has transgressed is engraved on his body by the harrow...." [original label press release]

"This is a reissue of the album that was out on the Ava/ES1 label back in 2001, which has disappeared from the market very fast due to the strange and quite mysterious reasons. Inscribed by the words of Kafka, "The Harrow" is a mere reflection of the bleak and mechanical existence of today's humanity, full of suffering and at the same time obedience to the dark and inhumane unrevealed faceless forces, which was long ago foreseen and expressed by this Austrian genius. Being maybe the most dark and obscure work of Bad Sector, it is an absolutely brilliant masterpiece of anxious claustrophobic dark ambient with a touch of radionoise and some sparks of subtle melodic threads. Original impulsive sounds were obtained using Geiger counter as well as scanning of the naval, air and military radio bands. The release has one bonus track taken from a rare old compilation and comes in a black&white fold-out digisleeve." [new label info]

**\* BAD SECTOR - Storage Disk 1 CD (Waystyx Records WR30, 2007) [lim. 500] €13.00**

Great collection of older, rare material in the typical BAD SECTOR-style the italian project got known for, also the B-side of the Drone EP (DR-18) is included ... raw and archaic sounding electronic synths, otherworlds of pulses and harmonics, at the same melancholic and cold... 10 tracks, almost 55 minutes. Comes again in a very special cover-sleeve on the prolific labe from Moscow.

"This is the first chapter of Bad Sector anthology of rare & unreleased tracks.

Tracks 1 & 6 are from from "Survival Tool" 3"CDr released by Cohort Records (recorded in 1999, released in 2001)

Track 2 is from "Polonoid" concert edition CDr released by Bastet Records (recorded in 1999, released in 2001)

Tracks 3 & 9 are from "Toroidal Body" 7"+ mCDr released by Pre Feed/Eibon Records (recorded in 1998, released in 2001)

Track 4 is from "Dolmen" 7" released by Drone Records (recorded and released in 1996)

Tracks 5, 7 & 8 are from "Manifesto Industriale Italiano" tape box set released by Old Europa Cafe (recorded and released in 1996)

Track 10 is Live in Erlangen from "Polonoid" "BadBox" edition CD+mCDr released by Tantric Harmonies (recorded in 1996, released in 2001) " [discogs.info]

**\* BARDOSENETICCUBE - Naegleria Fowley CD (Blade Records WMDA 071, 2006) [ed. of 300] €12.00**

"BARDOSENETICCUBE wurde 1998 von IGOR POTSUKAILO und einem befreundeten Musiker in St. Petersburg gegründet. Inzwischen betreibt IGOR sein Projekt mit der Hilfe von einigen Gastmusikern alleine. Wie viele andere russische Künstler beschäftigt er sich thematisch mit dem Zerfall der Sowjetunion bzw. dessen, was davon übrig geblieben ist. Mit Computern, Synthesizern, 'field recordings' (Aufnahmen der Umgebung) und der eigenen Stimme schafft er eine Atmosphäre, die wesentlich düsterer ist als bei SAL SOLARIS, mehr Industrial als Ambient. Eingesetzt werden auch Geräte aus der Psychoakustik, so dass BARDOSENETICCUBE mit einer außergewöhnlichen Bandbreite an Frequenzen arbeitet. Selbst beschreibt IGOR seinen Stil als 'surrealistisch'. Auch BARDOSENETICCUBE ist im Westen vor allem durch einige Samplerbeiträge bekannt, etwa für STEINKLANG RECORDS. Das Projekt ist aber kein rein musikalisches, sondern eher ein Multimedia-Konzept, das an Ausstellungen, Videoinstallationen und 'Performances' auf öffentlichen Plätzen beteiligt ist. Solche Auftritte werden immer von Videoclips begleitet, und das meiste von dem, was dann auf der Bühne passiert, ist improvisiert. Vieles davon wird auf CD festgehalten, was die immense Zahl von 29 Veröffentlichungen seit Gründung des Projekts erklärt, wovon sicher nicht alle es verdienten, hier besprochen zu werden. Russische Plattentester bezeichnen die aktuelle CD als 'die

beste Veröffentlichung' von BARDOSENETICCUBE. Ich kenne zwar nur eine kleine Auswahl an CDs, stimme aber zu, dass 'Naegleria Fowley' sich von den Vorgängern deutlich abhebt.

Das titelgebende Geißeltierchen kann den Menschen befallen und eine eitrige Hirnhautentzündung hervorrufen, die zum Tod führt. Die verschiedenen Stufen, die das Gehirn bis zu diesem Exitus durchläuft, hat IGOR offenbar vertont. Track 1 ist ein Anfall von Wahnsinn, von 'Ich höre Stimmen in meinem Kopf'. Es flirrt und zerrt, Samples hallen, ein Rhythmus wiegt wie ein autistischer Körper vor und zurück, und das Chaos wird nur unterbrochen von kurzen, klaren und emotionalen Einsprengeln eines Gesangs. Wer durchhält, wird mit einem 10minütigen, fast technoiden Hit belohnt, der zwar auch mit zerstörerischem Pfeifen und Sirren aufwartet, aber dennoch fast melodiös nach vorne treibt. Der Gesang aus Track 1 gibt sich als 'Ich bin von Kopf bis Fuß auf Liebe eingestellt' von MARLENE DIETRICH zu erkennen. Zwischen diesen Extremen bewegen sich die restlichen Tracks: teilweise an der Grenze zum körperlichen Schmerz, teilweise melodiös, rhythmisch und - auf eine wahnsinnige Art und Weise - schön. In Track 4 zwitschern die Keyboards zu einem russischen Slowmotion-Gesang, Track 5 ist schnell getaktet und hochfrequent, eine Geräuschwelle nach der anderen rollt. Etwas albern wirkt der zweite DIETRICH-Song in Track 6, 'Ich bin die fescche Lola'. Für ein Hirn kurz vor dem Aus ist das nicht verrückt genug. Highlight ist das Ende, Track 8, ein langsames, perlendes und blubberndes Versinken, ein friedlicher, extrem langsamer Clubjazz - und dann nur noch Rauschen. 'Naegleria Fowley' kann kaum auf einmal durchgehört werden, ist aber aufgrund der vielen Ideen und der ungewöhnlichen Sounds die Anstrengung wert." [Michael We. / nonpop.de]

**\* BASINSKI, WILLIAM - Shortwavemusic CD (2062 0701, 2007) €14.00**

Wiederveröffentlichung der Raster-Noton LP von 1997, mit Bonustrack! Sanfte Äther-Melodien in endlosen Kurz-Echo Räumen, Musik die ausfranst in einem Meer von seltsamem Effekt-Sounds..

Re-issue after 10 years (first issue on CD), originally released in limited edition LP in 1997 on Noton (now Raster-Noton). Full length CD with bonus track not on original LP.

"The works on *Shortwavemusic* resulted from a series of experiments in 1982 using lo-fi technology to extract sounds from the airwaves and weave them into musical tapestries. Using two reel-to-reel decks from the '60s, a radio and a shortwave radio, Basinski recorded samples of music from the radio, edited the tape into loops of varying lengths, and slowed them down. These themes were then layered together in real time to an accompaniment of randomly shifting shortwave radio static. The themes explored were often brief excerpts [3 or 4 notes] from muzak-type string versions of American popular standards. By manipulating these themes and mixing them with an existing symphony of electronic information, Basinski has created a series of glacial, atmospheric aural landscapes for the listener to inhabit. The music is timeless and compelling -- a remarkably original experimental music album." [press release]

**\* BASINSKI, WILLIAM - El Camino Real CD (2062 0703, 2007) €14.00**

Musik wie sedimentierte Nostalgie, die fast unmerklich einsickert ins Bewusstsein, eine einzige Melodie in endloser mantrischer Wiederholung, die an den Rändern ausfranst ... "El Camino Real" ist eine live-Aufnahme (aus Los Angeles) vom July 2006.

"Hypnotic new electronic ambient recording using another recently discovered loop from the archive. Premiered at Bleeding Edge Festival, Montalvo Arts Center, August 2006." [label info]

**\* BATCHAS - Explorations 85-95 CD (Monochrome Vision (mv14), 2007) €13.00**

"Quite unexpected, but surely long awaited comeback of this mysterious Swiss-based project, returning to the musical scene with the new album released after ten years of oblivion. This is another masterpiece of minimal analogue synth-sound alchemy, a journey through Batchas acoustic world allocated in the deep space between two acoustic radiators of stereosystem. Release date is 1st June 2007. Limited edition of 500 copies in jewelcase."

"The good things about Monochrome Vision is that the covers (all in stark black/white) have liner notes and so I learned that Robert Masse, who was once the active force behind Batchas (as well as Freq 63, Mydaus, Trebor Semas, Microscope, Myiase and Mental Showdowns) is no longer active in music, but works as a flash developer. What a pity, certainly when we hear 'Explorations 85-95', which of course has material from this period. Each of his projects had a specific sound and Batchas hovers about in the dark alley of highly atmospheric music. Played on a bunch of analogue synthesizers, this is darker than life mood music, sometimes going almost beyond the threshold of hearing. Great stuff, which calls back to memory his old records, or in fact the scene that came with it, the ambient industrial posse. Very music of that

age - highly ambient, a bit industrial: we'd call that drone music these days." [FdW / Vital Weekly]

**\* BATES, MARTYN / MAX EASTLEY - Songs of Transformation CD (Musica Maxima Magnetica eee49, 2007) €14.00**

"All of the songs on this collection were chosen initially by Martyn Bates for the personal, transformative significance that they have worked on his life, in strictly personal terms. The choices were then further selected and pared down correspondingly, in accord with Max Eastley's maverick musical sensibilities. Max, of course is internationally known as a sound artist working with 'environmental music', as the occasional inventor of strange instruments, but mostly as an intrepid explorer of avant garde, free musics. However, before all of this, Max was companion to Donovan Leitch, Hurdy Gurdy Man Mac McCloud, Martin Carthy, John Renbourne etc - being steeped in the folk myths & violent pastoral envisionings of Ramblin' Jack Elliot, to name but one particular hero. First time around however, Max found himself compelled to break his direct connections with this music, as he felt himself somehow unable to get to the essence of folk music. This time, Max feels he has made that vital connection. Insights gained since those days mean that, for Max, the "sung-spells" on this disc were akin to a transformative experience: a surprise, a shock! Max's deep receptivity to folk form underlines and informs this whole project. Importantly, all of the instruments played on this record are purely organic: voices ( of course! ), aeolian harp, Arc : an electro acoustic monochord - and, singing stones: stones of transformation that are in turn pressed into service from raw nature to help shape and recontextualise the fluid character of these archaic, transformative folk-song forms – into something both personal and transpersonal." [label info]

**\* BATES, MARTYN - Migraine Inducers do-CD (Beta-Lactam Ring Records mt196cd, 2007) €16.00**

Wiederveröffentlichung der allerersten BATES-MC von 1979, damals als MIGRAINE INDUCERS! Völlig verschieden von dem späteren Songwriting, stehen diese Sounds noch voll in der Spätsiebziger Post-Punk und Industrial-Tradition, mit rauhem low-fi Noise und Instrumental-Sounds (v.a. Gitarre & Synths), Gesangsexperimenten, etc.. aber auch schon ruhigere folkige Elemente die an den späteren MARTYN BATES erinnern, mit seiner typischen Delay-Orgel und gezupfter Gitarre, sind vorhanden... 20 kurze Stücke voller freier "Anti-Musik"-Energie, die den Geist der damaligen Zeit atmet; auf der zweiten CD ein späteres Remake / Komplettierung des Tapes von 1994. "...it's an amazing, long lost missing piece in the UK post-punk/DIY jigsaw." The Wire/April 2007. Ed. of 1000 copies in a deluxe 5 color gatefold sleeve, 16 page booklet with liner notes about the project by Else Teicher, with the first 100 being numbered and signed by MB. Freed from layers of sand, the ancient seal is cracked and the stone portal pried away. A hoary blizzard of slowly settling dust and mold is finally sliced by the first tantalizing glint of a mythological cache. At long last a lost experimental classic from the earliest days of the UK diy movement is delivered from legendary obscurity. "...violent anti-music: I think this is a brilliant tape...hauntingly beautiful and totally refreshing sound." So wrote Geoff Rushton (aka Jhon Balance) in a 1980 issue his Stabmental magazine about Martyn Bates's "Dissonance" cassette. Originally released as a micro-edition in the UK in 1979, the more definitive American version was released as a cassette in the US shortly afterwards. For the first time "Dissonance" sees a limited edition CD and vinyl reissue, appended by a bonus disc with the 1994 "completion" of the piece. "Dissonance" presaged Martyn's solo career and his work as part of Eyeless In Gaza in a most unusual way. Rather than directly suggesting what was to come, the cassette, instead, suggested a composing and sound AESTHETIC that exists to this day. That first cassette-only cri-de-coeur would have you believe that Martyn would be the next Nurse With Wound. Instead, rather like a more extreme Vice Versa or Human League, with Bates literally finding his voice, the later music (solo and with Eyeless In Gaza) evolved into a textural, fractured, DIY chamber pop INFORMED by the avant-garde, occasionally straying back into outright experimentalism (Pale Hands I Loved So Well, eg.). That Eyeless In Gaza (and let's not forget Peter Becker) and post 70's Martyn Bates manifested from "Dissonance" makes this bizarre and essential release even more of a precious find. If Martyn had not recorded another note, this would still stand as an extremely important early, incredibly forward thinking moment of sonic exploration. Dynamic, visceral and jagged but musical and deliberately constructed, "Dissonance" captures, maybe even defines the zeitgeist of the DIY attitude that was rising in the heady days of the late 70's and early 80's. An undeniable antecedent and a true revolution." [label info] "Calling yourself Migraine Inducers might not be the best route to stardom. But then, this was released in 1979 at the birth of the DIY movement, which was all about making a defiant two-finger salute to stardom. A new generation of ambitious musicians armed with total artistic freedom released their music on the then-popular cassette

format thus bypassing major record companies. Martyn Bates (of later Eyeless in Gaza fame) debuted with Dissonance/Antagonistic Music, a homemade cassette full of intense nervous fragmented soundscaping, not dissimilar to Nurse With Wound or an instrumental Throbbing Gristle. When the initial 12 copies had sold out, the tape was re-released slightly more professionally over the years and now, for the first time ever, as a double CD. Sonic exploration is the heart of this beautiful, stark masterpiece, which may not be easy on the ear on first take, but gradually grows and then, when you least expect it, proves itself full of harsh beauty." [FK / Vital Weekly]

**\* BAYER, KONRAD - Dreams of leaving CD (Genesungswerk gw20, 2003) [lim. 300 in box] €13.50**

"Sanft schlängeln sich subtile Sounds, wärmen zärtlich ohne zu erdrücken, sind stets präsent ohne jemals zu penetrieren. Das Weite dieser Veröffentlichung, das Nimmermüde gleicht einem wärmenden Händedruck mit Fremden, welche Freunde werden können." [Sebastian Lobstedt / Equinox] "twelve tracks between digital folk, field recording and escapism. track 2, 3, 8, and 12 were created in cooperation with the norwegian musician pal asle pettersen.'dreams of leaving' is an album for winter times, but only occasionally icy, most of the time quite the opposite." [label info]

**\* BECUZZI, GIANLUCA & FABIO ORSI - Muddy speaking ghosts through my machines CD (A Silent Place ASP12, 2007) €13.00**

Zweite VÖ dieses Jahr für das italienische Duo, experimentelle electronica-ambience die mit Blues & Folk-Versatzstücken sowie field recordings angereichert ist, was zu erstaunlich stimmigen Ergebnissen führt. "Muddy Speaking Ghosts Through My Machines" is the brand new album released together by Fabio Orsi and Gianluca Becuzzi. This album will be certainly followed by other cooperations, considering the big friendly artistic sodality between them. Fabio e Gianluca are a strange duo, considering the big differences of their artistic back-ground. Fabio Orsi is a young and unexpected talent. After his first album, "Osci" (LP, SmallVoices 2005), produced by Gianluca Becuzzi, he got a lot of positive feedbacks, worldwide, by the most important international media, confirmed by his second official release "For Alan Lomax" (CD, A Silent Place 2006) splitted with cosmical Italian duo My Cat is an Alien. Gianluca Becuzzi is a very well known character of the Italian experimental scene since from the 80s, under many different alias. Recently known as Kinetix, Gianluca latest release is the very well appreciated "Memory Makes Noise" (CD, SmallVoices 2006) a great electroacoustic pearl. The unexpected uncouther between different forces, experiences and visions of this two artists is perfectly melted in this album: strong and tied, an imaginary place where folkway and research, past and present, distance and closeness, mud and clouds, ghosts and machines meets. Shreds of ballads, guitars and old keyboards floating on the vibrant surface of this faery river and disappear, towed off by drones and rumors, pouring between distant voices and centenary blues songs from the Alan Lomax archive. Rapture and sweet lostness: this is the main sensation. It could be listed as Avant-Folk, or Experimental-Blues, Ambient- Roots or contemporary aesthetics and aching nostalgia..." [label press release]

**\* BECUZZI, GIANLUCA & FABIO ORSI - The Stones know everything do-CD (Digitalis Industries DIGI038, 2007) €18.50**

Italien collaboration-work of the KINETIX-mastermind BECUZZI with FABIO ORSI (both know from SMALL VOICES releases), working with "old keyboards, guitars & laptop", creating a very mellow & smooth kind of electronic ambience, soft weird sounds derived from field recordings appear in repetitive patterns, the whole has a more improvisational feel to it, they let it flow, its not really "outcomposed"... "Anything that can be said about this double CD release can also be said about the roar of a rushing stream or the sound of snow falling on a clear night. These two sound artisans have crafted so perfect an auditory environment that it is completely devoid of artifice or noticeable flaw. It is a field of glass on top of a quiet lake. To some, this might sound dull. To others, it might strike you as meditation music for your yoga class. To all of you, all I can suggest is listening to this journey into sound and be prepared to come out the other side changed by what you've experienced. Fresh from his spectacular 3" cd-r on Foxglove and another release for A Silent Place, Naples' Fabio Orsi partners here with sound artisan Gianluca Becuzzi. Orsi is another young and unexpected talent coming through the new Italian pipeline. "The Stones Know Everything" is the second release of his sprawling trilogy with Becuzzi (the first CD, "Muddy Speaking Ghosts Through My Machines," appeared on A Silent Place in late 2006). Gianluca has been around for the better part of two decades making music under the monikers Kinetix, Limbo, and others, but his work with wunderkind Orsi opens a new chapter in his impressive body of work. Crafting something this immense puts these two musicians into the realm of Stars of the Lid, Birchville Cat Motel and Growing, creating several intense worlds of ambient splendor, juxtaposing the sounds of everyday life with jetstreams of microtones and pulses of audible light. And they handle this enormous task with the care and precision of a

watchmaker or a surgeon, but also with the ears of an obvious fan of sound." [label info]

"Two Italian artists whom we first met from their releases on Small Voices, now team up for a double CD. Fabio Orsi released a great LP called 'Osci' (see Vital Weekly 512) which was produced by Kinetix, which happens to be the name used by Gianluca Becuzzi. Slow music based on field recordings of a highly obscure nature, with some folk (read: guitar) like elements. Back then it was unclear as to did and which part Becuzzi had in the final result. Now it's perhaps a bit clearer: both use 'old keyboards, guitars and laptop'. It's also less obscure than the Orsi LP, and further away from much of Kinetix material. Both music and cover reminded me strongly of Stars Of The Lid. The same typography on the cover, but also similar slow music, and forty-five minutes per CD. Sounds only develop at a slow rate, endless sustain coming from the sound effects, moving slow hum about. Music of a highly ambient nature, even when some elements seem odd, such as the machine like sounds of 'Blue Drones For A Ballad (Part Two)'. Now that Stars Of The Lid may seem to have vanished (in whatever guise actually, or perhaps contemplating a comeback?), this is a rather good substitute of a more than excellent nature." [FdW / Vital Weekly]

**\* BEEQUEEN - Seltenturm do-CD (Plinkity Plonk PLONK22, 2007) [ed. of 300] €14.00**

Zusammenstellung von altem, längst vergriffenen Material aus der Frühphase des bemerkenswerten niederländischen Duos..

"It has been something of a wait, but Beequeen has opened up their Vaults once more. After the succesful release of A Touch Of Brimstone in 2003, we now very proudly present SELTENTURM - BEESIDES (1989-2000). This brand new collection takes in many previously released but now unobtainable Beesides in the double CD format. A treasure-trove of the past!

While Beequeen recently finished recording 'Sanddancing' (their next excursion into the world popmusic - a journey beginning with 'Ownliness' and 'The Bodyshop'), which will be released early 2008 by Important Records, it was time to clear out the vaults; and this time for good. While 'A Touch Of Brimstone' saw the release of many unreleased pieces from the archive, 'Seeltenturm - The Beesides' takes a good look at the released output from Beequeen, ever since they started to release music in 1989.

SELTENTURM (a fine double CD) consists of the following releases: 'Mappa Mundi' (cassette, with bonus tracks), 'Fond' (one sided LP), 'Split' (split LP), 'The Surrough Gate' (10"), 'Vault' (7"), 'White Tusk' (7") and 'Dovidz dane Vanja' (7"). All of these releases were made in editions smaller than 250 copies, and all long out of print. All tracks have been lovingly remastered by Raymond Steeg in the warm winter of 2006-2007 and they have never sounded better.

A real treasure box for old and new fans alike. Limited edition of 300 copies in gorgeous printed artwork." [KormPlastics]

**\* BESTIA CENTAURI - Teratogenesis CD (Eibon Records / AFE Records BES073 / AFE093Cd, 2007) €13.00**

Bedrohlich klaustrophobische Welten beschwört "Teratogenesis" herauf, einengend nah und intensiv scheinen elektronische Drones & Sounds wie Waffen anzugreifen, wie eine Psycho-Geisterbahn der völlig derangierten, morphenden Art... kein typischer dark ambient, eher düster-industrielle Elektro-Akustik !

"*Bestia Centauri* is a solo electronic music project begun in 1999. "Teratogenesis" is its fourth release after "*Ubbo-Sathla*" (*Somnambulant Corpse Recordings*, 2002), "*The Antideluvian Earth*" (*Afe*, 2003) and "*The Self Immolation Rite*" (*Somnambulant Corpse Recordings*, 2004).

The aim of *Bestia Centauri* is to create sonic landscapes that convey a sense of the numinous, the horrific, and the extra-human. Its sounds have much in common with those of electroacoustic music, but the compositional structures generally display a much greater sense of flow. Although *Bestia Centauri's* music is (to put it mildly) very different, the early releases of *Tangerine Dream* (circa 1972-1975) remain a tremendous source of inspiration for the composer, along with the orchestral, choral, and organ works of the composers *Gyorgy Ligeti* (*Atmospheres*; *Lux Aeterna*; *Lontano*) and *Giacinto Scelsi*.

Older works of electroacoustic or tape music, such as the compositions of *Basil Kirchin*, *Tod Dockstader*, and *Iannis Xenakis*, offer the listener another frame of reference. With the new release, "*Teratogenesis*", *Bestia Centauri* defies once and for all the persistent mischaracterizations of its sound as belonging to the "Dark Ambient ghetto". Electroacoustic and computer music elements come brazenly to the foreground, and contribute even more so to the flow of "crawling chaos" that has always characterized and inspired *Bestia Centauri's* compositions. The genesis and development of a monstrosity is the theme of this new work, which charts a course from mutated unicellular sonic DNA to the resultant life-form that reaches "from the jaws of the dragon, from the depths of the abyss". With "X" and its deranged rhythmic outbursts, which suggest a creation gone radically wrong, with "*Nebular Embryo*", a microtonal and minimalist homage to the work of

*Giacinto Scelsi*, and with "*E Faucibus Draconis, E Profundis Barathri*", a pure electroacoustic work of epic scope, *Bestia Centauri* demonstrates a new-found range and mastery in its work.

Four years in the making, "*Teratogenesis*" represents *Bestia Centauri's* most mature mating to date of flowing soundscapes and electroacoustic sound design. It also represents a point of departure for even more radical works, to come.

This albums comes as an *Eibon Records / Afe* co-production whose artwork was designed by *Chris Donovan* of *Somnambulant*." [label description]

**\* BIANCHI, MAURIZIO - The testamentary Corridor CD (Silentes minimal editions sme0608, 2006) €13.00**

"Five months after the acclaimed 'Niddah Emmhna', Silentes releases a new five track cd of 'suggestive twilight sounds'. Visionary electro-acoustic ambience by the most eclectic Italian decomposer / inventor / manipulator of sounds: MAURIZIO BIANCHI. Alternating between lighter atmosphere, and darker isolationistic moments, Bianchi penetrates deep into the most subtle essence of sound, rearranging it's elemental particles/grains, and creating unbelievable sonic-washes." [label info]

**\* BIANCHI, MAURIZIO & MAOR APPELBAUM - Electrostatic deflection CD (Silentes minimal editions sme0714, 2007) €13.00**

"'Electrostatic Deflection' is a new industrial-music masterwork, created through collaboration with MAURIZIO BIANCHI, and Israeli musician MAOR APPELBAUM. It's represents Bianchi's more extreme direction... a sample of whats comming in the future from the historic Italian composer. Amazing impact, immense slabs of industrial sound in motion. Sweeping vistas of intense static energy, storm-fronts moving across the stereo field, an acoustic tidal wave approaching landfall, breathtaking deep and dark voyages through underground abysses... a massive and monumental work. Sounds of Sodom and Gomorra burning... don't look back! An apocalyptic prophecy of sound. Waves of sound that can penetrate the thickest steel-plate. Let it wash over you. At high volume, this cd becomes a very physical experience." [label info]

**\* BIRCHVILLE CAT MOTEL & ANLA COURTIS - Curved Surface Destroyer 3 x CD (Last Invisible Dog Records LVD 105-107, 2006) €18.50**

BIRCHVILLE CAT MOTEL sind die Könige des neuseeländisches Gitarren-Low-Fi-Drones! Diese insgesamt 6 live-Mitschnitte beweisen das eindrucksvoll, es sirrt, schwirrt und virbriert an allen Ecken und Enden, ultra-minimal & mit mikrotonalen Bewegungen und auch einigen Überraschungen (knarrende Holzsounds, Stimmengemurmel, undefinierbare glockenähnliche Klänge tauchen auf, etc.. )

Das ganze in einem Spektrum von tranciger obertoniger Kontemplation über vibrato-haftem Schimmern bis hin zu fast krachigen Arrangements, in denen auch hypnotische Perkussion zum Einsatz kommt, ein einziger Hörgenuss!

"Three CD live retrospective covering 1998-2006 and including shows in New Zealand, Japan, Denmark and Scotland. Chronologically organized, the album also shows the evolution of Birchville's sound from the mid '90s slowly emerging drone-fields (and use of found sounds) to the more dynamic sound we have come to know from the more recent releases such as *Beautiful Speck Triumph* and *Chi Vampires*. For Campbell Kneale, this release is a 3-hour aural report on the state of things, capturing the full spirit of what he's accomplished over the past 10 years. In doing so, he's assembled the best possible overview of his work under one title, without rehashing any material from previous releases. Thus, what we have here is a 3 disc best-of, featuring all new material! Packaged in a custom vinyl wallet (versus a traditional jewel case)." [label press release]

**\* BIRCHVILLE CAT MOTEL & ANLA COURTIS - Three sparkling Echoes CD (Celebrate Psi Phenomenon CPP17, 2007) €15.00**

Excellent collab, three pieces of dense & subtle & at times slowly hammering / pulsating drone-core!  
"Doomy, magisterial drone works, xylophone tones dragged behind trucks ploughing straight through mountains of mud and some classically wasted drum-horizontal blades nod-out ritual ala Outside The Dream Syndicate from this inspired hook-up that pairs Campbell Kneale's orchestra with Anla Courtis of Reynolds." [label info]

**\* BIRCHVILLE CAT MOTEL - Birds Sister Blasphemy CD (Celebrate Psi Phenomenon 1019, 2007) €14.00**

Neustes Werk der inzwischen als Vorreiter des "neuen" psych/impro/folk/drone Stils geltenden Projekt um CAMPBELL KNEALE, wo sich trancige Verträumtheit und Harshness in low-fi (Gitarren, Orgel, Stimmen,etc.)-Strudeln vereinen...



"Gigantic. White-hot stars suddenly huff off their outer layers of gas and debris and collapse into their own gaping void of everlasting density and nothingness. Hammered into shape in the glowing furnace of their most recent European tour, these monolithic tracks are the closest Birchville Cat Motel has come to capturing the gargantuan shoegazing nirvana of their monstrous current live assault. A ritualistic, full frequency, bulldozing of superheated twitter and swirl, swimming in a turbulent undercurrent of molten, sub-metallized, dream-rock. A hurricane of sound singing the everlasting lullaby of the universe." [label info]

"Latest blast of brutal beauty from the Kiwi king of soft noise, Campbell Kneale, aka Birchville Cat Motel. Birds Call Home Their Dead is a three track epic, packaged in new ultra fancy packaging (more on that in a sec) and as always as lovely and dreamy as it is harsh and heavy. The opener, the title track, is nearly a half hour, beginning with layers of slowly shifting keyboard swells, little clouds of glitch and buzz, and a slowly developing krautrock beat. The keyboards sound like some damaged loop, yanked out of "Baba O'Reilly" and turned inside out, allowed to shimmer and shake, and to eventually erupt into a thick coruscating wash of jagged buzz and swirling noise. The drums remain an incessant pulse, like a Can rhythm track dropped into a Dead C b-side, and everything run through Kneale's magical bank of special FX. Like a supercharged outerspace noiserock Godspeed or something, that builds and builds and builds until the whole thing explodes into a full on in the red space rock free jam, like Monster Magnet, Hawkwind, F/i, Mugstar, the Telescopes, Circle and the Heads all jamming simultaneously. A dense cloud of FX, psych guitar, clouds of swirl and shimmer, streaks of feedback, walls of amp buzz and high end skree, all hovering over that unstoppable motorik beat. Eventually, the guitars drift off leaving just some strange random clattery and the sound of birds and insects and nature.

The second track is a brief burst of gorgeously languid high end shimmer, layers of guitar and tangled melodies as well as deep reverberant swells all woven into a swaying static sound field of notes beating against one another amidst a dreamlike raga drift. A pretty killer one two punch.

And as if that wasn't enough, for those of you who snoozed and lapsed on the recent ridiculously limited tour only cd-r Her Anger Is Limitless, well, you're in luck, cuz that whole disc is tacked on here as track number three. A single half hour track, created out of what sounds like manipulate samples of voices, is transformed into a massive glistening technicolor shower of sound. You know how when it's crazy hot, kids open up the hydrants and just run around in the street as tons of cool water rains down on them. Imagine a similar situation, except when the hydrant is cracked, out comes thick torrents of billowy fuzz and grinding whirl, all sparkling and dense and warm and thick, and you just close your eyes and let the sounds wash over you and fill your ears. It sounds like a million guitars, and guys outside cutting down trees and tossing them in the wood chipper and some sort of futuristic synth battle and thousands of little bells and chimes and a roomful of amps turned on and buzzing with no instruments plugged into them, all smeared into one gorgeous glimmering sonic deluge.

As always, so absolutely amazing. And as we mentioned before, this is the first release in the swank new Celebrate Psi packaging, a full color, eight paneled digipak style sleeve, the outside retaining the CPsiP wallpaper motif, but the inside offering all sorts of gorgeous photos and some minimal liner notes, with the cd affixed to a little foam nub on one of the panels. Nice!" [Aquarius Records]

**\* BLACK SUN PRODUCTIONS - Chemism CD (Old Europa Cafe OECD 091, 2007) €13.00**

"Black Sun Productions' new album consists of 14 tracks of tribal electronica and it stands as the most rhythmic output to date coming from Massimo & Pierce and their fellow Children of the Black Sun. The wooden sound of the marimba in combination with flutes and drums merging with very European sounding violins will reveal to the listener a new and pleasantly surprising attitude in music-making of this collective of sound artists. The mutating precision of Pierce's electronics is here counterpointed by Massimo's sonorous, deep vocals. Eschewing the melancholy of the double disc The Impossibility of Silence, BSP seems to have moved with CHEMISM into an electronic semi-operatic mode. Some of the album's tracks were written and performed in collaboration with draZen and Bahntier. CHEMISM features Val Denham and Ariot Fleischmann on additional vocals, Roman Hollenstein on drums and Roberto Budelo on violins. Dedicated to William S. Burroughs on the 10th anniversary since his death, CHEMISM is possibly the most original sonic statement of Black Sun Productions and it consecrates Massimo & Pierce as a truly eclectic duo of performers and producers. Coming into a 6panels digipak fully illustrated by Jacopo Camagni and Marco Felicioni of Studio Dronio." [press release]

**\* BLITZOIDS - Stealing from helpless children / Look up do-CD (Ad Hoc Records AD HOC 16/17, 2006) €14.00**

"Old hands will remember those strange LPs imported and distributed by Recommended back in the late 80s. A studio project, audibly influenced by the Residents, but not over-imitative, the Blitzoids mixed concrete- and tape-manipulations, noise, extended playing techniques and found recordings with iterative song-like structures and open architectures. Always interesting, sometimes scattershot, avoiding any obvious style, they moved fast from one idea to the next. At the time, they were pretty much out there on their own, and achieved only limited visibility, so its good to see their work collected and reissued on this double CD." [label info]

"if comparisons must be made, then imagine putting the Los Angeles Free Music Society, Fred Lane, Fred Frith, various field recordings, radio transmissions, and a haunted house sound-effects tape into a blender. After the blender shakes violently and explodes, spraying globules of audio lunacy across the room, you giggle and dance around like a moron. That's what listening to the Blitzoids is like.

Brothers Steve and Chris De Chiara were running a Chicago record store when they started recording with Jim Nickels. Their first LP, 1987's *Stealing From Helpless Children*, is a work of unbridled invention, lumping together skronky jazz, tape manipulation, funny sounds, spooky textures and low-fidelity melodies. A reliance on traditional song structures doesn't make the band sound at all conventional, but merely confirms their considerable compositional skill. Each track is a mini-movie for the ears. "Left or Right?" utilizes Donald Duck laughter for a bizarre refrain; "Try and Stop Us" is a complex sound collage that recalls Evan Parker at one moment, Penderecki at another; "Middle of Nowhere" shifts from a tribal jam session to an imagined Carl Stalling horror film score. It's all held together with catchy vocals, cheapo synth drums and Chris De Chiara's inspired guitar work, which can echo anything from John Abercrombie to Snakefinger. For uneasy listening, *Stealing From Helpless Children* is surprisingly listenable.

1990's *Look Up* is even more adventurous. The raw materials haven't changed—backwards tape and talk-radio excerpts abound—but each track is so densely layered that it takes many listens to absorb it all. The songs are still accessible: the lyrics to "Good Vacation" are worthy of Bob Dylan's best hallucinatory narratives, accompanied by music that is more appropriate than Dylan ever attempted.

Rounding out this reissue are eight bonus cuts, including the band's funniest achievements. "Fire on the Mountain" transforms an old fiddle tune into a hoedown from hell, and it's hard not to crack a smile through mangled versions of "A Summer Place" and "The Witch Doctor." The Blitzoids might have worn their influences on their proverbial sleeves, but their music stands on its own. Give them a listen if your tastes run to the left of strange, or if you just want something to listen to while you're getting blitzed.." [Brad Glanden / allaboutjazz.com]

**\* BLONDE REDHEAD - 23 CD (4AD CAD2717CD, 2007) €16.00**

Nicht allzu zahlreich sind unsere Ausflüge in "poppigere" Gefilde, aber BLONDE REDHEAD kriegen uns irgendwie immer! Und erweichen unser eh schon ziemlich angeschlagenes Herz mit ihrem extrem melancholischen und doch treibendem Gitarren-Moll-Pop, der so versponnen und eigen ist und darum recht einzigartig...

"While we were listening to this new Blonde Redhead we found ourselves musing about how they'd probably do a really great theme song for a James Bond or David Fincher movie. Dark, brooding and mysterious with a seriously palpable tension, 23 finds the band cementing its place at the meeting point between Sonic Youth and Radiohead. With a production that sounds much more sleek in a modern rock sort of way, there is no denying that despite the new gloss and freshly polished suit of sonic armor there still lies utterly great songs at the core of Blonde Redhead's sound. There are some moments where the band explores some totally new directions, like on the track "Silently" which sounds a lot like Abba covering the Four Seasons' "Too Good To Be True"... which is of course a very good thing! But overall, all the ingredients that made Blonde Redhead such a great band are still present. The swirling melodies, the sensuality, the lush arrangements. So while we still kind of wish Guy Piccoto (Fugazi) had worked his production magic on 23, we still can't help but be in head over heels in love with the sweepingly epic music of this amazing trio." [Aquarius Records]

**\* BORIS - Soundtrack from film "mabuta no ura" CD (Essence Music ESS005, 2005) €16.00**

"...Soundtrack from film *Mabuta No Ura* (translated as *Backside Of The Eyelids*) presents BORIS at their most abstract personality. A stunning guitar-driven psychedelic voyage to an imaginary land where *Pink Floyd's* "More" meditates with *Sunn O)))* drenched in ambience and feedback! Being a flowing and brooding soundtrack to an imaginary film conceived by the three band members, the album manages to present the listener to a number of moods and soundscapes without actually breaking out of its shell. From mellow, dreamy *Syd Barret*-inspired acoustic incursions, hazy vocals, slow post-rock tones and rhythms to

occasional bursts of dynamics passing through avant-noise experiments and mammoth deep drones of blasting energy (like on the 12 minutes long "Space Behind Me (part 1)"). A contemplative masterwork! Hard to imagine what sort of film *Mabuta No Ura* must be? The evocative sounds here give us freedom to conjure up appropriate images and quoting Atsuo's own words: "This is a soundtrack for images that appear on the *mabuta no ura* of the listeners, by reading the stories contained on the album and listening to the music. It's dew made from unconsciousness of Boris members. The dewdrops are spun into thread and the thread forms a whole story. The way we refer to images of the daily lives." [Aquarius Records]

**\* BRACHIAL PALSY - Control and Paralysis CD (Eternal Soul Records CD 06, 2007) [ed. of 500] €14.00**

"...Das Einmannprojekt Brachial Palsy aus Leipzig generiert auf "Control And Paralysis" eine Melange aus Dark Ambient, Death-Industrial, Drum And Bass, Drones und leichten Noise -Elementen. Einige Leserinnen und Leser könnten die vorherigen Arbeiten von seinem Noise - Projekt "La Comunidad" kennen, welche meiner Person völlig unbekannt sind.... Inhaltlich beschreitet der denkende bzw. lenkende Kopf von Brachial Palsy John Birch (Pseudonym, welches auf John Morrison Birch (1918 - 1945) zurückgeht, der als amerikanischer Missionar und Mitarbeiter des US-Geheimdienstes tätig war. Er wurde von Mitgliedern der KPCh erschossen und wurde zum ersten Opfer des Kalten Krieges erklärt. Nach ihm ist die John Birch Society benannt.) zwei Wege, die eine tiefe Verknüpfung zeigen. Er arbeitet auf der einen Seite mit der medizinischen bzw.

psychologischen Schiene, die in Beziehung steht mit der Komponente Gesellschaftskritik. Eine bedeutende Frage könnte sein: "Wieso erkranken Menschen in dieser schnelllebigen Welt?". Das Statement des Soundakrobaten liest sich im Inneren des Booklet wie folgt: "All Human Beings Are Born Free And Equal In Dignity And Rights. They Are Endowed With Reason And Conscience And Should Act Towards One Another In A Spirit Of Brotherhood."

Musikalisch bekommt die geneigte Hörerschaft keine strukturlosen Soundgebilde präsentiert, sondern durchdachte Konzeptionen, die eine sehr meditative Wirkung ausstrahlen. Um Ihnen den Facettenreichtum von "Control And Paralysis" besser vorzustellen, bekommen Sie unsere geneigte Leserschaft ein paar nähere Beschreibungen zu den einzelnen Stücken. Den Auftakt ('Zone') und Abschluss ('Enzym') auf der Publikation bilden Drones, die durch einen hohen Grad an Bedrohlichkeit bestechen. 'Accidental Error' hingegen, bietet als Grundmuster eine noisye Collage an, die mit einer orientalischen Stimme akzentuiert wurde. Meditative Drum And Bass Momente liegen den Liedern 'Circular Psychosis' und 'Parase' zugrunde, die zum Abtauchen in andere Atmosphären einladen. Mehr Vielfalt kann ein modernes Opus im elektronischen Bereich nicht vorzeigen und ausstrahlen....

Fazit: John Birch ist mit seinem Projekt Brachial Palsy ein schöner Einstand bei Eternal Soul geglückt, der für die aufgeschlossene Konsumentenschar ein Highlight sein dürfte. Für Hörerinnen und Hörer, die auf sehr elektronisch abwechslungsreiche Veröffentlichungen abfahren, stellt "Control And Paralysis" von Brachial Palsy einen Pflichtkauf dar. Bleibt abzuwarten, womit uns John Birch auf seinem nächsten Release überrascht." [Feindesland]

Promising debut-release for a new project from Leipzig, combining different influences from Dark Ambient, Industrial, Drum & Bass and Drone....

**\* BRADLEY, PAUL - Chroma CD (Twenty Hertz TH016, 2007) € 14.00**

"Split over seven tracks 'chroma' is a beautiful swarming forty five-minute suite of pieces. A warm, almost angelic hue of sound radiates from 'chroma' giving it a pure, optimistic feeling that only fades with the last dying notes. Weightless and saturated in it's waves of sound, all you have to do is listen." [label info]

**\* BRUME - Accident de Chasse CD (Waystyx Records WR51, 2007) [lim. 375] €13.00**

Finally someone re-issues the genius BRUME-works that appeared so far only on Cassette! BRUME was ahead of its time, a stunning mixture of Post-Industrial, Ethno-Ambient & Electro-Acoustic!

First in a series of re-releases on the great WAYSTYX-label from Moscow! "Originally recorded in 1988/89, originally produced on cassette by Tonspur Tapes in 1989. Time duration is 61.23 min." [credits]

**\* BRUME - I am... I come... I was CD (Waystyx Records WR52, 2007) [lim. 375] €13.00**

Finally someone re-issues the genius BRUME-works that appeared so far only on Cassette! BRUME was ahead of its time, a stunning mixture of Post-Industrial, Ethno-Ambient & Electro-Acoustic!

Second in a series of re-releases on the great WAYSTYX-label from Moscow! "Originally recorded in 1992, originally produced on cassette by Tonspur Tapes in 1992. Time duration is 57.21 min" [credits]

**\* BURNING STAR CORE - Mes Soldats Stupides '96-'04 do-CD (Cenotaph ct-012, 2006) €17.50**

"A collection of tracks from Cincinnati Experimental/electronic/ noise/whatever artist, C. SPENCER YEH under his BURNING STAR CORE banner. A varied blend of tracks culled from Yeh's extensive vaults, disc one features primarily vocal/electronics selections from the out-of-print White Swords in a Black Castle, Amelia, and Crystal Castles releases along with a few choice tracks originally released on Chondritic Sound and Gods of Tundra. Disc two stretches back a bit further into the archives, with some live performances and unreleased tracks in the mix. There's a strong basis in improvisation, often creating an electroacoustic soup." [label info]

**\* CAMBERWELL NOW - All's well CD (ReR Megacorp DUP 0022, 2006) €14.00**

Endlich wieder erhältlich, die CD mit dem Gesamt-Material der THIS HEAT-Nachfolgeband!

"1982 löstten sich This Heat auf, bzw. verwandelten sich in Camberwell Now. Gareth Williams hatte die Gruppe verlassen und sich nach Indien aufgemacht, um neue künstlerische Herausforderungen zu suchen (er starb im Dezember 2001). Bullen und Hayward hielten This Heat danach noch eine Weile am Leben, zeitweilig unterstützt von dem Bassisten Trefor Goronwy. Doch irgendwann stieg auch Bullen, der sich ein eigenes Tonstudio aufgebaut hatte, aus. Damit war das Projekt This Heat beendet. Hayward und Goronwy machten allerdings gleich weiter. Zusammen mit dem Klangkonstrukteur Stephen Richards hobten sie Camberwell Now aus der Taufe, benannt nach dem Wohnort der Gruppe (und auch dem ehemaligen von This Heat), dem Londoner Vorort Camberwell. Camberwell Now haben zwei EPs ("Meridian" von 1984 und "Greenfingers", 1987) und eine LP ("The Ghost Trade", 1986) eingespielt. Alle drei Alben wurden 1992 zur CD "All's Well" zusammengefasst, die beim schweizer RecRec-Label erschienen ist. Zusätzlich wurde noch ein Stück daraufgepackt, welches vorher nur auf einem Kassettensampler veröffentlicht worden war ("Daddy Needs A Throne"). "All's Well" bietet somit das komplette Œuvre der Band.

Die Musik von Camberwell Now unterscheidet sich recht deutlich von den Klängen von This Heat, obwohl es gewisse Gemeinsamkeiten gibt. Bizarr und schräg ist die Musik immer noch, der gequälte Gesang von Hayward hat sich auch nicht allzu sehr verändert und auch sein virtuos Schlagzeugspiel ist sofort wiederzuerkennen. Gab es auf den This Heat-Alben aber rohe Klangerperimente und kaputte Songs zu hören, ist die Musik von Camberwell Now melodischer und musikalischer geworden. Experimentelles Tonschweben, industriellen Krach und bizarre Tonkollagen sucht man hier fast vergebens. Sehr virtuos musizieren Bass und Schlagzeug miteinander, treiben die Musik bestimmt und energiegeladen voran, angereichert mit diversen Sounds und Geräuschen vom Tonband und verschiedenen Keyboards, gelegentlichen Einlagen an der Gitarre und dem sehr eigenen Gesang Haywards. Auf den Stücken von "Greenfingers" gibt es zusätzlich noch Saxophon, Flöte und Viola von Maria Lamburn zu hören. Das Ergebnis sind sehr intensive, meist sehr rhythmische, etwas klaustrophobisch wirkende, schräge Rocksongs, neo-canterbury-artige Artrock, mit Postpunk-Flair und einer unterkühlten, fast depressiven, stellenweise sehr hektischen Atmosphäre. Reichlich seltsam, rhythmisch und schwebend zugleich, kalt, aber sehr direkt ist diese Musik. Heutzutage würde man diese Klänge wohl in die Postrock-Schublade stecken. Wer This Heat schätzt, insbesondere Haywards Gesang, oder auch die Solo-Scheiben von Robert Wyatt (es gibt da gewisse atmosphärische und stimmliche Ähnlichkeiten), der sollte versuchen sich "All's Well" zu besorgen." [Achim Breiling / Babyblaue Seiten]

"After the demise of *This Heat*, Charles Hayward continued to work with Trefor Goronwy, bassist from the last manifestation of the group, the two of them joining forces with Steve Rickard who, for the new band, designed the cassette switchboard a kind of proto-sampler - but that's not the half of it (Steve's article fully explaining the device is reprinted in the new, expanded booklet that comes with the CD). Musically, Camberwell both followed and departed from the style of *This Heat*. Formally and gesturally there are common elements, but there is far greater transparency and the sound palette is quite different: the music is more *placed* than grown, as the slow accumulation and evolution of material in *This Heat* gives way to a more immediate and orderly development of the material in *Camberwell Now*. The songs - nostalgic, scary, quietly desperate - peer into the future to find harbour but confront only fragments of ruin. Debris and disturbance eat away at the root and corrode each shiny surface (this is mostly the musical work of the cassette switchboard). The juxtaposition of powerful, virtuosic playing and the eerie, often unidentifiable keenings, chords and constant motion of the cassettes is one of the things that make *Camberwell Now* so expressive of its time - when the whole social and

political fabric of a no-longer-great Britain was unravelling. This definitive edition collects the entire released output of the group together (two EPs and an LP) newly re-mastered by the band and repackaged with full notes, lyrics, additional photographs and artwork." [label info]

**\* CASHMORE, MICHAEL - The Snow abides CD (Durtro Jnana 002, 2007) €13.00**

Sehr anrührender Ambient-Folk von CASHMORE, der hier von diversen Gastmusikern unterstützt wird. Auf "Snow Abides" gefallen uns v.a. die Streicher & Antony's unglaublicher Gesang!

"MICHAEL CASHMORE, vor allem bekannt als Haupt-Songwriter von CURRENT 93, kommt mit "The Snow Abides", einer EP, die seinem Solo-Debüt "Sleep England" folgt. Das Werk besticht durch musikalische Grenzerfahrungen zwischen Elektronik, Ambient und Folk. Vor allem die Stimme von Antony (ANTONY & THE JOHNSONS), der auf dieser EP als Gastsänger fungiert, lässt dieses Minialbum strahlen" [Cargo]

"Durtro Jnana is delighted to release *The Snow Abides*, a new solo mini-album from longtime Current 93 guitarist and contributor Michael Cashmore. Comprised of five thematically linked songs, the album was written and performed by Cashmore with song texts composed by David Tibet (Current 93) and vocals contributed by Antony (Antony And The Johnsons). Cashmore has enjoyed a long and successful partnership with Tibet and his compositions have appeared on some of Current 93's most acclaimed albums including classics like *Thunder Perfect Mind*, *Of Ruine Or Some Blazing Starre*, *Soft Black Stars*, *All the Pretty Little Horses* and *Black Ships Ate the Sky*. Presented in an elegant, full-color digipak, *The Snow Abides* is Cashmore's most accomplished and poignant work to date, solo or otherwise." [press release]

**\* CATLIN, TIM - Radio Ghosts CD (23five Inc. 011, 2007) €13.00**

"The name Tim Catlin may not be terribly well known amongst the avant-guitarist circles; but his recorded output clearly stands amongst the best that Glenn Branca, Keith Rowe, and Jim O'Rourke have mustered from their six strings hard wired into the histories of electroacoustics, minimalism, and post-punk experimentation. Based out of Melbourne, Catlin is a guitarist who incessantly tinkers with the mechanics of his instrument, envisioning it as alternately as a mimetic sculptural object and a pure sound generator. Through his experiments with alternative tunings, atypical string gauges, and Rube Goldberg contraptions of interconnected motors, speakers, and radios, he seeks out the rasping textures of strings vibrating against each other, the acoustic phase patterns of two microtonally tuned strings, and the electrical purity of circuits feeding back upon themselves, essentially creating a polyglot drone symphony cast in smoldering monochrome. *Radio Ghosts* arrives nearly five years after his debut album *Slow Twitch* and showcases Catlin's unassuming expertise with the finer aspects of the mechanically prepared guitar. For all of its dynamic frequencies and crosshatched vibrations, *Radio Ghosts* is devoid of Marshall stacks, Sunn amps, and stomp boxes, as Catlin captures the acoustic phenomenon of the guitar's transient vibrations and steers clear of any tricked out sonic demolition. Instead, *Radio Ghosts* focuses upon the minutiae of the guitar: wood, strings, and amplifier. Through his refined, tabletop guitar techniques, Catlin prefers to set his guitar in motion, allowing the process dictate the course of action with minor edits and sleights of hand from the composer himself. Catlin's drone guitar work is simultaneously capable of expressionistic illusions (e.g. cicada choruses, industrial grind, uncanny ephemera from the radio waves, etc.) and a sonic transcendence of pure sonic introspection. Given that the final piece on *Radio Ghosts* replaces the guitar with a crash cymbal that Catlin agitates through similar processes, Catlin's work shows that Organum does not have exclusivity on the bowed cymbal for creating epic, tactile sound fields." [label info]

**\* CHALK, ANDREW - Goldfall CD (Faraway Press 06, 2007) €18.00**

"Goldfall originally came out in late 2006 as a heavy duty slab of vinyl, swaddled in a delicate piece of tissue paper that also featured an elegant print reminiscent of Shoji screen prints. Chalk released a mere 300 copies through his Faraway Press imprint; and as with most of the tiny vinyl pressings that Chalk had done with his now defunct Mirror project with Christoph Heemann, it went out of print very quickly, with its scarcity only matched by the critical praise heaped upon it. Thankfully, Chalk has been far more willing to repress his hard to find material through Faraway Press; and Goldfall is the latest part of this reissue campaign. In contrast to the floral artwork which Chalk has replicated on the hand-screened / die-cut cardboard sleeves, Chalk's sound production within is a far darker and heavier experience. Sourced from the meandering piano interludes of Vikki Jackman, Goldfall is a dark, shadowy record of protracted reverberation and timbral rumblings. In comparison to

Chalk's previous piano album *Blue Eyes Of The March* or to other exceptional piano abstractions (i.e. Jonathan Coleclough's *Period* or Brian Eno's *Thursday Afternoon*), Goldfall is downright ominous. Upon closer investigation into the sounds on Goldfall, the second track is a backwards remix of the first, turning the entire experience of listening to the album as a palindrome of shadows, with each darkly flecked piano tone on the second track harder to locate against the structure of the first given the droning miasma of Chalk's impeccable sound. Far from being like one of David Jackman's tiresome attempts at elongating his increasingly pointless ideas, Chalk's experiment was one to be discovered by the audience. We may have spoiled something magical about the record, or maybe not. It's still a magnificent, ominous piece of dronescaping; and you all should know that Andrew Chalk + ominous = highly recommended." [Aquarius Records]

**\* CHALK, ANDREW - East of the Sun CD (Faraway Press 08, 2006) €19.50**

"Reissue of *East of the Sun*, previously released on Ora's cassette label in 1994. Tracks: 'Winter Arc'/'High Water.' Packaged in mini-LP gatefold style jacket." [label info]

"Easily, one of the most important reissues of 2006, *East Of The Sun* available again though Andrew Chalk's own Faraway Press, complete with breathtakingly resplendent packaging: a silkscreened and embossed printing. These recordings originally came out in 1994 as a cassette, released through Ora's in-house label, Ora being an early collective that revolved around Chalk, Colin Potter, and Darren Tate with occasional assistance from Jonathan Coleclough, mnortham, Lol Coxhill, and a handful of like-minded British drone enthusiasts. A few years later, the Italian label Hic Sunt Leones convinced Chalk to reissue the cassette in digital form. That CD version of *East Of The Sun* compressed the two sides of the cassette into a single 50 minute piece and was flushed out with some complementary dronescaping. Chalk was never happy with the Hic Sunt Leones version; and thus his reissue of the album returns to the original version found on the cassette, now gloriously remastered in its entirety. For those persnickety types, the 17 minutes or so which concluded the Hic Sunt Leones version is not here; but that is a minor loss compared to the pinnacle of drone-based minimalism found here.

Sure, Eno's ambient records *On Land* and *Thursday Afternoon* were milestones in the realm of ambient music, setting an impressionist context through which any number of the images, thoughts, and ideals could be imagined; but that strategy was perfected by Andrew Chalk on a couple of records. There was his ephemeral album *Sumac* in collaboration with Jonathan Coleclough, there was the first *Mirror* album *Eye Of The Storm*, and there's *East Of The Sun*. Very dark without becoming unbearably cold, *East Of The Sun* is a constant bloom of nocturnal frequencies, whose origins may be thoroughly blurred bass guitar or possibly some resonant artifact from Chalk's acoustic work in Organum. Regardless, the resultant drones drift with no beginning and no end, merely rippling, reflecting, and turning upon themselves in a perpetual, very slow motion turbulence. Leaves tumbling in autumnal twilight. Fog spilling over coastal hills. Moonlight tickling the agitated surface of a pond. Any of these organic references for meditation on simplicity to reach the sublime and the profound could easily apply to Chalk's *East Of The Sun*. Not just recommended, this is required listening." [Aquarius Records]

**\* CHALK, ANDREW & DAISUKE SUZUKI - The days after CD (Faraway Press 11, 2007) €18.00**

Re-edition of deleted CDR from 2003, comes in oversized art-cover (facsimile of original cover) with inlay & extended version of the audio. THE DAYS AFTER features two long tracks (almost clocking at 50 minutes playtime) of the fabulous drone-core CHALK is known for, with additional subtle field recordings and rather concrete instrumental sounds (percussion & crickets!) by SUZUKI. A quite ominous & mysterious droney otherworld...

**\* CHATHAM, RHYS - A Crimson Grail CD (Table of the Elements TOE-CD-106, 2005) €15.00**

Hell schimmernde Gitarren-Drones in einem endlosen Meer von Klang! Selten hat man CHATHAM so sanft und harmonisch erlebt wie hier, wenn sich Hunderte von Stimmen vereinigen und sich zu einem wahrhaft himmlischen Chor erheben! Im ewigen Klang werden sublime Melodiebögen erahnbar....

"RHYS CHATHAM, der Mann, der die minimalistische Avantgarde schwer aufmischte, umarmt Paris, die Stadt der Lichter, mit der zarten Schönheit seines jüngsten Meisterwerkes. Geschrieben für nicht weniger als 400 Gitarren und live aufgeführt vor 10.000 Gästen und über 100.000 Fernsehzuschauern in der berühmten Basilika zu Sacré Coeur. Musik, die einen Augenblick der Geschichte für die Ewigkeit festhält. // Rhys Chatham, the man who rocks the minimalist canon like a hurricane, gathers up the City of Light in the evanescent beauty of his latest piece -- written for 400 guitars and performed live in the basilica of landmark Sacre Coeur -- with 10,000 people watching and 100,000 more on national TV. As the music shimmers, it offers a snapshot of

eternity, an echo of a moment a thousand years gone -- and a thousand years yet to come." [press release]

**\* CHAUVEAU, SYLVAIN - S. CD-EP (Type Records 030, 2007) €11.50**

CD-version, same material as on the 10"-vinyl.

"Since his 2000 debut 'Le Livre Noir Du Capitalisme' (which is soon to be re-issued on Type!) Sylvain Chauveau has been a pioneering figure in the world of modern classical/electronic music. This status has seen him inhabit the same creative space as Max Richter, Jóhann Jóhannsson and our very own Ryan Teague and now we are proud to welcome him to the Type label and issue this brand new mini-album. 'S.' sees Chauveau taking a daring new direction since his last record the breathtaking and lushly orchestrated set of Depeche Mode covers 'Down to the Bone', and moving away from the haunting strings and piano work of his best known works he has stepped into the world of minimal electro acoustics. The first track 'Composition 8' probably best illustrates this move with its expertly processed prepared guitar drones, layered together to create a menacing piece of bass-heavy ambience and growing doom comparable to even experimental metal pioneers Earth at their most esoteric. This piece is expertly balanced however against the second track, simply titled 'P.' which has Chauveau again caressing the ivories, but using the notes (and the space between the notes) to dictate something far more minimal and far more related to the brooding drone of 'Composition 8'. Elsewhere we hear Chauveau's take on glacial digital minimalism with the epic electronic piece 'E/R' and more delicate piano experimentations before we are brought to a satisfying and subtle close with the gritty, slow burning ambience of 'A.'. All in all this is possibly the most thoughtful and unusual selection of tracks Chauveau has ever set his name to, and give them time and they are sure to reveal their immense depths." [label info]

**\* CHRISTUS & THE COSMONAUGHTS - From atop this Hill CD (Beta-Lactam Ring Records mt078cd, 2007) €14.00**

Anspruchsvoller, sehr eigener Psych/Electronic/Space/Prog-"Pop/Rock" mit Anklängen an LEGENDARY PINK DOTS, GARY NEWMAN oder gar PINK FLOYD. Zweites Album der US-Band, mit sehr ausgefeilten Songs, alles handgespielt auf Instrumenten oder Analog-Synths. Der 70er Jahre Bezug ist sehr deutlich, aber es gibt auch bizarre experimentelle Parts & Arrangements, insgesamt aber wesentlich weniger "weird" als auf dem ersten Album... Hörbeispiele auf ihrer myspace Seite: [www.myspace.com/christusthecosmonaughts](http://www.myspace.com/christusthecosmonaughts). "...Deluxe 5 color gatefold CD sleeve. Terra Firma flags. Sky burns electric. Fauna flee for fear. The second coming of Christus is here. 8 new stations of the cross oscillate wildly between bristling electronic noise pyres and sizzling, solemn song-forms. "From Atop This Hill" is a study in the transcendental possibilities of synthesis couched in the form of a mystery play. The jilted narratives just glisten, rich with pulsating electrocycles that alternately coil into instrumental pythons. Form and function fuse in a flux of devotional experimentalism paired with a sort of weird pop. Christus' strangely wrought onomatopoeic lyrics are compelling, wrapped as they are in his classic coldwave croon amid slo-mo motorik surges of minimal wave. Drag thy cross upon yon hill and embrace the passion of the Christus." [label info]

**\* CIRCULAR - Shaping the Unknown CD (LOKI Foundation LOKI44, 2006) €13.00**

"...Johannes Riedel (Circular) hat sich für letztere Möglichkeit entschieden, arbeitet konsequent mit analogen Synthesizern und dezenten Modulationen. Das garantiert ihm einen spacig-meditativen Sound, auf dessen Basis er langsame Strukturen entfaltet, geheimnisvolle Geräusche auftauchen und verschwinden lässt und gelegentlich auch pulsierende Rhythmen entwickelt. Als Grundidee dient ihm die Klangskulptur, ausgehend vom "Triangular Centre" (Track 1), einem verhalten imaginären Raum. Dann erfolgt die Erkundung des Unbekannten, um dessen Formen zu erkennen ("Shaping the Unknown"), über die "Ellipses in-between sculptures" (Track 2), das "Swirling around the cuboid" (Track 5), bis hin zum (final?) "Draft" (Track 9). Was als fernes Echo beginnt, entwickelt sich hier meist in sphärisch-hypnotische, mitunter auch fast - und nur fast - orchestrale Höhen hinein. Peter Andersson von Raison d'être hat mit solch verlorenen Klängen in den letzten Jahren experimentiert, aber letztlich kennt man diese klangliche Assoziationwelt von den letzten großen Werken von Tangerine Dream und Klaus Schulze aus den späten 1970er Jahren: das Unheimliche und das Heilige nah beieinander, verdichtet in einem abstrakten Klang/Raum. Das Debüt von Circular ist klangästhetisch wunderschön, ein reifes Werk aus einem Guss, vollendet gemischt und im fast futuristisch gestalteten Digipak präsentiert. Eine großartige Ambient-CD, die den geneigten Zuhörer entführt auf eine Reise 'jenseits des Jupiters', wie es in Kubricks 2001 heißt... Ein erster Geheimtip für dieses junge Jahr 2007." [ikonon]

Newcomer on LOKI with strong 70's space-electronic influences,

but bathing in a darker atmosphere & using also bass- & e-guitar, which adds some emotional poetic sensibility to it.

"CIRCULAR "Shaping the Unknown" CD The debut album of Circular defines an opulent style of meditative ambient music and celebrates the pure sound engines of perfect analogue synthesizer music. Johannes Riedel created an elegant and stylish form of drone music to build ellipses in-between sculptures blowing through the triangular center. This aural paintings discover sacred landscapes of drifting loops, analogue synthesizers and the brilliant use of guitars to set up an unearthly visionary wall of sound. The method of Circular's music dispose a special principle where tracks build up slowly and take the period of concentration, of taking shape, followed by overwhelming massive soundworlds from outer states. Sounds are swirling around the cuboid and adhere at the cognition through unique scapes of the swelling and digressing resonance. Digipack." [label info]

**\* COLUMN ONE - Feldaufnahmen I CD (Auf Abwegen AATP21, 2007) €14.50**

"Limited edition of 500 copies, CD in digipak, 16 pp. booklet.

Feldaufnahmen I is the first release in a series of pure field recordings by german multi-disciplinary experimental group COLUMN One. The 12 recordings were collected in east Germany in the Polenztal within the mountain range called Elbsandsteingebirge in 2000-2001 with the simplest equipment. The recordings were edited and rearranged by Robert Schalinski in Berlin in 2006. Feldaufnahmen I is a new üphase for Column One who have continued to change and evolve in their musical career. The group was renowned for post-industrial atmospheres, media collages and cut-up dadaist humor now they enter the terrain of sound ecology with their own twist. The 12 pieces on the disc radiate with beauty - they demonstrate the full spectrum of sounds that can be found in any relatively quiet natural resort: dogs barking, humming of insects, crackling of twigs, footsteps, wind and more. The CD Feldaufnahmen I is presented in a full colour digipak with a 16 pages booklet with full colour reproductions of photographs taken by Column One in the area where the sounds were recorded. Column One was founded in Berlin, 1991 as the IDEOLOGICAL BASIS for an (aesthetic) approach to structures, philosophical ideas & media of the (now) western world. At that time Rene Lamp & Robert Schalinski already had been working together on short-film projects. The philosophical ideas of RADICAL CONSTRUCTIVISM (Paul Watzlawik etc.), the paths of the CUT-UP demonstrators such as W.S. Burroughs, Bryon Gysin & Jürgen Ploog, the experiments of POP-TERRORISTS like Genesis P-Orridge with Psychic TV & the films of directors like Andrew Tarkowski, Derek Jarman, Ingmar Bergmann, Lars von Trier, Alexandro Jodorowski have had greater influence on the foundation and the work of Column One.

However, the crucial point & the main motivation for the work of Column One is the TOTALISATION OF COMMUNICATION. Meaning: to bring back into consciousness communication in its unavoidable consequence & presence.... thus, it's about decoding information, the utilisation, cutting up & decoding of which is presented to us as REALITY & of what we constantly present to ourselves. In order to succeed in this decoding process Column One utilises existing forms of communication & its media & generally considers everything as raw material, basic element or finished product.

Column One operates as collective. Besides the founding members a changing amount of various members changes from project to project: Andrew Loadman, Jerome Soudan (aka Mimetic), Wojcek Czern (aka Zia Siodma Gora), Jürgen Eckloff (also: Kein Zweiter), Leo Solter (also: Kein Zweiter, Tornow), R.U. Brain-Bridge..." [label description]

"Over the years Column One has been a group that loved electricity - to connect their synthesizers, samplers, computer or whatever. Their music was strongly rhythmic and there was always a media edge to the music. Nothing so on 'Feldaufnahmen 1', the first in what is going to be a series of pure field recordings (as that is what the title means actually). Column One member robert Schalinski went out in East Germany to the Polenztal and recorded twelve different sound events. For whatever obscure reason they are titled in French, but the title leaves nothing to guess: 'The Insects', 'The Forest/The Dog', 'Water/Insects'. We hear dogs, children, rocks, all in a pure form. Very easy? Yes, very easy, but as someone who likes sounds, I must admit I pretty fascinated by these recordings. Simple and pure, phonography in it's purest form. I am not sure what the hardcore fans of Column One will think about this, but I thought this absolute break with the past is a great move and the result is likewise." [FdW / Vital Weekly]

**\* CONTAGIOUS ORGASM - Ripple CD (Ant Zen act211, 2007) €14.00**

The always genre-crossing project from Japan with a great album, dark & experimental, more rhythm based stuff, (but these are stranged out rhythms, not danceable ones!), but the usual "unlistenable" collage / found sounds-tracks are present too, the more the album continues, the weirder it becomes... again quite unique & not classifiable.

"packaging: special transparent paper booklet w/ inlays + jewelcase. hiroshi hashimoto started releasing music twenty years ago as contagious orgasm. right from the beginning listeners knew that there was something very unique and special about c.o.'s sound - differing from the typical japanese 'industrial scene'. the initial aural transformation of track and release titles were soon replaced by something quite different. themes became more abstract and surrealistic; influences came from various collaborations and often seriousness was undercut with a wink... as on previous c.o. releases you can hear musical and stylistic sources from many cultural areas; for instance on 'ripple' you can hear indian chants, dub bass, electronic clicks/cuts, gongs, a piano, even straight beats and minimal sequencer grooves. styles range from free form to dance music to idm to noise and to ethnic sources. in hashimoto's works these ingredients cease what they were before - they are now transformed into coherent music (without being a eclectic cliché). an example: often many artists use voice samples in their work, to explain or to engross thoughts. hashimoto's usage of samples take the 'instruments of speech' out of their initial contexts - used in c.o.'s metaverse they entirely lose their initial intent and function. if we go further and think about 'rhythms', 'melodies' and 'textures' instead of 'voices', we might have a key to c.o.'s self conception. this album should be experienced with all senses wide open. enjoy this anniversary and look forward to the next twenty years of a great artist." [label description]

"...This latest album continues the strange landscapes of numerous musical styles. Dealing with everything from drone-based as well as collaged noise, across clicks'n'cuts to almost danceable electro-inspired techno and eerie soundscapes of beautiful ambient, it is an impossible task to finish this album only within a few listens. It is a complex musical voyage, that atmospherically varies from icy minimalism reminiscent of Pan(a)Sonic to militant electro of Kraftwerk until towards the end where the album turns more dreamy and dramatic with a mixture between experimental ambience and gentle acoustic post-rock reminiscent of Tortoise. "Ripple" is a continuation of the style of "Dessert Addicts Will Return To This", and the result is even more intense and clever than the aforementioned. Turn off the light and let yourself fall into the psychedelic tones of Contagious Orgasm. Excellent!" [NM / Vital Weekly]

**\* CONTRASTATE - Handbags & Dada CD (Fin de Siecle Media FDS18, 2006) €13.00**

Gesammeltes Live-Material der brilliansten englischen Gruppe um STEPHEN MEIXNER! Ein Teil davon erschien schon auf raren Tapes.. "The now defunct influential UK project played only a few live shows during their existence, but they put a lot of effort into making them something out of the ordinary. The third instalment in our Contrastate series is a live CD which covers three different phases in the band's history from 1989 to their last ever performance in 2000. Tracks previously available on vinyl and cassette as well as one world premiere recording from Camden Palace in London.

Track list:

1. Perhaps it comes out of the black sea

(live at Radio Militia, Diepenbeek, Belgium - June 1989)

Contrastate: Jonathan Grieve, Stephen Meixner

2. To the princes of the new republics

3. Altering the circumstances of human life

4. A string of puppets

5. Like a saint on a stake

(live at Club Subway, Karlsruhe, Germany - October 1993)

Contrastate: Jonathan Grieve, Stephen Meixner, Stephen J Pomeroy

6. The repust sal

(live at Camden Palace, London, UK - April 2000)

Contrastate: Jonathan Grieve, James Machin, Jimmy Maravala, Stephen Meixner

**\* COOPER, LINDSAY - Rags / The Goldiggers CD (ReR Megacorp ReR LCD, 1991) €14.00**

Wiederveröffentlichung ihrer ersten beiden LPs von 1980 & 1983!

"Consists of the whole of the LP previously issued as Re/arc and most of "The Goldiggers". Featuring Lindsay Cooper, Sally Potter, Phil Minton, Georgie Born, Fred Frith, Chris Cutler, Marilyn Mazur, Kate Westbrook, Collette Lafont, Eleanor Sloan, Lol Coxhill and Dave Holland. Explores the song form as so many of the early post Henry Cow records by ex alumni did. With a full book of texts and pictures (74+ minutes)." [label info]

**\* COURTIS, ANLA & RALF WEHOWSKY - Return of the Stone Spirits CD (Beta-Lactam Ring Records mt139 / Black Series negro3, 2007) [iim. 300] €16.00**

Sechs weitere Dokumente von Anrufungen der "strangest sounds"! Auch die dritte Nummer der "Black Series" dringt in Bereiche vor, die herrlich weitab des Mainstreams liegen... RALF WEHOWSKY aka RLW setzt hier seine Improvisationserkundungen fort mit ANLA

COURTIS (ex REYNOLS), sie benutzen Gitarre und verschiedene Violinen, sowie "stuff in plastic bag" (was immer das sein mag), irgendwelche Ringe oder Metallspiralen, etc..

teils ist das ein furioser Noise-Blast, teils wirkt es wie geräuschflächige Unebenheiten, die wie verschmutzte Partikel durch den Äther wirbeln... es gibt aber auch ganz ruhige Kratz- & Summsounds, die wie atmosphärische Störungen scheinen, oder hörbar gemachte Luftdruckveränderungen ....

"For Ralf Wehowsky the collaboration is the prime method to work. More and more, so it seems, he works with people in his home studio in Germany's Eggenstein, such a November day in 2005 when Anla Courtis of Reynolds fame came, armed with coils, guitar, argentinian violin, 'stuff in a plastic bag' and sampler to do some 'quasi-live' recordings with Wehowsky (coils, guitar, cambodian violin, kalimba, cappuccino shaker and CD scratch). In the time after that some sound transformation was done. As with other collaborations of this nature by Wehowsky, this too is more a work of improvisation than of careful post production, a bit like his work with Bruce Russell. The pieces are improvised and perhaps cut short, or edited, but throughout the pieces the element of improvisation prevails. Both gentleman know how to make a fire, as their work is not really careful or detailed. Sound effects, used in real time, are applied to quite some extent, such as distortion. This makes this work into a more harsher one than what we commonly think when we hear music by Wehowsky (although the third track shows a bit of detailed sound and takes matters a bit more into control), but it's certainly a solid and strong work by the both of them. Maybe a bit of an odd ball for Wehowsky, but fans of Courtis should be pleased." [FdW / Vital Weekly]

**\* CURRENT 93 - The Inmost Light 3 x CD-box (Jnana Records 033, 2007) €34.50**

"Bei den Aufnahmen, die jetzt unter dem Titel »The Inmost Light« (Durto Jnana) auf drei CDs wieder veröffentlicht worden sind, bestand das LineUp von current 93 aus David Tibet, Steven Stapleton, Michael Cashmore und Joolie Wood. Mit dem heutigen Ohr gehört, ist erst vernehmbar, welch paradigmatische Stellung die beiden MiniAlben »Where The Long Shadows Fall« und »The Stars Are Marching Sadly Home« sowie die LP »All The Pretty Horses« aus den Jahren 1995/96 für die derzeit doch sehr lebendige und innovative Folkszene einnehmen. Nicht nur die Organisation als Kollektiv im Stile der späten 1960er Jahre, die sich durch Fluktuation der Mitglieder und gegenseitige Aufwartung (Nick Cave, John Balance von Coil, Andria Degens von Pantaleimon sind Gäste hier) genauso auszeichnete wie durch die Inspiration anderer Künste (die C93Trilogie wurde inspiriert durch den Maler Louis Wain und den Schriftsteller Thomas Ligotti), ist es die musikalische Nutzbarmachung von Zeit (eine Idee = 40 Minuten), die dieser künstlerischtheatralischen Folklore nun schon seit 1982 anhaftet und vergleichbar macht mit Sunburned Hand Of The Man oder JackieO Motherfucker. Selbst solche Bizarrheiten wie der hier zelebrierte gnostische Fanatismus taucht heutzutage wieder auf: beispielsweise bei Wooden Wand. Mit weiterem Blick auf diese uneindeutigen, geflüsterten, schaurigen Texte («I take your hand / We walk towards where the roses once grew»), ist das heute gebräuchliche Eigenschaftswort »wyrd« für diesen Folk wohl mehr als zutreffend" [Goon]

"Durto Jnana is proud to re-release of one of Current 93's most ambitious and enduring projects: the *Inmost Light* trilogy. Originally issued in 1995 as *Hallucinatory Patripassianist Song*, this set includes in their entirety the mini-albums *Where The Long Shadows Fall*, *The Stars Are Marching Sadly Home*, and the full-length *All The Pretty Little Horses*. The band at the time of these recordings included David Tibet, Steven Stapleton, Michael Cashmore and Joolie Wood with guests Nick Cave, Jhonn Balance (Coil), Andria Degens (Pantaleimon) and Shirley Collins contributing vocals. This series was inspired by visionary painter Louis Wain and author Thomas Ligotti (to whom a track is dedicated), nursery sing-songs and Christian heresies, most notably Patripassianism. In Current 93's hands, the traditional lullaby of the album title sparks an explosive torrent of bittersweet childhood memories and apocalyptic prophecies. The musical setting for Tibet's narrative is exquisite -- kaleidoscopic compositions featuring 12-string guitar, piano, string arrangements, flutes, bells, massed drones, children's voices and ecstatic recitations. Together, the three movements make *Inmost Light* a powerful and extremely moving listening experience. The three discs have been newly remastered and are housed in a deluxe eight-panel digipack with a 24-page full-color booklet of photos of the group as children, a complete set of lyrics and liner notes." [label info]

"Where The Long Shadows Fall opens with a stately loop of a beautifully sad / eternally holy female choral melody, obviously taken from an old piece of vinyl as the crackle and hiss of the surface noise provides a familiar antiquated patina. Additional baroque vocal melodies intertwine with a chiming 12-string acoustic guitar strum which slowly progresses with the plod of a heavy doom

track, minus the downtuned distortion; and then of course, there's David Tibet reciting his trademarked revelations surrounding his heretical beliefs about Christ, Satan, and the end of the world as we know it. Where The Long Shadows Fall is an open ended piece, built upon illusion and impression. For the elegantly mangled nursery rhymes that Current 93 is known for, look to the second disc All The Pretty Little Horses. Here, David Tibet conducts business mostly as a duet with the acoustic guitar of Michael Cashmore, who has done more to define Tibet's apocalyptic take on British folk than any other guitarist (including Ben Chasny, Tony Wakeford, Douglas P, etc.). These tunes are sparsely arranged with occasional flourishes of electronic manipulation and baroque instrumentation. Along with Cashmore, other noteworthy guest appearance include Nick Cave and Shirley Collins.

The final disc The Stars Are Marching Sadly Home is one of the darker recordings that Current 93 has made since Tibet abandoned the dirge collages of tape loops and cackling voice which dominated his very first recordings. That same vocal loop which opens Where The Long Shadows Fall is the backbone to this atmospheric work, although it has been shrouded in reverb and pushed into the background of whispering drones and shadowy sounds. Tibet's voice growls with the aid of plenty of timestretched tricks that perfectly augment Tibet's already creepy voice.

If you didn't have the opportunity to pick these up when they originally came out, you really should now, and spend some time with these recordings as they have clearly aged well over the past decade and stand amongst the best of the Current 93 recordings." [Aquarius Records]

**\* CUTLER, CHRIS - There and back again. Volume 2: On Memory CD (ReR Megacorp ReR CC3, 2007) €14.00**

"A companion to Twice around the Earth, There and Back Again uses 44 environmental recordings to explore - amongst other things - the way memory works, and how the experience of passing time is constructed. Mainly its just meant to be good to listen to: surprising, serendipitous, mundane - but alien, the commonplace transfigured - an agglomeration of inadvertent sounds made haphazardly by the world and some of its inhabitants that were never meant to survive, and certainly not to be listened to repeatedly. And yet - they seem to add up. I listened to this many times and it keeps changing, though it cant. I dont understand it, but I like it. As a whole its very different from Twice, though both share some locations (taken at different points) making reading across the two CDs another dimension of listening." [label info]

**\* DANIELL, DAVID - Coastal CD (Xeric / Table of the Elements XER109, 2006) €14.50**

Erstes (?) Solo-Album des RHYS CHATHAM-Bandleaders DAVID DANIELL, der natürlich auch Gitarrist ist, hier aber auch noch per Analog-Synth generierte Drones, Beckenklänge, leicht Perkussives, und field recordings geschickt verwebt, so dass fließend-einnehmende "experimental Drone"-Stücke entstehen, aber auch erstklassige hypnotische Gitarrenbasierte Minimalismen. Exquisit !! 58+ minutes, 4 tracks...

"Wenn man jemals das rohe, minimale Heulen gehört hat, das von den nächtlichen Lagerfeuern im Labelcamp von Table Of The Elements aufsteigt, dann hat man auch von DAVID DANIELL gehört, auch wenn man den Namen nicht zuordnen kann. DANIELL ist sowohl der Bandleader des Ensembles von RHYS CHATHAM, als auch Gitarrist für FEBRUARY, die Band von Jonathan Kane. Dazu kommen regelmäßige Auftritte mit Doug McCombs von TORTOISE, Kollaborationen mit Tim Barnes, Thurston Moore und Loren Connors und die Arbeit mit seiner eigenen Band SAN AGUSTIN. Nach einer langen Pause steht nun mit "Coastal" die zweite Soloplatte des Umtriebigen ins Haus, die eine perfekte Synthese aller Einflüsse von David Grubbs bis FAUST destilliert. Verwurzelt im Blues, dem amerikanischen Minimalismus und den Ideologien des Punk spricht DANIELLs Gitarre schon allein wahre Bände, während ihre Fusion mit den elektroakustischen Kompositionen einem den Atem raubt. // Have you heard the raw, minimal howl that rises from the late-night, backwoods campfires at Table Of The Elements? If so, you know the work of David Daniell -- even if you don't yet recognize the name. Daniell is the head of both of composer Rhys Chatham's current ensembles; he's the lead guitarist in Jonathan Kane's rollicking band, February; he performs regularly in a duo with Tortoise's Doug McCombs; he has collaborated with the who's who of today's finest, including Tim Barnes, Thurston Moore and Loren Connors; and his guitar work with his own band, San Agustin, is the stuff of which fleeting blues-drone dreams are made. Following a long break after his debut solo release, Daniell now returns with *Coastal*. In all its variety, this record is a focused synthesis of influences. Tracks like 'Sunfish' and 'Glasswort' use acoustic guitar reminiscent of work by David Grubbs and Mountains, while the thick psychedelic morass of deep electric guitar, synth drone and scattered tribal percussion of 'Whelk' brings to

mind early Faust, and the long-form tone poem 'Palmetto' is pure swirling electronic glacial beauty. Rooted in the blues, American minimalism and post-punk ideologies, Daniell's guitar playing is always inspired; when fused with his intricate electroacoustic compositions, the results are breathtaking." [press release]

**\* DAUBY, YANNICK - Fevrier CD (Cherry Music cherry-002, 2006) €12.00**

Lots of wind & weather & environmental sounds on this new album by one of the best field-recording experimentalists...  
"...Following the outstanding 'In drawing' cd, Cherry have added another fine release to this small, select area. Having said that, I confess that I struggled with the intense, almost brutal deluge that emerges from the thunder storm of the first (18 minutes) track on 'Fevrier'. The ferocity of sound seems designed to remind us of our inability to escape the power of nature. So, I suppose, Yannick has indeed succeeded in capturing the sound with its power intact. The 5 tracks on this cd are all based around field recordings some are obvious and some are more to do with the search for hidden sounds in our environment. Yannick is one of the few who can also apply various technical processes in order to 'compose' pieces from his recordings without the results sounding like electro-acoustic - phonographic garbage. The combination of his respectful skills when using natural sound and Cherry music's high level approach to the quality of their releases makes 'Fevrier' a fine addition to it's catalogue." [Jez Riley]

**\* DELPLANQUE, MATHIAS - Ma chambre quand je n'y suis pas CD (Mondes Elliptiques E.Q.05.02., 2006) [lim. 500] €13.50**

Studio-Version einer Klanginstallation des kanadischen Klangkünstlers MATHIAS DELPLANQUE, der die "Stille eines Raumes" als ursprüngliche Klangquelle benutzt hat. Durch extensive Bearbeitung entstand ein sehr ansprechendes Stück Drone-Geräuschmusik, sehr pulsierend, zeitlupen-artig, mit vielen hohen Microsound-Frequenzen...  
"This is the stereo version of a sound installation presented at Montréal's Studio Cormier in December 2004. It is the second part of the "Ma chambre quand je n'y suis pas" series. The piece is based on the recording of "silences", i.e. the recording of sound produced in spaces with no human presence. The sound of an "empty" Studio Cormier was therefore used as the material for the production of this piece. The sound takes were done during the quietest moments of the day, by means of microphones placed strategically throughout the Studio by the artist. The sounds gathered were then amplified, and their frequencies, accentuated to the extreme. In the installation itself, the sound was broadcast in multi channel mode over 11 loudspeakers, including a subwoofer, in four Studio Cormier spaces ("Hall", "Living room", "Bedroom", "Lab"). This installation closed Mathias Delplanque's Montréal residency at Studio Cormier from July to December 2004, as part of Les Inclassables program, proposed by the Association française d'action artistique (AFAA), in partnership with the Conseil des arts et des lettres du Québec (CALQ) and the Office franco-québécois pour la jeunesse (OFQJ). The result of the experiment, as presented on this record, constitutes a genuine drone odyssey playing on fullness and emptiness, presence and absence, "speak" and "non-speak"...One long track full of subtle movement and enlivened with various underlying currents. A sheer delight. Mathias Delplanque is known, among others, for his releases under the LENA moniker on the Quartermass label. As THE MISSING ENSEMBLE, Mathias Delplanque, John Sellekaers and Daniel De Los Santos recorded the HIDDEN DOORS cd, released on MONDES ELLIPTIQUES (.E.Q.05.01.)." [label info]

"...Delplanque was artist in residence in the Studio Cormier, which is an art gallery (I believe). Here he recorded the silences of the four different spaces during the most silent periods of the day and then treated the recordings, the frequencies of silence into a powerful forty-five minute piece of music. Silence does not exist (as John Cage already found out), so why not treat the silence as music. Not exactly a new idea of course, but Delplanque does a great job. It hisses, makes rhythm via low bass hum, and throughout these forty five minutes, there is a lot of variation in sound going on. The sound of emptiness and silence as ambient music. It's by no means a soft work: throughout it's highly audible and sounds like buzzing insects and has creepy undertone. A great work." [FdW / Vital Weekly]

**\* DESIDERII MARGINIS - The ever green Tree CD (Kaosthetik Konspiration KSTK005, 2007) €13.00**

Neo-klassisch geprägter Dark Ambient der Sonderklasse, aber eher von der melancholisch-ruhigen Sorte; getragene Arrangements, die durch Neofolk & Noise-Elemente kontrastiert werden, mitunter fast Filmmusik-Atmosphäre.. 6 tracks, 39 Minuten.  
"In the pure vein of his previous realization, Dark ambient industrial with very personal feelings and innovations. "the ever green tree" is a concept album based on eternal youth, eternal values, fame and immortality. 'The deepest definition of youth is life as yet untouched by tragedy.' - A.N.Whitehead (1861 - 1947) Comes in a textured digifile, first edition limited to 1000 copies." [label info]

**\* DESIDERII MARGINIS - Seven Sorrows CD (Cold Meat Industry cmi173, 2007) €15.00**

"...Der hohe Wiedererkennungswert von Desiderii Marginis hat auch Bestand auf dem sechsten Album "Seven Sorrows", aber die geneigte

Konsumentenschaft bekommt nicht nur bekannte Soundmomente von Johan Levin geboten, sondern neue leichte Einschübe aus den Genres Drone und Feldaufnahmen. Insgesamt wirkt "Seven Sorrows" wesentlich epischer als die Vorgängeropera, die höhere und dichtere Anzahl der Klangschichten bildet den Grundstock für diese Ausnahme-publikation. Stagnation bedeutet Langeweile, mehr metallisch anmutende Geräusche zu vorherigen Oeuvre in Kombination mit ausgefallenen synthetischen Collagen eröffnen sich der Hörergemeinschaft. Alle Arrangements auf "Seven Sorrows" wirken in jeder Sekunde durchdacht und vermitteln der Kundschaft das Gefühl, dass sie hier eine Produktion auf höchstem Niveau hören. Aus diesen komplexen Stücken einen Anspieltipp herauszukristallisieren zu wollen, wäre ein Frevel gegenüber den restlichen Kompositionen. Fazit: Johan Levi scheint mit "Seven Sorrows" auf seinem Zenith angekommen. Purer Wahnsinn schlägt der Hörerin bzw. dem Hörer entgegen. Exzellente und durchdringliche Strukturen, die eine Akzentuierung mit Gitarrenlinien, Gesang und metallischen Geräuschen erfahren, lassen "Seven Sorrows" in einem wunderbaren Glanz erstrahlen. Bestimmt das Dark Ambient Highlight des Jahres 2007! Absolute Kaufempfehlung!" [Feindesland]

"Seven Sorrows is the sixth album by the renowned Swedish dark-ambient project Desiderii Marginis, and a most eagerly awaited follower to the highly acclaimed album of 2005, *That Which Is Tragic And Timeless*. With the material on *Seven Sorrows* Johan Levin, the mind behind Desiderii Marginis, has dug deeper than ever before within the creative depths and so ventures even further into the darklands of despair and solitude, deeper into the vibrant shadows of the human mind. Since the very debut in 1993, Desiderii Marginis has, with every new offering, refined and reinvented the trademark sound, and this release is no exception to the rule. Strummed guitars and dulcimers blend seamlessly with soaring strings, raging drones, the sound of twisted metal and spoken word. Diverse sources, yet tamed to an intriguing and alluring whole that slowly spin it's web around the helpless listener and drags them into the vortex of dreamlike darkness." [label info]

**DEUTSCH, ANDREW - Lung Cleaner CD (Anomalous Records NOM24, 2004) €12.00**

"Oh lieber Gott, erfinde neue Worte! DEUTSCH zaubert hier sehr vitale drone & ambient-Musik die in jeder Sekunde in neue Bereiche einzusickern scheint.. sehr fließend, aber auch voller konkreter abgrenzbarer Geräusche.. die Verschmelzung von musique concrete und ambience..die Verschmelzung elektronischer und akustischer Klänge...it's all in here! Ein organischer Urwald von mikroskopisch wahrnehmbarem Sound-Chaos!" [Drone Rec. info 2004]

"Andrew Deutsch creates very human electronic music working with layers of sounds to create dense and immersive sonic environments. He draws his sounds from a multitude of sources sometimes beginning with acoustic sources such as bells, music boxes, baby toys and water, and other times drawing from digital sources, converting video images to audio or transforming the data left after a computer crash. Andrew takes these things and makes a music that is positive and energizing. In fact, *Lung Cleaner* was created for friend going through an illness as a sort of 'sonic cure'. His strong work with sound, both as an artist and educator, has led to collaborations with Paulive Oliveros, Tetsu Inoue, Stephen Vitiello, Tony Conrad, and John Cage. On this CD, Andrew presents another of his collaborations with Pauline Oliveros where she provides samples from her unpublished early electronic works from 1966 for one piece." [press release]

BACK IN STOCK!

**\* DE WAARD, FRANS - Vijf Profielen CD (Alluvial Recordings a26, 2007) €12.00**

"In November 2005 Frans de Waard spend a week recording and composing on location in the small Dutch town Vlissingen, near the coast. The Marine shipyard is located in the centre of that town, but activities are moved and the whole area gets new direction in years to come. As part of an exhibition '[Mijn] Domein', three musicians were asked to reflect on this transition. Frans de Waard was last and recorded the remaining activities in this building where so called 'profiles' are made used in shipbuilding. In the piece things move from hectic and busy (in the first profile) to emptiness (in the fifth profile), although it's one piece. Using mainly recordings made on site of elevators, metal cutting and room ambience, this piece is a strong work of field recordings with minor electronic processing. Frans de Waard is best known for his work with a wide variety of projects, such as Kapotte Muziek, Beequeen, Goem, Freiband and many more, all in the field of experimental music and sound art since 1984. Since then he runs his own Korm Plastics, had a brief involvement in Staalplaat and since 1986 has a magazine called Vital, since 1995 known as Vital Weekly. 'Vijf Profielen' is however the first full length Cd under his own name.

Housed in the usual Alluvial Recordings plastic wallet, cover was printed at Knust in Nijmegen and design is by Roger\_NBH." [label info]

"...Although there is just one long track on the CD, it is clearly divided into five distinct parts. This makes sense, since it emphasizes the unity of the whole, while making the individual parts actually function as profiles, similar to a series of different shots of the same location in a film. The music is neither cinematic in the sense of conjuring up images, though, nor is it a documentation on the site of the recording, but it rather captures the qualities of the original recordings of the rumble and clatter of large machinery in a suggestive way, transforming the original sounds into carefully abstracted drones.

The work demonstrates a fine sense for the aesthetic possibilities of sounds found at a given location. It opens with unprocessed recordings of mechanic sounds, which show that the source material is highly interesting by itself. As the piece progresses it gets more and abstract, moving through minimalist fields of opaque sound, that are mostly subdued, but gain a powerful presence at times. In the final 'profile' the sound recedes almost totally and a fine, dark drone, just above the threshold of audibility closes the CD. Considering the contrast to the opening passage, the transformation of the material throughout the piece and the origin of the basic sounds, this is a great ending - a definite last point on the one hand, but on the other hand also like an emptiness, that reverberates in your memory while the location where the sounds originated doesn't exist anymore." [MSS / Vital Weekly]

**\* DEYHIM, SUSSAN - Madman of God. Divine Love Songs of the Persian Sufi Masters CD (Crammed Discs craw 22, 2000) €10.00**

SUSSAN DEYHIM is a female Persian singer who interprets here classic Persian melodies & words based on the poetry of SUFI-masters (like RUMI & HAFEZ) from the 11th to 19th centuries. Very charming polyphonic singing with lots of trancy drone- & percussion-elements, this is world-music with a very deep approach. "This is how extraordinary Iranian vocalist Sussan Deyhim describes her first solo album: "Madman Of God is a collection of classic melodies taken from the Persian repertoire, which were composed around the poetry of Rûmi, Saadi, Djami and other Sufi writers from the 11th to the 19th centuries. These pieces are as well-known by my grandparents as they are by my own generation, and they represent the torch songs of classical Persian music". The result is an inspired, exciting and deeply spiritual masterpiece. Deyhim and her sublime voice are surrounded by contributions from players as diverse as Iranian classical musician Reza Derakhshani, percussionist Glen Velez (a long-time collaborator of Steve Reich), veteran jazz bassist Reggie Workman (who has been heard alongside the likes of John Coltrane), percussionist Will Calhoun (who has drummed with Living Colour as well as with BB King) and others. Although practically all the sounds are performed by acoustic instruments and voices, Sussan Deyhim's innovative arrangement and production have shaped "Madman Of God" into a very modern soundscape. Born and raised in Tehran, Sussan Deyhim now lives in New York. She has been navigating between traditional music, electronics and avant-garde art. She has collaborated with Peter Gabriel (on "Passion"), with Bill Laswell, Jah Wobble, Bobby McFerrin, Adrian Sherwood, with cyber-guru Jaron Lanier and many more, including Richard Horowitz (with whom she recorded cult electro-avant-Persian album "Desert Equations" for Crammed's Made To Measure label in the late 80's) and Majoun, the band she formed with Horowitz, Doug Wimbish & Will Calhoun). "Turbulent", the video installation by Shirin Neshat of which Sussan is the central focus, has just won an award at the Venice Biennial, while Neshat's most recent piece (featuring Deyhim's music) will soon be presented in several prestigious museums and galleries in the USA and Europe." [label website info]

**\* DHOMONT, FRANCOIS - ... et autres utopies CD (Empreintes Digitales IMED0682, 2006) €13.00**

Der Altmeister der Elektro-Akustik (inzwischen ist er über 80!) mit einem neuen Werk, genauer mit 5 Stücken die alle nach 2000 fertiggestellt wurden. DHOMONT sagt selbst, dass er Klangmaterial ätherisch & quasi gravitationslos wahrnimmt, und so breiten sich auch hier die detailreichen Eruptionen aus wie vieldimensionale konzentrische Wellen mit einem kaum mehr erfassbaren Zentrum, ihrer ursprünglichen Klanggestalt oft fast bis zur Unkenntlichkeit beraubt. Surreal und traumartig, fantastische aurale Trugbilder die wie ein chaotischer Strom von Bewusstseins-Engrammen wirken, nicht fassbar & ohne logische Entwicklung. Die Musik ist im Detail kaum beschreibbar, man muss sie HÖREN. Wahrscheinlich die allerletzten Arbeiten von ihm, wir sind begeistert!!

'Utopian, these aural mirages surely are — not in the political sense of the Ideal City, but in the etymological sense of ou-topos: belonging to no specific location, except for imaginary territories; creatures of illusion and, in this case, sound. These aural 'non-lieux,' these chimeras of perception, resulting from treatments and made from unlikely parts that are losing their identity, stripped off of any audible source, are fictional

beings born out of a dreamer's nomadic invention. Also utopian are — haven't it been said often enough? — these sonic structures attempting to avoid traditional music codes, disregarding their imperatives, and offering a stream of mental images to our psyche. However, do we really have to be reminded of all these things that we know so well? Certainly, for in these cybernetic times, is there anything more necessary than the reality of utopia? So, here are five fantasies to be listened to with eyes closed; in sequence, they dream up sound in space, mankind's revolt against its own nature, a few light phenomena, a symbolic journey, and the tumultuous manifestations of exaltation.' 'Here and There' (2003), 'Je te salue, vieil océan!' (1998, 2000-04), 'Chroniques de la lumière' (1989, 2005), 'Voyage-miroir' (2004), 'Corps et âme' (2001-02)." [label description]

**\* DIDKOVSKY, NICK - Tube Mouth Bow String CD (Pogus Productions P21042-2, 2006) €13.00**

Fünf Stücke des Impro-Gitarristen & Komponisten NICK DIDKOVSKY (bekannt von DOCTOR NERVE & Zusammenarbeiten mit FRED FRITH, er spielte aber auch mit KEITH ROWE, ERHART HIRT, etc..), der mit einem Streicherquartett zusammenarbeitet und konzeptuell auch Computersoftware einsetzt. Fette Drones, Violinen, recht abseitig und rauh, Polydrones mit lauten Ausbrüchen, sehr intensiv & klasse arrangiert, definitiver Drone-Tip!

"...These pieces are about the details of musical evolution that emerge from rule-based compositional systems. Using electric guitar, string quartet, electronics, and computer software, we explored territories held together by systems of agreements, forms specified in software, real-time musical choices, and notation.

Two of the compositions here, She Closes Her Sister With Heavy Bones and What Sheep Herd, are process pieces whose scores fit very economically on one page. Each score specifies melodic material and a short set of rules. The music precipitates from the interaction between the score's specifications and the decisions that the musicians make during performance. By contrast, Tube Mouth Bow String is a through-composed piece which notates foot pedal movements, vocal behavior, and bowed string performance, overflowing very uneconomically onto many pages which we pasted onto large poster boards and set before each player. Though this piece leaves no real-time performance decisions to the ensemble, Tube Mouth is a process piece in a very real sense, as the process was first specified, executed, and auditioned in software, and finally transcribed to common music notation for live performers. Improvisation (simultaneously the easiest and the most difficult of all real-time process pieces to perform) is included here as well, with a solo MachineCore performance providing a bridge between She Closes and Tube Mouth. Closing the CD, Just a Voice That Bothered Him sounds like it could have been composed systematically but evades rules instead, being composed intuitively by ear. The piece emerged in opposition to one vividly frustrating weekend of fruitless systematic composition, and for that, gets the last word." [credit notes]

**\* DONIS – Vacuum CD (Autarkeia acd003, 2004) [ed. of 499 copies] €13.00**

Cosmic dark drones aus Litauen! Unendlich langsam und schwerfällig bewegt sich dieser one-tracker im Raum und fängt in langen konzentrischen Bahnen an zu kreisen. Bereits 1997 aufgenommen, erblickt diese schöne Aufnahme doch noch Jahre später auf dem Label aus Vilnius das Licht (vielleicht sollte man besser sagen: die Dunkelheit) der Welt!

"This is not the latest Donis' record. It was recorded in 1997, when Lithuania was still in deepest electronic music crisis. "Vacuum" had waited seven years for his real live in personal Donis' archive. The album consists of only one long track, that could be ascribed to "ambient" stylistics. Tough the sound of album proposes feeling of dark emptiness, it can not be described as "dark ambient". By it's influence "Vacuum" reminds "Coil's" ambient works that take you to the psychedelic trip. Extremely low generator vibration in record doesn't allow the feeling that you're high in the mountains to go out. The air is being crossed by toneless and icy sound, music motives are deep and sharp. Every stream of sound will work out as if you, the listener, are in a trip of deep emptiness.

Album lasts for 65 minutes. It's packed in a special black DVD box. We recommend you to listen to "Vacuum" only on Hi-fi stereo. Limited edition 499 copies." [label info]

**\* DURAND, SOPHIE & MANU HOLTERBACH - Verres enharmoniques : un maxi-CD (Cloud of Statics COSm 04.02, 2004) €10.50**

Great polyphonic glass harmonic-drones, a one-tracker of about 20 minutes. Professional cover-artwork. To discover!

"The first acoustic recording of a performance in Paris utilizing Manu Holterbach's invented glass instrument from April of 2003. The Cloud of Statics project is a series for commissioned works on CD by newly discovered or independent contemporary composers and ar-

tists working with suspended acousmatic sound phenomena. Cloud of Statics releases will consist of two formats, long works and short works. Long works will be full length CDs published in 12 x 15 cm landscape hardback book packaging. Short works will be 20 minutes length semi transparent large CDs packaged in double carton sleeves." [label info]

**\* EARTH - Hibernaculum CD & DVD (Southern Lord SUNN74, 2007) €16.00**

"Hibernaculum" is a very special CD and DVD package release from avant-experimental drone innovators Earth. The audio material consists of new recordings of three old Earth classics redone in a different, stark and clean tone, plus the track "A Plague of Angels" which was previously available on a rare tour-only split 12 inch with Sunn0))) The video material (on a second disc) is an Earth documentary filmed by Seldon Hunt. The documentary features interviews with Dylan Carlson and live footage from the group's 2006 European tour. It is the first time ever that footage of Dylan Carlson and Earth has been released since the resurrection of the group. Detailed insight into the process of the band as well as candid, intimate conversations are captured in the film. The lineup assembled by Dylan Carlson for this album compliments the aesthetic and direction perfectly. Adrienne Davies who brought a patient, consistent and complimentary rhythm and percussion to the 'Hex' album is again behind the drum kit. Don McGreevy and Jonas Haskins provide bass support. Steve Moore assists on keyboards and horns. Greg Anderson (Sunn 0)))/Thorr's Hammer/Goatsnake adds subsonics via analogue synth on "Ouroboros is Broken" and "Coda Maestros in F (Flat) Minor". As with 'Hex', 'Hibernaculum' is focused and precise yet the heavy darkness remains unbroken." [label info]

**\* EARTHMONKEY - Be that Charge 3 x CD (Beta-Lactam Ring Records mt049a + mt042a, 2007) [ed. 300] €26.50**

"Deluxe 2xCD edition plus bonus CD limited to 300 numbered and signed copies with an original art insert by Peat Bog all packaged in a deluxe 5 color gatefold sleeve. Honey...looks like the monkey's been in the mushrooms again! Yes, the unstoppable Peat Bog has once again raised his pulsating colours and thrown himself, and us, into a cosmic oblivion. And though scientists have recently proven that a person can swim as quickly through syrup as through water, syrup is still the more delicious swim. And syrup is the pool that Peat offers up for your musical laps. This latest has both kinds of music: stoned and stoned. The record opens with a kind of Duulish slow groove that one might find useful while laying in the middle of a field staring at clouds. Before long, one is laying in the middle of a cloud staring at fields. Peat's production shows that his sixth form spent in Nurse With Wound school paid off. All the tracks are quietly layered with subtle backdrops, voices and swells of thick fuzz. As ever, however, no matter how close Peat brings us to a need for rehab, Earthmonkey is fat with rhythm and even the occasional need to, perhaps, ever so slightly, bang the head. A nice electro punker in the middle not only invokes the spectre of Chrome, but is also sure to grow a thicker, healthier mullet faster than any other traditional hair remedy. Looking for that modern something a little 2066-And-Then-olicious and also a little Galactic-Supermarket-o-rama? Earthmonkey is your Kraut-tastic choice! And somehow I managed to get through this whole thing without mentioning the word psychedelic. Until now. Dammit!" [label info]

**\* EARTHMONKEY - Angelsmans Supernova CD (Beta-Lactam Ring Records mt140 / BLACK SERIES NEGRO4, 2007) [lim.300] €16.00**

Mini-Album in der edel aufgemachten "Black Series" des Portlander Labels. Drei Stücke mit dem seltsamsten Psychedelic-Drone (Rock?) aller Zeiten, Gitarrenriffs & Orgel & elektronische Beats versinken in einem Meer an Geräusch- und Sprachsamples & Gitarrensolis, das ganze mit viel Wucht & Monumentalität vorgetragen... "Black Series 4 - Ed. of 300 numbered and signed copies of three new psych tracks from Peat Bog. Each copy includes a sign and numbered insert with an original piece of artwork by Le Bog." [label info]

**\* EASTLEY, MAX & MICHAEL PRIME - Hydrophony for Dagon CD (Absurd #58, 2006) €13.00**

Live-Aufnahmen von 1996, alle Klänge wurden "unter Wasser" aufgenommen, PRIME ist wieder auf der Suche nach den versteckten Micro-Sounds im "Innern" der Materie...

"This haunting music was recorded in 1996 at "The Four Elements", SKRAEP Copenhagen. Every sound was generated underwater by an array of instruments including hydroarcs, bubble machine, tubing, fans, motors, tapes and objects. Coherently with their work, which many times has employed water as means or texture, Eastley and Prime develop a convincing narrative whose obscurity is made desirable by a challenging exploitation of aquatic reverberations and refractions. This means that we're neither in presence of a soundtrack for a dolphin exhibition, nor ambient music for swimming pools; try instead to conjure



up images of an Organum/Noise-Maker's Fifes hybrid whose clothes are slowly washed by a humongous machine that puts us in a suspended state through its monotonous cycles of deep regurgitations. Never intimidating, rather comfortable, this womb of gurgles is nicely balanced between abstraction and tangibility, which results in a very appreciable release." [Touching Extremes]

"Recorded live at 'the Four Elements', Skraep Copenhagen 1996. All sounds were produced underwater and recorded via hydrophones. Max Eastley: hydroarc, tubing, fans, tapes, objects. Michael Prime: hydroarc, bubble machine, motors, tapes, objects." [label info]

**\* EINSTÜRZENDE NEUBAUTEN - Alles wieder offen CD (Potomak, 2007) [lim. ed.] €17.50**

"....Nein, nicht dass die Neubauten mit ihrem Vorgänger "Perpetuum Mobile" musikalisch brechen würden. Das Format Song dominiert trotz nicht enden wollender Experimentierfreude. Aber der Albumtitel "Alles wieder offen" beschreibt einmal mehr die Lage der Band. Erneut von ihren Supportern finanziert, veröffentlichen die Neubauten das neue Album auf eigene Faust, ohne ihre Plattenfirma. Und wenn das nicht aufgeht und wie zuletzt beim Vorgänger keine schwarzen Zahlen geschrieben werden, dann wird es ihr letztes Album gewesen sein, so Blixa Bargeld. Ökonomische Realitäten nennt er das. Schade wär's. Nicht nur, weil ökonomische Realitäten die Zukunft einer Band bestimmen. Schade wär's auch, weil diese Platte richtig gut ist - und ich nach 27 Jahren Bandgeschichte die Einstürzenden Neubauten erstmals für mich entdeckt habe.

Es beginnt mit einem stoisch rauschenden Bass; ein noch zaghaftes, aber dringliches Klavier setzt ein. Blixa besingt die Unbeständigkeit der Wellen, und doch ist der Opener so vorhersehbar wie schön zugleich: Langsam steigern sich Schlagzeug, Klavier und Bass; Bratsche und Cello setzen ein, werden lauter und lauter und dringlicher und noch dringlicher, bis der Opener schließlich auf seinem Höhepunkt bricht und tosend in der Brandung zerschellt. Es folgt das wunderbar zerbrechliche "Nagorny Karabach", und ich frage mich: Wie kann es sein, dass die Neubauten solche Pop-Perlen einst verschmähten? Gut, es gibt auch schwache Songs wie das zu liederlicherhafte "Ich hatte ein Wort". Es dominieren aber die großen Momente. Und in Songs wie "Let's Do It Dada" hört man die erfrischende Spielfreude der Neubauten. Ansonsten gibt es herrliche Basslinien (auch in "Nagorny Karabach"), hypnotische Beats mit insistierenden Wortwiederholungen ("Weil weil weil"), Neubauten-typische Ausuferungen mit viel Metall ("Unvollständigkeit") und Dialoge mit der Vergangenheit (für "Susej" wurde eine alte Gitarrenspur von 1982 verwendet). Also, ein weiteres Album bitte noch. Das wäre super. Ich habe euch doch gerade erst gefunden." [Manuel Czaderna / INTR0]

"....The real machine sounds and steel percussion experiments like they made until FM Einheit left the band in the '90s, will not return but the band did professionalize their little sonic miniatures that are not yet ballads but also not endless excursions in experimental music. Industrial is again more present on Alles Wieder Offen than on previous releases, such as is obvious in 'Weil Weil Weil' and 'Let's Do It A Dada'. Beauty and melancholy however are the key words that characterize the music of Einstürzende Neubauten and the poetic lyricism of Blixa Bargeld gets more and more focussed, such as one can hear in 'Nagorny Karabach' and 'Ich Schatte Ein Wort'. His lyrics are diverse in style and also in their meaning and they make up an important part in the avant-garde music of Einstürzende Neubauten who in their compositions often ingeniously build towards a climax as is demonstrated in 'Von Wegen', 'Unvollständigkeit' and 'Ich Warte'. Alles Wieder Offen is a very direct and compact, quite accessible Einstürzende Neubauten recording that in atmosphere combines the best of Ende Neu with elements from the industrial past and sharp poetic lyricism from Blixa Bargeld. Really Recommended!" [Gothtronic]

**\* ENCOMIAST - Untitled (Aesthesia) CD (Lens Records 0016, 2007) €13.00**

"Encomiast have been harvesting an audience of enthusiastic music fans for almost a decade now. With six full-length releases, 2 EP's and half a dozen compilation appearances, Encomiast are one of the most highly regarded and prolific artists in the dark ambient/drone genre. For this Self-titled CD - Encomiast mined their extensive early recordings and un-released material to compile, edit and re-master six tracks that give a glimpse into where it all started. Lens Records released Encomiast's Winter's End CD in 2001 - a release recently described as 'a delicious blend of dark dreamy blackened drones and shimmering cinematic ambience' - the tracks on *Self-titled* revisit much of the same sonic territory." [label info]

**\* EOM - Nada Mindnetsurfing Part 1 CD (Gaya Music GM 02814, 1999) €6.00**

"A journey into the space of ambient-industrial free indian music." Nice but very unknown release by this project from southern Germany, combining indian field recordings (voices, flutes, tablas), live playing

and electronic technoid & ambient-drone sounds, for a very spiritual, percussive and esoteric space with an experimental edge..... for friends of I:WOUND, RAPOON, SILENTES-releases.... special price !

**\* ERIK M - Variations Opportunistes maxi-CD (Ronda rnd08, 2007) €10.00**

"Plunderphonics" mal ganz anders, nicht mit Vinyl-Schallplatten sondern mit CDs: Kurze Schnipsel von Cembalo-Musik, Strawinsky, etc. werden sozusagen de-fragmentiert ("blocked and repeated") und zu langen, flächig-fülligen Drones transformiert, wobei noch weitere Parameter (Frequenzen, Geschwindigkeit, Lautstärke, Räumlichkeit..) eine Rolle spielen. Das Ergebnis ist von erstaunlicher, fast schon entrückter Schönheit, wobei ein gewisser Obskuritätsfaktor stets präsent bleibt. Tip ! 4 tracks, 26+ minutes.

"Variations Opportunistes was composed and created using a digital process: frames are blocked and repeated using a digital anomaly in a CD player and sound glitches are fragmented and recorded on a CD format. Diverse sound fragments are treated variably (frequency, range, amplitude, speed). The instrumental game consists of using different scratch and manipulation techniques in cuts, crescendos or decrescendos over variable speeds. These sound conditions are mixed simultaneously with several categories of sound syntheses. The result is surgical work on harmonic details, the sound frequency and its range and the defragmentation of sound (subtractive or additive synthesis, etc.) based on preexisting music for soloists or ensembles. This work was created during studies that began in 1997 on the generation and degeneration of sound frequency (sound synthesis), based on a preexisting sound or music set on a digital audio CD. The first research was based on the reuse of domestic CD players. This involved work on the very surface of optical supports (CD), the manipulation of optical heads (prism) and the use of diverse transparent materials, such as silicone or oily substances. CD: Zygoxis (Sonoris 1999) was partially created with this concept. MINI CD: Frame (Cinéma pour l'oreille - Metamkine -1999) was entirely created with this concept. CD: Stème (composed in 2003 and edited by Room40 in 2007) also features this process. This practice was also used for diverse compositions, as well as my visual art and video projects." [credits]

**\* ESPLENDOR GEOMETRICO - 1980-1982 do-CD (Staalplaat ST CD 061, 1993) €18.00**

"Esplendor Geometrico was the leading industrial ensemble out of Spain. They began with a rather derivative style, best represented by the cassette Muerte A Escala Industrial (1981) and the single Necrosis en la poya (1981), but achieved with Mekano-Turbo (1988) the link between the harsh wall of noise of early "industrialists" and the electronic body music of their descendants. 1980-1982 (Staalplaat, 1994) collects the first cassette and the first self-released album: this is Esplendor Geometrico at their most cacophonous, specializing in electronic distortions and drones. This is still an impressive piece of soundwork. This double CD permits finally to accede to EG early stuff to all those that we did not had the opportunity of making it previously. It contains the full "EG 1" tape, "Hroe del trabajo / El acero del partido" LP and "Necrosis en la poya" EP." [label info]

**\* ESPLENDOR GEOMETRICO - Compuesto de hierro CD (Geometrik Records GR 2109, 2002) €14.00**

Quite great E.G.-album from 2002 where they prove that they can still create quite advanced rhythmic structures with a very trancy & powerful feel to it. Asian samples (chants & singings) play a big role here, but match perfect with the repetitive pulses.. very pushing. "Finally the new album from Esplendor Geometrico, the legendary Industrial rhythm & noise Spanish cult band. It is more than four years now, since Polyglophone album, that they have not published new material. Compuesto de hierro is a less aggressive and more "serene" work than Polyglophone, its 11 tracks are the most perfect example of the Industrial-tribal-noise sound of Esplendor, developed throughout two decades, reminding us sometimes of their most "ethnic" and acclaimed album, Mekano Turbo. The rhythms, hypnotic and very elaborated, are combined with mastery with lots of manipulated voices, analogical electronic sounds, and oriental (mostly Chinese) music recordings. Compuesto de hierro means a new point of view in the fusion of traditional or ethnic music with classic Industrial Music. Recorded in Beijing this year." [label info]

**\* ESPLENDOR GEOMETRICO - 8 Traks & Live CD & DVD (Geometrik Records GRDIGI02, 2007) €17.50**

"Geometrik presents the new EG album, recorded in 2007, in a double digipack including also a DVD. The audio CD includes 8 new tracks of neo-Industrial Trance built on loops of rhythm & noise with the unique and typical style of this international cult pioneer Industrial band. They get an hypnotic effect that can be very addictive to the listener. In respect to their last studio album, Compuesto de Hierro, (2003), 8 Traks and Live means a change towards the more rough, noisy and radical face of EG. The DVD includes the extraordinary, and first in ten years,

performance of EG in Madrid on last Festival Decibelio 2006 (June 2006). All the tracks of the show are unreleased or quite different versions of known tracks as they add the crude voice of Arturo Lanz. There are also included two extras: an extract of a performance in Spain in 1994 (still with the historical founding member Gabriel Riaza), and the first recently recovered EG "video-clip", Neuridrina (1981), created by the industrial musician and experimental Spanish artist Rafael Flores. This first edition in double digipack is limited to 1100 copies." [press release]

**\* EVIDENCE - Iris CD & DVD (Deep Listening DL 35-2007) €18.00**

EVIDENCE ist der Projektname eines Duos von SCOTT SMALLWOOD und STEPHAN MOORE, dies die zweite Veröffentlichung mit 11 Stücken, die auf der DVD von verschiedenen Videokünstlern visuell "begleitet" wurden. Auf "Iris" dominieren flächige und loopige Arrangements, die wohl grösstenteils auf Feldaufnahmen basieren. Es ergeben sich mitunter rhythmische Muster, dröhnminimalistische (Anti-)Statik fusioniert mit field recordings...

"Iris, the second CD release from the duo Evidence (Stephan Moore and Scott Smallwood) on the Deep Listening label, is also their first video release. The DVD has the same sonic material as the music on the CD, but it features video pieces by the duo's favorite live-video performers, including Benton-C Bainbridge, Betsey Biggs, Fi\$h2000, Madeleine Gallagher, Dawn Haleta, David Lublin, Jonathan Lee Marcus, Olivia Robinson, skf, Diana Reed Slattery, Jack Turner and Walter Wright. These pieces emphasize the spontaneity of the artists' live performances, the practice of using 'found' materials, and suggest the emergence of a regional aesthetic stemming from the recent hotbed of media performance centered around Troy, New York. Stephan Moore is a composer, improviser, audio artist, sound designer and software programmer from Marquette, Michigan, currently based in New York City. His work is grounded in the collection and investigation of environmental sound recordings and a fascination with the perception and properties of acoustic environments. Scott Smallwood deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are often textural, always mindful of space and subtlety." [lable info]

**\* EX.ORDER - Corporate Control CD (Power and Steel PAS21, 2007) €13.00**

"...Um EX.ORDER, möglicherweise steht der Name für „Extinction Order“, war es längere Zeit still. Ihr letztes Studioalbum „The Infernal Age“ liegt schon fast zehn Jahre zurück. Aktiver betrieben die beiden Soundtüftler dahinter schon ihr mindestens genauso bekanntes, gemeinsames Ambient Projekt INADE, welches sich mit EX.ORDER jedoch auf allen Ebenen gar nicht vergleichen lässt. Thematischer Schwerpunkt des aktuellen Albums „Corporate Control“ ist das beliebte Terrorismus-Thema und zwar jene Art „Terrorismus“, die aus einer Verzweigung heraus scheinbar nur noch nihilistisch-destruktiver Selbstzweck ist. Man denkt dann natürlich an islamistische Selbstmordattentäter und die Bilder im Booklet legen das auch nahe. Mehr gibt es typischerweise nicht zu interpretieren, man kann somit „Corporate Control“ als Dokumentation oder als begleitenden Soundtrack zu unserer beängstigenden Welt verstehen [...] Festzustellen ist eine für den Stil beträchtliche große Abwechslung, zahlreiche englische Samples sind zu vernehmen, verzerrter Stimmeneinsatz, rhythmische Pulsschläge, eben alle typischen Trademarks dieser Art Musik. Auffallend ist, dass eben nicht pausenlos das Noise-Inferno losbricht, sondern auch viel "Atmosphärisches" geboten wird. "Skillful Killing" bietet hier ein gutes Beispiel, durch die Samples, vielleicht soetwas wie Polizeifunk, Pulsschläge, kreisende Hubschrauber?, entsteht so ein Eindruck, als würde man sich voyeuristisch einem schrecklichen Unfallgeschehen nähern oder als wäre man gar selbst das Opfer, das grad völlig neben sich steht, also Vertonung einer "Out Of Body-Erfahrung".

EX.ORDER schaffen es, einen Stil, der gerade bei ausländischen, neueren Projekten oft zur peinlichen Farce verkommen ist, immer interessant zu gestalten..." [Dominik T / NonPop]  
"While the last releases were focussed on archive and live recordings this is finally the all new album, following the INFERNAL AGE from 1999. Ten tracks of an immensely raw sonic and violent aesthetic constructed through dark throbbing machine noises, crushing rhythmic layers and vocals. Highly explosive heavy electronics, uncompromising and provocative both sonically and visually. An unforgiving tour de force capturing the perfection of disorder. The absolute response to the nightmare that is the world we live in." [label info]

**\* FAUST / NURSE WITH WOUND - Disconnected CD (Art-Errorist D/DIS1/07, 2007) €13.50**

Der eh schon eigenwillige "Krautrock"-Sound von FAUST wird hier von STEVE STAPLETON wunderbar durch die Mangel genommen, krasse cut-ups und irrsinnige Arrangements sind hier Programm. STAPLETONs Sinn für abseitigen Humor scheint immer wieder durch, und natürlich gibt es auch Momente grosser TONKUNST. "Disconnected" ist ein Hybrid aus dem dilettantisch-avantgardistischen Krautrock von Faust, den markant holzige Basslinien Pérons, dessen seltsamen Spracheinlagen und dem markanten Schlagzeugeholze, dem metallisch-industriellen Geklapper und Gelärme und den repetitiven Perkussionseinlagen Diermaiers, und den bizarren Geräusch- und Tonkollagen, bzw., dem monotonalen Tonwabern- und dröhnen von Nurse With Wound. Stapleton war schon immer stark vom experimentellen Krautrock beeinflusst (siehe dazu auch die Nurse-With-Wound-Liste), so dass man sagen kann, dass die akustischen Jagdgründe beider Projekte im Grunde dieselben sind. Gesang gibt es auf "Disconnected" kaum zu hören. Die dadaistisch-absurden Liedchen, die Faust unter Pérons Führung sonst immer im Programm haben (siehe z.B. "faust ... in autumn"), sind nur im ersten Track "lass mich" zu hören. Die vier Nummern bilden im Grunde eine durchgehende, komplexe Soundmasse, seltsame Gemenge an Klang und Geräusch, mal schwebend, düster, elektronisch und klangvoll, mal hektisch, perkussiv, in kantigem, monoton dahinrumpelndem Krautrockgewand. Darin eingebettet sind oft weitere, Mikroklangevents, Sprachfetzen, elektronisches Gezirpe, Zischen, Fiepen, Schleifen und Dröhnen, diverses Geklapper und Gerumpel und allerlei weitere, unerfindliche Töne und Sounds. Reichlich wirr und schräg ist das Ganze dabei, entfaltet aber eine sehr eigene, durchaus einheitliche Atmosphäre, wirkt trotz all des Durcheinanders nicht zerhackstückt oder ziellos.

"Disconnected" bietet somit ein sehr eindrucksvolles Klangpuzzle, mitunter aber auch mächtige, glaziale Tongebirge, die sich entweder aus einem Dschungel an wirren Soundkonstrukten, oder aus tiefgründigen, dunklen Klangseen erheben. Beeindruckend! Reicht? Ne ... reicht noch lang nicht! Mehr davon!" [Babyblaue Seiten]  
"Two legendary entities from the experimental hinterlands unite for this challenging collaborative outing. Krautrock icons Faust team up with ferocious British electronics experts Nurse With Wound resulting in a line-up featuring Zappi Diermaier, Steven Stapleton, Jean-Herve Peron, Colin Potter and Amaury Cambuzat. Although the initial psychedelic benevolence of 'Lass Mich' is redolent of the Faust crew, it's not long before the far-flung concrète machinations of NWW take a stranglehold on the album's sonic make-up. The album's title track is an unsettling drone piece, loaded with tension and a jarringly discordant conglomeration of organic and synthetic tones. After eight and a half minutes or so have expired you'll think you're listening to some sort of unholy, monastic chanting, but soon the comparatively soothing sounds of hand-played percussion establishes a welcoming rhythm, and the disjointed electroacoustic weirdness of 'Tu M'entends?' fires up. Finally, closing piece 'It Will Take Time' evokes the disorientating wave systems of 'Disconnected' before gradually slipping into a kind of elongated gong resonance at the end. Compelling stuff from two remarkable groups. Highly recommended." [unknown reviewer]

**\* FEAR FALLS BURNING / NADJA - same CD (Conspiracy Records core049, 2007) [lim.1000] €13.00**

Zwei Projekte aus dem "Metal / Guitar-Drone"-Bereich die zur Zeit sicher zu den beliebtesten gehören, in Zusammenarbeit. Vier Stücke, fast 60 Minuten, obsessiver Metal-Drone-Doom Noise und industrialized Monumental-Drone mit zeitlupenhaften elektronischen Rhythmen. Sehr betäubend grandios v.a. die zweite Hälfte (movements 3 & 4) mit wahren Trance-Drone Exkursionen, eine Art sumpfiger Morast-Musik...

"On their first full-length collaboration CD Fear Falls Burning and Nadja display their wilful approach to drones with 4 epic songs, full of sustain, pulses and dynamics. Grand in theme, sound and atmosphere. This album draws inspiration from their critically-acclaimed lp for Conspiracy Records while pushing the boundaries on their sound as an entity. This album entirely consists of new material. Limited to 1000 copies, in digipak." [label info]

"As a music obsessive, it's inevitable that you spend some time fantasizing about the perfect musical match ups. Most of them could never happen, or maybe should never happen, others wouldn't sound as good as one might hope, but some have in fact taken place (SUNNO))) and Boris) and far surpassed our expectations. Which brings us to this, a collaboration between Canadian dream doom duo Nadja, and Dutch one man guitararmy Dirk Serries. These two powerhouses have met up once before, as part of that super limited Conspiracy Records anniversary series, and the sound here is quite similar, hovering somewhere between the colossal crush we know both are capable of, and a surprisingly dreamy drift.

Four lengthy tracks, each more sound than song, but that's exactly as it should be. The opener takes the blown out vacuum cleaner buzz of Total or Skullflower and smears it into soft edged

swells, an almost static, barely undulating wall of whirring warmth, which quickly dissipates, leaving just a muted minimal shimmer. The second track is more of the same, a massive pulsing rumble smeared with wispy swaths of fuzzy distortion, but with a bit of percussion added, an industrial clang and thump buried way down in the mix, while above the roiling guitars are draped spidery streaks of coruscating feedback, a sort of Skullflower / SUNNO))) style mashup. Blissful and blown out, but at the same time dark and strangely ominous.

Track three is the anomaly here, the 'quiet' number, a sort of spacious drift, with tons of room sound, simple drumming way down in the mix all Dead C style, some ghostly melodies, and haunting snippets of clean guitar surfacing here and there and what sounds like seasick organs warbly and wavering. So haunting and pretty.

And finally, the closer, which begins with some slightly atonal Nitsch style drones, a wash of what sounds like moaning horns but must be guitars, tense and intense, drawn out for what seems like forever, when suddenly a wall of crumbling distorted guitars drop from the sky like it's raining anvils, a plodding drum beat underpinning the now suddenly caustic riffage, a gorgeously blown out slab of impossibly heavy, and simultaneously strangely lovely, ultra dooooooooom." [Aquarius Records]

**\* FENNESZ / SAKAMOTO - Cendre CD (Touch TONE32, 2007) €14.50**

"...die Tracks werden durchgehend beherrscht von einer wohlwollenden Ruhe, von sanften Drones, die weit hinten angezerrt glitzern, ab und zu hektische Sprengsel der Schaltkreise zulassen und ansonsten das Piano von Sakamoto ganz klar in den Vordergrund stellen, das beruhigende Grundbrummen Fenneszs Gitarrenverstärkers als Ausgangspunkt für die überwältigende, vielleicht gerade weil so verwaschene, Schönheit nehmen. Die Töne und Akkorde, die Sakamoto spielt, sind an einer Hand abzuzählen, betupfen ganz gezielt die große Fläche, die Fennesz um das Piano aufbaut und so bleibt am Ende die Überzeugung, dass Fennesz und Sakamoto die plausibelste Reinkarnation von Budd und Eno sind." [de.bug]

"This release features a duet between Christian Fennesz (guitar-laptop) and Ryuichi Sakamoto (piano-laptop) - a continuing collaboration between two highly regarded composers. Their first, 'Sala Santa Cecilia', was a 19 minute overture from their live performance in Rome in November 2004 (Touch # Tone 22, 2005). So now we have 'Cendre'... 'Cendre' was recorded between 2004 and 2006 in New York City by Ryuichi Sakamoto and in Vienna by Christian Fennesz. They came together for the mix in New York City in February of that year. Fennesz would send Sakamoto a guitar or electronic track and Sakamoto would compose his piano piece. This process was also reversed - Sakamoto initiating the track with a piano composition and Fennesz responding. Meanwhile they met for live shows, or communicated via digital means to compare notes, swap ideas and develop themes... And the cyclical process continued right up until the final mix. Ryuichi Sakamoto and Christian Fennesz blend the unstructured and imaginative qualities of improvisation with the satisfying sculpture of composition. Sakamoto's piano, his style reminiscent of Debussy and Satie, perfectly complements Fennesz with his powerful blend of shimmering guitar and passionate electronics." [press release]

**\* FIRE IN THE HEAD - As the nest burns CD (Autarkeia acd009, 2005) [lim. 500] €13.00**

Exzellenter Trauma-Harsh-Noise von diesem neuen US-Projekt mit surrealen und manischen Qualitäten, verstörend veränderte Stimmen und Sounds überall, extrem düster & psychotisierend!

"Fire In The Head" is probably one of the garish artists of "noise/power electronics", representing the famous school of the USA. The project's author Michael Page previously participated at live performances of the legendary Giovanni Balistreri's project SLOGUN, also closely linked to the livery of NY sound terrorists. "As The Nest Burns" is short, but highly hysterical, brutal and dark album of "noise/power electronics" stylistics. Michael Page masterly plays with amplitude of different tracks intension. Slackened, leaden, psychedelic sounds overgrow into the avalanche of terribly aggressive and hysterical noise, gradually flooding back as unusual and uncomfortable sound stream. "As The Nest Burns" is a sort of element of otherworld civilization, starting its sudden extension, transformation and smashing attack. There are many fragments of distorted vocal in this album, making the tracks especially threatening. This is a completely new, reformed attack of USA "power electronics" tradition against the normal and moral world. Do you know what happens as the nest burns?? Then the children burn!!" [Written by Lashisha]

"As The Nest Burns" is an album about the darkest depths of psychosis, about the delusions and actions over which one has no control when entrenched in a manic state and the nightmares from which some never awaken. It is an album born in the blackest of times,

to be listened to in the blackest of times. With this recording F/I/T/H experiments with new arsenal of sounds and techniques adding a heavily psychedelic edge to his mix of noise/power electronics/drone. These are the straight-jacketed screams from the bowels of a mental institution." [written by Michael Page, FIRE IN THE HEAD]

**\* FIRST HUMAN FERRO feat. KENJI SIRATORI - Adarnation CD (Eibon Records FhF071, 2007) €13.00**

SIRATORI's Stimme versinkt hier in einem Strudel aus wahrhaft symphonischem "White Noise"-Drone, es schälen sich erkennbare COIL-artige Synth-Strukturen heraus, melancholischer Elfengesang, geisterhafte Sounds, fremdartig orientales Flair, dann eher noiseige Attacken, etc etc.. sehr sehr abwechslungsreich, diese Mischung aus Industrial & eher sanften Ambient-Harmonien oder Folk-Melodien, wo immer mal wieder SIRATORI's Poetry auftaucht, oft ultra-verzerrt, wie aus einer Zwischenwelt zu uns herauf / herab-tönend... this is a quite unique surrealistic space-noise roller-coaster ....

"What happens when modern classical music meets power noise, female sopranos meet dark ambiances, harsh death industrial voices melt with traditional melodies? First Human Ferro are bringing experimental music to new territories....." [label info]

**\* FIVE THOUSAND SPIRITS - Synapse-Shaihulad CD (Faria Records FAR-11, 2007) €13.00**

"Five Thousand Spirits - it is collaboration between Alio Die and Runes Order. What we will have if we will mix the best works of "Bad Sector" and "Klaus Schulze", to add in them deep ambient moods from "Alio Die" and hypnotic-trance analogue electronic from "Runes Order"? We shall have the delightful pearl which has collected in all best from different styles of intellectual electronics!

The meeting of synthesist Raffaele Serra and Alio Die (supported this time by Zeit) create here an excellent quality of sound, in Synapse S. you will find the amazing moods and a lot of aesthetic pleasure. This is 5000 Spirits's treasure box, recommended to all music lovers.

As always, each track is accompanied wonderful artwork of Sara Luciani, which develop the concept of album in art area." [label info]

**\* FOVEA HEX - Neither speak or remain silent part 3 : Allure maxi-CD (Die Stadt DS 89 / JR 003, 2007) €13.00**

Dritter Teil der himmlischen Trilogie mit drei weiteren Stücken von mehrstimmigen Elogen in denen sich elektronische Flächen & mit Folk-Einflüssen vermischen, getragen & ultra-slow und von fast schon nicht-irdischer Schönheit... das geht fast als sanftere & weibliches Pendant zu MARTYN BATES durch!

"Third and final part of the *Neither Speak Nor Remain Silent* series by Fovea Hex, the critically-acclaimed project featuring Clodagh Simonds, Colin Potter, Laura Sheeran, Cora Venus Lunny, Robert Fripp, Percy Jones, Donal Lunny, John Contreras, Michael Begg, Steven Wilson (Porcupine Tree)." [label info]

**\* FOVEA HEX - Neither speak or remain silent 3 x maxi-CD-BOX (Die Stadt DS 89B / JR 003B, 2007) €38.00**

Schmucke Papp-Box mit allen drei Teilen der "Neither speak or remain silent"-Serie, mit Musik die sich mitunter fast komplett von irdischer Bodenhaftung entfernt und ganz sanft ins Nichts entgleitet...

"A limited box including all three parts of the series: *Bloom*, *Huge* and *Allure*. Embossed cover." No extra music in this box version, but the packaging is luxurious. Quote from Brian Eno: "Some of the most extraordinary songs I've heard in years." [label info]

**\* FRITH, FRED - The Happy End Problem CD (ReR megacorp ReR/FRA05, 2006) €14.00**

"*The Happy End Problem* beinhaltet zwei Tanztheaterkompositionen, die Fred Frith im neuen Jahrtausend für Amanda Miller und ihre Pretty Ugly Dance Company komponiert hat. Uraufgeführt wurden die Stücke im Stadttheater Freiburg, im May 2003 ("The Happy End Problem") bzw. im April 2004 ("Imitation" - die Tracks 1-9).

Recht akustisch wirkt „Imitation“, welches von Streichinstrumenten, Gitarre, Piano und etwas Perkussion bestimmt wird. Dazu kommen sehr verhaltene elektronische Sounds und Klangspielereien von Patrice Scanlon. Für Frith'sche Verhältnisse ist "Imitation" erstaunlich melodisch und zahm ausgefallen. Fast elegisch und sentimental, sehr klassisch-kammermusikalisch und entspannt kommen hier die Klänge aus den Boxen. Einzig die Pianolinolen entwickeln ab und zu eine gewisse betriebsame Hektik. Ansonsten schreitet die Musik getragen, sehr schlicht, fast karg dahin. Recht prominent in der Musik steht Carla Kihlstedt's Violine, die häufig die Melodieführung übernimmt. Das lange Titelstück ist dagegen etwas anders gestrickt. Deutliche elektronischer in der Ausrichtung, angereichert mit einigen Tonbandeinspielungen verschiedener Naturgeräusche, wirkt die Komposition fremdartiger und komplexer, wie ein großformatiges Klanggemälde, welches im zweiten Teil kurzzeitig zu einem recht wirren, schrägen und minimalistischen Elektro-RIO-

Kammerrockdurcheinander gerät. Trotzdem ist die Nummer vielleicht das elektronischste Stück, welches ich von Frith kenne.

"The Happy End Problem" ist ein weiteres Beispiel für die Vielseitigkeit des ehemaligen Gitarristen von Henry Cow. Wer die Musik von Frith schätzt, wird mit diesem Album sicher keinen Fehlkauf tun!" [Achim Breiling / Babyblaue Seiten]

"A new recording, and instantly a Fred classic. Two, related, small-ensemble works for 6 and 7 musicians respectively - mostly strings of one sort or another, with percussion, flute and clarinet occasionally, and electronics. Fred, violinist Carla Kilsteht and percussionist Willie Wynant play throughout, providing continuity across the pieces as the music constantly unfolds into new textures and dialects. Melody, harmony and rhythm are omnipresent, though not always obviously colluding, and the music moves with constant assurance, never hesitating and never marking time. There are some affinities with Nicola Kodjbashias luminous Solitary Walker (which it predates) in its use of minimal instrumentation to maximum effect, popular materials, exquisite articulation and a kind of modest transcendence. The necessity and simplicity of these pieces conceals a catalogue of experimental techniques and novel ideas; there are those who have squeezed a score of albums from this material. A gem. Buy it. Carla Kilsteht shines throughout." [label description]

**\* FRITH, FRED - Impur CD (ReR Megacorp FRFC 1, 2006) €14.00**

"In 1996, at the end of a two year residency, Fred organised an event at LEcole Nationale de Musique de Villeurbanne in France. He roped in as many of the students as he could, grouped according to their departments (early music, rock, African drumming, classical &c), and set them up in all the rooms in the building. The public wandered around creating their own mix, or sat in the courtyard listening to the sound drifting out through the open windows. For their part, each group of musicians played their own specially written music and occasionally were asked to improvise, all of them following a precise time-score prepared by Fred (55 minutes long). Synchronize watches. The whole thing was recorded on 4 A DAT machines and was later mixed - this was the result: an exiting, lurching and capricious beast with many heads, by turns an orchestra tuning up, a salute to Sonny Blount, a roiling chaotic mass of sound that splitting into layers colliding back together, pullulating, ululating, roaring and sometimes mewing like a kitten." [label description]

**\* FULLMAN, ELLEN & SEAN MEEHAN - same CD (Cut Records cut022, 2007) €15.00**

Wieder sehr schöne Aufnahmen von ELLEN FULLMAN und ihren Urlangen aufgespannten Drähten, hier in Zusammenarbeit mit SEAN MEEHAN der Snare-Drums mit Becken bespielt und dadurch zusätzliche Vibrationen erzeugt.... endlose Schwingungen, erhaben und sonor, sehr "nah" und obertonreich, 3 Stücke die verschiedene Stimmungen erzeugen sind hier erhalten...

"Longtime friends who had hoped to play together for some time, Fullman and Meehan were surprised by the initial efforts of their collaboration. Their instruments--or rather the sounds of their instruments meeting in the acoustic space--strongly influenced one another: combination tones, sympathetic resonances, beating, and even cancellation of each other's sound. Mapping routes through this unusual territory would become the piece presented here in three parts. The recording was made Easter (R.C.) weekend 2006. It is an acoustic work, recorded in stereo, without overdubbing or effects. Ellen Fullman's long string instrument is a unique instrument of her own invention. Waist high, parallel wires, strung in two sets span 14 meters. Fullman produces rich, microtonal drones by pacing up and down the wires and applying friction with her fingertips. Each of her ten fingers precisely finds the appropriate string and the sound emanates from wooden box resonators bolted into the wall. At her studio where this CD was recorded, the strings run through the patio door and terminate in the backyard: the extra length affords me an additional lower octave, Fullman explains. For the last ten years or so, Sean Meehan has been focusing on playing the snare drum with cymbals. On this recording he produces long, continuous tones from them using a dowel and friction. This work was premiered at the Instal Festival, Scotland." [label info]

"....Fullman plays long string instruments, up to 20 metres. Here however they are a bit shorter, 14 metres, which she plays with her fingers. The high and low pitched, long sustaining sounds form a nice floating mass of sounds. Here she plays an all improvised duet with Sean Meehan, who plays the snare drum with cymbals, and on this recording he plays it with a dowel and a friction. The three lengthy pieces here are covered with overtones, slowly humming and reverberating (all in a natural manner of course, as this is an all acoustic recording with no electronics). It's entirely unclear how Meehan gets his instrument to resonate in such a similar beautiful manner, but once floating away, I don't think I really care how. Along the lines of Paul Panhuysen's long string installations of the mid eighties, this is a true

beauty. Here too one could argue nothing much changed over the years, but since it's been so long since we last heard from Fullman that we can forgive her. Great CD." [FdW / Vital Weekly]

**\* GHOSTS ON WATER - same maxi-CD (Faraway Press 12, 2007) €15.00**

Mini-Album welches es eine sehr introvertierte und zarte Stimmung ausstrahlt: Pianotupfer, ätherische Gesänge, Flötenbrisen, sanfte drones.. dahinter stecken NAOKU und DAISUKE SUZUKI und ANDREW CHALK.

"The second full release of recordings by Naoko & Daisuke Suzuki with Andrew Chalk, now titled as Ghosts on Water." Naoko Suzuki (vocals), Daisuke Suzuki (vocals, flute, percussion, field recordings), Andrew Chalk (keyboards, kantele). "'Pale shadow' whispers its intentions to the wind amidst gentle melodies (courtesy of Chalk's keyboards and kantele) whose East-tinged imperturbability attribute a deep thrust to something that, coming from other hands, could even have been classified as an outtake. Both 'Fall and flow' and 'In October skies' are heavily typified by Naoko and Daisuke Suzuki's voices, first through uncertain lines on a field recording-based, extremely subtle background, then in a dissonant prayer made of intersecting improvised chants that depict strange colours and shapes for about three minutes. 'Snowy fields sparkle aglow' is the record's top as far as sheer beauty is concerned, a mix of melancholically tranquil piano figures over murmuring layers of uncertain origin, moving between remembrance and pastel-like sadness with the right touch of naïveté. 'Wings of day' ends this (unfortunately) short CD with the same atmospheres, keyboards and vocals informing a barely seams tapestry whose levity is directly proportional to its soulful substance." [Massimo Ricci]

**\* GIFFONI, CARLOS - Arrogance CD (No Fun Productions NFP-08, 2007) €13.00**

"Five chapters of sound inspired by one of the most powerful and complex emotions of humankind. Arrogance is a departure from the digital machine insanity of his previous full length release, Welcome Home (Important Records), for a world of total analog electronics, primal energy, walls of monumental sound and precise attention to layers - creating massive slowly evolving structures that are both beautiful and terrifying. Arrogance is the first CD release on the No Fun Productions label. Recorded live with no overdubs in Brooklyn during a 12 month period by Carlos Giffoni and mastered by James Plotkin. Cover artwork by award winning artist-designer Megan Ellis.' [label info]

**\* GIRNU GIESMES - Tiems, kas budi už slenkščio CD (Autarkeia acd014, 2006) [lim. 500] €13.00**

Das lange existierende litauische Projekt GIRNU GIESMES präsentiert auf "Tiems,..." einen ausgefeilten Mix aus elektronischer Drone-Ambience & experimentellen Soundscapes, meist hypnotisch pulsierend , insgesamt eher elektronisch ausgerichtet, mitunter leicht rhythmisch (aber nie banal, eher langsam driftend), Geräusch- & Voice-samples sind auch dabei, das ganze ist sehr spannend arrangiert ... Anklänge an TELEPHERIQUE, VROMB, instrumentelle COIL oder BAD SECTOR, aber sehr eigenständig..

"Laurynas Jukonis, the author of GIRNU GIESMĖS project and the pioneer of the Lithuanian post-industrial, has dedicated his ninth album Tiems, kas budi už slenkščio (For Those Who Keep Vigil Beyond the Threshold) to the next element of the archaic worldview of the Lithuanians, that is, the mythological sagas. To be more precise, it is dedicated to the weird reality functioning in accordance with specific laws in sagas that has been deeply ingrained in human mind from time immemorial. The modern rationalism has not managed to destroy this system until our days. Probably the mythological reality with all its strange creatures can relatively be called the remnant of the evolved shamanism. This is arcane, but not necessarily unapproving worldview of the supernatural world as the dark powers. The latest GIRNU GIESMĖS album conveys exactly these features. Each track projects a fascinating interpretation of the archaic thinking system in music. Vivacious and a bit eerie music of Tiems, kas budi už slenkščio album is difficult to define in terms of music style. Some tracks sound with mysterious psychedelical ambient, while the others reverberate with bizarre broken rhythms and loops. Yet, a strong and interesting mood is undoubtedly created by the rich and professionally compiled sound collages featured in the CD." [label info]

**\* GOVERNMENT ALPHA - Spontaneous Combustion CD (L.White Records LW-033, 2005) [lim.300] €13.50**

"10 brandnew tracks with 50 minutes full of extreme harsh noise from Japan / ultra heavy destructive tortured electronic powernoise" [label info]

**\* G\*PARK - Seismogramm CD (Blossoming Noise BN021Cd, 2007) €13.00**

Wiederveröffentlichung der tollen (und einzigen) LP von diesem Schweizer Projekt, die eine höchst kreative Verwendung von Natur- und Umweltobjekten vorführt, eine geniale Geräuschkassette die auch heute noch strange und entrückt klingt, voller ungeahnter Klänge & Atmosphären.....

"Remastered from the original tapes by MARC ZEIER, Seismogramm was first released as a limited edition LP in 1990 on the Swiss Schimpfluch Int. label. One of the original (1986) and most elusive SCHIMPFLUCHGRUPPE members operating in the vein of the Viennese actionists." [label info]

**\* GRAILS - The Burden of Hope CD (Neurot Recordings NER029CD, 2003) €14.50**

"Violine, Gitarre, Piano und Drums treffen auf auf düstere Melodien und massive Emotionen. Dieses Instrumentalalbum ist die erste full-length Platte von GRAILS aus Portland, formerly known als LAUREL CANYON. // The debut full-length from Portland instrumental soundbuilders the GRAILS (formerly known as LAUREL CANYON). An awesomely communicative but entirely instrumental album, delivered with strong, narrative melodies, resonating ambience, and a dynamic use of violin, guitars, piano, and drums. Features members of JACKIE-O MOTHERFUCKER, HOLY SONS, and MOSS ICON." [label info]

**\* GRAILS - Red Light CD (Neurot Recordings NER034CD, 2004) €14.50**

"Auf der Basis von Acoustic Folk Traditionen und der Dynamik des Postrock erschaffen GRAILS einen Sound, der einen mit seiner Spannung und zwingenden Schönheit sofort gefangen nimmt. Jeder Versuch einer Kategorisierung schlägt fehl, wenn das in Portland beheimatete Quartett instrumentale Epen von ungeheurer Wucht vor einem ausbreitet, ohne dabei laut, übertrieben instrumentiert oder lärmig zu sein. Nein, auf "Red light" zählt allein die Atmosphäre und der unbedingte Wille, Töne ganze Geschichten erzählen zu lassen. Melodien treffen auf Improvisationsstrukturen, wie man sie von Helden wie MOGWAI, DIRTY THREE und GODSPEED YOU! BLACK EMPEROR gewohnt ist, auch wenn GRAILS deren Ambientwürfen eine eigene Verliebtheit zur Melodie entgegenstellen." [Cargo]

"The sophomore album from enigmatic Portland instrumentalists GRAILS. Ten tracks that take the lush and even-keeled feel of the band's debut, (often compared to Godspeed You Black Emperor), and torches them up with a flame of anxious tension, extreme dynamics, and an urgent tone." [label info]

**\* GRAILS - Burning Off Impurities CD (Temporary Residence, 2007) €14.50**

Instrumentaler Wüsten-Rock mit Orient- / Osteuropa- / Folk-Touch, der mitunter an SAVAGE REPUBLIC erinnert, mit langen sphärisch-fließenden Parts und natürlich einem gehörigen 70er Jahre Prog- & Kraut & Psychedelic-Einfluss...

"Das typisch postrockige Dahinfließen der Musik mit gelegentlichen Gitarrenausbrüchen ist hier einer treibenden Rhythmik gewichen, über der in bester Krautrock-Manier gejammt wird, bis zu den ultimativen psychedelischen Gitarren-Freakouts von *Outer Banks* und *Origin-ing*. Dabei wird gerne auch mal folkloristisches Flair eingebracht, wie die Oud (arabische Laute) in *Silk Rd* oder die bluesige Slide-Gitarre in *Dead Vine Blues*. Mit der reinen Lehre des Postrock haben Grails hier nicht mehr viel zu tun, das geht viel mehr in Richtung Neo-Psychedelik oder Neo-Krautrock. Angesichts des musikalischen Stillstands manch anderer Postrockers ist eine solche Weiterentwicklung aber durchaus zu begrüßen. Vor allem Krautrock-Fans sollten hier mal reinhören!" [Babyblaue Seiten]

"AQ faves the Grails continue their tour of highly regarded independent record labels (past releases have been birthed by Neurot, Important, Southern and Aurora Borealis) with this new album on instrumental post rock haven Temporary Residence. It's a perfect fit too. *Burning Off Impurities* picks right up where the Portland band left off last year, matching the potency of their 2006 release *Black Tar Prophecies Vol's 1, 2, & 3*. Daggers of electric guitar slice through imposing clouds of drone which dissipate briefly to reveal mystical melodic elements richly steeped in Eastern European gypsy folk influences. Gradually the drones close in once again, blanketing the proceedings with a slowly shifting, heavy-lidded atmosphere. A somber, smoldering beauty. So recommended." [Aquarius Records]

**\* GRASSOW, MATHIAS / RÜDIGER GLEISBERG / AMIR BAGHIRI - Arcanum CD (Faria Records FAR-12, 2007) €12.00**

Wiederveröffentlichung der 98'er Amplexus CD mit 2 Bonustracks, wieder in aufwendiger Artwork (Covermappe mit diversen Postkarten) auf dem St. Petersburger FARIA-Label.

"This is rerelease of legendary masterpiece from 3 famous german composers. "Arcanum" - it is collaboration of three different musical styles which creates a unique arcanum of excellent music. Mathias Grassow fills compositions his special deep mood drone ambient. Amir

Baghiri adds his hypnotic percussions and Rudiger Gleisberg plays wonderful cosmic electronics. It will enjoyable to all music lovers! Previously released by Amplexus label as ltd of 500 copies at 1998 and totally sold out few years ago.

Now rereleased with two bonus tracks, and luxury pack with artworks of Markus Vogt with several cards inside.

"Arcanum" is a deep ritualistic journey from Mathias Grassow, Rudiger Gleisberg and Amir Baghiri. The deep minimalist soundscapes reflect the diverse influences that these three performers bring to the table. Techno tribal passages, deep synth drones, dark atmospheres and arid desert ethnicities fill every corner of this soundworld. The density of the gray soundscape is otherworldly. I found myself journeying to foreign lands and exotic locales, some beyond our atmosphere. I went willingly as the deep rhythms and dark drones seduced me and prepared me for anything. I had a very powerful cleansing experience. Amir's deep desert washes, Mathias' spiritual manipulations and Rudiger's dark drones surrounded me safely and warmly as we explored the darker sides of my psyche. That protection empowered me to look beyond the dark to see the light on the other side of my inner self. Finally, refreshed and rejuvenated, we returned to the here and now. I look forward to more journeys with this trio of master electronicians." [label info]

**\* GRASSOW, MATHIAS & THOMAS WEISS - Outland CD (Faria Records FAR-13, 2007) [lim. 500] €12.00**

"A reflection from outer spaces in between the universe of our mind. A miniature of the endless space from far behind mankind's tangibility. To understand the real essence of the heart of the matter, often it is necessary to take a look from the distance. Just this distance shows structures and connections, which are otherwise impossible to see and grasp - because everyone himself is part of a certain situation. Therefore "Outland" stands for a journey into an "outer land", to become an advanced view for realization. Luxury pack with artworks of Markus Vogt." [label info]

**\* GROULT, CHRISTINE - La Condition captive CD (Trace 023, 2007) €13.50**

Collection of works created 1990-2006 by this female french composer, who also had a mCD in the Metamkine-series "cinema pour l'oreille". In these 8 pieces she establishes a very powerful music which doesn't sound "electro-acoustic" in a classical sense at all - it's more like a very intense & dark experimental earplay-collage, with an incredible amount of different & very clear concrete sounds derived from objects, instruments & the environment, but highly effected & assembled in an fascinating way. Pure cinema for the ears, our highest praise !! Imagine the intensity of BRUME of combined with the sound-detail richness of DHOMONT or PARMEGIANI...

**\* GROUPER - Wide CD (Free Porcupine Society FPS17, 2006) €14.50**

Zweites Album des low-fi / folk / drone Songwriter-Projektes aus Oakland! Eine seltsame "Alice-in-Wonderland"-Welt tut sich einem auf, alles versinkt in endlosen Echo-Räumen, Gesänge & Gitarren tönen von endlosen Weiten heran...sphärischer, zum Teil mehrstimmiger Frauen-Gesang ist zu vernehmen, der an verzerrte "heavenly voices" erinnert, field recordings tauchen auf (z.B. fließendes Wasser), leicht verstimmt Gitarren scheinen Programm zu sein, irgendwo sind auch tatsächlich sowas wie Song-Strukturen zu erkennen... von der Stimmung her tönt das melancholisch und von einer geradezu lieblichen Schrägheit, aber auch gefährlich 'far out', vielleicht zu weit... "Wide" is the second full-length release from Oakland, California-based noise-artist Liz Harris (aka Grupper). This time around Harris adds a little more structure to the unsettling ambience that dazzled on 2005's *Way Their Crept*. These compositions are more song-oriented, and the spacey drones that haunted her debut have been beefed up with even more swirling layers of tape hiss, sputtering static and Harris's ghost-like vocals. Harris recently collaborated with the folks in fellow Free Porcupine Society ensemble *7 Year Rabbit Cycle* on the fantastic *Ache Horns* and will be appearing next at *Wire Magazine's 2006 Wire Fest* with FPS label-mates *Badgerlore*." [label info]

**\* GRUBBS, DAVID - Two Soundtracks for Angela Bulloch CD (Semishigure semi007, 2005) €13.00**

Zwei sehr experimentelle Collagen-artige Stücke vom Ur-Gestein DAVID GRUBBS, die als Installations-Material für Filme der kanadischen (Klang)-Künstlerin ANGELA BULLUCH dienen. "David Grubbs (Bastro, Gastr Del Sol) has a long-standing history of collaboration and interest in contemporary visual arts. This new mini-album features two compositions commissioned by Angela Bulloch for two of her installation pieces. The two pieces on this CD accompany the works 'Z Point' and 'Horizontal Technicolour,' two major works that make use of - or, rather, are connected to -Antonioni's Zabriskie Point. 'Z Point' is based on original film material of the famous desert explosion from the final scenes, whereas 'Horizontal Technicolour' uses

material filmed by the artist herself at Death Valley, a setting similar to the one used in the final scenes from Antonioni's film. The two pieces by David Grubbs are beautiful and intricate works in which the original Antonioni soundtrack, the translations of the film in other languages, and his own sound palette come together. They show yet another different approach to his diverse musical capacities and are maybe closest in spirit to his Thirty-Minute Raven mini-album on Rectangle. The CD comes with a 12-page booklet with previously unpublished stills from the Death Valley desert taken by Angela Bulloch." [label description]

**\* GUDNADOTTIR, HILDUR / BJ NILSEN & STILLUPPSTEYPA - Second Childhood CD (Quecksilber 12, 2007) €14.00**

"...Die Beschreibung der Musik ist recht einfach, weil eben nicht viel passiert. Umso schwieriger ist es, die hypnotisierende Wirkung zu erklären, die - meistens - davon ausgeht. Es ist spirituelle, inspirierende Musik, die ganz sicher etwas von der typisch isländisch-skandinavischen Wärme, Kraft, Magie und auch Dunkelheit hat. Künstler sind am Werk, die wissen und können, was sie tun. Denn anders wäre das Hervorrufen einer so tranceartigen Stimmung mit so 'bescheidenen' Mitteln kaum möglich. Freunde von SIGUR RÖS werden sich hier zu Hause fühlen, allerdings müssen sie auf die emotionalen Ausbrüche verzichten und mit den leisen Passagen vorlieb nehmen. Ich bin mir noch nicht endgültig darüber im Klaren, ob mir "Second Childhood" an manchen Stellen vielleicht etwas zu leise ist. Ganz sicher weiß ich aber, dass ich die CD noch viele, viele Male anhören werde, um das herauszufinden." [Michael We. für nonpop.de]

"Will there be a time when Stilluppsteypa will once again march out of the Icelandic tundra with a record all their own? It has been three years since Sigtryggur Berg Sigmarsson and Helgi Thorsson produced anything other than their collaborations with BJ Nilsen; but if things progress as they have through those two impeccable albums of glacial drone damage (Vikinga Brennivin and Drykkjuvisur Ohljodanna) and a split LP only release, who the hell cares if they do anything by themselves? For the fourth time, the drunken cabal of Nilsen / Sigmarsson / Thorsson return to the mixing desk with their psychotropic drones laced with Haferian absurdity; and here on Second Childhood, the three have recruited the upcoming avant-garde cellist Hildur Guðnadóttir, who has previously worked with the likes of Mum, Pan Sonic, and Johann Johannsson.

With the opening growl of scratched cello hypnosis plunging into a deep void of low end vibrations, the notions of this collective Second Childhood being warm and fuzzy go out the window with plenty of references to the blackened sprawl generated by the likes of Corrupted, Black Boned Angel, or anything on Battlecruiser. As bleak as gaping minimalism is on most of Second Childhood, the atmospheres do lighten a bit with some narcotic ambient passages of heavily processed guitars and cello that come across like a meeting between Andrew Chalk and Colleen. Yet, as the album comes to a close, the mind-numbingly heavy drones return with the addition of pulsing post-Sahkho rhythms lurking in the background as if somebody next door was thumping out a minimal techno groove. Pretty much everything that BJ Nilsen and Stilluppsteypa produce is well worth investigating, and this continues to be true for their ongoing collaborations. Brilliant." [Aquarius Records]

**\* GÜNTER, BERNHARD / HERIBERT FRIEDL - Trans- CD (Nonvisualobjects NVO006, 2006) [lim. 300] €13.00**

A slow dance of squeaking metal-sounds & drones on this interesting collaboration.

"The most striking characteristic of TRANS- is the use of a field recording of a group of three small power transformers I conceived as a kind of improvised piece, changing microphone positions to cull different sounds and overtone spectra from the transformers' intense hum. The field recording became our basis track for TRANS-, and is exceptionally well and seamlessly embedded in the piece. Heribert plays his amplified Hackbrett (cymbalon or hammered dulcimer), I play my electric cello, a self-made bamboo flute, and three harmonicas (two vintage Hohner BluesHarps bought in the 70's and a Hopf 'Golden Hit'). Unlike on Ataraxia, the flute took the back seat this time because the harmonicas' overtone spectrum blended so well with that of the transformers, and helped creating the harmonic richness of the piece.

When asked to describe the piece, the first expression that came to my mind was 'music like weather' – a series of changes and transformations, a myriad of details that unfold according to their own intrinsic logic, but to no intended purpose, and invite the listener to follow their constant becoming and vanishing." [bernhard günter, 2006]

**\* HALL OF MIRRORS - Reflections on black CD (Silentes minimal editions sme07, 2007) €13.00**

Italienische dark ambient supergroup, ein Kollaborations-Projekt von AMON, NEFELHEIM und NIMH !! Dunkel, melancholisch, aber auch ausschweifend ausserwärtlich & geräuschhaft..

eine perfekte Synthese der drei Projekte, exzellent!

"Recorded during the summer of 2005 by NEFELHEIM and DANIELA GHERARDI. "Reflections in Black" was the predecessor to the "HALL OF MIRRORS" project (a dark transmission from the hearts and minds of AMON and NIMH). Instruments used to make these sounds were constant companions of the artists for days-on-end. This document utilizes an immense range of synthesizers and obscure electronic equipment. Complex compositions created with various sequencers, backing tapes, field recordings, electric guitar, and masterful audio processing techniques, combined with expert assembly (mixing/digital editing). With "Reflections in Black", AMON and NIMH redefines the genera of dark ambient music. A definite buy for fans of Lustmord and darker/gothic atmosphere. Isolationistic music for midnight rituals. Post-millennium soundscapes. Intensely foreboding... like watching storm clouds gather on a late summer night. Darkest beauty personified." [label info]

**\* HATI - Works for Scrap Metal CD (Eter etcd06, 2007) [ed.of 500] €13.00**

Sehr schöne Edition (dickes Siebdruck-Falt-Cover, Booklet) und Verdeutlichung ihres Konzeptes "Recycled Sound Installation". Alle erzeugten Klänge wurden auf Alltags-Schrott-Materialien (sowie daraus selbst gebauten Instrumenten) & rein akustisch aufgenommen. Die Benutzung von "Abfall" in einer eigentlich sinnentfremdeten Art & Weise kann aus HATI's Sicht zu einer erhöhten Sensibilität & neuen Zugangsweisen für die Ästhetik der Alltagswelt führen, und somit das Bewusstsein verändern oder erweitern. Im Vordergrund stehen dabei Gruppenerfahrungen von Katharsis, die während der Konzerte stattfinden sollen (weshalb HATI auch v.a. eine live-Band sind). "Works for Scrap Metal" beinhaltet eher ruhiges Material, HATI kitscheln dröngig metallurgene & rauschende Pulse & Obertöne aus ihren Objekten, nicht nur live ist das ein Erlebnis, ein fast schon rituelles Eintauchen in die Mikrostruktur von Klang !

"New CD - includes music composed and performed on recycled instruments. Performed and recorded 'live in studio' by Rafal Iwanski and Dariusz Wojtas, Studio Eter, Torun, Poland. Track list: 1.Springs; 2.Barrels I; 3.Shakers; 4.Chaingong; 5. Barrels II; 6.Lidgong; 7.Coverchains; 8.Barrels III. Works for Scrap Metal is the intrinsic part of the project 100% Recycled Sound Installation. The booklet contains photos and 2 articles - by Rafal Iwanski and dr Darek Brzostek in the land of intonarumori ( historical outline of using recycled instruments in music on 20. century and nowadays). Texts in polish and english.The cover and the booklet are made of ecopapers = really nice edition." [label info]

"There's a really elegant economy of means about HATI's approach to music - out of quite humble, often improvised, acoustic instrumentation, they manage to create eloquent and evocative works. I'm tempted to dub what they do *musica povera*, after the *arte povera* art movement epitomized by the mixed media work of Joseph Beuys. But regardless of what you call it, HATI's music is innovative and inspired. As far as I'm aware, nobody else is doing quite what they're doing at the moment, although they have affinities with Z'EV (who's both toured and made an album with HATI) and ritual ambient acts like Terroritmo, COTA and Chaos As Shelter" [Simon Collins, JudasKissMagazine]

**\* HECKER, TIM - Haunt me, haunt me do it again CD (Substractif / Alien8 Recordings SUBSF03, 2001)**

Das erste Album von TIM HECKER, in dem er den Grundstein legte für seinen inzwischen so schwindelig machenden und sehr typischen Drone-Sound. Auf HAUNT ME überwiegen sanfte & harmonische Digi-Drone-Sphären, aber es gibt auch abgründigere, geräuschfere Sequenzen gibt es zu hören die zeigen, dass HECKER nicht einfach nur einlullen, sondern auch konfrontieren will. Insgesamt etwas weniger "füllig" und erdig als auf seinen späteren Meisterwerken, aber hörenswert auf jeden Fall!

"Tim Hecker is not to be confused with Mego's Florian Hecker, but is rather the alter ego of techno maverick Jetone. As Jetone he has released a full length for Pitch cadet as well as the album *Ultamarin* for Force Tracks. There are certainly similarities to the likes of Angelo Badalamenti, Fennesz, Gas and Oval, but overall the sound is incredibly unique. Tim Hecker has managed to create some of the most memorable ambient music in the last few years. Much like the Austrian guitar/lap top experimentalist Fennesz, Hecker has perfected the art of catchy experimental ambient music. The recording is comprised of 17 tracks that blend seamlessly into one another, making it perfect for headphone listening or as background music. At times glitch-based minimalism, but also capturing the drama of post rock. Incredibly sad, yet hopeful music that sticks in your head for hours." [press release]

**\* HECKER, TIM - Radio Amor CD (Alien8 Recordings ALIENC66, 2007) €14.00**

Re-Issue der do-LP auf Mille Plateaux, über die wir damals vermerkten: "Feine Mikrodetail-Ambience-VÖ auf Mille Plateaux von dem Kanadier TIM HECKER: digitale drone-Schwebeflächen mit Harmonien & Noise, Stakkato-Eruptionen, aber alles träumerisch wie durch einen FETTEN Nebel-Schleier wahrgenommen... Very nice microdetail-ambience release from this Canadian artist, dreamlike digi-drone-clouds as if perceived through a fat FOG-veil..." [Drone Rec. 2003]  
"Misplaced nautical charts, trade winds, shortwave miscommunication, midnight whispers, amorxxx. Alien8 Recordings is reissuing *Radio Amor*, originally released on Mille Plateaux in 2002, in order to maintain the availability of the works of one of our label's most important artists. The recording has been out of print for two years now, out of grasp of Hecker's growing legions of admirers. Hecker is still basking in the universally glowing reception of this year's *Harmony in Ultraviolet* on Kranky (Score 8.7 / Best New Music on Pitchfork), the follow-up to 2004's *Mirages* on Alien8 Recordings. *Radio Amor* is a key release in Hecker's discography, bridging his output between our *Haunt Me* (2001) and *My Love is Rotten to the Core* (EP, 2002) releases and 2004's *Mirages*. *Radio Amor* is a brilliant soundtrack for daydreaming, and Tim Hecker's effective variations on a few central ideas once again show a gifted composer at work." [press release]

**\* HENRIKSEN, ARVE - Strjon CD (Rune Grammofon RCD2061, 2007) €15.00**

Drittes Album von ARVE HENRIKSEN für Rune Grammofon, eher bedächtigt und melancholisch, eine Art ethno/world-ambient/drone-Jazz von allererster Güte!  
"This is Norwegian Arve Henriksen's third full-length release on Rune Grammofon. On *Strjon*, Henriksen is joined by his Supersilent colleagues Ståle Storløkken and Helge Sten, who also produced the album. *Strjon* brings together the various sides of Henriksen, from the zen-like solo pieces of his debut album *Sakuteiki* to the open-ended melancholia of *Chiaroscuro* to the dark, brooding lyricism of Supersilent. "Strjon" is the medieval name of Arve's hometown Stryn on the west coast of Norway, referring to a streaming river or water. The nature around Stryn is fantastic and the changes between winter and summer are quite drastic, from crashing avalanches in steep mountains to calm beauty and majestic tranquility. Some of the music dates back to sketches made by a young Arve Henriksen in these surroundings, later worked on by both Arve himself and Helge Sten. Arve Henriksen is without doubt one of Norway's leading instrumentalists and a master of the trumpet, as can be heard on his previous solo albums, numerous Supersilent albums and as a side player for musicians such as Trygve Seim, Christian Wallumrød, Dhafer Youssef, David Sylvian and Frode Halili to name only a few. As Henriksen himself explains: "*Most of the music comes from my own 'library' of sounds and music created during my days at Stryn. At the age of 16 I started to make sketches and recorded lots of cassettes with improvised electronic sequences, and over the years loads of tapes and discs have been added to the pile of homemade studio sketches. My idea has been to look into this material to search for a history, for moods, perhaps to understand a little bit more and maybe discover some reasons for why I play like I do.*"  
Performed by: Arve Henriksen (trumpet, voice, keyboards and electronics), Ståle Storløkken (keyboards) and Helge Sten (guitars and bow)." [label info]

**\* HERBST9 vs Z'EV - Through bleak landscapes CD (LOKI Foundation LOKI45, 2007) €13.00**

Traumkombination: das Leipziger Ethno-Industrial Duo in Zusammenarbeit mit dem schamanistischen Perkussionisten Z'EV! Z'EVs metallisch schimmernde Perkussion wird sehr subtil und fast schon ornamental in die fülligen Dronescape von HERBST9 eingearbeitet, es gibt lebhaftere Parts aber auch völlig losgelöst scheinende Trance-Riten... auf 10 Stücken formen sich die Grundklänge äusserst variabel aus, viele prickelnde Soundeffekte betten sich perfekt in eine wummernde & bebende Andernwelt ein... definitiver TIP für Freund düster-ritueller Unterwelt-Drones...  
"With this stunning collaboration the dark cavernous drones and ethnic-ritual instrumentation of Herbst9 melts with the complex and percussive sounds of industrial pionier and master of rhythmic Z'EV. Ten tracks of deep spheres and blazing ruminant lightnings abducting you into golden constellations and swirling worlds full of aural effects and demonic resonance. Both projects worked with raw material of each other while the final mix was made by Herbst9. The result is a sombre and meditative soundtrack made with gongs, choral textures, deep vibrating strings and scraping effect-sounds reaching it's climax with outbursting tribalistic sequences and drummings. An impressive and gripping journey through bleak landscapes and abandoned places accompanied by a 24-pg booklet." [label info]

**\* HIVE MIND - Death Tone CD (Hanson Records HN-123, 2005) €12.00**

Low-fi analog-Industrial sounds aus dem WOLF EYES-Umfeld, Hören & Klangerfahrung als kathartisches Experiment, schwelend & hochfrequent... starke 80er Jahre Industrial / Cassetten-Szene Referenz.  
"Weird dudes jamming synths. Alone. Social Problems. Problems. Recorded late into the night. Fucking A. That is the business, right there. Check 'Ze Wormnest' or Matthew Young for bleary-eyed-no-fan sound destruction. Shit is just creepy-gets under your skin. While most noise youth get their chocolate fingers lost in gadgetry and posturing something about a synth jam that's just... Human... humanly wrong. But fucking right. Right on Hive Mind. Out of some strange comic miasma emerged this hulking thing known for playing in corners or under black sheets with short fingers churning out cosmic tales of bass heavy sheets of molten alien sound cut with xray pirate eyes. Dude is some serious Michigan shit. This sound-injecting terrorist is crew to all the like minded and total jag-off MI underground weirdo brethren's. I think he soaked his pyramid genitals in ice cold antifreeze to get where *Death Tone* lives in underwater-cave life. Jamz are just lurking around your chest buzzing like a Mike Tyson bee until a nuclear war-spear goes directly into your chest leaving your breath exchanged for Korean X-Files future creature Autopsy scenes. I've been to Roswell, shit is creepy, even at Pizza Hut, mid day. None of my crew jamz synths, some dabble but don't have the slo-mo overbite terror vision of my man Hive Mind. Isn't your jellied brain a fucking hive? Mine has a really big queen in the center telling me to keep watching *The Thing* (remake) with the sound off in a super warm birth room while listening to *Death Tone* on a dying Walkman. I don't listen to the queen, or take advice. Me and my man the Kid thought all Hive Mind needed to hone in his awesome social synth prowess was to be locked in a room with Richard Pinhas for a year on a diet of nothing but snake burritos-but again-no one listens to advice, especially a homeboy. Psychotic drugs, cheap beer, shorties, the Roach, assholes, hung over at work... yesss, heroes to the High Life." [some kind of label-info]

**\* HODGKINSON, TIM - Pragma CD (ReR Megacorp ReR TH1, 1998) €14.00**

"Wer sich für experimentellen Rock interessiert, der sollte den sympathischen Engländer Tim Hodgkinson kennen, ist er doch schon seit den späten sechziger Jahren aktiv. Einst bei den vielgelobten Henry Cow mit von der Partie, machte Tim in den Achtzigern und Neunzigern mit Bands wie The Work (immer unterschätzt, doch eine grandiose Gruppe!) oder Momes oder mit dem Jazz-Core-Projekt Godd (den englischen) weiter. Nebenher bringt der Saxofonist und Komponist auch immer wieder Platten unter dem eigenen Namen heraus.  
"Pragma" schöpft sowohl aus seiner Erfahrung als Improvisationsmusiker als auch aus seinem Interesse für zeitgenössische Klassik. Wir hören sechs durchaus strenge (nicht anstrengende) Kompositionen für "taped voices" ("SHHH") oder für "Klarinette, E-Gitarre, Brass Instruments und Percussion" ("Repulsion"). Bizarriert und wie immer bei Hodgkinson, nicht ohne Humor." [Leeson]  
"Tim is best known as a founding member of the legendary avant rock group Henry Cow [1968-1978]. *Pragma* is an intense fusion of contemporary classical music and rock energy. There are six substantial compositions focusing on horns, violins, percussion, voices, & small orchestral ensembles." Includes: "SHHH" (for taped voices, including fragments of Ana-Maria Avram's 'Archea'); "For Looking Inside" (for 3 prepared violas) & 4 others." [label info]

**\* HOTOTOGISU - Chimärendämmerung CD (De Stijl IND-062, 2007) €15.00**

"Hototogisu are Marcia Bassett and Matthew Bower, and they dwell upon two continents (Marcia in Brooklyn NY and Matthew in Leeds UK). Both share rich discographical heritage. Marcia has recorded with numerous labels (Siltbreeze, Timelag, Eclipse, Troublemans Unlimited, etc.) with UN, GHQ and the Double Leopards, and Matthew with Total, Skullflower, Sunroof!, Vibracathedral Orchestra and more. A Wikipedia entry in his name clearly (sic) illustrates his cultural heft: Bower's huge discography of visceral, free drone-rock is probably the most formidable of its kind and he was rightly considered in 2005 by *The Wire* to be one of the map co-ordinates for much of what passed for a post-punk UK underground during most of the '80s and '90s (issue 259).  
*Chimärendämmerung* is the 3rd Hototogisu release on Destijl and the 5 untitled walls of vertical viola drone/over-tone, lapped by shifting electronic waves of feedback, blackened guitars, rhinegold cast deep into dying rivers, an instrumental cycle of conflict of the birth of a supreme aristocratic beauty into a fallen world, and its inevitable conflagration, then a glimmer of hope of escape from the cycle, in tune w/ the breath of the cosmos, like a glacial reimagining of Van der Graafs 'A Plague Of Lighthouse Keepers', and it represents a current plateau for the duo." [label info]

\* **HUM - Flesh of the Soul CD (Quag twenty-two, 2007) [lim. 300] €13.00**

Nach vielen selbstveröffentlichten CDRs hier endlich die erste "grössere" Veröffentlichung von HUM, "Flesh of the Soul" besteht aus neun mantrischen Drone-Meditationen, die einen sehr sanft und fast unmerklich umschlingen....Musik wie das geheimnisvolle Wispern der Natur, wie der hörbar gemachte Gesang des Äthers. Klänge die das Mysterium der Existenz ausdrücken & widerspiegeln, dunkel aber überhaupt nicht depressiv...

HUM schafft es immer wieder, die Drones nicht "banal" klingen zu lassen, sondern voller emotionaler Tiefe... und höchst authentisch! "Being well-known to the inner circles of russian industrialists for his long-time work under different names, Hum didn't have such an attention that he deserves until now, when Quag decides to change the situation and to offer the first CD of this brilliant russian talent. His mystical cold ambient explores the nature of soul and the soul of nature, the mysteries hidden in the sky, the earth, the water, the forest. Simple and minimalistic musically, Hum is very complex in its influence on a listener's perception. Quiet unconstrained sound sorcery opens the higher realms of the unseen. Being far from dark and depression Hum is even more far from New-Age-like garbage. Recommended for those who wants to have a rest from darkness without dipping in syrup. The first edition of 300 copies in a special "Quag-pack" printed silver-on-black. IST 024 CD" [label info]

"Finally, after the numerous CDRs and one 7" on Drone Records, this is the first factory-pressed CD of this brilliant drone-ambient project. "Flesh Of The Soul", which is definitely one of the best works Dmitry Chistov has ever done, is a real masterpiece of cold transcendental soundscapes. The album is filled with majestic melancholy, it is clear and soothing, there's a plenty of veiled melodies and celestial harmonies hidden inside its simple sound structures. It sounds a bit nostalgic cause Dmitry uses only old-fashioned tape-technique and analogue synth loops, utilizing digital devices just for the final mastering, but the atmosphere is very special, reminding of early Zoviet France, Maeror Tri, Tesendalo or Aidan Baker. It could seem very peaceful and calm, but beyond this bright and peaceful surface the sorrow and darkness is hidden. The beauty of this music is enchanting and it is hard to resist its magical spells, so it might be difficult to fight the desire to play this album over and over in yearning to experience again the tender touch of this unearthly Flesh Of The Soul." [Indiestate]

\* **IF, BWANA - Radio Slaves CD (Monochrome Vision (mv11), 2007) €13.00**

Bizarre, samplig-repetitive Soundwelten entwirft IF, BWANA auf "Radio Slaves", am ehesten vielleicht noch mit BIG CITY ORCHESTRA zu vergleichen, Typische Cassetten-Szenen Musik der 80er in Reinform, Re-issue eines Tapes von 1986.

"Originally issued as a limited edition cassette "Radio Slaves" on the Medicinal Tapes (France) in 1986, then re-issued on CDR by the Generator Sound Art (USA) in 2003, this album finally released on CD with some bonus tracks. Loopy and sample-delicious, it will return the spirit of 80s into your ears. Great collage music from the pioneering american experimental sound project. Release date is 1st June 2007. Limited edition of 500 copies in jewelcase." [label info]

**ILLUSION OF SAFETY – Bad Karma CD (Soleilmoon Rec, sol51CD, 1998) €13.00**

"FUCK REALITY! sagen IOS. Nach dem Dark-Ambient Meisterwerk "Of & The" scheinen sich die Chicagoer wieder auf ihre Industrial-Wurzeln besinnen zu wollen- dies ist zum Teil sehr harscher cut-up Noise-Collagen-Sound, mit vielen Samples und Stimmeneinspielungen, eine verzweifelte und unheimliche Atmosphäre wird heraufbeschworen, diese Frequenzen, heftige Rhythmen, Berichte von Folterungen ...- this is reality how it is! Their „back to the industrial-roots“ album from 1998 with harsh cut-ups and noisy collages, creating an eerie atmosphere of despair." [old Drone Rec info] **BACK IN STOCK !!**

\* **INADA, KOZO – j[] CD (Sonoris SNS03, 2007) €10.00**

"CD - 5 tracks - 45:30 min. 4 panels cardboard in plastic bag  
Cat. number : sns-03 - Release date : feb. 07 2007.  
Edition : 700 copies.

Kozo Inada is a japanese sound artist who has previously released records on various labels around the world (Staalplaat, Selektion, Digital Narcis, V2). His last record published is a collaborative work with Philip Samartzis on the australian label Room40. His music is a balance between austere minimalism and immense spaces in sound that creates a very strong tension and keeps the listener captivated from the beginning to the end. For j[], he uses samples and loops of classical music as sound materials for Max/Msp treatments. The result is a densely layered and strong sound work, with slow rises and falls, hypnotic loops and some ruptures that give texture to silence. A sonic journey into aerial and hypnotic universes sometimes also visited by P. Niblock or Hafler trio." [label press release]

"My sympathy and love for the work of Kozo Inada didn't come straight away. His first few releases on Staalplaat were alright, but I didn't think brilliant. Coins dropped at a concert I saw by him in Barcelona. It contained the same sounds, but played at this immense volume, the listener gets sucked in it, and when the sound is gone, very fine particles remain and tease the listener further, until the next wave comes. Coming back I listened to his music with totally different ears. For reasons I don't know (it seems his private website needs updating) we don't hear much of him in the recent years, which is a great pity. 'j[]' is a new (?) work, or at least just released (on a totally different I'd like to add that Sonoris just also re-released David Maranh's 'Piano Suspenso', which we reviewed in Vital Weekly 175, so read that please). Moving away from the field recordings which Inada used in his previous releases, for this release he concentrates solely on classical music samples and loops. At first that sounded a bit cheap to me, clearly since they are not too difficult to recognize. Inada produces perfect loops that don't skip or anything, but make a sustaining wave of sound. In each of the five pieces things move slowly but steadily and Inada continues his working methods: from soft to loud, although it seems to me this time on a less radical level than before. It's again quite a powerful work, and opening up new worlds to explore for Inada. It would be great to see more of his work being available." [FdW / Vital Weekly]

\* **INANNA - Day of Torment CD (Cold Spring Records CSR71CD, 2007) €13.00**

Re-release of this classic death / drone-industrial album from 1993 (Staalplaat) by the solo-project of MIKAEL STAVÖSTRAND (who was also part of ARCHON SATANI at that time). New artwork design by NIKO SKORPIO (SOME PLACE ELSE, etc).

"Reissue of the massive Death Industrial album from this ARCHON SATANI side-project, originally issued by Staalplaat in 1993. INANNA were at the forefront of a new force in Doom Ambiance way back in the early '90s. This stunningly remastered and repackaged album brings alive one of the classic scene albums - a milestone in ultra grim and crushing death sonics, that paved the way for many Drone and Ritual Industrial bands around today. Mixed by J Havukainen (IN SLAUGHTER NATIVES)." [label info]

\* **INCAPACITANS - Sec End CD (Meatbox Records PRMCD-005, 2004) [ed. of 400] €14.00**

"Probably no needs explanation for the projects, you already know what NOISE is, WHAT INCAPACITANTS IS. After a delated plan to be released by Noisebomb running by Ulex Xane aka Streicher/Zero Cabal etc, finally released in 2004 from Japanese label MEATBOX. This has three part of title tracks edited by T. Mikawa, and last track 'Action Diet 97' edited by F. Kosakai. of course all performed by them except 'Sec End part 3' joined by Yoshio Kuge from drummer of Flying Rhythms." [label info]

\* **INFANT CYCLE & RAMUNAS YARAS / DELPHIUM - Translation / Heart full of Soul do-mCDR (Diophantine Discs n=5,6, 2007) €10.00**

Die Wiederverkehr des britischen, vor langer Zeit (DR-24) auch auf Drone gefeatureten Projekts DELPHIUM! "Heart full of Soul" besteht aus fünf überwiegend aggressiven "pulse'n'noise"-tracks, basierend auf Gitarrenklängen (das merkt man kaum), harsch und metallisch-mechanisch rhythmisiert, mit wie immer sehr düsterem Unterton... THE INFANT CYCLE dagegen arbeitete für die zweite mCDR mit RAMUNAS YARAS (aka ENDICHE VIS.SAT) zusammen, der Klarinett-Klänge beisteuerte; entstanden ist ein grossartiger, hitziger, fast flirrend-rhythmischer track, dronig-melancholische Zwischenspiele, sowie mysteriöse Klanglandschaften die auf verfremdeten Vogelstimmen, Radiokurzwellen & "feedback generators" bestehen.. starke Kontraste auf einer hervorragenden Split-Veröffentlichung! Das ganze in schlankem Hochformat, ein sehr kurioses Cover, professionell gestaltet, lim. 100 !

"Heart Full of Soul," nearly 23 minutes, is one of Delphium's darkest and noisiest recordings to date. The very direct and engaging work features tracks ranging from droning dark ambient to distorted and expressive rhythmic beats. "Translation" is a 20-minute release consisting primarily of The Infant Cycle processing and supplementing avantgarde clarinet recordings by Ramunas Yaras. The resulting experimental (and somewhat rhythmic) pieces fall variously within the spectrum between ambient drone and noise.

This release is presented as a pro-printed 2x3"CDr set, packaged in a special color folder sleeve, and limited to 100 copies.

Delphium has been active since 1993, releasing numerous vinyl and CD releases on labels such as Drone, Moloko+, Hibou, and his own Aquele label. The Infant Cycle, active since 1992, has many releases on labels such as EE Tapes, Blade, Hands, and his own label, The Ceiling. Ramunas Yaras is a Lithuanian experimental composer and writer who is also known for his work in Endiche Vis.Sat and Magic



Carpathians Project." [label info]

**\* INSTANT DRONE FACTORY - Critical Mass CD (Fünfundvierzig 158, 2006) €14.00**

"Die Instant Drone Factory formierte sich 2005 beim Schiphorst Avantgarde Festival. Veranstalter Jean-Hervé Péron (Faust) hatte den Solokünstler Frank Gingeleit gebucht. Problem: Gingeleit brauchte eine Band, hatte aber keine. Den Schlagzeuger Christian Jäger und den Bassisten Thomas Gorny (beide Space Debris) sowie den Gitarristen Andrea Tabacco (Elton Junk) lernte er kurz vor dem Auftritt kennen. Ohne Soundcheck oder gar Probe gelang dem Quartett ein legendärer Auftritt. Das nächste Treffen der Instant Drone Factory fand im Studio statt. In der eintägigen Session zu „Critical Mass“ entstand ein unglaublicher Flow aus Soundscapes und scheinbar komponierter Songs. Die CD reflektiert auch die musikalischen Ursprünge ihrer Akteure: Psychedelic, Krautrock, Fusion, aber auch Jazz, Industrial, Post-Rock und die Zufallsmusik aus Geräuschen und Dröhnen. Obwohl in weiten Passagen experimentell, ist die CD einladend und zugänglich. Für jeden, der an authentischer, zeitgenössischer Musik zum Zuhören interessiert ist." [label info]

German-italian impro-psych-drone outfit with FRANK GINGELEIT.

**\* IRIKARAH - Endstation Steinbruch CD (Blade Records wmda072, 2006) [lim. 300] €13.00**

Well arranged "classic Industrial" dealing with 3rd Reich-topics. "Re-issue of an extremely limited cassette (20 copies!), originally published by Andreas Arndt's own label Keine Zeit Recordings in 1996. Six tracks of dark and disturbing Power Noise / Death Ambient, not far off the style of Brighter Death Now. Limited to just 300 hand-numbered copies in an oversized foldout package. Recommended" [Cold Spring]

**\* IRR.APP.(EXT.) - Cosmic Superimposition CD (Errata in Excelsis eie06, 2007) €13.50**

IRR.APP.(ext) goes Drone again! "Kosmische Überlagerung" ist ein One-Tracker (44+ Minuten) allererster Güte, ein unglaublich weites Feld an denkbaren Klängen öffnet sich hier in einer metallisch morphenden "flüssigen" Dronewolke, field recordings und Objekt-Noises werden in die aurale Glut perfekt eingewebt, immer wieder tauchen wunderbar verschnörkelte UAOs ("unidentified acoustic objects") auf, das Stück entwickelt sich in mysteriöse und immer obskure Geräusch-Sphären hinein, steht niemals still....perfekt zum versenkten Detail-Hören.. "IRR. APP. (EXT)'s second installment in a planned trilogy that draw from the philosophical ruminations of Wilhelm Reich is a single 45-minute track of revolving organic fluctuations that wax and wane in accordance to a well-tuned internal logic. Glassine ambient passages of processed environmental noise slide into the sustained harmonics of bowed metals which in turn couple with the off-kilter phase pattern of an exhaust fan whose motor is not quite properly aligned. All the while gurgles from streams, clatter from subterranean actions, singing bowl reverberations, and dark elliptical cycles of blackened electronics pock the stately progressions of Cosmic Superimposition's dronemusik foundation. Principle IRR. APP. (EXT) designer M.S. WALDRON has toiled in the foothills of California for well over a decade. Recently, Waldron has found himself in the grasp of Nurse With Wound as one of the auxiliary sound alchemists for Steven Stapleton's forays into live productions. He has also worked with the Icelandic electro-absurdist Stilluppsteypa and the damaged minstrels from Faun Fables." [press release]

"A couple of years ago, Aquarius enjoyed a brief moonlight gig as an art space (which we hope to make happen again someday), proposing the same curious aesthetic on the visual front as we continue to do on the musical. One of the more intriguing exhibitions we hosted was from an ambitious, if under-recognized artist by the name of Matthew Waldron. His meticulously eccentric drawings, paintings, and assemblages depicted mutated beings conducting psychic surgery upon each other with all sorts of psychosexual overtones. These provocative and compelling images held their own with the classic Surrealist works of Hans Bellmer and early Salvador Dali. At the same time, Waldron introduced us to the equally ambitious catalogue of sound constructions that he had been quietly making in the Santa Cruz mountains under the moniker irr. app. (ext.). These albums followed in the deconstructed / abstracted sound collage traditions of Nurse With Wound, The Hafler Trio, and HNAS, often times surpassing the quality of those which came before. Sadly, very few people had heard of irr. app. (ext.) because of Waldron's unfortunate round of luck with record labels and general low profile.

Jump forward to the contemporary era, and things look entirely different. Today, you will find Waldron a mainstay in the Nurse With Wound performance entourage, being whisked away to play in all sorts of unlikely European festivals; and irr. app. (ext.) has consistently released albums that build upon the successes of those which we had heard before. So for us here at Aquarius, it's very satisfying to see an artist we once supported have their career take off...

And that leads us to Cosmic Superimposition, the second in a proposed trilogy from irr. app. (ext.) of releases based upon the writings of Wilhelm Reich. Cosmic Superimposition was a book that Reich had written in 1951; and in that book, he argued how the superimposition of multiple energies is the common functioning principle throughout the natural world. It was through these ideas that Reich arrived at the ideas of Orgone, cloudbursting, etc. On the single 45-minute track that comprises Cosmic Superimposition, irr. app. (ext.) presents a revolving set of organic fluctuations that wax and wane in accordance with a well-tuned internal logic. Glassine ambient passages of processed environmental noise slide into the sustained harmonics of bowed metals which in turn couples with the off-kilter phase pattern of an exhaust fan whose motor is not quite properly aligned. All the while gurgles from streams, clatter from subterranean actions, singing bowl reverberations, and dark elliptical cycles of blackened electronics pock the stately progressions of Cosmic Superimposition's dronemusik foundation. As is stated in the liner notes, Waldron repurposed the source material from the first stage of the trilogy Ozeanische Gefühle; but Cosmic Superimposition is hardly a replicant remix of the first. Rather, the ghosts, shadows, and ripples of his earlier album emerge in the fluid ambience of the second as bridge that points to Waldron's ambitious and highly successful undertaking. One of the best records of 2007, for sure." [Aquarius Records]

"...but on 'Cosmic Superimposition' things are taken further in the field of drone music. Whatever he did on 'Ozeanische Gefühle' in terms of processing, he takes it a bit further here. Nothing as such that could possibly be traced back to its original sound, with massive drone sounds being developed out of almost nothing, rain drops sounding like metal percussion (or vice versa), this is quite a strong work and a great counterpoint, or rather companion album to 'Ozeanische Gefühle'. It bears not much relation to his work of late, or Waldron's involvement in Nurse With Wound. It similarities could be drawn from here this work comes close to The Hafler Trio's 'Kill The King' period. Drone heavy, but adding much more to it, in terms of percussion like sounds, the collage element and the constant flow and change of the material." (FdW)

**\* ISOLDE - On waving and drowning CD (Penny Poppet PP004, 2006) [lim. 500] €19.50**

"First full-length album from the duo of Andrew Chalk and Robin Barnes and their darkest navigation yet, with distant undersea piano and beautiful blankets of dreamtone drawn through factories of grinding electronics resulting in an atmosphere that's somewhere between Big Star's "Holocaust", Philip Corner, TG Live In Heaven and Tim Buckley's Starsailor. 500 copies in letterpressed, custom made gatefold card sleeves." [label info]

**\* JACKMAN, VIKKI - Of Beauty Reminiscing CD (Faraway Press 09, 2007) €18.00**

"Wrapped in whiteness, and then a blue sky overhead". Sehr sehr softe und sanfte Piano-Drones und Brisen, die reine meditative Ambience, die Tunes zerfließen regelrecht... CD-Version der raren und bereits vergriffenen LP, das erste Album von VICKI JACKMAN die mit A. CHALK auf der "Goldfall"-LP bereits zusammengearbeitet hatte, wieder im sehr schönen und kunstvollen Hard-Cover.

"Previous LP release, now available as a new version on CD with a mini-LP style CD & new artwork. "Vikki Jackman (no relation to David of Organum fame) is the pianist that we first met in Andrew Chalk's *Goldfall*, her impalpable chords and notes a preponderant element of that delicate music. Now Faraway Press issues her solo debut, which comes in a stunningly beautiful sleeve, a time-consumed photo in which little Vikki is portrayed near a snowman. One can't escape memory, which is often all that remains after a good portion of life has passed by without letting us have a clue of what it's all about. A piano that sounds slightly out of tune could be a symbolic homage to remembrances that fade away; Jackman approaches the keyboard with the same unconscious wonder of that tiny lady discovering music for the first time, letting one note, two or more tones spread their cloaked reverberation in mysterious clouds and suspended waves. Differently from the above mentioned *Goldfall*, in which the instrument's voice was more or less unrecognizable, *Of Beauty Reminiscing* uses both aspects - the attack and decay of the note, the superimposition of different aural ripples - to evoke a sense of void that no future project or achievement can really completely dissipate." [Massimo Ricci]

"...The piano that Jackman uses could never be confused for a concert piano as the antiquated instrument offers forth slightly askew if thoroughly elegant notes; and Jackman certainly emphasizes the idiosyncrasies of that piano through her fragile, open-ended and sparsely laid out melodies, which hold some similarities to Erik Satie's or maybe even Morton Feldman's piano compositions smeared with a decaying Victorian gracefulness. One half of this disc features Jackman by her lonesome, and the other appears to exhibit the hand of Andrew Chalk blurring the edges of many of her tones into a wistful fog of drifting dronescapes. Beautifully packaged and

highly recommended." [Aquarius Records]

**\* JESU - Conqueror CD (Hydra Head Records, 2007) €13.00**

"Es gibt so viele Bands und Musiker, die darauf bedacht sind, brachial und energetisch zu sein, den Hörer in den Schwitzkasten zu nehmen und ihm die Gelenke zu verdrehen, aber Bands, die es schaffen, intensive Emotionen zu verbreiten und echtes Feeling rüberzubringen, existieren definitiv nicht wie Sand am Meer, und genau hier liegt die Stärke bei **JESU**. Das Gespann Justin Broadrick, Ex-SWANS-Drummer Ted Parsons und Basser Diarmuid Dalton hat ein fantastisches Gespür für weiträumige Sounds und atmosphärisch dichte Kompositionen. Nicht das Riff steht im Vordergrund oder ein eingängiger Refrain, der sich zwingend vom Rest des Songs abheben muss, sondern die Gesamtheit des Liedes muss funktionieren. Es soll etwas transportiert werden, ein Gefühl, eine Emotion, ein kleiner Tod für sich. Unterstützt wird diese großartige Musik vom ebenfalls perfekt integrierten Gesang Broadricks, der sich, für alle die es kennen und sich erinnern, an den klaren Gesang von GODFLESH orientiert. Hall, lang gezogene Silben und melancholische Tonfolgen runden das depressive Erscheinungsbild der Stimme ab, verbinden sich mit der Musik zu einem regelrechten Klagewerk und versetzen den Hörer, der sich dieser Soundweite öffnen kann, in eine Art Trancezustand. Eine klare, aber dennoch klug nuancierte Produktion tut das Übrige, um die wummernden Bässe und die atmosphärischen Gitarren perfekt in Szene zu setzen. Hier passt einfach alles zusammen! Müsste ich diese Musik in Bilder ausdrücken, könnte ich mir folgendes Szenario vorstellen: Du stehst auf dem Sims eines Hochhauses im 70sten Stock, der lauwarme Wind umweht schmeichelnd die nackte Haut. Du schaut hinunter in den Moloch der Großstadt und wieder hinauf in den klaren Himmel der Sommernacht und versuchst zu ergründen, warum das alles überhaupt geschieht, warum genau jetzt und hier... Ein melancholisches, aber entspanntes Gefühl von Endzeitstimmung umklammert die Seele und macht klar, dass hier eine Reise endet und eine neue beginnt....

"Conqueror" ist ein Album der tiefen Emotionen. Perfekt, um eine Reise ins eigene Ich anzutreten; perfekt, um alles Alltägliche für eine Stunde hinter sich zu lassen. Nutzt diese Chance!" [Metal.de]

"J.K. Broadrick triumphantly returns with his second, and quite appropriately titled, Jesu full-length (the follow-up to last year's critically acclaimed Silver EP). Packed with eight gorgeously hypnotic tracks in just over an hour, Conqueror exhales a dreamlike mist of weighty celestial ambience, underwater phantasms and slow-rolling nebulae, fomenting the kind of kaleidoscopic rapture—brimming with lush electronics, dulcet guitar textures, massive riffs, and lavish atmospheric hues—that makes you swear you're on drugs." [press release]

**\* JGRZINICH - Rudiment of two CD (Edition Sonoro es01, 2007)**

Das neue Album von JOHN GRZINICH erscheint auf dem neuen englischen Sublabel von 20HERTZ und betört mit dichten field-recording drones, die sich voller metalischer Obertöne & Mikrometallsounds ausbreiten, irgendwann klingt es wie ein Meer aus Metallstäben- oder Röhren... wieder fabulös was GRZINICH hier erschaffen hat, perfekt fürs "aufmerksame Driften"...

"It's easy to get lost in the sounds from John Grzinich, as his slippery compositions for abstracted field recordings impart a stupifying hypnosis when listening to them. While we've had a couple of his solo discs, most of the work that we've encountered by John Grzinich has been through collaborations with the likes of Michael Northam and Seth Nehil. And even though both of those artists have a particular fondness for the drone, it seems as though Grzinich was responsible for directing those collaborations into the depths of sonorous hypnogogia. This was especially true for the impeccable Grzinich / Nehil album Gyre, and the same could be said for the Grzinich / Northam disc The Absurd Evidence. Yet, this sensibility becomes all the more obvious when Grzinich strikes out on his own, as is the case on his stellar 2007 album Rudiment Of Two. Released by the British drone-artist Paul Bradley on his new Edition Sonoro imprint, Rudiment Of Two contains three lengthy tracks, which engage Grzinich's preferred strategy for vulcanizing field recordings into elegantly serpentine tonalities. Through revolving sets of fluctuating bellows and incrementally changing drones, Rudiment Of Two come across as a painterly take on BJ Nilsen or Jonathan Coleclough. Typical of Grzinich's sound is the trickle of rain on the album's massive 30 minute centerpiece, which activates a silvery auditory filigree amidst the reverberation and metallic vibrations. With the rattle of a heavy iron bell, the crackling textures begin to swarm into a full spectrum chorus of miniscule ticklings that eventually condenses into a bleary drone shot towards infinity. A really fantastic album from an under-recognized artist." [Aquarius Records]

**\* JULIUS, ROLF - Tanz für zwei blaue Rechtecke (Small Music Vol. 4) CD (Edition RZ 10004 Parallele 4, 1996) €14.00**

Work from 1996 for the "Saarländischen Rundfunk". JULIUS typical "small sounds" & deep philosophical texts about sounds & music are mixed in an earplay-way. Texts spoken very clearly in German & English (mainly German).

**\* JU SUK REET MEATE - Solo 78/79 CD (De Stijl IND-057, 2007) €15.00**

Wiederveröffentlichung dieses pre-SMEGMA Projekts, eine LP von 1980!

"The crown jewel, perhaps, of the early SMEGMA dawn recorded by member JU SUK REET MEATE in 1978 and '79, and originally released in a limited run in 1980. Also known as Do Unseen Hands Keep You Dumb?, the album is a post-Zappa, stoned blues/concrete melange of guitar, tapes, found sounds and voice. Packaged with liner notes by JOHN OLSON (WOLF EYES)." [label info]

**\* KA-SPEL, EDWARD - Melancholics Anonymous CD (Beta-Lactam Ring Records mt145 / Black Series NEGRO21, 2007) [lim. 500] €16.00**

"Black Series 21 – A collection of unreleased and rare vinyl tracks from 2000-2007 issued in an edition of 500 numbered copies. The evidence presents a melancholic children's bedtime story starring Clara Rockmore's Dog; avant-garde piano instrumental; mirror, mirror on the wall - complex melting instrumental installation Madrigal; compilation appearing burdensome, the absence of evidence is not evidence of absence and an anonymous Karjaa in springtime. Artwork by Jesse Peper jessepeper.com" [label info]

"....In BLRR's very successful Black Series Melancholics Anonymous is a great addition. Here we get a series of previously released tracks as well as the obligatory unreleased bonus track, all recorded between 2000-2007. The CD begins with Clara Rockmore Dog, one of my personal favorite tracks. Somewhere between a children's nighttime story and a bizarre twisted tale, Ka-Spel's deep sonorous voice tells the story of two dogs who both meet their fate to a background of whizzing and whirling sounds. There is more spoken word with added abstract background in the form of the 20 minute The Evidence Of Absence from the LP of the same title. Clara Rockmore's Dog b-side Stars On Some Days features some beautiful reverberated piano. The CD also includes two tracks previously released on 10-inch gallery edition albums Meltdown and Complex, both of which sell for quite a lot of money on the internet. Whereas Meltdown features the ambient/abstract soundscape you've come to expect, Complex is a beautiful short-spoken word wonder. The unreleased track is Karis In The Spring, which is another ambient piece of work with distorted keyboards. A treat therefore for the Ka-Spel completist." [FdW / Vital Weekly]

**\* KA-SPEL, EDWARD - Dream Logic Part One CD (Beta-Lactam Ring Records mt203a, 2007) €16.00**

"First pressing of 850 copies in a full color book bound gatefold CD case – easily one of our most deluxe CD packages to date.... If only MY dreams had this kind of logic....I would never need to buy music. I would just go to sleep, perchance to dream of this album. Ka-Spel's sonic stratosphere has long been on the ascendant, well past many moons. Just when it seemed that intensity levels were already deep in the red, Dream Logic slithers along and crushes the dials...literally. One of the sublime qualities of this album is that it sounds screwed up, as in SOMEONE SCREWED UP THE LEVELS. But someone didn't. That sweet, overdriven nectar of cacophony and squelching circuitry is supposed to happen. All the wrongs actually make a right! Parmegiani and Lejeune look out, there's a new kid in town (I don't wanna hear it) who's redefining concrete for the oughts. INA-GRM new risen? The dynamic of aural manipulation is extreme, recalling the psychedelic shades of Malachai (the Nursey one) minus the hit potential. Seriously, though, if you've got LPD on the brain, get a new brain because that old brain will not be able to handle the new logic, not even with an abakus and all the Venn diagrams in the world. Consider, if you will, some kind of fuckson between Pierre Schaeffer and the business end of Genocide Organ and then bleed all over that. Well, no, that will just make a mess of your room. Let Ka-Spel make a mess of your head instead. It's the logical thing to do. Artwork by Jesse Peper jessepeper.com" [label info]

**\* KHYLST - Chaos is my name CD (Hydra Head Records HH666-114, 2007) €13.00**

"Ein Amalgam der Härte: Debüt der Extremmetaller um James Plotkin. Ein ästhetisches Amalgam aus schwarzen Echos, Nachtschweiß und Zauberei bieten uns Khylst auf dem wegweisenden Album „Chaos Is My Name“. Der Khanate-Bassist James Plotkin (auch Phantomsmasher und ehemals O.L.D.) sowie Sänger Runhild Gammelsæter (Ex-Thorr's Hammer, Sunn O))) gehen auf ihrem Debüt auf eine angsttraumgeplagte und von Todeskrämpfen geschüttelte Reise der Hoffnungslosigkeit. Während Plotkin erstmals an Gitarre und Schlagzeug zu hören ist, röht, gurr, brüllt sich Gammelsæter durch

alle erdenklichen Tonlagen. Die Titel sind schlicht durchnummeriert, Songstrukturen werden ebenso aufgelöst wie Hörerfahrungen hinterfragt. „Chaos Is My Name“ ist ein Konzeptalbum der durchdachten Härte, Metal in seiner extremsten und unheilvollsten Ausprägung. Das Artwork stammt von Stephen Kasner." [Indigo]

"Invoking an aesthetic amalgam of black echoes, night sweats, and necromancy, bassist James Plotkin (Khanate) and vocalist Runhild Gammelseater (Thorr's Hammer) set forth on a bleak journey beset with incubi, death convulsions, and abject hopelessness. Alternately harsh and beguiling, Chaos is My Name eight part narrative fluidly navigates through a singular view of this shared mortal affliction." [label info]

**\* KIRCHENKAMPF - Lazarus Rising CD (Cohort Records CRCD 100, 1992) €10.00**

Die allererste KIRCHENKAMPF-CD, wieder da !

"A beautifully packaged disc of abstract soundscapes far too intense to be ambient. For me, the music evokes images of giant engines of vast starships warming up, then dragging the metal beasts through the violent coronas of stars, colliding with comets, and braving the crushing gravity of black holes. Expansive, edgy, spacious, and almost indescribable." [Thad Engeling, ND #21]

**\* KIRCHENKAMPF - Babel do-CD (Diophantine Discs n = 8,9, 2007) [ed. of 500] €16.00**

Dunkle Drone-Ambience, hallend, wummernd, unheimlich...metallische Obertöne, endlose Flächen & Äthernöise ... wie fast immer sind es religiöse Themen, die ihren Ausdruck finden bei KIRCHENKAMPF; beeindruckend, wie das ganze am Ende in immer bedrohlichere, ausserweltliche Gebiete abdriftet... filed under: apocalyptic dark ambient.

"Babel" follows the recent and well-received albums "Island of the Dead" (on Cohort) and "Transmissions" (which we released last year). It is an extremely dynamic and dense work that could generally be classified as experimental dark ambient. The theme here is the Tower of Babel and each disc takes a somewhat different yet complimentary approach: the first ("Red Babylon") is generally a rather heavy and intense recording, while the second ("Citadel of the Nevermind") is more droney and dream-like. A profound and monumental journey lasting well over two hours. 'kirchenkampf', the project of John Gore (Cohort Records, The Oratory of Divine Love, >wirewall<), has been active since 1986. Since that time he has released numerous recordings on his own and other labels. Additionally, John has collaborated with a number of others, including Steve Hall (Yen Pox), C. Reider, and Brett Smith (Caul). The CDs come packaged in a stunning printed gatefold sleeve." [press release]

**\* KNELL - Last ten meters CD (Utech Records 008, 2007) [ed. of 500] €13.00**

Noch nicht lange aktiv aber schon wird UTECH Records aus Winsconsin zum Label das neue Standards setzt zwischen Drone & (Post)-Rock. Ein neuer Act auf UTECH ist Gitarrist KNELL aus Frankreich mit seinem vielversprechendem Debut, eine spannende Mischung aus dark Folk / Metal-Einflüssen und dunklem dark ambient / drone, schleppende Gitarrenriffs, field recordings, Bass-drones... hat was !

"First release from French guitarist Johannes Buff. An attempt to dissect the methodology he explores with guitar. Using a single sound source and unprocessed field recordings Knell invoke rich beauty and obsessive melodic. A luminous patina reveals vague, underlying threat. Drone as a catalyst of frequency and time. Nothing to understand through listening, only to gaze." [label info]

"Knell comes from the same mold that has shaped the work of Jasper TX and Machinefabriek. While it remains to be seen if Knell will take the course of cd-r infinitude as both of the aforementioned artists have, it's clear from this debut recording that Knell (aka Johannes Buff) has the chops to pull off that expressive blur between art-drone soundsmeat and elliptical patterns of darkened songwriting broken and stretched into lengthy constructs. Piano and harmonizing echoes set a shadowy stage at the onset of Last Ten Meters which Buff flushes out with unsettling squishes of sound as if aquatic creatures were unduly having their contents squeezed out of their pores. Eventually, a singular detuned guitar strum begins a melancholy dirge which steadily doubles and interweaves into a minor-key crescendo that all together falls somewhere between Larsen's post-rock hypnosis and the molten, subharmonic doom of Corrupted. After one of these smoldering peaks of downer rock riffs burns out in distant washes of distortion, the pools of metallic drone begin to coalesce once again and a fragmented song emerges once again. Yeah, Knell really does conjure the grim yet beautiful atmospheres as found in the best work of Jasper TX and Machinefabriek; hopefully, Buff will continue on with the Knell recordings in same exemplary fashion as his aesthetic contemporaries." [Aquarius Records]

**\* KNOTT, DAVID - Natura Naturans CD (Anomalous Records NOT1, 1999) €12.00**

Alte VÖ auf dem legendären / nicht mehr aktiven Seattler Experimental-Label, letzte Kopien wieder auf Lager !

"Und wieder ein sehr interessanter Release auf Anomalous Records! Hier wurden Klänge mit aufgespannten Saiten erzeugt.. "Prepared strings mounted via dulcimer tuning pins to collected pieces of wood provided the primary materials for its construction. By mounting the boards to the wall, the wall became a secondary resonator for the instruments--in effect the room became the instrument. 21 Stücke auf 73 Minuten - spontane, improvisierte und live aufgenommene "concrets" von metallischer & knarzig-holziger Art." [old Drone Rec. info]

"in 1997, Dave proposed an 'installation' in the then store and performance space incarnation of Anomalous Records. his proposal was to mount various discarded strings (not just from guitars, but other instruments) onto scrap board, and then mount those onto the wall above the entry staircase. the strings themselves were often permanently prepared, and with the wall itself (or the banister in the case one) acting as a resonator, they produced a surprising diversity of sounds, much beyond their simple appearance. many people trying them or hearing them played were surprised to hear tones like gongs and cymbals, along with others that sounded more like plunked instruments, albeit with a different bent. as they were in an unusual location that people didn't often use, the stringboards were free to stay up for longer than most things, and over the six months or so that they were up, Dave altered and added to them (sometimes using things like rocks from the parking lot, sticks, door knobs, etc.). plucked, strung and bowed by random visitors, they were used to full effect during Jeph Jerman's weekly improvisations with Aaron Wintersong, which Dave was soon a regular member of. being as they had become a part of the environment for so long (Dave even installed one in the bathroom in the end), we decided it would be wise to document them before Anomalous left the space, especially as Dave had decided to auction them off at the last show. so, Dave and I spent an afternoon close mic'ing (no contact mics here, these needed to sing through the air around them) each stringboard in succession. the playing varied much between very gentle playing letting the notes decay to cacophony of strings assaulted, though did seem to lean overall more towards the calmer side of things. through Dave remained aware of his surrounding, the environment for so many past performances, and actually played along with many ambient elements such as noises coming from the dry cleaner below and the sounds of the street outside, which you can hear on this disc if you listen very closely or turn it up very loud. the resulting 90 minutes we recorded lay for a while, but was in the end painstakingly listened and re-listened to by Dave and edited down to this CD. in the listening back, Dave made many mental notes and associations with all the sounds, which we preserved by marking several tracks with many index points (a feature very few CDs seem to use) and giving each of those a title. the package is completed by liner notes from Jeph Jerman and Dave, photos of the stringboards, and a beautiful full color painting made for the project by Russell W. Gordon." [label description]

**\* KNUT - Alter (Remixes) CD (Double H Industries / Hydrahead, 2006) €13.00**

Great remix-album with KNUT-remixes by : DITHER, DÄLEK, JK BROADRICK, MICK HARRIS, KK NULL, FRANCISCO LOPEZ, ONTAYSO, TIETCHENS, OREN AMBARCHI, and others..

"This, the third in HydraHead's series of impromptu remix albums, once again successfully meshes the extremities of HH.... In this case Knut's hand picked selection of experimental / noise frontiersman, who've taken the band's frantic charge and given an alternative rise to, well, Knut. Compiled in 2004, this installment pairs the likes of Dälek, JK Broadrick, KK Null and Francisco Lopez among others, with tracks spanning Knuts four Hydra Head releases over the last 10 years. Knuts last full length, "Terraformer", was released in November 2005" [press release]

**\* KOENIG, GOTTFRIED-MICHAEL - Zwei Klavierstücke, etc. do-CD (Edition RZ 2003-4, 2006) €22.50**

Highly interesting piano- & violin- & very early pure electronic works from this german pioneer of electronic music, who worked from 1954-1964 in the legendary WDR-Studio for new electronic music...

"Doppel-CD mit elektronischen und Software-generierten Kompositionen des Pioniers der elektronischen Musik, G.M. Koenig. CD 1: Zwei Klavierstücke 1957 (WDR 1995) 14:13 [Jan Marc Reichow, Klavier ] Suite "Materialien zu einem Ballett" 1961 (WDR 1961) 20:48 Streichquartett 1959 (WDR 1961) 10:04 [ LaSalle Quartet: Walter Levin, 1. Violine; Henry Meyer, 2. Violine; Peter Kamnitzer, Viola; Jack Kirstein, Violoncello]

Terminus X 1967 (Institut für Sonologie in Utrecht 1967) 11:46  
Funktion Grün 1967 (Institut für Sonologie in Utrecht 1967) 8:25  
Funktion Gelb 1968 (Institut für Sonologie in Utrecht 1968) 12:43  
CD 2:

60 Blätter für Streichtrio 1992 (WDR 1996) [ Trio Recherche:Melise Mellinger, Violine; Barbara Maurer, Viola; Lucas Fels, Violoncello ]"  
[label info]

**\* KRISTIAN, DAVID & RYOSUKE AOIKE - Ghost Stories CD & DVD (Cocosolidcity COCOSOLIDC1T1, 2005) €19.50**

"Der kanadische Künstler David Kristian hat in der Electronica-Szene einen ausgesprochen guten Namen, nicht zuletzt seine Remixes für Coldcut und Worm Interface unterstreichen dies. Seit einiger Zeit fokussiert sich David Kristian vornehmlich auf Soundtracks, was sich auf seinem neuen Album "Ghost Storesy" eindrucksvoll niederschlägt. So ist in 13 Parts ein hypnotisch in sich gekehrter Sound am Werk, dem man sich nicht entziehen kann. Wie die Klänge dann im Zusammenspiel mit Bilder wirken zeigt die beigefügte DVD. Der japanische Manga-Starzeichner Ryosuke Aoike zaubert zu den Klängen eine futuristische Welt, in der der architektonische Raum die Menschen seltsam zu beeinflussen scheint. Visuell ist das so beeindruckend wie etwa der aktuelle Spielfilm "Renaissance" oder die Bilderwelten von "Blade Runner" gemischt mit den Visionen eines H.R.Gigers." "People who like unsettling & hyper-dark drone-scapes with extreme tension will love this. Very hypnotic & reduced, with some unexpected outbursts, a journey through darkest fields... on the DVD there are accompanying pictures of the Japanese Manga-painter RYOSUKE AOIKE, that fit perfectly to these dark aural visions..."

**\* KRISTOFFER NYSTRÖM ORKESTER - brakeHEAD CD (Malignant Records TUMORCD25, 2006) €13.00**

"Kristoffer Nyströms Orkester (KNO) is a collaborative project between Peter Nyström (Megaptera/Negru Voda) and Kristoffer Oustad (V:28). A true sonic beat down, done in full Scandinavian style, with a battery of iron fisted rhythms hammering down in a thunderous downpour, and the caustic reverberations of the analog doom machine grinding and screeching in a symphony of clangorous and distressed beauty. This is an album that is as majestic as it is bleak, capturing the essence of old school Swedish industrial, but forging a new path towards a dark future. From aural pressure.com: "Brakehead" is a phenomenally majestic piece of dark ambience and noise that will leave you totally awe struck. The visceral raw power of the electronics is a thing of untamed beauty that heralds in a new era by which others must now be judged against." Guts of Darkness called this THE industrial disc of the year! Check out other reviews in the reviews section. A must for fans of Megaptera, Negru Voda, and all things Peter Nystrom. In stylish digipak." [label info]

**\* K-SPACE - Going up CD (Ad Hoc Records AD HOC 12) €14.00**

"Mit Going Up (Ad Hoc 12) von K-SPACE, einem Trio aus dem Tuva-Throatsänger & Schamanen Gendos Chamzyryn, Tim Hodgkinson mit ,hawaiian guitar horns, piano corpse & location recordings' und dem schottischen Perkussionisten Ken Hyder, teleportiert einen Ad Hoc jenseits von Novosibirsk. Der Name K-Space spielt an auf den russischen Astrophysiker Nicolai Kozyrev (1908-83), Referenzpunkt für ‚Zero-point energy‘- und Zeitvariabilitätstheorien (-> z.B. <http://ascension2000.com/DivineCosmos/01.htm>). An Kozyrevs ‚torsion energy‘ Phi knüpfen sich Spekulationen über einen Zusammenhang zwischen Phi, Sound und der DNA, der womöglich schamanistischen Praktiken real zugrunde liegen könnte (-> z.B. Sol Luckman: Sound, Intention & Genetic Healing). K-Space praktiziert vor dieser einigermassen esoterischen Folie neo-schamanistische Soundrituale aus Drumming, Noise und gutturalem Obertonröhren. Art Brut oder scratch-orchestrales Improvising in prosaischen Ohren, ‚healing sounds‘ nach der Formel ‚sound + intention = healing‘ oder Flug- & Zeitmaschine aus Wordsounds + Beats für solche, die zu der Überzeugung neigen, dass in der Kosmischen Schlange ein Gottescode schlängelt. Hodgkinson & Hyder, seit 1979 als Shams zusammen auf dem Schamanenpfad, sind keine Touristen oder blauäugigen New-Ager. Vielfache Reisen zum Bajkal-See und zum Altaj, nach Kyzyl, Barnaul und Akademgorodok, haben ihnen bei ihren ‚Radical Transcultural Initiatives‘ im Zusammenspiel mit lokalen Musikern wie wenigen anderen ‚Westlern‘ ethno- und musikologische Einblicke in die Kultur und Spiritualität Tuvas ermöglicht. Uns Laien vermittelt sie immerhin das Faszinosum absolut uriger Soundkreation. Kozyrevs ‚Zeitmaschine‘ steht auf dem Papier. Going Up krümmt die Raumzeit ganz sinnlich und real so, dass neolithische Archaik und die postmoderne Neugierde auf das Alte, aus dem wir herkommen, zusammenrauschen." [Babyblaue Seiten]

"For "Going Up" these musicians have superimposed performances from different occasions and places, some dating back to Hyder and Hodgkinson's initial trip to Siberia in 1990, but also concerts staged in Western Europe. These recordings, with their disparate acoustic

properties, are overlaid and overlapped to form dense sonic thickets alive with action and event, palpably embedded in the multi-dimensional flux of the world and lived social structures. Human voices conversing, footfalls on frozen ground, a blackbird singing, the sound of the wind or water, the crackling of wood in a fire, audience applause - sounds from specific sites with their own peculiar resonance and significance leak through the K-Space mesh into the listening present. The crucial thing is to hear and feel it. It's made for those of us who want listening to remain a real adventure and an ongoing process of discovery." [Julian Cowley-WIRE MAGAZINE]

**\* KTL - 2 CD (Editions Mego Emego 085, 2007) €14.00**

"Stephen O'Malley: strings, fx, amps, tube osc. Peter Rehberg: digital osc, apps, drives. Written, recorded & mixed by Stephen O'Malley & Peter Rehberg at Studio Abattoir, Angers & Manoir Kéroual, Guilers, December 2006 - February 2007. Mastered at Piethopraxis, Köln, March 2007. Devastatingly beautiful four part follow up to the acclaimed debut CD recorded in a former abattoir in Angers, as well as a 16th Century manor in the extreme west of France. Taking the blueprint that was laid out on the first record even further, with the ecstatic build up of "Theme", the near psychedelic "Abattoir", and closing with the twisted romanticism of the closing "Snow 2". An upgrade both artistically and emotionally. As with the first CD elements appeared in the finished version of the theatre piece Kindertotenlieder' by Gisele Vienne and Dennis Cooper, which was premiered in Brest, France, March 2007." [label info]

"...Not a year later, and KTL are back, with another sprawling journey, trawling through the bottomless depths of some hellish underworld and drifting weightless through a starless black sky. A bleak, but occasionally jarring landscape of sonic mystery rife with plenty of drone and buzz.

The opener is a bleak expanse of claustrophobic sound, the sound of waking up in pitch blackness, wet, cold and alone, wandering blindly, feeling your way, hands rubbed raw from sliding along rough stone, the tiniest sounds magnified into some lurking beast ready to pounce, gusts of warm wind rush past, as do strange slithery shapes underfoot, you can hear the wide open space towering overhead, but you can feel the walls closing in, suffocating. Gorgeously dark and bleak, ominous and so creepy. The perfect music for being buried alive, miles below the surface of the Earth. As the first track dissipates, a strange percussive thump gradually surfaces, a heartbeat maybe... a dense layered backdrop of shimmering low end and muted pulses undulates beneath the murky throb, very slowly building in intensity, as streaks of high end grit and buzzing glitch, and strange high pitched melodic fragments begin to materialize all around, like suddenly finding yourself inside a lightning storm, it's almost pretty, but still sharp and jagged. As the upper register peals intensify, they suddenly coalesce into some sort of deafening angelic chorus, a gorgeous layered textural wall of dreamlike skree, some demonic string section, surprisingly melodic beneath all the sonic barbs and white hot buzz. Hard to describe other than to say it's a bit like Nadja or Jesu, run through a bank of alien FX pedals and broadcast through a million tweeters. So intense and gloriously blown out.

The next step in the journey involves visiting the "Abattoir" (much of this disc was in fact recorded in an actual French Abattoir), and it sounds just like you'd imagine. A bit like O'Malley's Sunn 0))) , with layer upon layer of constantly shifting coruscating guitars, a drone metal Niblock maybe, stretched out and hypnotic, the texture of the guitar constantly ever changing, going from smooth and washed out to rough and sharp, a bit like Spacemen 3 or Loop at it's most propulsive, a sort of churning distorted chordal whirl, and a lot like Sunn 0))) at its most static. But all throughout, the rough raw shimmer is disrupted by all manner of textural disturbances, bits of grit and muted glitch and subtle shards of fragmented melody.

Finally, the record winds down with an extended coda, thick shards of glistening guitar suspended in gauzy clouds of electronic flutter and swirls of soft sonic snow. Eventually the sharp edges are worn away leaving a strangely haunting slightly degraded Basinski-esque drift that is smoothed even further out, into shimmery spacey synths and sweet chordal swells that drift away leaving nothing but static." [Aquarius Records]

**\* LANDING - Seasons CD (Ba Da Bing! Records bing033, 2002) €12.00**

Sehr schönes LANDING-Album von 2002, wo sie zum ersten Mal Gesang miteinsetzten: supersanfte, komplett entschleunigte hellschimmernde Gitarren-Ambience mit schon leichtem Songwriting-Flair, erinnert an ULTRASOUND, SLOWDOWN, AI PHOENIX, entspannt und positiv-trancige Stimmung verbreitend...

"While Landing is one of the country's top drone groups, creating long ambient instrumentals with sudden eruptions of intensity, Seasons shows off their previously unexplored songwriting flair. The record

conceives of movement through four seasons with a breathtaking beauty and sincerity (Vivaldi would no doubt smile, then say something incoherent but pleasing in his archaic native tongue). For the first time, the band sings, and the soft fluidity of their voices perfectly matches their trademark delicate playing. The drama unfolds with a gentle minimalism, striking at beauty through impressionism, and reaching their goal with a whisper." [label info]

**\* LANG, KLAUS - Einfach.Stille CD (Edition RZ 4007, 2007) €13.00**

"Durch hörende Konzentration oder durch Konzentration auf das zu Hörende können wir eintreten in einen Zustand der Einfachheit des Geistes, in einen Zustand äußerster innerer Klarheit oder innerer Stille. Anders ausgedrückt: durch die Konzentration auf den Fluß der Musik erreichen wir einen inneren Zustand, nämlich den der inneren Stille, welche also eigentlich die Gleichzeitigkeit von Zustand und Bewegung ist. Dieses Paradox wirft die Frage auf: Fließt die Musik an uns vorbei, durch uns hindurch und löst diesen Zustand aus, oder erleben wir eigentlich gar keinen Zustand: ist es nicht vielmehr so, daß wir es sind, die durch den Klang fließen?" [credit notes]

Another kind of meditative ZEN-ambience, created totally acoustic / non-electronic with flute, female singing, very subtle percussion and viola. Music that floats, and creates an inner state of silence and stasis at the same time. Very nice and deep, not "new agey" at all !  
"This paradoxical situation poses the question: Is the flow of music passing us, is music flowing through us evoking this inner stasis or is it not a state at all what we experience: should we not most seriously take into consideration the possibility that it is us who are flowing through the sound?" [from the credit notes]

**\* LAPORTE, JEAN-FRANCOIS - Soundmatters CD (23five 009, 2007) €13.00**

Fünf starke Kompositionen (entstanden 1997-2005) des Kanadiers, die unter Verwendung von Natur-, Umgebungs- und Objektgeräuschen großflächige Spannungsbögen & Dynamiken aufbauen. So wurden bei "Electro-Prana" nur Wind- bzw. Sturm-Sounds verwendet, während das majestätische "Dans le ventre du dragon" auf Original-Bläserklängen basiert, die in einer riesigen Frachthalle (mit 15 Sekunden natürlichem Hall) aus dem Hafengebiet Montreals stammen.

Laut LAPORTEs Theorie sind wir im post-industriellen Zeitalter permanent von "Manträn" umgeben, womit er v.a. Maschinengeräusche meint, die zyklisch wiederkehren und sich doch in allmählicher Weiterentwicklung befinden. Beeindruckend führt er dies exemplarisch in seinem 26minütigen Stück "Mantra" anhand der wunderbaren Vibrationen & Obertöne eines Kompressors von einem Eisstadion vor... Hier kommen elektro-akustische Klang-Finesse, field-recording Glück & und erhabene Drone-Atmosphären zusammen.

Bei Aquarius Records "Record of the week" im März 2007 ! TIP !!

"...The opening track "Electro-Prana" is a pristine set of field recordings of a wind that ripped through Montreal, when the city was silenced by a winter time blackout. It's a pure, chilling sound of whistling wind overtaking the urban landscape. The next piece is the only digitally rendered composition on Soundmatters, yet Laporte brings his intuitive expressionism to a series of spiraling drones that easily rival those of your favorite minimalist (e.g. Niblock, Chalk, Hafler Trio, Xenakis, etc.). For those of you who have had the pleasure of experiencing Laporte's live concerts, the third piece will certainly be familiar. He's built an instrument with a series of car horns and elongated trumpet bells attached to an air compressor with each of the valves controlled by foot pedals. This instrument can generate infinitely sustainable, blaring drones from each of the horns; and Laporte craftily layers these sounds for incredible, dynamic results. Well, for this recording, Laporte lugged this instrument into the hull of a giant cargo ship and recorded this composition using the massive reverb of that space and the results are simply jaw-dropping. Imagine the most Nordic bellow from a Wagner symphony stretched out into its melancholic, raw sound and allowed to decay in space and time. Wow!

Following this is the aforementioned Mantra; and then Soundmatters' final piece which explores a quiet, yet thoroughly rich harmonic tapestry produced by a quartet of saxophones that could be Laporte's imagined summit between Evan Parker and Morton Feldman with rasping breaths of sound breaking across a silent event horizon with the ghostly energy of subatomic particles flickering and dissolving in a cloud chamber before amassing into a delirious swarm of Tony Conrad-esque acoustic dissonance. It's all utterly magnificent and one of finest collections of 'serious' composition that we've come across." [Aquarius Records]

**\* LAVELLE, BRIAN - Fallen are the Domes of green Amber CD (Diophantine Discs n=10, 2007) [ed. of 500] €12.00**

Neuer Ambient-Geheimtip aus Schottland: BRIAN LAVELLE präsentiert hier zwei sehr "leichte" und impressionistische Abstrakt-Droneflächen, die eher der "britischen" Schule angehören (also CHALK, MIRROR,

BRADLEY, etc.) aber eine hohe Eigenständigkeit aufweisen, man hat das Gefühl in einem Meer von hell klingenden Spieluhren zu schwimmen...

"Diophantine Discs is pleased to announce the release of a new CD... Brian Lavelle - Fallen Are The Domes Of Green Amber.

With "Fallen are the Domes of Green Amber" Brian Lavelle continues in his more recent direction with experimental drone music, while also incorporating some of his earlier recordings into the pieces. At over 70 minutes, the album consists of two lengthy and picturesque tracks. Both are extremely focused, complex, and dynamic -- they evolve, gradually and intricately. Beautiful (yet also melancholy) and abstract, the two pieces are quite distinct from each other in their own respects, yet fit together to form a seamless and monumental overall work. Recording under various guises since 1990 (though generally under his own name), Brian Lavelle's work has covered a large cross-section of experimental music ranging from more noisy works in the past to his more ambient/drone material of recent years. He has released material on such labels as Audiofile, Bake, Afe, Microwave, and Freek. Additionally he has collaborated with artists such as Richard Youngs, Alistair Crosbie, and Emil Hagstrom. Brian also runs the Dust, Unsettled and Quinquaginta labels, and operated one of the earliest mp3-labels: techNoh. The CD comes in a beautiful green printed wallet." [label info]

**\* LEJEUNE, JACQUES - Eloge de La Betise ou les Peripeties des Ubu CD (INA GRM INA c 1021, 2004) €13.00**

Very extreme stuff from LEJEUNE, kind of theatre-plays & weird fairy-tales stories with noises, classic & jazzy impro-elements & lots of vocal material that sounds like a bizarre Opera.

"Subtitled "Ou les Peripeties des Ubu". Described as a "Funamburlesquerie en 14 sequences", based around the texts of Alfred Jarry (for soprano, mezzo-soprano, baritone, saxophones and stereo tape). "Most of his pieces are more or less connected with vocality. Pure and barbarous, the voice which speaks and sings, which laughs and grows angry, which is carried away on a wave of eloquence and emotion, has become an essential component of his theatrical outlook. His 'motely' and lyrical language move like 'a character passing through a series of different landscapes'." "In the world of electro-acoustic music, Lejeune has a place of his own. He is perhaps the only person in this musical galaxy to speak, not without humour, the language of the fairy tale and of dreams, of childhood and of love, of gluttony and eroticism." [from the liner notes]

**\* LILES, ANDREW & KENJI SIRATORI - Black Paper CD (Beta-Lactam Ring Records mt125/BLACK SERIES NEGRO 1, 2006) €16.00**

Erster Teil der wahnwitzigen VORTEX VAULT-Serie, 12 CDs aus ANDREW LILES Archiv, aber auch neues Material wird präsentiert. Das ganze wiederum in der Beta-Lactam BLACK SERIES, die mit einheitlichen überformatigen schwarze Edel-Cover zu beglücken vermag. BLACK PAPER heisst also der erste Teil, wo LILES mit dem selbsternannten japanischen CYBER-Poeten KENJI SIRATORI kollab(or)iert, der wie's scheint zur Zeit mit jedem in der Experimental-Szene ansässigen Werkstätten eine Zusammenarbeit anstrebt. So hört man hier SIRATORIS Cyber-Gedichte (auf japanisch; auf englisch übersetzt wären übrigens genauso unverständlich - denn er scheint ein spätes Kind der Cut-Up Technik zu sein). Als wäre das nicht schon genug irrlichternder & funkelnder Wahnwitz, so zeigt sich auch LILES in Bestform, wenn er mit Synthklavier und Xylophon und durchdringenden Analog-Noise (=?) bewaffnet die letzten möglicherweise noch vorhandenen Reste gutgläubiger Erwartungshaltung des Hörers vernichtet, hier in irgendeiner Weise "verstehbare" Musik hören zu dürfen. Genau darin aber, geneigter DRONE Records-Kunde, liegt vielleicht die Genialität dieses Albums. Wir können das aber gerade nicht entscheiden und vertagen die Diskussion auf unbestimmte Zeit... "Black Series 1 - Ed. of 300 numbered and signed copies. 'The Vortex Vault' will be in part a collection of unreleased, unearthed and dusted down material from the vast Andrew Liles archive of unused studio material. 'The Vortex Vault' will also include brand new recordings, conceptual and collaborative pieces, special guests, kraut rock psyche outs, space rock, the odd and unlikely, Norwegian, the obscure and arcane, aircraft, cicadas, the absurd and nonsensical. 'The Vortex Vault' is a platform to release radically different and eclectic material. Expect the unexpected, the minimalist and excessive, the demure and deranged." [label info]

"andrew liles, from the uk, is an experimental sound artist with a pretty diverse output. i'm only familiar with a few of his releases, but they ranged from sound art, to ambient soundscapes, drone, experimental electronics and the occasional foray into noisier directions. some good points of reference, as far as his ambient and drone works are concerned, would be andrew chalk and vidna obmana, two artists he's also happened to work with. kenji siratori is a japanese cyberpunk author who's had a hell of an outpouring of non-paper releases last year. this is mostly because he pimped himself out by "writing to as

many industrial, ambient, ebm and goth bands he could find, including "reviews" of them in his idiosyncratic style, and asking to collaborate. (this) scattergun approach proved successful, despite his reviews of non-sequitirs and non-sensical cyberspeak being interchangeable" [discogs.com]. after all was said and done he'd put out fifteen total albums, including three that are on net labels and are available to download for free at smell the stench and dystonia. the bulk of them have been in the form of collaborations, most notably with gx jupiter-larsen (the haters), torturing nurse and henrik nordvargr björkk (hh9, folkstorm, mz.412, et al.). i would be surprised if that last one is anything short of amazing. i...must...stop...buying...things... black paper opens up with barometer ii, a beautifully haunting piano piece by liles, which siratori soon begins speaking over. his words are all spoken in japanese. emphasis on spoken. this could be poetry or god knows what, but it sounds great. he's got this gruff sounding voice that immediately made me think of splinter's voice from the teenage mutant ninja turtles movies. i love it. there's some great layering of his vocals near the end, too. vtr is one of the least musical (most experimental) cuts on here. there's a whole mess of noises, electronic bleeps and textures from andrew, and kenji's vocals are affected, in parts, and panned all over. it easily has the most overall stuff going on at once, but it works well, due partly to how andrew progresses it. if that was the album's exercise in maximalism (i think i just made that word up), the title piece is its most rhythmic. half of this piece features with some very catchy xylophone (i'm guessing) playing, the rest focuses on kenji's vocals, manipulated the most here. one of my favorite parts is where its just him with no music, and there's also his sped up vocals shooting back and forth between the speakers. jaguar is black paper's absolute highlight. over liles' sparse backdrop there's a vocal track in the left speaker, a different one in the right, a repetitious one in the center and then another, different track in the center. it's completely hypnotic, wonderful and memorable. then when that piano comes in towards the end, jaguar achieves total brilliance. it all strikes me as being rather noir, while maintaining an underlying sense of beauty. the next two tracks mainly feature andrew doing some nice, slightly stark, experimental electronic work. the closer, barometer iii is vocal less and revises the pianos from barometer ii, but adds some terrific electronic noises over it. there's actually two separate collaborations by kenji siratori with the title black paper, the other is with tardive dyskinesia. that may cause a bit of confusion, but this one is only available from andrew liles' website or beta-lactam ring. it's part of andrew's 12 cd set, the vortex vault, limited to only 300 copies. once those 300 are gone, that's it. no reissues. i think if you get one from andrew it will be signed by him. i'd also recommend his collaboration with gx. while it's not as memorable as this one here, there's some mighty fine noise by him, and who doesn't like mighty fine noise? after hearing all of this from kenji i've definitely become interested in his literary work...at the very least it should be interesting. smooth sailing review " [unknown writer, taken from the Beta-Lactam website]

**\* LILES, ANDREW - Black Hole CD (Beta-Lactam Ring Records mt126/BLACK SERIES NEGRO 6, 2007) €16.00**  
Teil 2 der VORTEX VAULT-Serie ist weitaus weniger bizarr als der Vorgänger, sondern eine dunkle surreale Reise in eine Schattenwelt, die verwunschen & unzugänglich scheint wie eine Halluzination... Part 2 of the VORTEX VAULT-series appear to be much less bizarre than the predecessor. "Black Hole" is a dark surreal voyage into a shadow-world, inaccessible and enchanted like a hallucination... "Black Series 6 - Ed. of 300 numbered and signed copies. 'The Vortex Vault' will be in part a collection of unreleased, unearthed and dusted down material from the vast Andrew Liles archive of unused studio material. 'The Vortex Vault' will also include brand new recordings, conceptual and collaborative pieces, special guests, kraut rock psyche outs, space rock, the odd and unlikely, Norwegian, the obscure and arcane, aircraft, cicadas, the absurd and nonsensical. 'The Vortex Vault' is a platform to release radically different and eclectic material. Expect the unexpected, the minimalist and excessive, the demure and deranged. The first in the series will be 'Black Paper', The second in the series will be 'Black Hole', and in no particular order will be followed by 'Black Beauty', 'Black Mamba', 'Black Pool', 'Black Sea', 'Black Panther', 'Black Sheep', 'Black Widow', 'Blackout', 'Black Market' and finishing with 'Black End' [label info]

**\* LILES, ANDREW - Black Beauty CD (Beta-Lactam Ring Records mt127/BLACK SERIES NEGRO 7, 2007) €16.00**  
Part three in the VORTEX VAULT-series, embrace the Bizarre! Strange handplayed rhythms, xylophon-tunes, gong-sounds, spheric synths, guttural singings... sometimes not so far from the "wyrd folk" of VOLCANO THE BEAR or the savageness of GHEDALIA TAZARTES.

**\* LILES, ANDREW - Black Widow CD (Beta-Lactam Ring Records mt128/BLACK SERIES NEGRO 8, 2007) €16.00**  
Part four in the VORTEX VAULT-series, embrace thee Ominous!

"This is the fourth release in a total of 12 CDs in the Black Series by Liles, current member of Nurse With Wound and general magic man. Like the previous CDs in this series, Liles uses more and more vocals in his music, which complement his music wonderfully. On this disc famous actor/singer Ernesto Tomasini (who also appeared on Crowded Skies on the BBC television) adds narration and sings. There is even narration in Urdu (by Dr. Malik). Starting off with the thumbpiano of To Maim A Donkey we are sucked into the surrealist world of Liles, where things are never quite what they seem. Strange samples and dark sounds creep in and out and are laced with a unique sense of humor (as in A Hippo Took An Apricot). Before you know it, you're humming along to The cod-James Bond theme And God Doesn't Fuck About, before you realize it's just a little off-beat (and definitely off-set!). The best issue of the Black Series so far, this CD is highly recommended." [FK / Vital Weekly]

**\* LILES, ANDREW - Black Mamba CD (Beta-Lactam Ring Records mt129 /BLACK SERIES NEGRO9, 2007) €16.00**  
Part five in the VORTEX VAULT-series, embrace thee Obscure ! "Der Mann aus Brighton gehört zu den hinterstninnigsten Köpfen und bestechendsten Ästheteten des Dröhnminimalismus und des Dreamscapetravellings. Schon wie er seine Werke tauft, verrät einen stereoskopischen und obsessiven Geist - The Henaed Hand of Glory (2000), Viva! Raudive! (2000), An Un-World (2001), Aural Anagram (2003), My Long Accumulating Discontent (2004), Mother Gooses's Melody: Or Sonnets for the Cradle (2005). Liles zeigt sich fasziniert von Erotik und EVP, Hans Bellmer und Anais Nin, während seine musikalischen Tauchfahrten ins Unterbewusste und in Anderwelten mit H3O und Elaine Radigue verglichen wurden...." [Bad Alchemy]

**\* LILES, ANDREW - Black Sea CD (Beta-Lactam Ring Records mt130/BLACK SERIES NEGRO 10, 2007) €16.00**  
Part six in the VORTEX VAULT-series, embrace thee Unconscious! Again lots of guest musicians were invited, again narrative material is combined in an almost ear-play way with music, as on "Black Sea" some great voice-choral-spheres, piano & violin-arrangements... this is maybe the most "serious", dense and darkest album of the VORTEX VAULT series, except the last track which breaks again with all expectations... six tracks, around 45 minutes.

**\* LILES, ANDREW - Black Market CD (Beta-Lactam Ring Records mt131 /BLACK SERIES NEGRO11, 2007) €16.00**  
Part seven in the VORTEX VAULT-series, embrace thee Preposterous! This one features TONY WAKEFORD and ALEXANDER THYNN and has many many pieces...

**\* LILES, ANDREW - Black Out CD (Beta-Lactam Ring Records mt132/BLACK SERIES NEGRO 12, 2007) €16.00**  
Part eight in the VORTEX VAULT-series, embrace thee Incomprehensible! 21 (!) tracks spread here on 53 minutes, this one features also FREEK KINKELAAR (BEEQUEEN, BRUNNEN), and his wife MIRANDA KINKELAAR as narrators (on dutch!) & singers. Very droney, but also insuperable, weird stuff, and something like "rock-music" at the end..

**\* LILES, ANDREW - Black Panther CD (Beta-Lactam Ring Records mt133/BLACK SERIES NEGRO 13, 2007) €16.00**  
Part nine in the VORTEX VAULT-series, embrace thee Grotesque. 22 pieces (!), many guest musicians.

**\* LILES, ANDREW - Black Sheep CD (Beta-Lactam Ring Records mt134/BLACK SERIES NEGRO 14, 2007) €16.00**  
Part ten in the VORTEX VAULT-series, embrace thee Disparity! Many different tracks are spread on "Black Sheep" (13!), the already 10<sup>th</sup> part of the VORTEX VAULT-series, which are characterized a lot through all the guest-musicians for collaborate with LILES. "Black Sheep" has excellent dark ambient & droney stuff but also violin-based tracks (that sound very much like ARANOS, but seem to come from ANNIE KERR), weird narrative & voicecrafted material and something that sounds like badly played Krautrock-Ambient-Wave. Damn. "Black Series 14 - Ed. of 300 numbered and signed copies available September 1, 2007. Many thanks to Michael Liles and Esme Haynes who narrate on track 1, David Janssen who plays on track 2, Steven Wilson who re-constructed track 3, Annie Kerr who stroked strings on Tracks 7 and 10, Wolfgang Weiss who narrates on 11 and Gregg Sharpen and Colin Potter who inadvertently contribute to track 13. 'The Vortex Vault' will be in part a collection of unreleased, unearthed and dusted down material from the vast Andrew Liles archive of unused studio material. 'The Vortex Vault' will also include brand new recordings, conceptual and collaborative pieces, special guests, kraut rock psyche outs, space rock, the odd and unlikely, Norwegian, the obscure and arcane, aircraft, cicadas, the absurd and nonsensical. 'The Vortex Vault' is a platform to release radically different and eclectic

material. Expect the unexpected, the minimalist and excessive, the demure and deranged. The first in the series will be 'Black Paper', The second in the series will be 'Black Hole', and in no particular order will be followed by 'Black Beauty', 'Black Mamba', 'Black Pool', 'Black Sea', 'Black Panther', 'Black Sheep', 'Black Widow', 'Blackout', 'Black Market' and finishing with 'Black End'." [credits & label info]

**\* LILES, ANDREW - The Vortex Vault (Subscription) 12 + 1 CD (Beta-Lactam Ring Records, 2006-2008) €200.00**

Um dem ganzen noch die Krone aufzusetzen, gibt es die grandiose THE VORTEX VAULT-Serie auch als Subskriptions-Komplett-Paket mit 13.ter Bonus-CD (die es natürlich nur als Bestandteil der Subskription gibt) ! Die Gesamtauflage ist auf 300 Stück limitiert, alle CDs sind signiert und nummeriert. Nur sehr wenige konnten wir uns sichern...

Subscription of the full "Liles Black Series" including a 13th bonus CD!! The whole edition is lim. to 300.

"Black Series - Ed. of 300 numbered and signed copies. 'The Vortex Vault' will be in part a collection of unreleased, unearthed and dusted down material from the vast Andrew Liles archive of unused studio material. 'The Vortex Vault' will also include brand new recordings, conceptual and collaborative pieces, special guests, kraut rock psyche outs, space rock, the odd and unlikely, Norwegian, the obscure and arcane, aircraft, cicadas, the absurd and nonsensical. 'The Vortex Vault' is a platform to release radically different and eclectic material. Expect the unexpected, the minimalist and excessive, the demure and deranged. The first in the series will be 'Black Paper', The second in the series will be 'Black Hole', and in no particular order will be followed by 'Black Beauty', 'Black Mamba', 'Black Pool', 'Black Sea', 'Black Panther', 'Black Sheep', 'Black Widow', 'Blackout', 'Black Market' and finishing with 'Black End' " [label info]

**\* LITTLE ANNIE - Songs from the coal mine canary CD (Durtro Jnana 1967CD, 2006) €14.50**

"Misst man Legenden daran, wie rar sich ein Künstler macht, dann rangierte Little Annie dicht hinter Syd Barrett. Die New Yorkerin wirft nicht gerade mit Veröffentlichungen um sich, doch geht sie mal eine neue Platte an, ist das Ergebnis entsprechend präzise. Ihre Konstellationen scheinen stets von langer Hand geplant. Vor zehn Jahren nahm sie mit Adrian Sherwood eine Platte für On-U Sound auf, für 'Little Annie & The Legally Jammin'' (Italic / Efa) sind nun Khan und Jendreiko ihre Partner. Die einstige Liaison mit Dub hinterlässt noch Spuren, doch so richtig groovy ist hier gar nichts mehr. Little Annie mag es spröde. Fast nur auf Electronics und Percussions reduziert, pochen die Beats mehr, als dass sie treiben. Eisige Sounds und angezogene Handbremse fügen sich jedoch ganz in den New-York-Style von Annies Gesang ein, der mal an Lydia Lunch erinnert, mal an Ann Magnusson von Bongwater, aber auch an Laurie Anderson zur 'Big Science'-Phase. Little Annie verändert ihre Stimme von Song zu Song, von aggressivem Fauchen über zurückhaltenden Sprechgesang bis zu grandios distanzierterem Soul. Zu Zeiten von No Wave war sie als Annie Anxiety noch Teil der legendären Crass-Kommune. Mehr als zwanzig Jahre später, mitten im großen No-Wave-Revival rund um Bands wie Erase Errata, !!! und Radio 4, klingt sie nicht nur abermals up to date, sondern sogar weniger retro als manche ihrer Kollegen. Ihre Musik ist jedoch nicht nur auf No Wave zu reduzieren, das Zusammenspiel von Sprache und Beats schlägt hier einen viel breiteren Bogen, streift HipHop ebenso wie den narrativen Dancefloor-Soul von Ursula Rucker. Wegen ihres metrisch genauen Umgangs mit Sprache wurde Little Annie immer wieder als Poetin bezeichnet, was sie ärgert, da dies ihre Fähigkeiten als Sängerin ausklammert. So wenig, wie männliche Rapper bloß rhythmisch sprechende Dichter sind, ergibt sich auch bei ihr die ganze Qualität erst aus dem einzigartigen Zusammenspiel von Text, Stimme und stimmig reduzierter Instrumentierung." [Martin Büsser / Intro]

"LITTLE ANNIE alias ANNIE ANXIETY alias ANNIE BANDEZ ist weiblicher Abenteurer, Sängerin, Songwriterin, Multimediakünstlerin und postmoderne Kabarettkönigin zugleich, die einen ganzen Rattenschwanz an Aufnahmen hinter sich herzieht, von denen ihr verführerischer Auftritt mit der Band COIL zum Song 'Things Happen' vielleicht die bekannteste sein dürfte. 'Songs From The Coal Mine Canary' versammelt zehn neue Songs, bei denen LITTLE ANNIE sich prominente Verstärkung in Form von Antony Haggard von ANTONY & THE JOHNSONS und Joe Budenholzer (BACKWORLD, SMALL CREATURES) ins Boot holte. Außerdem am Ruder: Paul Wallfish, Todd Cohen, Paul Geluso und Maxim Moston. In der Vergangenheit ging LITTLE ANNIE bereits Symbiosen mit KID CONGO POWERS, DJ PAUL OAKENFOLD, dem Dub-Helden ADRIAN SHERWOOD, CRASS, NURSE WITH WOUND und COIL ein, von denen letztere eine Inkarnation der ersten Industrialband THROBBING GRISTLE waren. // Little Annie -- aka Annie Anxiety, aka Annie Bandez -- is an adventuress, chanteuse, lyricist, multi-media artist and post-modern cabaret queen with a long, illustrious and eclectic recording career.

*Songs From the Coal Mine Canary*, Annie's fabulous new full-length, features ten songs written and performed with guests Antony (of The Johnsons), Joe Budenholzer (Backworld/Small Creatures), Paul Wallfish, Todd Cohen, Paul Geluso, and Maxim Moston." [label info]

**\* LONG DISTANCE CALLING - Satellite Bay CD (Viva Hate Records, 2007) €12.00**

"Erst Anfang 2006 begannen die ersten musikalischen Gehversuche von LONG DISTANCE CALLING, und nun liegt nach einem Demo bereits das Debütalbum "Satellite Bay" vor, welches es ganz schön in sich hat! Innovativer, höchst atmosphärischer Post-Rock zelebriert die überaus ambitionierte Band auf ihrem Werk und beweist, dass es nicht unbedingt ewig langer Vorlaufzeit benötigt, um sich mal kurz einen Überflieger aus dem Ärmel zu schütteln.

Langsam pulsierende, sich zähfließend aber stetig immer weiter entwickelnde und steigende Songs, basierend auf anfänglich ruhigen, sehr atmosphärischen, nicht zu kühlen, dezent melancholischen, sphärischen Klanglandschaften, welche sich dann auch mal in wahrhaft bombastischen Explosionen entladen – so klingen die äußerst dynamischen und ausufernden instrumentalen Stücke von LONG DISTANCE CALLING. Die hohe Post-Rock-Kunst zeigt viel Liebe zum Detail, auch nach zigmalem Anhören gibt es immer wieder Feinheiten, kleine Nuancen zu entdecken, "Satellite Bay" strotzt nur so vor Ideenreichtum. Die Songs sind sehr variabel und wurden mit interessanten und passenden Samples angereichert. Keyboard, Gitarre, Bass, Schlagzeug und Samples verschmelzen zu einem intensiven Ganzen, kreieren Kopfkino, nehmen den Hörer gefangen. Die experimentelle und ausdrucksstarke Musik lädt zum Träumen ein, zum Nachdenken, zum Hinwegsweben. Als Vergleiche seien hier ISIS, PELICAN, EXPLOSIONS IN THE SKY, PORCUPINE TREE, DREDG, TOOL sowie GODSPEED YOU! BLACK EMPEROR angegeben. Einmal bricht die ansonsten rein instrumentale agierende Band aus: Bei "Built Without Hands" setzt Gast Peter Dolving (THE HAUNTED, BRING THE WAR HOME) stimmliche Akzente.

"Satellite Bay" ist eine wunderschöne CD der ausgefalleneren Art, voll gut strukturierter und vor allem spannender Post-Rock-Epen, welche zwischen betörend und aufbrausend schwanken und mit dichter Atmosphäre begeistern. LONG DISTANCE CALLING reißen Mauern nieder und entführen den Hörer in andere Sphären. Für Fans von ISIS essentiell. Für Fans der anderen genannten Gruppen ebenso." [Metal.de]

**LOPEZ, FRANCISCO – Warszawa Restaurant CD (trente oiseaux toc951, 1995) €14.00**

Älteres Werk von dem rastlosen Minimal-composer aus Madrid.... fantastische Drones... "contains a dark, haunting soundscape in seven parts: far away resonances over dark waves, deep submarine space; like a magician, he suspends time with a slow gesture..."

**\* LOPEZ, FRANCISCO - Untitled (1998) CD (Generator Sound Art GSA-01, 1999) €14.00**

Ein gutes Beispiel für LOPEZ Konzept vom "Absoluten Klang", die tolle GENERATOR-CD ist wieder auf Lager !

"7 Stücke, außerweltliche Drones, vom ruhigen bis monumentalen Spektrum, einiges ist sehr intensiv und sollte laute genossen werden. Special plastic sleeve (non jewel-case)." [old Drone Rec. info]

"Over the last twenty years Francisco López has developed an astonishing sonic universe, absolutely personal and iconoclastic, based on a profound listening of the world. Destroying boundaries between industrial sounds and wilderness sound environments, shifting with passion from the limits of perception to the most dreadful abyss of sonic power, proposing a blind, profound and transcendental listening, freed from the imperatives of knowledge and open to sensory and spiritual expansion. One of the leading figures of the international experimental underground, he has realized concerts and sound installations all over Europe, the Americas and Japan and his work has been released by more than sixty record companies throughout the world. Equally subtle- and strong. No text, no explanations. 5" CD Packaged in a clear vinyl wallet w/clear CD blank cover" [label info]

**\* LOPEZ, FRANCISCO - Untitled # 164 CD (Unsounds 12U, 2006) €13.50**

"Untitled # 164 came out of a project commissioned by the ARGOS festival in 2004, Brussels Sonic Matter. Using field recording made in the city together with TRMX, Johan Vandermaelen, Martiens Go Home, and Building Transmissions; Lopez mutates and records these into an intense 73 minute composition..." [label info]

"Another impressive work by Francisco López, this time based on urban field recordings made in Brussels (together with TMRX, Johan Vandermaelen, Martiens Go Home and Building Transmissions) and reworked by the Spanish sound researcher to respond to a commission by Argos Festival in 2004. This composition is a game of contrasting energies taking their nourishment from the very silence they come from.

The first part is built upon a deep pulse sounding like a sleeping giant's heartbeat, a fabulously suspended sensation of invisible life happening under the surface of the unknown. About 20 minutes into the piece, the treated sounds of the city become a powerful wind whose impetus constitutes an ominous presage from which we feel strangely protected, like being wrapped by a thick cocoon - but not for long. Cyclical clicks and mechanical breaths bring us back to more concrete revelations while whooshing ectoplasms - apparently, running cars in tunnels - emerge as a charming element even if acting as a sort of distraction from the basic soundscape. The central section presents the strongest "industrial" intensities, whose hypnotic allure is soon replaced by ghost-like clouds of introspection, undercurrents of low frequencies and percussive clatters. City sounds are also perceptible as "presences" in the final movements, just like moans from the souls of mariners whose life was claimed by the sea; this is the most emotional section, a mass of droning streams and scents of desolation leading everything to the end." [Touching Extremes (Italy), June 2006]

\* **LOPEZ, FRANCISCO & ILIOS - Hysechasterion CD (Antifrost afro2037, 2006) [lim. 500] €13.00**

"Some two months I was in Greece to visit a baptizing party and part of the trip went to the a Greek Orthodox Church up in some mountain. It was sunny and crowdy, but today, in grey The Netherlands I play this new work by Francisco Lopez and Ilios, which deals with field recordings they made together at various monasteries in Greece and at Mount Athos and the rocky hills of Katounakia. I wonder if we needed to know this (for me it's ok, because I remember that lovely sunny day in September), because what do we actually know in relation to what we hear? Much of Lopez' work deals with absolute sound, and there is no information to be found on many of his releases, so that the listener is free to make up his own mind. But even now we know, I strongly wonder what it helps. Both artists went home with these sound sources and started creating each a piece of music out of it. With highly processed large chunks of wind there is something austere and stale about these recordings. I have no clue at all how these people work with what they do, but in both pieces it all sounds highly fascinating. Ilios is the man of some subtle and some abrupt changes, in which get turned around and are put upside down, whereas Lopez makes a straight forward, slowly building to a mighty crescendo piece (perhaps that should be called 'the classic Lopez composition technique') until it collapses and remains silent for some time. Both are masters of their trade, and this is no different (in various aspects really) and shouldn't missed in any collection of a diehard." [FdW / Vital Weekly]

\* **LOTUS EATERS - Wurmwulv CD (Troubleman Unl. TMU165, 2007) €14.00**

"The latest from conscious-states explorers JAMES PLOTKIN, STEPHEN O'MALLEY (KHANATE, SUNN O), and AARON TURNER (ISIS, OLD MAN GLOOM, HOUSE OF LOW CULTURE). Three tracks running just under an hour. Packaged in special long cases." [label info] "As if these guys weren't busy enough with their 'day jobs', Stephen O'Malley (Khanate, SUNNO)), Burning Witch, KTL, Thorr's Hammer), James Plotkin (Atomsmasher, Phantomsmasher, Khanate, OLD, Flux, Romance) and Aaron Turner (Isis, Old Man Gloom, House of Low Culture) still somehow managed to find time to get together and do something a little less... heavy, or sludgy, or crushing, or even drone-y for that matter. Wurmwulv is the latest chunk of ambient drift, minimal clatter, and abstract soundscaping from the trio known as Lotus Eaters. Three loooooong songs, 50 minutes of strange drifting sound.

The opening track is a slowed down pipe fight. A warped wander through a sea of chimes and bells, of resonant metal and shimmering metallic drones. Avarus, Anaksimandros, have got nothing on these guys. Ominous and dark, but strangely melodic. From delicate tinkling to dense metal on metal pound, single notes fluttering in space, to flurries of clang and clatter, all the while, way in the background, a deep swirling tidal low end shifts and shimmers.

The second track is brief, 5 minutes of high end drift, strange electronic interference, gristly rumbles and hissy whirs, while beneath it all, machines creak and groan, mysterious objects scrape and rattle until near the end, the track is suddenly overtaken by a lush wall of warm guitar whorl. The final track, another lengthy exploration, is an effects laden trawl through a world of constantly shifting low end. Nearly static, layers of rumble and whir, gently and almost imperceptibly shuffling, while over the top, drift tiny alien sonic events and muted squiggles of FX, helicopter like whup-whup-whup's, and faux animal calls, clicks and thumps, all manner of mysterious sound. Eventually, a flurry of high end streaks takes the form of some sort of effervescent symphony, glistening in their own all high end universe, before the low end returns, bringing with it a muted folksy drift, a lazy sun dappled slow burning outro...

Gorgeously packaged in an oversized 6 panel A5 sized digibook, with paintings by Stephen Kasner, layout and design by Aaron Turner. So nice." [Aquarius Records]

\* **LUTNAHIMAT - Kleine Mietzekatze mCD (Entr'acte E31, 2006) €7.00**

Interesting Newcomer on one of the most advanced british label at the moment, comes again in closed moisture-bag design. "It is all based on a strange, involving cycle of repetitive low frequencies spiced with scraps of slowed down taped voices (luckily, just a little, as this is one of the things that I like less in experimental music at any level) and something like a pitch-transposed looped feedback. A humming deep pulse in the background completes this nerve-rubbing experience, once again showing Entr'acte's will of dealing with many different fields of contemporary electronica. To be put in 'repeat' mode, ad libitum." [Massimo Ricci, Touching Extremes]

\* **Len LYE - Composing Motion : The Sound of Tangible Motion Sculpture CD (Atoll ACD305, 2006) €14.00**

LEN LYE war ein in den 50er und 60er Jahren aktiver New Yorker Sound-Artist, der ähnlich wie BERTOIA obskure Klang-Skulpturen baute, wobei bei LYE noch die kinetische Komponente in Form von Motoren & Elektromagneten dazukam. Eine LP mit Aufnahmen war geplant, wurde jedoch nie realisiert. Auf dieser CD sind 14 neuere Aufnahmen zusammengestellt, die mit LEN LYE's (zum Teil meterhohen!) Skulpturen in verschiedenen Gallerien gemacht wurden, ein ausführliches Booklet zeigt und beschreibt jedes der höchst merkwürdigen & kreativen Objekte... eine ganz eigene Welt, auch klanglich..

"This CD makes available for the first time modern stereo recordings of the sounds of his sculptures, and provides an introduction to Lye's fascinating soundworld. Len Lye was one of the most innovative artists of his era. Based in New York's Greenwich Village during the 1950s and 60s, Lye was a leading figure in the development of kinetic art. He designed and built a series of moving, sound-emitting sculptures that are breathtaking visually and sonically. 'Sound crazy people vibrate to sound and this disc is for them; it's got some of the sharpest astringent zings of sound that ever cut the air, maybe because it's all made with doctor's blade steel, some of it the sharpest. All I know is that when it's set up in motorized vibrating and shaking devices, and struck with strikers, it cuts a new sound groove.'" [label info]

\* **MAEROR TRI - Ambient Dreams CD (Beta-Lactam Ring Records mt157, 2007) [lim. 500] €15.00**

Wiederveröffentlichung des zweiten "offiziellen" Tapes von M.T. von 1990, welches damals auf dem Cassetten-Label von Andreaz Vogel (aka MOHR) erschien, - und zwar in einer winzigen Auflage von 50 Stück, alle mit individuellem Foto-Cover. Die Stücke auf "Ambient dreams" basieren ausschliesslich auf effektierten Feldaufnahmen, roh und doch schon atmosphärisch as hell! Neues, edles Cover und liner-notes von Andreaz Vogel!

"If there is one band from the 80s and 90s that released their work on cassettes that is now truly famous it's no doubt Maeror Tri. I was amongst their first fans collecting from almost day one. While not playing cassettes as much as I did or should, I never got rid of the old Maeror Tri tapes. They are perhaps the only band in the world that have all of their tapes released as CDs - not CDRs. To be very honest, I don't recall 'Ambient Dreams' that well, but the fact that it had a real picture stuck onto it, stuck in my mind. All of the sounds 'originated from natural ambient sources' it says on the cover. It will remain a mystery how Maeror Tri conceived their music, even when I saw them play live a couple of times. An accordion, some junk for percussion and lots of sound effects - things were always that simple, but the proof is in the pudding, not the ingredients. Maeror Tri, certainly in 1988, didn't have access to a studio or refined recording techniques, but 'Ambient Dreams', almost twenty years later sounds still as fresh as it did. Mysterious clouds of sound pass by the listener and they create outer-worldly atmospheres. Ambient music but with a healthy doses of experimentalism - and all quite dark. We can only assume that it's this quality that appeals to some many latter day fans of Maeror Tri and its successor Troum. A great work, still after all these years. And finally the tape can go to Ebay (anyone?)" [FdW / Vital Weekly]

"Black Series 34 - Ed. of 500 numbered copies. Oh, the roaring silence! Maëror Tri has knack for gathering simple sonic ingredients, simmering them in a jabberwocky with special electro-sauces, and serving up an ear smacking meal that tastes great even as leftovers. So, let's get to the meat of the matter... "Ambient Dreams" is, surprise!.. an ambient recording. By ambient I mean "like the hazy wails of windswept souls as seen under failing fluorescent lighting." Please turn your books to the chapter entitled "Nurse With Wound-Homotopy To Marie" for related reading. MT's jittery electronic torpedoes are juxtaposed by silent wakes and expatriated metallic swirls. Pregnant and cavernous (see also Lustmord) sounds wander back and forth leaving trails of lingering, tonal machine noise. It's like that great and variable symphony provided by the refrigerator when conversing with the radiator late at night. Robotic whales calling to each other in a pool of motor oil. Music to



grease the chase of your dreams! Please file in experimental or rock but NOT NEW AGE because Kenny G wouldn't like it!" [label info]

**\* MAMA BÄR + RUNZELSTIRN & GURGELSTOCK - II Portale delle Indipendenti... CD (Blossoming Noise BN027, 2007) €13.00**

Collaboration of the masters of german/swiss dadaistic sounds MAMA BÄR (wife of DETLEV HJULER) and RUDOLF EB.ER!!

"Psycho acoustic pandering from SCHIMPFLUCH founder RUDOLF EB.ER and ASYLUM-LUNATICUM'S MAMA BAR. Includes RUNZELSTIRN & GURGELSTOCK's concert for spanking featuring RAIONBASHI and MAI SAU, as well as a reissue of the out of print (limited edition of 27) LP II Portale Delle Indipendenti." [label info]

**\* MANINKARI - Psychoide / Participation Mystic CD (Conspiracy Records core053, 2007) €12.00**

Erstaunliches Debut einer Pariser Gruppe, Post-Rock unter Einsatz von fast schon klassischen Arrangements & Impro-Elementen, AQuarius nennen das "Drone-Jazz"... 2 Remixe von JUSTIN BROADRICK und SCANNER runden die EP ab, die mit 42 Minuten fast long-play Niveau erreicht....

"Mysterious, quaking, hissing, clattering instrumental post-rock soundscapery, a murky improv, weird and warm, full of shimmering strings slightly dissonant, like something processed from the sounds of a symphony tuning up, building to bombastic dense, droning nirvana. Very cool... What is this? Well, we're always interested in what Belgium's Conspiracy label decides to release (just look 'em up on our website and you'll find a slew of AQ faves, from a bunch of Boris to the recent Sunburned Circle album). Never heard of Paris' Maninkari before, but this debut release of theirs being on Conspiracy gets our attention -- as does the fact that Jesu's Justin Broadrick contributes a remix (as does Robin Rimbaud aka Scanner). That's right, as the title suggests, this disc is just two songs, plus two remixes... it's 42 minutes total, though, so if it's not a full-length album, it's not exactly just an ep either.

Maninkari construct a gorgeous soft cacophony of epic post-rock drift and minimal jazzy shuffle on 8:21 opener "Psychoide". Dense drumming, frenzied strings, wound into tense soundscapes of slow burning shimmer. Godspeed plays the Dirty Three, or maybe Angus MacLise jamming with Chris Corsano, dark and druggy, some sort of glorious mantra-like minimalist dronejazz, with a super cinematic Phillip Glass like coda... That's followed by "Participation Mystic", a 16 minute track of lilting pizzicato strings, underpinned by deep soft swells of shimmering warmth and distant bits of industrial clatter, a slow burning ambient drift that is eventually joined by a simple motorik rhythm, transforming the pulsing ambience into something jazzy and minimal, propulsive and hypnotic, channeling the spirit of Finnish hypnorockers Circle and minimal dronejazz combo the Necks... and again near the end, everything enveloped by intense swarms of frenetic strings...

The two remixes are different enough from the originals to be quite worthwhile, and stand by themselves, not surprisingly being more "electronic music" sounding, and in the case of Broadrick's remix, more "extreme"!! [Aquarius Records]

**MARANHA, DAVID - Piano Suspenso CD (Sonoris SON-21, 1999) €10.00**

Reissue of this fine first solo-album by OSSO EXOTICO-member DAVID MARANHA!! Special priced.

"OSSO EXOTICO-Mitglied DAVID MARANHA auf Solopfad: a single piece of beauty for about 71 minutes! Piano strings excited by four motors and violin, recorded in N.Y. at the electronic arts performance series. In allen Frequenzen ausschweifende, majestätische Drones, mit ständigen Interferenzen & Überlagerungen & Obertönen, ein Meer von Drones sozusagen, in das man hinabtauchen kann!!!" [old Drone Records info in the year 2000]

"After a tentative opening consisting of damp harmonic scrapes, the piece takes off like a single-engined light aircraft when Maranha kickstarts his four-motored piano effect and then starts to tease single notes from the bubbling background with his bow. This is a great and physically affecting slab of sound, where the slightest minimal shift causes tectonic plates to groan. It's gravity train stuff for fans of Maryanne Amacher, Arnold Dreyblatt - and perhaps Maranha's major influence - Phill Niblock." [David Keenan - The Wire (aug. 99)]

**\* MARANHA, DAVID - Noe's Lullaby CD (Rossbin Rs004, 2007) €11.00**

Not much info about this release you can find on the ROSSBIN-site, except the proposal: "To play Loud." So we did. And reached a great effect! NOE'S LULLABY is a one-tracker that is very different from the known OSSO EXOTICO-material: very creepy, slow-down percussive-pulses, dark & droney, lots of cymbal-sounds, distorted basses, almost a post-rock dark-drone mixture...

**\* MARSEN JULES - Golden CD (Genesungswerk GW24, 2007) €13.50**

"Den Sommer begrüßt das Genesungswerk friedlich mit diesem Album von Marsen Jules. Auf GOLDEN treffen sich Gitarre, Piano und Elektronik zu einer harmonischen ménage à trois. Gelegentlich unterstützt von Ziehharmonika, Flöte und Geige finden sie sich nach einer Winterwanderung vor dem Kamin ein. Leise knisternd entzündet sich ein Feuer und vertreibt die Kälte aus unseren Gehörgängen. Akustikgitarre und Piano zeichnen die melodischen Linien, während sich die Elektronik einfühlend der Klangfarbe des Interieurs annimmt. GOLDEN ist wahrlich ein treffender Titel, funkeln und glimmen doch bei allen sieben Stücken die Klänge, ohne ihre Hörer je zu blenden. Sehr intim, sehr nah, zugleich klar und transparent taucht die Schönheit der Instrumente den Sommer in ein neues Licht." [label info]

Electronica-Ambience reminding at times of newer ULTRA MILKMAIDS or a more poppy WILLIAM BASINSKI...

"Close followers of these pages will already be intimately familiar with the work of Marsen Jules, responsible as he is for two of the loveliest albums we've had the pleasure of stocking these last few years. His debut album "Herbstlaub" strolled into an autumnal tundra of layered strings and neo-classical arrangements that best brought to mind the work of Arvo Part, attaining both critical and commercial acclaim from all quarters of the music scene. His dense follow-up "Les Fleurs" approached similar terrain but with a more colourful sound-palette, creating an aural bloom of dense orchestral reductions that kept the minimal composure intact despite the rays of aural sunlight allowed to seep into Jules' unique, inspiring studio. This long awaited new album "Golden" takes little time in declaring its place as a worthy successor to both its predecessors - it's a breathtaking collection of pieces that begin from the same neo-classical starting point and unfurl in different directions, taking in acoustic guitar, barely audible electronic pulses, dense orchestral reductions and heavy filtering along the way. You'd find it difficult to get past the album's incredible opening track "Birkengefluster" without finding yourself incredibly moved by what's in front of you - another shimmering weave of elongated midnight strings and subliminal melodies consorting to force you to abandon all resistance in the face of its relentless beauty. By the time second track "Wharend" wheezes into life with its prepared piano passages and other-worldly washes of sound, you'll be unable to acknowledge anything else in your surroundings bar the music. Marsen Jules is just one of those rare artists who manages to achieve so much with such limited material at his disposal - it's both the simplicity and timeless quality of the 7 long tracks here that make "Golden" not only one of the most beautiful albums you'll hear this summer, but also one that you'll find hard to let go of come autumn. Sublime music - essential listening." [Boomkat]

**\* MATTIN & MATTHEW BOWER - A new form of Beauty CD (Bottrop-Boy B-BOY 029, 2007) €13.00**

"With the release of *A New Form of Beauty* Irish band Virgin Prunes placed themselves firmly on the map of experimental post-punk. This was the unprecedented cathartic musical experience of the early eighties. *Din Glorious* was the name of the breathtaking coda of this legendary Prunes session. This type of harrowing noise is also evident on Mattin & Matthew Bower's *A New Form of Beauty* (1975). Not a follow-up but a magnificent, searing chords of chords. Basque noise expert Mattin has undoubtedly found his blood brother in Matthew Bower, the British godfather of noise-rock. In his *Theses on Noise* (2006) Mattin wrote: "the old conception of Noise was to believe in freedom; the new conception of Noise is to achieve freedom". This is noise with a higher aim, this is noise as utopian ideal. Using guitars and electronics, Mattin and Bower mould a relentlessly pounding tsunami of sound. No time to catch your breath in this long, thundering tornado of noise, feedback, distortion and screaming strings. A screeching guitar occasionally lifts its head above the whirling maelstrom. Ghostlike sounds rise towards the surface of this sonic mass; is that a wailing, desolate violin or a radio I hear in the distance? Am I hallucinating or is this indeed that new beauty? Mattin & Bower far exceed the pain threshold. No need to prick up your ears; expect your eardrums to be pierced. Just when you think calm has returned, the duo decides to increase the dose. At the end of their piece Mattin & Bower reveal an unparalleled vertiginous abyss of noise. The listener is transported from high to higher plateaus of sound. Cries for help are suppressed as salvation comes nigh. This is white noise from the dark side. This is indeed a new form of beauty. 'A New Form Of Beauty (1975)' is packed in beautiful new 'envelope' packaging designed and handprinted by Jason Dodge & Christine Roland." [press release]

**\* M.B. - Symphony for a Genocide CD (Hospital Productions HOS 183, 2007) €13.00**

"Symphony for a Genocide", die allererste LP (nach diversen Tapes) von MB, dürfte die wohl mit am bekannteste frühe "Industrial"-

Veröffentlichung dieses Projekts sein, erschien im Original 1981 auf Sterile Records in einer Auflage von nur 227 Kopien. Die Stücke sind nach Konzentrations- und Vernichtungslagern benannt und waren für damalige Verhältnisse auch wegen des klanglichen Materials schockierend. Quälend analoger Synthesizer-Lärm mit den so typischen Brumm-, Quietsch & Sirenen-Sounds, simple Rhythmusboxen laufen im Hintergrund mit, alles rau und low-fi und abrupt endend.. bevor ein neues Stück Agonie beginnt.

"Hospital Recordings has just reissued the first proper M.B. album, which first came out on Sterile Records in 1981 and then again on CD on Alga Marghen in the mid '90s. They've redone the design, making it look more stripped down, lo-fi and punk rock with gritty scans of the Alga Marghen artwork and old school cut and paste liner notes (that unfortunately seem to be missing some of the original notes), but don't let the makeover fool you, this is still some of the most abject and brilliantly bleak dronemusic ever.

Symphony For A Genocide wasn't the first recording for the Italian Industrialist, as he did have some earlier recordings as Sacher-Pelz and the infamous Leibstandarte SS MB albums (on which Whitehouse's William Bennett dubbed various Nazi speeches on top of Bianchi's music without Bianchi's permission). Bianchi's work does come out of a transgressive mindset; but one that is uniformly misanthropic, nihilistic, and utterly black. On this album, MB construct brutal, hallucinatory blasts of electronic noise and grinding rhythms of hand-cut tape noise and overblown synthetic distortion. These, bleak chilling drones are reminiscent of Conrad Schnitzler at his most neurotic, Nurse With Wound at their most droning, and Whitehouse at their least annoying. MB's very prolific career in the early 80's with more than a dozen records was cut short in 1984 at which time he declared himself a Jehovah's Witness and ceased making music until recently when he finally returned to the blackened ambience of old.

It should also be noted that the recordings of Symphony For A Genocide are drastically different from another set of recordings called SFAG (Symphony For A Genocide), which has also gotten the reissue treatment twice, adding extra confusion into the mix." [Aquarius Records]

**\* M.B. - Neuro Habitat CD (Abgurd AB-40, 2007) €13.00**

".. boring, meaningless, pathetic..." is what GENESIS P. ORRIDGE said 1982 about this album! NEURO HABITAT contains two side-long tracks with really dull soundscapes made with synths and scraping / scratching sounds derived from vinyl-endgrooves, endless lines of bubbling & delayed electronic noises... quite simple in the sound-approach, this "80's industrial atmosphere" is still quite unique.

This is a russian re-issue of the LP from 1982, comes with the bonus-track "Plutoniummetrio" [04.15] from the "Ilse Koch"-Compilation.

"Re-release of a CD that was brought to light by EEsT Records in 1998. It contains three early works by monstrous forerunner of industrial music as a whole. Neuro Habitat, Moerder Unter Uns & Plutoniummetrio create an utterly numbing, horrifying & mangling ambience, suspense of which is beyond any heights and forever will be." [press-release]

**\* M.B. - Escape to Bela-Zolar (based on Genesis chapter 19, verses 15-23) CD (L.White Records LW-040, 2006) [lim. 500] €13.50**

"3 very long old school dark ambient industrial tracks from the italian cult project in the way of his old releases from the 80s" [label info]

**\* MECHA / ORGA - 56.24 CD (Absurd #56, 2007) €13.00**

Filed under: polyphonic power-drones! Griechisches Projekt mit einem sonoren Drone one-tracker, der an HAFLER TRIO oder NIBLOCK erinnert, Obertöne überschlagen und überlagern sich wellenartig, das ganze wird allmählich immer lauter und massiver in einem fast unmerkliches Crescendo, das furios anschwillt, zum Ende hin gewinnen die Drones eine schon unangenehmen Druck & Präsenz ! Intensiv und definitiver TIP!

"...as if a garden being planted and you are watching all the process from the bare earth to the colourful result, comes "56:24"... generating a drone layer which slowly starts the cultivation process where layers upon layers slowly build a delicate atmosphere and the way they expand and grow draws an even more colourful result, as if a swarm of insects spreads the pollen in our garden, helping it grow even more beautiful and even more colourful, lasting in a flabbergasting droning result... or at least, such was the atmosphere last march in Halandri where Yiorgis Sakellariou (aka Mecha-Orga) premiered this piece for us. And it was John Pallas, who by the time the set ended proposed absurd the cd release and didn't leave until we 3 shook hands... such also was our life in our 2006, like a fertile garden, with lots of releases and trips here and there, always ending with our occasional meetings at cafe Amarrylis in Kifissia for coffee (Mecha-Orga) & Shitloads of alcohol (absurd) or at "Varsos Kifissia" to enjoy our sweets & coffee (Mecha-Orga), hot-cold chocolate (absurd). and as a friend wondered of how the future will look like, we thought nice to picture Mecha-Orga on the

cd's front cover sleeve, as a middle aged man, thinking of how he'll create his next piece-live set and a grey haired absurd on the cd label, probably in a meeting w-someone to discuss an upcoming release or project in one of editions\_zero's side-ghost labels, book publishing houses, etc etc etc... comes highly recommended if you fancy instant trips to colourful droning soundgardens!!! [Nicolas Malevitsis]

"The name Mecha/orga keeps popping up in Vital Weekly and though not entirely a household name, it should be one, at least some day. His new CD could be of great help to achieve this. Mecha/orga is the name chosen by Yiorgis Sakellariou from Greece, who works since time under this guise (and plays regular music as well under various other guises and in various other capacities). The work, indicated by it's length, was created one afternoon in february last year, and played live there after a couple of time. No bullshitting about. The length becomes the title, and the listener can come up with his or her own story. Mecha/orga plays drone music. On a laptop. How much more simple can it get? Or rather does it have to be complex? No it doesn't. Over the course of the fifty-six minutes and twenty-four seconds Yiorgis Sakellariou plays a slowly unfolding piece of drone music, which seems to be growing in intensity throughout. When you think nothing more can be added, he adds another layer. And another. And another. Most suitable to play in the dark, at night and ghostly activities will surely occur. Or during the day, outside and watching plants grow. Multi-purpose music, I'd say. Great stuff. Powerful music." [FdW / Vital Weekly]

**\* MEGAPTERA - Extended Chaos do-CD (Autarkeia acd015, 2007) [lim. 500] €22.00**

Wiederveröffentlichung der allerersten MC "NEAR DEATH" (1991), und der raren mCD "BEAUTIFUL CHAOS" (1998). Mächtiger Death Industrial der schwedischen Pioniere & Mitbegründer dieses Genres, kommt in überaus edler Verpackung.

"MEGAPTERA's back again with yet another release to celebrate the 15 years anniversary. The new release is titled EXTENDED CHAOS and consists of two old releases, Near Death and Beautiful Chaos. Near Death is Megaptera's first official release way back in 1991. It was released as a 7-track cassette on the CMI-sidelabel Sound Source. It's the first release with Peter Nyström as an official member of the band. Near Death is also the ONLY release with all three members! Using drummachine, various synthesizers, movies, TV, radio and microphone they created a totally analog and dirty death theme. On this CD, 3 bonus tracks are added from the same period. Get prepared for old school! The second disc is a re-release of the 1998 4-track MCD Beautiful Chaos, that was released by Fever Pitch Music, USA. This time it's extended to 10 tracks. Extra material is the two classic tracks Shadowland and Sodom from the Death Odors-compilation and the two tracks from the In the Buchers Backyard-compilation. And as the top of the cake, the CD ends with a bombastic remix of the acopolyptic Final Day, signed The Protagonist, and a 9 min extended version of Shadowland, remixed by Peter Nyström and Magnus Sundström. The sound of Beautiful Chaos is structured and heavy "end of the world-theme" using sampled sounds, mixed in a computer program. Both discs are mastered by the genius of Magnus Sundström.

MEGAPTERA is among the most impressive Swedish industrial projects. For 15 years it has been making its name with powerful, solid and very dark rhythmic music. Many people consider this project to be the forerunner of death industrial substyle of industrial that has triggered the occurrence of a new musical trend and has had numbers of followers all round the world. Throughout its artistic career, MEGAPTERA's authors have released over 15 albums in the well-known global labels of alternative music and have managed to remain a relevant and interesting cultural phenomenon. Project members describe their music concept as the reflection of the reign of the dark global events in sounds. Madness, violence, lies, wars, diseases and death accompany each and every smallest element of MEGAPTERA's music and symbolise the driving force of this world. The music is abundant with the topics that the TV news thrust to the masses. They remind of horror films, while the samples of low budget horror thrillers reveal specific and slightly horrific humour of death industrial. And, although MEGAPTERA does not declare any political ideology, its forceful rhythms, very low analogues frequencies and dreary samples disclose not only the horror of the world, which we inhabit, but also the indisputable mastership of MEGAPTERA musicians to grasp the gist of the merciless reality and to manage to convey it in music." [label description]

**\* MEGAPTERA - Staring back at you CD (Malignant Records TUMORCD29, 2006) €13.00**

Rares Material des schwedischen Death Industrial Kult-Projekts! "In a final celebration of Megaptera's 15 year anniversary, Malignant presents the definitive last statement from this prominent and highly influential death industrial project. Staring Back At You concentrates on demo versions, outtakes, and rare songs from various arenas, including the compilations Zyklon B, Beating the Meat, Slaughter Age '95, The Book of Shadowz, Death Odors II, as well as material from the Deep Inside mLP, and more. These tracks capture Megaptera at their grittiest, creepiest, and most horrifying...a grinding, lurching monstrosity fueled by the madness, violence, lies, wars, and disease that plague the world. Lmt'd to 800 copies, and coming in a 6 panel digipak designed by Mårten Kellerman, this has been re-mastered by Magnus Sundstrom, with additional boosting courtesy of Thomas Garrison. Staring Back At You is final nail in the coffin for Megaptera, and may they rest in peace, but continue to deliver nightmares, maddening thoughts, and the darkest of obsessions. Track listing: More Disturbance (demo version),

The Passage (demo version), Disoriented (Totally Different demo version), Lurking Fear (Pre-damaged demo version), Frozen Corpse, The Final Day (excerpt), Morior, Mass Murder, Antropofagi, Deep Inside." [label info]

**\* MENCHE, DANIEL - Animality CD (EMD.PL / Records, 2007) €14.50**

Letztes Album seiner Reihe mit Perkussion-Sounds, diesmal benutzt er mit Tierhäuten bespannte Trommeln von amerikanischen Indianern... "the final menche's solo drum excursion is one hour futuristic shaman's flight. the native american drum, both recorded clean and processed beyond recognition, pulses with the primal beat of the earth. packaged in black, hand assembled, emd.pl/records boxes, with screenprinted graphics in white and gold by our friend wojtek bednarski." [label info] "native american drums are superb for rich resonating sounds due to the animal skin used. for animality i used a large drum with moose skin for powerful deep bass sounds and then also a elk skin drum for penetrating mid sounds. much of the higher sounds are from "residue" noise of these drums. much like how native americans use all of the animals skin, bones, fur and meat. even tho there is killing involved there is an devout appreciation and divine gratitude to nature. all of the possible sounds i could create with these drums i used for animality. there is also some of my voice sounds in there too." [daniel menche]

**\* MENCHE, DANIEL - Deluge and Sunder CD (Beta-Lactam Ring Records mt137 / BLACK SERIES NEGRO 5, 2007) [lim. 350] €16.00**

Re-issue der DELUGE LP (2003), mit 2 Bonus-Stücken (SUNDER)! Wer die LP und / oder Menche noch nicht kennt, sollte hier zugreifen, der ideale Einstiegspunkt in sein Werk ! "Der Meister dunkel-dramatischer Drone- und Noise-Sphären überrascht hier mit einem sehr ruhigen, fast schon meditativen Werk, und dem „real time“-Einsatz von Instrumenten (Bass, Akkordeon, Melodica). Geblieben sind die untergründige Spannung, die dunkle Atmosphäre und die Mehrschichtigkeit seiner Klangalchemie. This sounds like healing darkness!" [Drone Records 2003] "Daniel Menche is also a busy-bee with no less than 7 CD's released or planned for release in 2006! His latest one, Deluge and Sunder, has been released as part of BLRR's Black Series. Noisy at times but by no means classifiable as "noise" his music has a distinct quality and identity of its own. Deluge And Sunder is a re-released (remastered and expanded) of Deluge (with Sunder 1 and 2 added as bonus material). Four long tracks make up this wonderful album, which is one of Menche's best (not that I pretend to know all his works, but still). Using acoustic instruments like accordion, bass guitar and melodica) Menche weaves thick layers of processed sound, often drone-like of character but more dynamic than you'd expect. The Deluge-tracks from this album have also been made available as a limited edition vinyl LP, but the vastly expanded CD version (which is also cheaper) is the best buy." [FreeK Kinkelaar, Vital Weekly] "Black Series 5 - Ed. of 350 numbered and signed copies. A CD edition of what every D.M. fan considers his finest work to date. Remastered and expanded with a bonus album "Sunder", a follow up to "Deluge". What makes a Menche a Mensch? Well, kids, if you do not already know, the thick textural musings of Mr. Menche are more subtle and moving than those of the average power electronic bear. Too frequently lumped in with a rather dour lot, Menche, I believe, is often misunderstood as being a darkly obsessed character, and while he does paint in chiaroscuro, his sonic assaults have much more to do with palpability than pulpability. Think of it as being assaulted...with a Pepa. 'Deluge' is actually a surprising departure from previous explorations as the tones are generated by real live instruments (bass guitar, accordion & melodica) as played by a real live Menche. The rumbly counterpoint that so well defines Menche's sensibilities is still there, but is played against, initially, a seering wall of D sharp that is built from what sounds like an extended bowing (ala Stephen Scott's monofilament attacks on piano interiors, but more as if conducted by Dumitrescu). The latter piece is a beautiful and playful exercise with a bellowed instrument. A solid droning G has a conversation with quietly modulated tones above (angels?) and soft porcine bassy throbs below (fat angels?). Maybe akin to later Nigel Ayers or Soliloquy era Nurse, but the precedings are distinctively Menchian, and the last piece breaks down so sublimely that I found myself listening to just the end part over and over again. I'll do that sometimes when I've had too much coffee." [press release]

**\* MENCHE, DANIEL - Bleeding Heavens CD (Blossoming Noise BN026CD, 2007) €13.00**

Liest man sich das Konzept von GIANCINTO SCELISI durch mit seiner Herausarbeitung von Klangfarben und Atmosphären, Mikrobewegungen einzelner Tonhöhen, der intuitiven Arbeitsweise, etc., so erscheint ein "Drone-Monumentalist" aus der nicht-akademischen Noise-Szene wie DANIEL MENCHE fast wie ein später Jünger des italienischen Klangmystikers. Auch MENCHE's neuere Stücke basieren gewöhnlich

letztlich auf einzelnen Tönen oder Geräusch-Drones, bei denen eine ungeheure Fülle von feinen Details "sichtbar" werden, die sich in einem Klangstrom bewegen in den man komplett eintauchen kann.

BLEEDING HEAVENS basiert auf "Orgel- und Trompeten-Destruction", welche MENCHE in 4 lange 'movements' presst, die oftmals eine vibrierend-vibratohafte, flackernde Form annehmen.

Filed under: Süchtigmachende Strudelmusik !

Wer MENCHE noch nicht kennt: Die ultimative Empfehlung und Einstiegsmöglichkeit !

"Brand new studio compositions from Portland's corporal sound purveyor, Daniel Menche. Comprised of deconstructed organ and trumpets. Recorded from 2006 to 2007 at House of Menche." [credits]

**\* MENCHE, DANIEL - Wolf's Milk CD (Utech Records 007, 2007) [ed. of 500] €13.00**

Maybe it has been enough SAID about DANIEL MENCHEs current work, the only thing you have to do it now is: LISTEN - FEEL -DROWN - DRONE !!

"Crystalline drones and sacred incantation. Nectar procured from golden fruit. Shimmering resonance channeled through dream. A most anticipated return to form for Menche. Breathtaking purity of sound. Wolf's Milk is a triumph of immense magnitude." [label info]

**\* MERZBOW - Merzbird CD (Important Records IMPREC040, 2004) €13.00**

"In 2002 he broke out of the underground with the release of his first beat oriented material. Titled *Merzbeat*, he won over new fans with his noise based approach to beat based composition. *Merzbird* is Merzbow's follow up to 2003's successful beat oriented record *Merzbeat*. With the same reverence for crushing analog beats and weaving noise textures and a compositional complexity, Masami Akita brings *Merzbeat* and Merzbow into the future, advancing concepts, with *Merzbird*." [label info]

**\* MOHA - Norwegianism CD (Rune Grammofon RCD2064, 2007) €15.00**

"Aus irgendeinem Grund ist die Improvisationsszene in Norwegen besonders kreativ und MOHA! sind als Fahnenführer ganz vorne mit dabei. Sie verrühren munter Rock, Free Jazz und elektronische Musik zu einem einzigartigen Ergebnis. So groß wie das ist, so überraschend ist doch, dass sich hinter MOHA! mit Anders Hana und Morten J. Olsen nur zwei Musiker verbergen, die in ihrem jungen Alter von 24 und 25 Jahren schon seit über 10 Jahren zusammen Musik machen. Nach ihrem Debüt "Raus Aus Stavanger" aus dem Frühjahr 2006 zog es die beiden auf Tour durch Europa und die USA. "Norwegianism" wurde zum Ende einer Europatour im Dezember 2006 aufgenommen und zeigt, wie MOHA! in diesem Moment live geklungen haben müssen. "Norwegianism" brennt mit kurzer Lunte und explodiert zwischen Jugend und Dringlichkeit. // This is the second full-length release from Norway's MoHa!. Due to the super-fertile Norwegian improv scene, MoHa! are boldly leading the way with a sound that encompasses the best of rock, free jazz and electronic music. Despite the enormity and broad spectrum of sounds that constitute their unique style, it is the work of just two talented young men, Anders Hana on guitar, obsolete electronics and a palette of effects pedals, and Morten J. Olsen on drums, triggering a multitude of noises from each skin and cymbal using custom-built software. Having played together in various projects for close to 10 years, they have developed a high level of control and understanding in their musical communication. They compliment and confront each other, with sharp and mechanical movements on one hand, free flowing and loose gestures on the other. Since the release of their debut *Raus Aus Stavanger* in early 2006, they have done considerable touring, both in Europe and in USA. *Norwegianism* was recorded towards the end of a European tour in December 2006 and is an example of how a MoHa! live show could have sounded like at that point. It's a real scorcher; short, intense, to the point and brimming with head explosions, youthful energy and urgency. MoHa! is part of the N-Collective, an international conglomerate of musicians, composers, improvisors and artists." [press release]

"Second Rune Grammofon album from this extreme improv duo from Norway! It makes sense that they'd have an exclamation point as part of their name, as their music is indeed punctuated with glitchy outbursts, zaps of loud guitar/drums/electronics. Meanwhile, "MoHa" simply references their names: Morten J. Olsen and Anders Hana, both of whom are members of Ultralyd as well. We compared their first disc of hyperactive skree to some of Mick Barr's stuff, and to the most nutty bits from their labelmates Supersilent. Now we can add that shortly after our first listen to Norwegianism, we put on a classic avant-garde electro-acoustic album from 1970 by Luciano Berio, and after a few minutes got confused and thought we were still listening to MoHa!, when the Berio got into a particularly crinkly and chaotic passage of electronic bleepage. We like it best, though, when MoHa! pace themselves, give the music space to breathe, maybe even settle

into some broken-down rhythm for a while (which are the parts that remind us of Supersilent), as on the track "Home Two".

We guess they may have titled this album Norwegianism 'cause they recorded it in Geneva and mixed it in Berlin, and felt that they were bringing some Norwegian noise to those locales. Also it could be in recognition of the fact that they get monetary support from the Arts Council Norway -- apparently Norwegian taxpayers are a lot more musically open-minded than the typical US citizen!" [Aquarius Records]

**\* MOLJEBKA PVLSE - Sadalsuud CD (Some Place Else SPCD07040, 2007) €13.00**

SADALSUUD ist ein fantastischer one-tracker, über 69 Minuten lang, der mit diversen Gastmusikern und einem wahren Arsenal an verschiedenen Instrumenten und Soundquellen entstanden ist. Sanfte, "erdige" Drone-scapes, aber mit sehr düsterem Unterton, eine surreale Atmosphäre heraufbeschwörend, flüsternde Stimmen aus einem Zwischenreich sind omnipräsent, immer wieder tauchen neue interessante unbekannte Klangobjekte auf, es tönt sehr lebendig & mikro-dynamisch, zum Ende hin wirds noisy & komplexer...

Ein Drone-Meisterwerk, vielleicht das bisher beste Album von M.P., unsere besondere Empfehlung !!!

"...For this album, Mathias collaborated with a number of his colleagues who provided him various source sounds to work with. The name Sadalsuud refers to a star of the same name in the constellation of Aquarius. The name comes from an Arabic phrase meaning "the luckiest of them all". Nevertheless the album is rather earthy-sounding, yet mystical and surreal, almost claustrophobic at times. The sound is vaguely reminiscent of some works by Nurse With Wound, Maeror Tri or The Halfer Trio, but carries the trademark Moljebka Pvlse feel. An unsuspecting pre-listener described Sadalsuud as "a visit to a supposedly haunted house, though only once you've entered the house you begin to grasp the real meaning of haunting." CD in matt-varnished 4-panel digipak. Playing time 70 minutes." [label info]

"Latest disc of sonic exploration from this Swedish dronescaping ensemble. With such a darkly minimal sound, it's amazing that, at least for this recording, Moljebka Pvlse included ten members! Credited, with among other things, sounds (yep, just 'sounds'), no-input mixing board, synthesizers, melodica, field recording, cymbals, guitar, voices, flute, electric piano, text, didgeridoo, mbira and supercollider(!), this expansive ensemble takes all of that and manages to distill it into the darkest and simplest of sounds. A nearly seventy minute single piece, slowly sprawling out from a stretch of barely there shimmer into gradually more and more active low end minimalism. Long drawn out tones, mysterious bits of glitch and click, haunting voices, moaning and mumbling, chanting and intoning, bits of creaking and tiny swarms of FX, deep swells of synth and barely discernible rhythms, everything constantly shifting and gradually changing shapes, some parts almost coalescing into fragmented bits of actual pop (albeit stripped down and smeared), while others are mostly melody free, remaining stretched out and abstract. Quite sinister and lovely, dark and subtly intense, not all that far removed from the sounds of Troum and Thomas Koner and other practitioners of the drone and drift. Which as avid AQ customers should realize, is indeed a very good thing." [Aquarius Records]

**\* MONTE CAZAZZA - Power versus Wisdom. Live CD (Side Effects 1996) €13.00**

The "early industrial"-legend, live at KPFA 1991 and live in England 1980, reminds on the electronic rhythmic side of NOCTURNAL EMISSIONS and other british electronic industrial acts from the 80's...

**\* MOORE, ADRIAN - Reve de l'aube CD (Empreintes Digitales IMED 0684, 2006) €13.00**

4 neue Stücke vom Sheffielder Komponisten, entstanden im Zeitraum 2000 bis 2004. Er benutzt hier so unterschiedliche Inspirationen wie ein Gedicht von EMILY DICKINSON, speziell sehr "krachige" Felddaufnahmen (Rasenmäher, Heckenschere, eine Sheffielder Stahlfabrik), oder die Verbindung von live-Klavier und Zuspieldändern als Grundkonzept, schnaubende Pferde, Wassergeräusche, Rummelplatz-Sounds.. auch die Berliner U-Bahn und Gondeln aus Venedig sind hier verarbeitet... das alles lässt sich, wie so oft bei elektro-akustischer Musik, sehr direkt verfolgen, und doch ist alles in einen ganz neuen Kontext gesetzt, der Aufmerksamkeit geradezu erzwingt. Dynamisch, hoch-energetisch, nahezu "frickelig".

"In compiling this disc I have selected works from 2000-04. To those familiar with Traces (empreintes DIGITaLes, IMED 0053), there should be some similarities but hopefully a move forward, some new sounds, a different approach to texture and gesture and the nature of the dialogue that exists between composer and listener."

"Dreaming of the Dawn" (2004), "Power Tools" (2004), "Piano Piece (for Peter)" (2004), "Sea of Singularity" (2001-03)." [credits]

**\* MUKAI, CHIE - [Kokyu Improvisation] CD (PSFD-10, 1990) €18.00**

Ex-TAJ MAHAL TRAVELLERS-Mitglied CHIE MUKAI solo auf der KOKYU, die einen ziemlich einmaligen sängenden Klang besitzt und mit einem Bogen gespielt wird; Album von 1990, Japan-Import.

"Chie Mukai has long been a legendary figure in Japan (going back to the Taj Mahal Travellers), and more recently has been working with her band Che-Shizu (2 CDs on PSF). This CD features her playing an ancient Chinese violin (Kokyu), with bits of voice, pieces of metal, bronze rings, cymbals, tape-soundscapes added in. Much appeal for anyone interested in a Fluxal/Theater of Eternal Music-influenced hour of subtle screech; the sound of "floating atmosphere." [label info]

**\* MUKAI, CHIE - Solo Improvisations CD (Siwa SCD003, 2007) €14.00**

Wiederveröffentlichung der LP von 2000, zu der wir damals vermerkten: "CHIE MUKAI aus Tokyo ist hier auf 3 minimalen Solo-Improvisationen auf der ER-HU zu hören (eine Art japanische Fiedel mit 2 Seiten). Sie ist nicht nur Sängerin von "Japan's most otherworldly dream psych-pop unit CHE-SHIZU", sondern hat auch Ende der 70er in der EAST BIONIC SYMPHONY mitgespielt. Dies ist die erste Veröffentlichung ihrer Solomusik außerhalb Japans: zu ihren mit delay versehenen Streicherklängen singt sie und einige scheppernde background-noises sind zu hören, die Musik hat ein sehr ursprüngliches, "archaisches" Flair : "There's a full drone sound to the er-hu, a wavering intensity that pulls your brain straight into a sensation-dulled but mind-freed trance. With none of the evil wince often associated with solo violin improvs, you're free to fully appreciate the fractional control and deep humming resonance of the instrument. Mukai augments the sound with an occasional percussion crash, and a verse or two of wordless higher-mind vocalization. What more could a human ask for?" Das fragen wir uns auch, kommt die Scheibe zudem doch in wunderschönen, verschiedenfarbig bedruckten Siebdruckcovern." [Drone Records 2001]

"CD reissue of Chie Mukai's second solo album originally released on LP in 2000. Three tracks recorded at Kid Ailack Art Hall in Tokyo in the late '90s. Just over 40 minutes of solo improvisations featuring the beautiful deep drone of the *er-hu* (a traditional bowed Chinese instrument), augmented by voice, *kengali*, rings and cymbals. Mukai is an important (and underdocumented) figure in the Japanese underground whose work goes back to her time as a student under Takahisa Kosugi in the late '70s which resulted in her participation in the legendary *East Bionic Symphonía* album. Since then, she has continued to work with her own Ché-SHIZU outfit and appear on recordings with artists such as Maher Shalah Hash Baz, Rinji Fukuoka (Overhang Party), Sei'ichi Yamamoto (Boredoms) and Masayoshi Urabe. This CD is housed in a screenprinted gatefold chipboard sleeve and is released in an edition of 600." *"It is such an unadulterated pleasure to have this Siwa album, her first release outside of Japan, back in print. Three longish pieces, all recorded live in the late nineties. There's a far fuller drone sound to her er-hu here, compared to that on her previous solo release (Kokyu Improvisation, on PSF), a wavering intensity that pulls your brain straight into a sensation-dulled trance. And with none of the evil wince often associated with solo violin improvs, you're free to fully appreciate the fractional control and deep humming resonance of the instrument. It's a beguiling sound, seeming to combine both earth and air in one eternal thrumming, shimmering pull of gut on steel string. Mukai augments the sound with an occasional percussion crash, and a verse or two of wordless higher-mind vocalization. What more could a human ask for? This is sumptuous late-night improv, a fine goose-feather pillow for addled minds everywhere."* --Alan Cummings" [label info]

**\* MURRAY, BRENDAN - Wonders never cease CD (Intransitive Recordings INT027, 2006) €13.00**

"Four years in the making, the music of Brendan Murray's latest-greatest album of cinematic drone anthems, Wonders Never Cease, was honed during live concerts around New York and New England. Recorded in situ, each track was painstakingly (re)assembled and embellished back at Murray's studio. While it cannot accurately be called a 'live album', the adrenaline thrill of live performance is palpable as soon as the opening howl charges out from the speakers. From the laminal scorch of the opening track, through an electric fizz storm and a breathy hymn for what sounds like harmonica and folding chairs (?), the eyes-wide-open bliss of Wonders is exhilarating. Soulful, melodic and intimate, this is electro-acoustic music as gloriously life-affirming and natural as a sunrise." [label info]

"...Its opener "Hymn One" is a beautifully rendered drone, like the hurdy-gurdy fantasies of Oren Ambarchi & Johann Berthling rendered by Eliane Radigue. Subtly shifting tonal centers move cautiously beneath the thick shag, twisting and pitch-bending before releasing some truly head-cleaning scrapes and excoriations. (A lovely reprise closes the record, by the way.) "Seize" seems to shift back and forth, a cantilever at its center, almost like a fixed interval that rocks on top of waves of rumbling electronics. (Somehow, this music always suggests nautical imagery to me.) "Hymn Two" is entirely different, breaking

through with a huge multi-layered squall, until something like a post-produced harmonica slices through with high lonesome intensity to begin "Seas." Harmonica tones are stacked and morphed creating the effect of some odd fusion of Harry Partch and Scelsi, with tape machines buckling and clicking along the way until they resolve into a huge shimmering mass garlanded with rain. A superb and oddly emotional record." [Jason Bivins / Dusted Magazine]

**\* NADLER, MARISSA - Songs III: Bird on the water CD (Peacefrog PFG096CD, 2006) €16.50**

"...Vorsichtig spielt Sie ihre Gitarre auf altbekannter, dunkler Songwriter - Weise, liebevoll werden Percussions, Cello, Mandoline, Harfe und ein verhaltener Synthesizer dem Gesamtwerk beigefügt. Nix hätte besser zu den bittersüßen Texten von Marissa passen können. Im ganzen Bilde betrachtet kommen die Lieder der "Songs III: Bird on the water" verspielt und melancholisch daher, alles passt aneinander, für mich wohl die beste Marissa Nadler Platte bisher. Eine besondere Überraschung war für mich die Leonard Cohen Coverversion von "Famous blue raincoat". Sie verleiht diesem Klassiker Ihre ganz eigene Note, Ihren gewissen knisternden und etwas spröden Charme der durch all Ihre Titel fließt. Anspieltipp: "Bird on your grave"- mein persönlicher Höhepunkt der Platte." [T.Klemm]

"....Dreamy and spectral, Marissa's music is an amalgam of traditional folk, American Gothic, paisley underground and dream pop. Almost all of the songs touch on sadness – themes of doomed loves, broken hearts, death or simple burdens colour her lyrics. Fine examples can be found in the shape of forthcoming single "Diamond Heart" (due out on January 15th) and her lived-in version of Leonard Cohen's "Famous Blue Raincoat". She sings songs of the sea and the haunting chansons of maidens in a funereal majesty all her own. The eerie quality of her atmospheric music gives her songs timelessness, yielding a slow-burn effect, growing more evocative with time, but her siren-like vocal remains her most compelling feature. Excelling at a Fahey-esque fingerpicking technique, she plays homage to some of the great early American blues players. Marissa Nadler is a hypnotic and wondrous addition to the folk firmament. She will be touring in early 2007 to coincide with this very special record." [label info]

"It feels like it's been awhile since we were graced with a proper new full length from Miss Nadler, and it's certainly welcome. Her haunting gothic folktales seem to get better and more fully realized with each release. Here, she is backed by a fuller sound courtesy of Philadelphia's Espers in full medieval chamber-folk mode making great use of reverberating Tibetan bells, harp and mandolin. But nothing overshadows her sophisticated fingerpicking and voice, which like an antiquated sparrow harkening from a time only experienced in past remembrances transports the listener through lovely gossamer shades of grey. The CD version includes a Leonard Cohen cover, a free sticker and a link to download 4 more unreleased tracks." [Aquarius]

**\* NADJA - Corrasion CD (Foreshadow FSHCD003, 2007) €13.00**

Das vielleicht bisher eingängigste NADJA-Album, himmlische Melodien & wuchtige Arrangements, wundersame Drone-Sphären und geisterhaft gehauchter Gesang, 8 Stücke im Spannungsfeld & Treffpunkt von Metal, Post-Rock und Sphären-Drone... Wiederveröffentlichung / Neu-Arrangements der Stücke einer CDR von 2003.

"In the flood of drone and post-rock recordings that have been appearing in large quantity for the past few years, "Corrasion", like all the music from NADJA, occupies top position on the podium. Flowing and ever-changing soundscapes of massive guitar layers and delicate ambient passages weave a beautiful aural experience of grandiose proportions. NADJA is now a well established music entity on a world's avantgarde alternative scene having releases on such labels as Alien8 Recordings, Conspiracy Records or Profound Lore Records, just to name a few and having toured with such artists as ISIS, FRANCESCO LOPEZ, KHANATE or KAYO DOT. "Corrasion" was originally released back in 2003 as a limited edition of 200 copies on CD-R format. Ever since it appeared and quickly sold out, fans of avantgarde experimental guitar music from all over the world have tried to lay their hands on it. Due to its limited print run and overwhelming feedback from the press and music lovers alike, it was obvious that this magnificent piece of contemporary sonic art should be widely available. That's why "Corrasion" re-surfaces in 2007 not only as a CD re-edition but also as a completely newly recorded material. Aidan Baker and Leah Buckareff re-recorded all the tracks in January 2007 giving them new arrangements, heavier sound and top-notch quality. "Corrasion" anno domini 2007 is simply one of the best drone / post-rock albums in years! Additionally, the album contains three bonus tracks which originally appeared on a couple compilations and a split release (with MOSS), all out on Foreshadow Limited and sold out for a long time." [press release] "For a while, every band wanted to sound like SUNNO))), and the bands that didn't usually had side projects that did, each offering up their own take on the slow motion barely moving glacial doom drone

we all love so much. But pretty soon, those massive slabs of barely shifting buzz, the huge chunks of rumble that sounded like nothing but a guitar leaned against an amp, started to soften, get more melodic, almost dreamy, and thus a new genre was born. Not sure what it's really called. Some sort of blown out bliss pop. Still heavy, the tempos still lugubrious and plodding, everything drenched in distortion and blurry shimmery fuzz, but the songs now had a melancholy pop center, a glimmery glowing core. At the forefront of this new sound there were two, Jesu of course, Justin Broadrick's post-Godflesh project, and Nadja, the doomy side of a Canadian crafter of drones by the name of Aidan Baker. There are plenty of comers, the Angelic Process, Gog, and a handful of others, but it seems to be a race between Baker and his Nadja, and Broadrick and his Jesu. Broadrick probably has Baker beat in terms of songs, Jesu is a bonafide pop group at this point, verses, choruses, and HOOKS everywhere, but in most other ways, Baker has the upper hand. Certainly in terms of sheer number of releases, but also, Baker works more with texture and timbre, creating songs, but only in the most abstract sense, riffs repeat, each one a gorgeous cyclical trudge through dense clouds of swirling buzz, vocals drift, another layer of sound, everything bathed in effervescent reverb, and sun dappled delay. The distortion thick and soft, not harsh or jagged, the rhythms pulsing and throbbing as much as pounding.

On Corrasion, very little has changed. Which is a good thing. More of what we already love. The record is rife with sonic subtleties though, enough so that Nadja obsessives will have much to explore and discover, and thus Corrasion is far from redundant, instead functioning as another integral piece in Baker's seemingly never ending sonic puzzle, and beyond that, it just sounds so goddamn good. Hard to imagine ever getting sick of these endless gorgeous metallic dronescapes. And while pretty much any of these records would be perfect for the Nadja newbie, Corrasion might just be the perfect place to start..." [Aquarius Records]

**\* NADJA - Guilted by the Sun CD-EP (Elevation Records EV-1, 2007) €8.50**

Neue 4-track EP mit ihrem süchtigmachenden Avant-Drone-Metal, manche nennen das inzwischen auch DOOM GAZER oder AMBIENT DOOM, tief-bassig & dronig, mal näher zum Songformat (dann sogar mit geflüsterten / verzerrten Vocals), mal näher zu experimentellen Soundscapes hin, wobei sich zwischen diesen Polen eine unnachahmliche Spannung und Ausserweltlichkeit breit macht.... die EP ist auch als limitiertes 12" Vinyl erhältlich !

"We didn't realize it when we first listed the Residual Echoes ep a short while back, but Elevation Records, the label that released that, and this here new Nadja ep, is co-run by professional hockey player Boyd Devereaux, who plays for the Toronto Maple Leafs. Wow. Story goes something like this: Hockey player into weird underground sounds, meets an ex-member of the Dirtbombs at a Dead Meadow gig. The Dirtbombs guy (let's call him Joe Greenwald) just so happened to also work for Warner Brothers. The two became fast friends and decided to start a label and voila! Elevation Records. Pretty cool. Well, we already told you all about the Residual Echoes ep (and if you missed that we still have a few in stock), so now let's talk about the new Nadja record...

A brand new 28 minute ep, from one of the originators of this new bred of blissful brutality, Canadian duo, Nadja, featuring AQ favorite, the crazy prolific Aidan Baker. While this ep starts off tranquil and drifty, it doesn't take long for things to get down to business, with a sudden onslaught of super corrosive downtuned sludge guitar and simple doomish plod. Now Nadja have always been heavy, but it's always been sort of shimmery and blown out, heavy in a drifting soft focus sort of way, but the opening track here sounds almost black metal, still with a sort of slow core pop heart, but wrapped in blackened buzz and super damaged crumbling distortion, seriously intense and ominous. Pretty amazing actually. The song fades out into a glimmering pool of distant buzz laced with dreamlike melodies, only to be clobbered by the second track, the most straight up riffy song Nadja has ever recorded wethinks, some wierd sort of slow motion stoner doom metal, but being Nadja, still wrapped in fuzzy sparkles and warm whir. All four tracks, minus brief interludes of whispery tranquility, are massive lumbering distorted dreamdoom beasts, that could definitely hold their own in a room full of hellboun heavies and devastating doomlords. While somehow managing to also sound pretty the whole damn time..." [Aquarius Records]

**\* NATURE MORTE - (Recluse) CD (T.U.T/R.u.R. Tonträger RUR006, 2007) [lim. 333] €16.00**

Erste VÖ eines französischen Projekts mit exzellenten Soundscapes zwischen dark ambient und sensibler Drone-Geräuschmusik. Sehr aufwendige Artwork, 7 tracks, 59+ minutes, 5 postcards, Tip für Freunde von Ambient-Musik mit melancholischer Grundstimmung.

"Take a deep, deep breath. Forget your surroundings and concentrate on the throb of the pendulum slowly disappearing in the mists of mineral drones... on the count of ten you will awake in the world of (re)cluse). A lunar world, both cool and emotional, filled with organ and free-reed soundscapes, rustling, swirling and simmering drones and celestial harmonies which take you back to a primeval and elemental state. Feel like a rock in the middle of the ocean or a fossilised oak tree in a dark ancestral wood as Nature Morte's nightfall music soothingly flows around you, both feather light and heavy with secrets. Air, water, earth, fire. Aether. A majestic debut for this French one-man-project, which presents here his first official full-length release." [label info]

**\* NECROPHORUS - Imprints CD (Wrotycz Records WRT006, 2007) €13.00**

Das neue NECROPHORUS-Werk, introvertierter und elektronischer als seine RAISON D'ETRE-Veröffentlichungen, ohne das "Gothic"-flair, dafür umso "kosmischer".....verwirbelte Orgel-artige tönende Harmonien, aber auch Spielweise für etwas "abgefahrene" elektronische Sounds, field recordings, sogar Akustik-Gitarrenklänge.. aber alles geschieht in sehr ruhigen, magisch-meditativen Bahnen ... "Beautiful, sensitive and electrified. 'Imprints' by Necrophorus goes beyond the previous album 'elinró's (2005) and further investigates the aural landscape of imagination and mysticism. 'Imprints' vibrates a fresh air mixed of three dimensional electrified organic field recordings and minimal immersive sequenced organ sounds thus creating the psychedelic atmosphere of virtually being inside the music, inside the magic circle of the aural landscape. 'Imprints' is the fifth CD album from Necrophorus/Peter Andersson (Sweden) who is most known for the project raison d'etre with several masterpiece releases on the Swedish legendary Cold Meat Industry label. Inspired by the impressions of his visit to the amazing landscapes of Iceland summer 2006, Peter Andersson has created a new astonishing aural output. 'Imprints' consists of three variations of the same impression: two of them are pure studio compositions while the third variation is improvised as 'live in studio' recording. Format: CD, folding cover. Total time: 50:16 minutes" [label info]

**\* NEHIL, SETH - Amnemonic Site CD (Alluvial Rec. a28, 2007) €12.00**

Erstes Solo-Album von SETH NEHIL seit 5 Jahren... geheimnisvoll tönende Soundwelten warten auf ihre Entdeckung, Klänge kommen von Objekten & Aussenaufnahmen... "Perhaps Seth Nehil is better known from his collaborative work than for his solo work. He worked with jgrzinich and Olivia Block, but his last solo work was from 2002. In the years between he worked mainly on different projects that couldn't be released on CD, such as multimedia installations. The new work 'Amnemonic Site' is covered with obscurity. Besides his name, the title, labelname and catalogue number, the cover holds no information. 'Play Loud' it says on the label, which always raises the question here: why? I usually like to make up my own mind if I want to play music loud or not. The whole time I was playing this CD, I couldn't stop thinking 'what are these sounds'? It's of course a question that I constantly ask myself when playing new music, certainly when covers are as obscure as this one, but in Nehil's case, it can be anything really. Are these field recordings? Perhaps. Or closely miked objects? Also likely. And what about the nature of sound processing? It seems likely there is some. How and to what extent? And do I also detect some real instruments, like wind instruments, or perhaps organs? It's all likely. Each of the pieces is a large mix up, I imagined, of all of these. There is field recordings, closely miked objects falling to the wooden floor, but also long sustained sounds of wind instruments. It all makes up a particularly strong CD, that is very much alike the latest Olivia Block release, in which a similar treatment of 'real' instruments and field recordings is used, and Nehil easily reaches to a similar height in his 'Amnemonic Site'. Full of tension, he offers a strong interplay between all of his soundsources and it's easily the best release I heard from him to date." [FdW / Vital Weekly]

**\* NEUROSIS - Given to the rising (deluxe ed) CD (Neurot Recordings NR-050, 2007) €17.00**

We have few copies left of the deluxe edition (oversized gatefold style). "Müssen NEUROSIS eigentlich noch vorgestellt werden? Die Bay Area Band gilt nicht nur als absolut legendär - dieses Album kann problemlos als eins der wohl meisterwarteten der letzten vier Jahre durchgehen. So lange ist es nämlich her, seit mit "The Eye Of Every Storm" die letzte Platte der stilprägenden Band erschienen ist. Nun sind sie zurück. Und wie. "Given To The Rising" legt sich wie eine Klammer um das gesamte bisherige Schaffen der Band und untermauert eindrucksvoll, welchen Status NEUROSIS mittlerweile haben. Doch nicht nur das: in 10 Stücken machen NEUROSIS klar, dass sie der Ausgangs- und Kulminationspunkt eines Genres sind, das uns in den letzten Jahren medial und musikalisch beschäftigt hat wie kein zweites. Bands wie ISIS, RED SPAROWES, CULT OF LUNA, MASTODON oder

CALLISTO bezogen und beziehen ihre Hauptinspiration vom wuchtig-sphärischen Sound der Kalifornier und müssen nun eingestehen, dass NEUROSIS immer noch ihre Meister sind. Kein Superlativ ist zu extrem um die Qualität und Klasse dieses Albums zu beschreiben: Hypnotisierende Soundscapes voller Aggression und Atmosphäre, eine Dampfwalze gegen die Eintönigkeit, ein Statement für die Urgewalt des Rock, Hardcore, Punk und Metal - NEUROSIS verbinden ihre aggressivsten Momente solcher Klassiker-Alben wie "Souls At Zero" und "Through Silver In Blood" mit der harmonischen und songwriterischen Finesse des Vorgängers "The Eye Of Every Storm" und liefern ein Album ab, wie es sich Fans nicht besser hätten wünschen können. Ein Klassiker, ohne Wenn und Aber." [Cargo] "Now in its third decade of innovative noisy psychedelic-metallic thunder, Neurosis is more than a just a powerful band-- it's a religious experience. As such, personal epiphanies are repeatedly told both by those who've been converted by Neurosis' sensory overloading live show and by those who've felt transformed while listening to the legendary quintet's recordings. *Given To The Rising* is both reflective of the aggressive pummeling for which Neurosis is known, as well as an exploration into psychoactive prog-rock and eviscerating symphonic heft that moves well beyond what we've all come to recognize as the "Neurosis note." *Given To The Rising* is like being submerged in an isolation tank-- it envelops, subverting the senses with surreal visions we'd swear were our own, cleverly jarring and disorienting consciousness beyond any footing in reality. Just as any diehard Neurosis fan will tell you, there's a moment with every new record and live show at which the band stops as if the world has frozen in position, then suddenly kicks into a behemoth wail that forces one's head and shoulders to lurch and sway uncontrollably. *Given To The Rising* is a sound borne of that captivating and transcendent moment." [label info] "....Harrowing power. Depressive beauty. Ritual rumble. Alienated lyrics. Soft-loud dynamics. Droning space-outs. All utterly "owned" by the Neurosis crew. This band just levels everything and everyone in their path! This is one that will satisfy old school Neurosis fans and yet would be a perfect first-time Neurosis experience too. For instance -- although we can't imagine this is too likely! -- if there are any Jesu fans out there who haven't ever heard Neurosis, do yourself a favor and pick this up pronto!! Arguably their best album since 1999's classic *Times Of Grace*." [Aquarius Records]

**\* NEW BLOCKADERS / THURSTON MOORE / JIM O'ROURKE - The Voloptulist maxi-CD (Hospital Productions HOS144, 2007) €10.00**

"Some sick, cold atmospherics on this first time collaboration between The New Blockaders, Thurston Moore, Jim O'Rourke and guest Chris Corsano. Track one - TNB with Thurston Moore - is a brooding death tone overlaid with grinding, scraping noises that become increasingly beast-like as the track progresses. Track two - TNB with Jim O'Rourke - is more subtle but equally as menacing. Manipulated white noise and radio waves collide head on at the two minute mark with some muffled, claustrophobic percussion, courtesy of Corsano. Short, sweet and tense as f\*\*k. Recommended." [label info] "...The disc is divided into two pieces, the first being the collaboration with Thurston, which turns out to be a particularly obscure drone piece, constituted from hissing feedback tones, tape crackle and some sort of chaotic, mechanical sound sources. The piece evolves infinitesimally over the course of its fourteen minutes, rendering an uncompromising, though highly textured vision of analogue sound sculpting. The other, shorter piece '840 Seconds Over' continues in its predecessor's campaign of high frequency feedback manipulations this time with the addition of some caterwhauling noise oscillator free jazz and typically virtuosic improv drumming from Corsano. It's a real force to be reckoned with, and the crispness of Corsano's kit works perfectly against the hiss and fizz from the tape-heavy, droning elements. It's all over rather too soon (the whole thing clocks in at just over twenty-one minutes), but you can hardly expect anyone to keep up these levels of intensity for prolonged periods, can you? Superb, top-flight noise." [Boomkat]

**\* NEW BLOCKADERS - Das Zerstoren, Zum Gebaren CD (Blossoming Noise BN028CD, 2007) €13.00**

Live-Mitschnitt auf dem 2007er "All Tomorrows Parties" - Festival, welches von THURSTON MOORE (!) kuratiert wurde. Mal wieder das letzte Konzert EVER.... "After 25 years of the blockade, we are left with the final live document from The New Blockaders. Recorded in 2006 by Damion Romero at Thurston Moore's All Tomorrow's Parties, Nightmare Before Christmas." [label info]

**\* NEW RISEN THRONE - Whispers of the approaching wastefulness CD (Cyclic Law 18th Cycle, 2007) €14.00**

Beeindruckend emotionales Werk dieses italienischen Dark Ambient-Projekts auf dem wie immer für Qualität bürgendem CYCLIC LAW -

Label; Musik die von Vergänglichkeit und lähmender innerer Leere berichtet, von kahlen und menschenleeren Landschaften am Ende aller Zeiten.. adäquat umgesetzt mit weiten elektronischen Flächen & verlangsamten Chorälen..

"The latest offering and first for Cyclic Law of one of Italy's finest Black Ambient master. The main concept and transpiring feeling of this album and the title "Whispers of the approaching wastefulness" can best be described as the "steps" or "journey" leading to the acknowledgment of the approaching end of all things. "Whispers" represent doubts and thoughts about the prevalent decadence that is around and deep within us and "wastefulness" translates to the imminent, definitive end of all things, to oblivion...The album is divided into 3 chapters:

I - Oblivious to unknown threat (first signs) Tracks 1 & 2,

II - Acquisition of knowledge (signs) Tracks 3, 4 & 5,

III - Advent of a definitive wastefulness (final signs) Track 6.

NEW RISEN THRONE's latest opus offers a bleak and sorrow filled soundtrack celebrating death with little hope for rebirth...

This Enhanced CD features an exclusive bonus video clip of the track "Unknown" [label info]

**\* NEWS FROM BABEL - Box 3 x CD-Box (ReR Megacorp NfBOX, 2006) €23.00**

Wiederveröffentlichung der beiden NEWS FROM BABEL LPs, plus Material einer raren 7", in schmucker Box!

"Vieles auf "Letters Home", dem zweiten und letzten Album von News From Babel, versprüht, nicht zuletzt dank unterkühltem Gesang von Robert Wyatt, den spröden Charme, der mich an die Lieder von Kurt Weill erinnert. "Heart of Stone" beinhaltet Elemente von tanzanregender Klezmer-Musik, die nahtlos in Kammermusik-Chanson-Klänge übergehen. Auch der zurückhaltende, an Dagmar Krause angelehnte Gesang von Sally Potter weiß zu überzeugen, wobei, wie beispielsweise auf "Banknote", wiederholt Folklore mit gehobenem, an die 30-er Jahre erinnerndem Liedgut vermischt wird. Im Text von "Moss" wird Beweis geführt, dass das einzig Wahre und Unverfälschte nur im Kontakt mit Mutter Erde und mit Natur zu finden ist, während die ersten drei Lindsay Cooper/Chris Cutler-Chansons sich nacheinander mit Themen wie Unfreundlichkeit des Daseins, Herzen aus Stein und Kälte des Geldes auseinandersetzen. Die Atmosphäre dieser Platte wirkt durch den sparsamen Einsatz von Blasinstrumenten, Harfe und Schlagzeug mit ein wenig Keyboards ziemlich spartanisch, nicht selten traurig, aber nicht abweisend. Im melancholischen Lied "Dark Matter" werden Pop-Anleihen aus den 50-ern hörbar. In dem rhythmisch flotten, reichlich mit Harfen-Arpeggios versehenen "Fast food" kann sich der Hörer am zweitstimmigen Gesang von Dagmar Krause erfreuen. Sehr einnehmend klingt auch die im dunkel-stimmungsvollen "Late evening" von Harfe und Piano begleitete Stimme von Frau Krause, die dort kurzzeitig auch im Duo mit Robert Wyatt zu hören ist. Durch die nüchternen bis depressiven Texte und schnörkellose Darbietung ist "Letters Home" recht dunkel und melancholisch geraten, bleibt dessen ungeachtet in vielerlei Hinsicht gelungen und damit empfehlenswert." [Siggy Zielinski über "Letters from Home"]

"Reissue on 2 CDs of both long out of print LPs, re-mastered and repackaged, in a slipcase with an extra illustrated CD of the 7" single that was issued only to subscribers with the original release. Stretched songs and studio work. 'Work' was Lindsay Cooper, Chris Cutler, Dagmar Krause and Zeena Parkins, and followed the vein breached by Art Bears, though with a very different musical emphasis. 'Letters' added Robert Wyatt, Sally Potter, Phil Minton and Bill Gilonis. Music by Lindsay Cooper, words by Chris Cutler. With full text and illustrations." [label info]

**\* NIHILIST SPASM BAND / REYNOLS - No borders to no borders CD (Hushush HSH16, 2007) €13.00**

"This is a truly unique release Hushush (Canada) is very proud and excited to make available to the public. Created from various sessions and live sets, this collaboration in between two of the Americas' most original improvisation acts has a distinctive sound. The Nihilist Spasm Band has existed now for more than 40 years, these forerunners of the current noise and improvisation scenes know no artistic borders and have no boundaries to their imagination. By building their own instruments and by making no compromise on the form of their musical output, this Canadian band has acquired a huge well deserved worldwide reputation. NSB crossed the path of Reynolds, an Argentine improvisation trio of globetrotters headed by Miguel Tomasín, a drummer who suffers from the Down's Syndrome. This equally emancipated combo remixed some of the Nihilist Spasm Band's sounds, adding their own mojo and giving them new dimensions. With the recent Reynolds' disbanding and NSB's bass player Hugh McIntyre's death, this disc is due to become a priceless document of the original spirit of border-less improvisation music." [label info]

**\* NIMH - The Missing Tapes CD (Silentes minimal editions sme0610, 2006) €13.00**

"After the extraordinary 4CD box-set, "Together' s Symphony" (with MAURIZIO BIANCHI), Silentes Minimal Editions is proud to present the incredible new solo effort by NIMH. Stratospheric sounds from another dimension, where multi-cultural sound-worlds collide. Processed electronic emulations of traditional Thai (and other indigenous) instruments, esoteric percussion, breathing, drones, feedback, shortwave radio, disembodied voices floating in air, and hazy field recordings all combine in a most intoxicating manner. With THE MISSING TAPES, NIMH returns to a more adventurous style, pushing the boundaries of sonic innovation past anything that we've heard before. An amazing 50+ minute sonic-travelogue of electroacoustic experiments. Ambiguous music for those who want something completely unique." [label info]

**\* NONO, LUIGI - 20 Jahre Inventionen V CD (Edition RZ 4006, 2006) €14.00**

"Eine CD mit drei Konzertmitschnitten von Kompositionen Luigi Nonos beim Berliner Festival "Inventionen. Die Live-Elektronik, mit der Nono in den frühen 1980er Jahren im Freiburger Experimentalstudio erstmals arbeitet, dient ebenfalls der Entrückung der Musik: Die Musik rückt aus klaren räumlichen und klangfarblichen Zuordnungen heraus. Die beiden Instrumente, Bassflöte und Violoncello, sind durch die elektronische Verarbeitung in ihrer klanglichen Charakteristik kaum noch zu erkennen. Töne und Gesten lassen sich ins scheinbar Unendliche



verlängern und im Raum bewegen. Gesamtspieldauer: 52:41  
Tracks: \* Quando Stanno morendo (diario polacco no. 2) - Konzert 1983 \* Canciones a Guiomar - Konzert 1991 \* Omaggio a Emilio Vedova - Konzert 1991" [label info]

Three impressive pieces from NONO which show his highly political engagement, questioning what art & music can do in the face of the apocalypse. His music creates an utopian dislocatedness, full of intensity and power. The longest piece here is "Quando stanno morendo" (37+ min, composed 1982), mainly based on four ethereal female voices. The third piece from 1960 ("Omaggio a Emilio Vedova") is short and shows his early electronic experiments. Great stuff !!

**\* NORDVARGR - In Oceans abandoned by life I drown ... to live again as a servant of darkness CD (Essence Music ESS008, 2007) €14.00**

"The Nordic giant purveyor of modern dark ambient death drone sounds strikes again on Essence Music! This time Mr. NORDVARGR leaves behind the detailed abyssal land of haunting minimalistic atmospheres found on *Vitagen*, released under his full name – Henrik Nordvargr Björkk – and moves towards the blackest side of the drone doom micro cosmos. A grim place where, sitting on the throne, he commands the crushing, ear splitting and slow motion processed guitar blasts that emerge from the depths of the pitch black ambience background. Cavernous rumbles, disembodied voices and disturbing malfunction machines play the role and prepare the terrain for one of the most demonic axe attacks to come! Presented in our custom **6-panel digisleeve** packaging with stunning artwork by **Stephen O'Malley (Sunn O))), Khanate** and photography by **Seldon Hunt**." [label info]

"...It seems that lately, Nordvargr has a renewed interest in the guitar, as well as a blossoming love of black metal (he has a BM disc coming out in the near future), and this is definitely reflected in both of his new releases. Where as past efforts have tended to lurk and creep, hovering in a much more distinctly dark ambient realm, both of these new releases embrace the guitar, the riff, distortion and buzz. On *The Betrayal Of Light*, the riffing is merely a part of that records larger sonic picture, but here, the guitar is everything. A sprawling black behemoth, a crushing black hole of sound, oozing out in all directions, subsuming everything in its path. This is the sound of massive, heavily distorted, downtuned riffage, crumbled into pieces, and melted down into some viscous black fluid, that pours from your speakers like tar, dripping onto the floor, filling up every available space until the listener is sucked under and buried alive. Slow motion grinding guitar grrrrrowl that would give SUNNO))) a run for their money, but here, those roiling virulent riffs are dropped into a sea of swirling ambience, a chaotic whorl of low end shimmer and mysterious drones.

This glacial riffing is peppered with brief stretches of soft focus flutter, moments of shimmering tranquility, brief bursts of distorted hiss and jagged shards of buzzing whirl, but these are just momentary respites, from *In Oceans'* relentless doom drone trudge, a pulverizing monstrous lurch, through a field of black sonic sludge and blown out low end grind." [Aquarius Records]

**\* NOSESOU - Ethik Blues / Winterbirds helped the Passengers CD / DVD (Silentes cd 200719, 2007) €16.00**

Ein neuer Name am SKY AMBIENT / Synth-Drone-Horizont, fängt recht klassisch an aber entwickelt sich immer weiter, wird sphärischer, luftiger, aber auch undurchdringlicher, irgendwo im SPACE sind melodiose Gesänge und Gong-Drone versteckt, die aber immer subtil im Hintergrund bleiben ... das ganze kommt mit kompletten Film von FRANCESCO PALADINO (bekannt z.B. durch seine Zusammenarbeiten mit ALIO DIE), der eine "out of body experience" filmisch versucht darzustellen... das wirkt wie ein surrealistisch-traumhafter Trip mit ansprechenden Stimmungsbildern, Naturgeflicker, verfremdeten Zeitlupensequenzen, Traumbildern.. really mind-blowing ! "A fascinating album of ambient music that straddles the worlds of comfortable quite sounds (that continually morph and expand)... and darker more introspective tones (that arouse a more turbulent and mysterious character). Atmospheric for nightfall. Large enveloping soundscapes that completely overtake the senses. Similar (in some ways) to the unmistakable style of OPIUM. Evocative drone-core infused with subtle vocal elements. "ETHIK BLUES" is the soundtrack of the DVD "WINTERBIRDS HELPED THE PASSENGERS" (a truly wonderful movie by FRANCESCO PALADINO). One hour of pure sonic-bliss to completely lose oneself in. An amazing milestone for ambient/isolationistic music lovers, and definitely not to be missed by fans of this genera." [label descriptions]

**\* NO XIVIC - Yksityisyys CD (Onyxia ONYX007, 2007) €13.00**

Das zweite "volle" Album des finnischen "Drone Records-Artist" NO XIVIC, wieder sehr vielseitig und kaum eingrenzbar, eine wahre "tour de force" durch verschiedenste Stimmungen & Sounds... "After three years of austerity and hard work, "Yksityisyys" finally cracks the living daylight. H. Kyllönen's second coming is his most idiosyncratic and convoluted album to date, hence the title "Yksityisyys". "Yksityisyys" is the quality present in a thing or person that gives intense pleasure & deep satisfaction to the mind, arising from sensory manifestations (such as shape, color and sound), a meaningful design and pattern. "Yksityisyys" provides a perceptual experience of pleasure, moments of unpleasant and emotional states that involves a complex combination of emotions. It may be benevolent at times, but slowly it fills the mind with oily malignancy and drives the mind to the edge of phobia and nausea. Containing all cognitive, somatic, emotional and behavioral components, the manifestations are in balance and one-to-one to the subjective experience of beauty. Don't fear the mind, take control and let the turmoil wind it up." [label info]

**\* NURSE WITH WOUND - Insect & Individual Silenced CD (Raash Org RAASH 01, 2007) €16.50**

"The long awaited release to compact disc gets perhaps the most lavish and beautiful packaging of any Nurse With Wound CD to date. Housed in an eight panel digipack and frosted silver printed slip cover, with updated art by Matt Waldron. All original artwork from the legendary 1981 release is reproduced faithfully on the inside covers. The audio has been painstakingly and lovingly digitally mastered. A four panel insert includes a new Steven Stapleton collage and the story as told by Mr. Stapleton of how this remarkable reissue has come to be." [label info]

"Steve Stapleton has always viewed Insect And Individual Silenced as a monumental failure. So much so, that he had resisted every attempt by friends, colleagues, and other labels to convince him to reissue this album. Yet, obviously with this elaborately packaged reissue, he's finally been convinced to the contrary. Insect And Individual Silenced emerged as the fourth Nurse With Wound album back in 1980, and found Steve Stapleton out on his own as the principal soundmaker for the ensemble. Yet he had convinced Jim Thirlwell (Foetus) and Trevor Reidy to join him in the studio, just to see what would happen. According to the liner-notes, the studio sessions found Thirlwell fucking around with his amplifier, cable buzz, and the jack-plugs; Reidy brought in a drum kit, which he skitters across on one of the three lengthy cuts on the album; and Stapleton had his arsenal of junk, toys, and tapes. Through the aid of drugs and alcohol, Stapleton mixed and mastered the album; and quickly sent it off to get it pressed. When the albums arrived, he admits being horrified by the results, qualifying it as "a dismal failure, a dreadful pressing, and an appallingly carefree mix -- in fact a seriously misguided project altogether." So he vowed to never reissue the album by burning the masters.

Yet some 25 years later, a confluence of events forced Steve to reconsider his position. First came a package from Matt Waldron of irr. app. (ext.) with reconditioned artwork for the original album; then came word that Robot Records' mastermind Kevin Spencer had painstakingly constructed a digital master from the original vinyl simply because he had loved the album so much. So when Steve finally returned to the work, he now admits being "pleasantly surprised." And here we are, finally the reissue of Insect And Individual Silenced!

Insect is an album guided by the slice of a razor, as tape edits had to be done by hand. Stapleton's collage techniques have always been deft in their erratic disruptions and maniacal detours, and Insect is no exception. The first track "Alvin's Funeral" is a wonderful and wild ride through demented sounds all going in multiple directions at once, which make it easy to get lost in this maze of distortion, sound effects, and splattered guitar noise. There's an urban gamelan of springs and bowls with the varispeed being fucked with as the tape drags across the recording heads; there's the screeched sound of metal dragged against the floor, overblowing what the magnetic tape could handle (ah, what a lovely sound compared to the ugliness of digital peaking!); there's a sampled scream from Disney's Haunted Mansion LP; and then some surprisingly sublime moments where a collaged section of distant female vocals duet with a string of shells being shaken. But the jump cuts and quick edits of dynamic volumes between the quiet and loud that keep this moving at a frantic pace. The second piece seems to have much more of that aforementioned studio session present with skittering drums and searing white hot guitar noise grating against the ears. The final number is a precursor to the screeching metal collages of Organum, albeit far more feral and atonal.

It's obvious that what Steve Stapleton may view as his own personal failure is greater than most everything that's come afterward from any of the post-Industrial soundscapers." [Aquarius Records]

**\* OBJEKT4 - Mindscars do-CD (Regimental Records, 2007) €13.00**

"Swedish unique dark ambient / industrial. Double Cd in glossy digipack! Stuff contains: First cd is new album "Other side of light" and second cd with name "Realm of Rust, Domains of Decay" including older tracks released in previously period in limited cdr editions and unreleased songs. This release is cooperation between Ravenheart - Regimental - Sabbathid rec. ...music from parallel dimensions... Limited to 1000." [Autumn Wind Prod.]

**\* OBJEKT4 - Dead World Ambience Analysis CD (Divinus Solitude Prod. DS-06, 2007) €12.00**

Suspenseful drone-ambience by this promising swedish project, recorded 2003-2005. OBJEKT4 manages it to mix instrumental (classical) sounds & those from objects & near-silence to a slowly brooding & waving ocean of desolated spaces.... a kind of non-pathetic doomy ZEN-ambience, striving for a clear consciousness....

"Full length release from swedish dark ambient/experimental project Objekt4. These sounds are the ambience of a dead dystopian world. Comes with 12 page booklet with full photography and artwork." [label info]

**\* OLIVEROS, PAULINE - Accordion & Voice CD (Important Records IMPREC140, 2007) €13.00**

Wiederveröffentlichung der ersten OLIVEROS Solo-LP von 1982! "Pauline Oliveros (b. 1930) is an accordionist and composer who currently resides in Kingston, New York. Her instrument is tuned in just intonation and she often includes it in her meditative improvisational music. Her music is not meditative in the sense that it is intended for listening to while meditating, rather each piece is a form of meditation, such as her aptly titled 'Sonic Meditations.' 'Accordion & Voice' was the first of my recordings as a soloist. I was living in an A-frame house in a meadow just below Mount Tremper at Zen Mountain Center. I had a wonderful view of the graceful saddle mountain top. When away on a performance trip I would imagine the mountain as I played 'Rattlesnake Mountain.' I followed the feelings and sensations of my many experiences of the mountain -- the changing colors of the season, the breezes and winds blowing through the grasses and trees. 'Horse Sings From Cloud' taught me to listen to the depth of a tone and to have patience. Rather than initiating musical impulses of motion, melody and harmony I wanted to hear the subtlety of a tone taking space and time to develop. The tones linger and resonate in the body, mind, instrument and performance space. My thanks to Important Music for bringing these pieces to be heard again." --Pauline Oliveros, 2007" [label info]

"The accordion is an instrument not often connected to modern music and female composers in the avant-garde field are unfortunately scarce. Luckily Pauline Oliveros combines these two oddities with astonishing results. As one of the original members of the legendary San Francisco Tape Music Centre, Oliveros has become the godmother, if you like, of electronic music. Important records (if there ever was an appropriate name for a label, then this is it) have taken it upon them to re-release some of Oliveros' work. Accordion And Voice is one of those titles that cover the contents completely. The two long tracks on this album, Horse Sings From Cloud (her most famous composition dating back to 1975) and Rattlesnake Mountain, are reminiscent of the mantra-like work of La Monte Young, with long sustaining tones on the



accordion supplemented by Oliveros singing. Perhaps a slightly long listen to the casual buyers, electronic music lovers will lap this up. The Wanderer features a second (live) version of Horse Sings From Cloud, this time performed by an accordion quartet. This version is more experimental than the one on Accordion And Voice. Duo For Accordion And Bandoneon is just that, whereas the title track was recorded with The Springfield Accordion Orchestra (featuring no less than 22 accordions and 5 percussionist). The more experimental and diverse nature of The Wanderer makes this the more varied listen of the two CD's. Both recorded in 1983, this is the first time these pieces have been made available on the CD format. Adventurous music for an unusual instrument. Important music indeed." [FK / Vital Weekly]

**\* OLIVEROS, PAULINE - The Wanderer CD (Important Records IMPREC141, 2007) €13.00**

Wiederveröffentlichung ihrer zweiten Solo-LP, die 1984 auf Lovely Music erschien! Das Stück THE WANDERER wurde im Januar 1983 von 22 Akkordeonisten und 5 Perkussionisten aufgeführt. "The Wanderer is based on a single modal scale (B C# D# E F# G#) and rhythmic modes based on a meter consisting of 3/4 and 3/8. Part I, 'Song,' is intended to explore the unique resonant qualities of accordion reeds through long sounds. Subtle variations come about from differences in tuning and air pressure. Part II, 'Dance,' demonstrates the sharp accenting power of the accordion bellows in a mixture of cross rhythms characteristic of jigs, reels, *batucadas*, Bulgars, Klezmer forms, Cajun dances, and music of other diverse cultures. *The Wanderer* was composed in November, 1982 especially for the Springfield Accordion Orchestra, directed by Sam Falcetti. This recording documents *The Wanderer's* world premiere, as it was performed 27 January, 1983 at Marymount Manhattan Theatre. The orchestra consists of twenty accordions, two bass accordions, and five percussion, with Pauline Oliveros as soloist, Sam Falcetti conducting. 'Horse Sings From Cloud,' written in 1975, is one of Oliveros' best known works. Like most of her Sonic Meditations, it can be performed vocally and/or instrumentally, solo or in collaboration. A solo version of 'Horse Sings From Cloud' has been recorded on *Accordion & Voice*. An early version of the score reads, 'Sustain a tone or sound until any desire to change it disappears. When there is no longer any desire to change the tone or sound, then change it.' This time, 'Horse Sings From Cloud' is performed in ensemble. Joining Pauline Oliveros on bandoneon are Heloise Gold on harmonium, Julia Haines on accordion, and Linda Montano on concertina. This quartet version incorporates the microtonal differences in tuning of the selected instruments, creating shimmering reed sounds somewhat similar to the shimmering of a Balinese gamelan." [label info] "...The Wanderer features a second (live) version of Horse Sings From Cloud, this time performed by an accordion quartet. This version is more experimental than the one on Accordion And Voice. Duo For Accordion And Bandoneon is just that, whereas the title track was recorded with The Springfield Accordion Orchestra (featuring no less than 22 accordions and 5 percussionist). The more experimental and diverse nature of The Wanderer makes this the more varied listen of the two CD's. Both recorded in 1983, this is the first time these pieces have been made available on the CD format. Adventurous music for an unusual instrument. Important music indeed." [FK / Vital Weekly]

**\* ON - Second souffle CD (Brocoli 003, 2007) €13.50**

"...ON was born in July 2003 with the meeting of Chicago-based Steven Hess and French musician Sylvain Chauveau when they joined for a lowercase improv session recorded by Jeremy Lemos (member of White-Light, collaborator of Jim O'Rourke, Town and Country, Sonic Youth...). Their first album, 'Your Naked Ghost Comes Back At Night' was mixed by Helge Sten aka Deathprod, the illustrious member-producer of Supersilent, and then released in 2004 by French label Les Disques du Soleil et de l'Acier. The album appeared as a brilliant collection of dense, monochromatic layers. Second souffle is now built upon the same recording session, but with new mixes and editing by French musician Pierre-Yves Macé (Sub Rosa, Tzadik). The album is a slick display of ambient, improv and concrete music; a rich electro-acoustic composition made of piano, prepared guitar, vibes and percussion. It has the post-rock surgical flair of early Pluramon along with the sumptuous cadences of Gastr del Sol's Upgrade & Afterlife. ON has played live in the USA, France, Italy, Austria and Germany. The duo even joined Christian Fennesz for the 2004 edition of the French Musique Action festival." [label press release] "... Not really a big deal, since what we find here is some excellent rock glitch - if that term doesn't exist, someone should invent it. There are influences of Pluramon, certainly when the drums bang a little bit more than usual, and there are many layers of crackling electronics, sine wave like guitar sounds, introspective xylophone sounds and there is a digital post rock cum microsound atmosphere around this album. Its excellent, well-crafted, well-thought out. It's of course a bit hard for me to tell what amount of post production was done by Mace, but he produced a really excellent album. Both highly musical as well with the

right amount of experimentalism in it. Perhaps the highlight of this week." [FdW / Vital Weekly]

**\* ONTAYSO - Procesamiento digital uno CD (U-Cover Transparente 001, 2006) [ed. of 500] €13.00**

"A limited pressed CD in a clear Trimpak will be the standard set-up for the minimalistic U-cover transparente label. Ontayso's follow up to the 2005 'Magical Tone Tricks' release on Silentes Records is the first release on this brand new label. Again the overall atmosphere of this album has strong influences from the sound of Berlin's Basic Channel label. Nevertheless you can feel the characteristic and original basic of Ontayso's sounds. In these 4 tracks (over 50 minutes of deep minimal music) created by Belgian Koen Lybaert and Mexican Esther Santoyo the driven flow is layered by subtle ambient music. Procesamiento Digital Uno is build around manipulated field recordings, floating icy synths and basic dub-minded rhythms. All music was created during the winter of 2005 and mixed and edited with the amazing Ableton Live 5. This album proves that digital processed music can still sound warm and emotional. A fresh musical statement made by this musician/producer duo in a limited of 500 copies for the world. Check it out! Ontayso rules!" [label info]

**\* OÖPHOI (feat. MATHIAS GRASSOW & AMIR BAGHIRI)- Upuaut CD (Nextera era 2043-2, 2007) €14.50**

Wiederveröffentlichung der vergriffenen CDR mit neuer Artwork & liner-notes! "Traumhaft-sanfte drones & endlos langgezogene Soundscapes auf dieser live-Aufnahme vom 9.Oct. 1999 (Italien?), die drei Ambient-Komponisten in Kollaboration mit synths, ovce, tibetan bowls, bells, percussion. Sehr gute Soundqualität. Collaboration live-recording from these three ethno-ambient-musicians, very good soundquality" [Drone Rec. 2000]

" "Upuaut" is the unique, over 65 minutes long composition recorded by the Italian drone-ambient musician Oöphoi featuring Amir Baghiri and Mathias Grassow, who back in 1999 joined as guests during one special private concert. Since then it's been circulating around the world as hard to find and poor (often bootlegged) CD-R releases only and now "Upuaut" is finally officially and properly released. Fully re-mastered, repackaged, including the Great pyramid chamber updated diagram and the liner notes from the Egyptologist Dr. J.J. Hurtak, "Upuaut" is one of the most profound, magical and sonically improved releases from Oöphoi's extensive discography. Oöphoi explains: "I came across the Upuaut story a few years ago while reading a book about Alchemy and Sacred Geometry. A German engineer, Rudolf Gantenbrink, with the aid of a small robot called Upuaut, was trying to discover the secrets of a hidden, unreachable room inside the Pyramid of Cheops. Nobody knows the secret of that small room, and maybe we'll never be able to discover it. The music is a deep exploration of unknown realms, an immersion into a timeless dimension, with waves of spectral sounds that slowly unfold in a dense and mystical atmosphere, trying to strip down the veil of mystery. Upuaut is a symbolic journey from Darkness to Light." [press release]

**\* OÖPHOI - The Spirals of Time 3 x CD (Faria Records FAR-09, 2007) [ed. of 500] €21.50**

Wiederveröffentlichung einer der frühesten und schönsten OÖPHOI-Alben, fast schon ein Klassiker des meditativen Ethno-Ambients. Dazu gibt es als Bonus eine unveröffentlichte Live-Aufnahme von 1999. "Nach der Debut-CD auf HIC SUNT LEONES hier nun ein kleines Ambient-Meisterwerk des italienischen 1-Mann-Projekts, "waves, drones, loops, spheres and atmospheres", sehr zärtliche und mitternächtliche Sounds, für softeste Atmosphären und religiöse Versenkung wie geschaffen! Einsatz von Tibetischen Mönchsgesängen und Waldgeräuschen, etc... sehr gut!" [Drone Records 1999] "We happy to present the new version of the most famous album of the great Italian master. "The Spirals of Time" is considered the best of Oöphoi's albums, also it has been recognized as one of the best drone-ambient projects of all times. Now this legendary album contains 3 CD! Surprisingly, but materials of this project is a records from two concerts, which was played in own studio of the maestro, in the "Kiva", in April and in June, 1997. The third disk is a record from a concert which was played in old farmhouse in city Assisi (the central Italy) in 1999. This record as though was initially created to become a finishing disk of this trilogies. Here you will find new ideas and new development of conception, however "classical" soundings of "The Spirals of Time" is kept." [label info]

**\* OÖPHOI - Dreams (part two) CD (Faria Records FAR-07, 2007) [ed. of 500] €12.00**

**\* OÖPHOI - Dreams (part three) CD (Faria Records FAR-08, 2007) [ed. of 500] €12.00**

Re-Release of the second & third part of ultra-rare DREAMS 7 x mcd with additional material and coming in art-cover with 3-D postcards!

"...Dream" in english this word mean and "sleep dream" and "imagination dream". Oophoi mean both. Tracks for this series was a created under impressed by some lucid dreams, which he had. Each track - is a one "dream". When you listening such track you will immersed in a state of a light slumber, lucid imagination. This is a dream! For full perception, to each "Dream" was created a special SIRDS (stereo) picture, which will open world of Oophoi's dreams for the listener. First edition of "Dreams" series was released on a mini-CD under limited edition of 70 pieces only. Immediately sold out, of course. But a lot of people ask it still now and we decided to release a new series from 3 full CDs. Here you will find replayed and remixed versions of first edition of "Dreams" and new unreleased material. This is a second CD from our series." [label info]

**\* OÖPHOI & FARYUS - Forgotten Rituals CD (Faria Records FAR-10, 2007) [lim. 500] €12.00**

"Collaboration work between Oophoi and Faryus.

This project is a deep meditation about forgotten civilizations and mystery of endless life. This music is created for deep listening. At first sight this music is static. If you will listen to it in a superficial way, you don't get all the hidden sounds and textures, but if you go into a serious deep listening you'll discover that it is not static at all this is powerful mood music. This music full of pictures, moods and thoughts, voices of forgotten civilizations..

The concept of this album like meditation to ancient archeological artefact. You see a stone - it statics. But after you start to see the richest history of this object, images, emotions, events opens.. The Stone - a statics, a history - dynamics.

Photos of Sumerians artifacts were used in design of this release. Sumerians civilization was the earliest extant civilization. Their culture existed 5000-8000 years ago in Mesopotamia. Nowadays, archeologists find remarkable artifacts and stone tablets with ancient writings and pictures of gods and a mysterious planet left by Sumerians. Sumerians called their gods "Anunnaki" which meant "those who came from heaven downwards the Earth". They believed that "Anunnaki" came from the mysterious planet which resides within our Solar system. They called this planet "Nibiru". [label info]

**\* OÖPHOI - Arpe Di Sabbia do-CD (Nextera ERA 2045-2, 2007) €16.50**

Live-Mitschnitt eines Konzertes welches in ARCHIARO stattfand, scheinbar bei Tageslicht mitten in den Bergen, mit Hilfe von NETHERWORLD. Nach einem geisterhaft - geräuschhaften Beginn stellen sich ätherische Synth-Sphären ein, die später von sehr melancholischen effektierte Dulcimer (Hackbrett)-Klängen ergänzt werden....

"Arpe di Sabbia" (Harps of Sand) is a new double live album recorded in Archiaro, a remote location immersed in the woods of southern Italy, and it features exclusive music composed for this special event.

The two discs contain more than 130 minutes of slowly-changing textures and abyssal drones that try to describe the hidden voices of Nature: the endless movements of the ocean waves, the rustle of the crescent moon, the sunset's undercurrents, the life of nocturnal animals, the silent flow of the stars. A magical connection with a world of forgotten sounds" [label info]

**\* OPSVIK & JENNINGS - Commuter Anthems CD (Rune Grammofon RCD2062, 2007) €15.00**

"Commuter Anthems" ist das zweite Album von EIVIND OPSVIK und AARON JENNINGS; aber ihr erstes für Rune Grammofon. EIVIND OPSVIK stammt ursprünglich aus Oslo, lebt aber seit 1998 in New York. Er fing an, Schlagzeug zu spielen, als er noch sehr klein war, legte sich im Teenagealter auf den Bass fest und experimentierte mit einem Vierspur-Aufnahmegerät. AARON JENNINGS aus Tulsa, Oklahoma, ist mit Leib und Seele Gitarrist und Liebhaber von allerlei Computersoftware. Er zog nach Beendigung des Colleges nach New York, um dort in einer Vielzahl Musikprojekte mitzuwirken. Im Laufe seiner Karriere hat sich Aaron immer mehr auf Free Jazz und Electronica gestürzt, dieser Tage jedoch kennt man ihn mehr als einen Musiker, der sich im Reich der experimentellen Popmusik bestens auskennt. Wie mit vielen Rune Grammofon Releases ist es auch schwierig, ein passendes Genre-Etikett auf „Commuter Anthems" zu kleben. Beide Musiker stammen aus einem Jazz-Background, aber das ist nur ein kleiner Teil des Gesamtkunstwerkes. Einflüsse aus Folk und Country machen „Commuter Anthems" zu einem sehr relaxten Album, während Gitarren, Standbass, Concertina, Orgel, Steelgitarre, Banjo und verschiedenen Aufnahmetechniken und Softwarespielereien eine cineastische Geschichte erzählen, die von einem verträumten experimentellen Pop-Orchester umgesetzt wird. //

This is the second full-length release from Eivind Opsvik (bass, drums, percussion, piano, organ, Theremin, vocals, software) and Aaron Jennings (guitars, lap steel, banjo, concertina, vocals, software), and their first on Rune Grammofon. Opsvik is from Oslo, Norway, but has

lived in New York since 1998. He started out playing the drums at a very early age, but gradually switched to bass in his teens while also spending time experimenting with a 4-track tape recorder. In New York he now has his own band Eivind Opsvik Overseas and plays with a number of other experimental groups. Jennings is a guitarist and software enthusiast from Tulsa, Oklahoma, who moved to New York after college, where he began working in a variety of musical projects. Over the course of his career, Aaron has concentrated on free jazz and electronica, but these days he's mostly considered a musician that works somewhere in the realm of experimental pop music. As with much of the incomparable Rune Grammofon catalog, *Commuter Anthems* is difficult to categorize. Both players come from a jazz background, but that's only a small part of the picture. Folk and country influences provide the album with a rural, almost relaxed feeling as guitars, double bass, concertina, pump organ, lap steel, banjo, and various recording techniques and software manipulations create a filmatic musical story being played by a dreamy experimental pop orchestra." [label description]

**\* ORATORY OF DIVINE LOVE - Purgatorio CD (Waystyx Records 29, 2007) [lim. 225 copies] €13.00**

KIRCHENKAMPF - sideproject, very deep ultra-immersed fog-drones & sounds, reminds us on TROUMS "Dreaming Muzak", old BIG CITY ORCHESTRA-tapes, etc...

Lim. 225 in oil-smelling "special two-paper coverage, made of rarest pergamin paper". Totally black with golden print and embossing, great & unique design. A must for any KIRCHENKAMPF-fan!

"The most recent release is by Oratory Of Divine Love, which is a side project of Kirchenkampfs John Gore. I remember from the previous release (see Vital Weekly 439) that all tracks were recorded in real time to DAT using radio as it's source. I am not sure if that is also the case with this new one, but if so, Gore must have a mighty big set up to feed these radio sounds into. Perhaps he uses some analogue synthesizers to trigger the sounds, and then feeds them also through a whole bunch of sound effects. 'Purgatorio' (perhaps to celebrate the fact that the vatican no longer believes in it's existence?) is one long piece of true deep drone music of a highly atmospherical kind. Very controlled, very dark. Not really cinematographic, this is more to played in the very dark and let your darkest thoughts come out. In terms of musical innovation nothing new under the sun, but it's surely a great work, perhaps even the best that came out of the Gore residency." [FdW / Vital Weekly]

**\* ORGAN EYE - same CD (Staubgold 74, 2007) €15.00**

Traumhafte Kombination zweier unserer Lieblings- Minimal & Drone-Projekte, OSSO EXOTICO und MINIT! Hammond-Orgel, Violine, Synth, eine Bass-Trommel und mit Bogen bespielte Klavierseiten formen zwei lange Drone-Mandalas, die eine überraschend rauhe Gestalt annehmen und volle Aufmerksamkeit erfordern...

"Born out of both creative empathy and chance, Organ Eye were formed in the wake of a live concert of David Maranhã (Osso Exotico) and Minit (Jasmine Guffond & Torben Tilly), which took place at the ZDB Gallery in Lisbon, Portugal at the end of February 2005. With the addition of Patricia Machás (also a member of Osso Exotico), the quartet that now forms Organ Eye was completed and in March and December of 2006, they recorded their eponymous debut album.

The two raga-like tracks that comprise this first album equally reflect the qualities of the two contributing sides – Minit's loop-driven fragmented melancholic electronics and the hypnotic and ritualistic electro-acoustic drone studies of Maranhã and Machás. Such a union forms an intense patchwork of eternal sound vibration in which fuzzed-out organ riffs keep realigning themselves and ululating digital scree unravels in a series of convulsive but cyclic turns, while delicate violin descensions and processed harmonium drones draw out a pulsating soundspace.

Despite its monolithic nature there is a lot of detail, and repeated listening will reveal a moody, unfixed world of miniature vibrations, harmonics and noise. Amidst an overall somber, foreboding atmosphere are sublime moments of ecstasy and serenity in which also a sense of directionless-ness allows space to breath.

Organ Eye is a turn towards a live improvised form that neither party has explored on record before. Referencing not only the overdriven noise-drone workout of VU's 'Sister Ray' but also the seminal teachings of the Young/Conrad/Riley axis, Organ Eye expresses a unanimous interest in the transportative / transcendental power of drone music and its various improvised forms - deconstructing the spiritual trip so as to be able to repossess it and make it their own.

Organ Eye - a volatile rocket of intense drone-mutation, fleeting sonic ghosts and suspended feedback on the brink of implosion. 44 minutes of vitriolic electric-acoustic drone. The outward and the inward eye. <http://www.myspace.com/organeye>" [label info]

"OK so David Maranhã is back. After Osso Exotico's collaboration with Verre Enharmoniques (see Vital Weekly 557), and a re-issue of 'Piano Suspenso', he now pops up as Organ Eye, together with Patricia

Machas and Jasmine Guffond and Torben Tilly, otherwise known as Minit. In February both Maranha and Minit played at ZDB in Lisbon and later Machas came along and in between March and December 2006 they made the two pieces that form the self-titled debut album. Maranha plays hammond organ, violin, Guffond electronics, Machas harmonium, bass drum and bowed piano and Tilly electronics. If one is a bit acquainted with both Osso Exotico and Minit, it would be no surprise that drones play an important role here, but it's quite violent ones. More say Tony Conrad & John Cale than Mirror or Monos. Highly improvised it seems to me, with lots of small strange sounds shivering below the surface: the electro-acoustic component of this music. The meeting of the acoustic instruments by the Portuguese, versus the electro-acoustic, loop based Australians. It's quite a tour de force this one. Loud, but not too much noise, present and clear, rather than lulling the listener into sleep. Very intense music and perhaps for all four involved a break with what they have been doing so far..." [FdW / Vital Weekly]

**\* ORO! ORO! - Ilgesio Rubikonai CD (Autarkeia acd016, 2006) [ed. of 500] €13.00**

Sehr guter spaciger drone-ambient aus Litauen, zu entdecken!  
"The pioneer of Lithuanian post industrial and the composer of Girnu Giesmės continues his experiments with sonic impact on human mood. After recording one of the most solid *ambient* albums *ilgesio rubikonai (rubicons of nostalgia)*, dedicated to the complex relation of the seeking personality and autumn, Laurynas embarked on the investigation of winter phenomenon. It resulted in the new **oro!oro!** album *prarastos žiemos* providing the audience with a translucent, modest and refined ambient masterpiece conveying very precisely the deepest aspects of winter: limitless cleanliness, transparency, serenity and the recreation of existence. *prarastos žiemos* album embodies the natural ending of the nature's cycle, its esoteric aura, while the motifs of looping music generate remarkably fresh and spacious feel that mesmerises, soothes and makes one dream. The music of the album is also special in that no electronic means were used for its recording. Ambient sounds are produced by harmonica, guitar and archaic zither, which lifts the sound quality of **oro!oro!** into the entirely new aesthetic level." [label info]

**\* JIM O'ROURKE & MERZBOW & CARLOS GIFFONI - Electric Dress CD (No Fun Prod, NFP-15, 2007) €13.00**

"Electric Dress covers the full spectrum of sound color possibility, from totally brutal walls of destructive noise to beautiful minimal synthetic interplay, analog drone and shifting alien electronics. A total face melting collaboration recorded live in Tokyo using an array of analog synths and a variety of custom analog equipment, including Merzbow's classic home made spring-junk metal instrument. Warm, varied, and obsessive this is what industrial music should have been, the sound of infinite machines demolishing a planet and creating a new structure where live organisms have been eradicated. Edited and mastered by Jim for maximum sonic annihilation." [label info]  
"Until early last year I collected everything by Merzbow and I gave up because I found it frustrating that many releases I could play once, whereas I would want to hear them more than once. Time waits for no one. Occasionally I listen to new Merzbow releases, when they land on the Vital Weekly desk and I still enjoy them. Likewise while on the subject of collecting music by a specific artist, Jim O'Rourke comes close to having a lot of, and if Merzbow is the king of noise than Jim is the king of... well, of what actually? Music perhaps. So sheer excitement on my face when this landed here, a recording of Jim O'Rourke together with Merzbow and Carlos Giffoni recorded at the Uplink Factory from last year. This has classic stamped all over it. Merzbow playing his EMS synths 'A', home made instruments and effects, Giffoni on custom synths and analog filters and Jim on synth and microphone. For Merzbow a rare thing to go back to his analogue days and a rare gig for O'Rourke who now concentrates on making films in Japan. How much more historical can it get? And oh yes, this is noise, as spelled N-O-I-S-E. Nothing for faint hearted. An hour blast, but one that goes through various stages, moods and textures. As analogue as Merzbow in his best analogue days ('Cloud Cock OO Grand', 'Rainbow Electronics'). Piercing music. Industrial music as it should be and as such nothing new under the sun but even in this old sun it's nice and warm." [FdW / Vital Weekly]

**\* OSSATURA + TIM HODGKINSON - Dentre CD (ReR Megacorp ReR 01, 1998) €14.00**

"Somewhere between Musique Concrete and a kind of abstract improvisational work, using extended techniques and electrification that disconnects sound from any recognisable source. A fascinating first record that sits between studio improvisation and extensive post production processing composition." [label info]

**\* PACIFIC 231 - Ethnicities CD (Rotorelief ROTORcd002, 2006) €15.00**

Das Industrial-Projekt von PIERE JOLIVET, der auch Bestandteil der fantastischen VOX POPULI gewesen sein soll. "Ethnicities" ist eine Zusammenstellung von bisher unveröffentlichtem Material.

"Ethnicities is an electro-acoustical scope of unreleased recordings of Pacific 231's post-industrial period. Successive and consecutive cuts were made until he put together the concept of the album as: pluri-cultural diversity of the sounds, tropical steams, exotic journeys & electronic man-made build-up manipulations, urban dins and industrial mazes, 'Ethnicities' is a psychedelic and unexpected patchwork from Pacific 231." [label info]

**\* PAIN JERK & JOHN WIESE - Mental Peace Liberation Front CD (Meatbox Records PRMCD-006, 2007) [ed. of 300] €16.00**

"First part of collaboration series between Japanese harshest live electronics noise master Pain Jerk and one of the finest American noise & experimental musician John Wiese. Released in 2007, "Chocolate Grinder" 7" (Helicopter) and "Terrazzo" CD (Harbinger Sound) are following after this album. massive hyper-sonic and heavy fucked-up harsh blast, crashing and throbbing pulse electronics, full throttle cut-up with hi-range frequency. we're sure this has the best moment of all of their sessions. highly recommended! Comes in jewel case with obi, cover designed by Ono Masahiko aka Solmania." [label info]

**\* PALESTINE / COULTER / MATHOUL - Maximin CD (Young God Records YG21, 2002) €14.50**

Diverse recordings of entrancing drone-scapes, enriched with electronic rhythms & plainchants, these are basically studio- & live-recordings by PALESTINE-pieces that were re-worked later by DAVID COULTER & JEAN MARIE MATHOUL... great stuff!

"Young God Records is proud to announce the release of the music of the seminal early Minimalist composer Charlemagne Palestine, as re-configured/re-iterated by David Coulter and Jean Marie Mathoul, in co-operation/collaboration with Mr. Palestine. Coulter and Mathoul have taken previously recorded works of Mr. Palestine and - with the full respect due these often transcendent and sacred works - interwoven new sounds/found-sounds, drones, and unexpected textures into an ever-shifting flow that brings new light to these deeply soulful, sonic-sculptural emanations. Re-contextualizing the pure and spiritual force of nature that Mr. Palestine's music represents could be a risky musical undertaking, but in my opinion Coulter and Mathoul have pulled it off beautifully, inspired solely by their love and respect of the original works themselves. The mixes have an authentic, hand made sensibility, and even when electronics are occasionally introduced, retain an organic feel. The music on this CD has given me hours of listening pleasure, and I hope it provides you with a similar experience. It's also our hope that the release of this CD will serve as a portal to the work of Mr. Palestine for those who might not already be aware of his substantial catalog of music." [Michael Gira]

**\* PAN SONIC - Katodivaihe / Cathodephase CD (Blastfirstpetit PTTT 6, 2007) €14.50**

"Mika Vaino und Ilpo Vaisanen alias PAN SONIC wurden nicht nur zu den finnischen "Künstlern des Jahres 2005" gewählt und verärgerten damit so manchen älteren Maler, der glaubte, nun endlich aufgrund seines Lebenswerks an der Reihe zu sein, sondern erweitern auf "Katodivaihe" auch ihren Sound, ohne den warmen Elektroklang zu verlieren. Elektronische Landschaften werden mit Dub-Rhythmen, Heavy Metal, Funk und Cello-Klängen von Hildur Gudnadóttir bepflanzt. Hinter PAN SONIC steckt kein elaborates Konzept: "Wir haben keine Theorie. Wir haben keinen Plan. Wir machen nur Musik", erklärt Mika Vaino das Nicht-Konzept von PAN SONIC. "Cathodephase" ist ein sonniges Popalbum, das den Fan und den Neuling entzücken wird." [press release - Cargo translation]

"In 2004, the Finnish tech-minimalist duo Pan Sonic unleashed *Kesto*, a massive 4cd boxset that encapsulated all of their ideas, one half focused on their style of augmenting minimalist techno with engine propelled noise, while the other half concerned itself more with stripping everything away resulting in sublimely still abstractions of electron orbits and cathode ray hum. Three years later, Pan Sonic have yet to match that body of work, even after they applied plenty of those strategies to their acclaimed collaboration with John Duncan; and in many ways, Katodivaihe is an impressive recapitulation of *Kesto* with the necessary fine-tunings and adjustments that continue to keep Pan Sonic at the forefront of contemporary electronica. The first track enjoys the company of Icelandic cellist Hildur Gudnadóttir, whose languid notes counterpoint the clinical breakbeats shifting Pan Sonic's homage to Throbbing Gristle closer to contemporaries like Murcof or Polmo Polpo. While the next couple of tracks are Pan Sonic's trademarked blasts of concussive bomb noise exploding over low slung technotic grooves, Pan Sonic drops a dubstep number next, which should be the template for where South London should go next with that sound. Like the best tracks from Kode 9 and Burial, Pan Sonic focus on the physicality of stalking basslines while shifting layers of rhythm glide

above effortlessly. Elsewhere, the phase shifting bleep and bloop which dominated the early Pan Sonic recordings return, perhaps in response to a series of minimalist techno singles released by Berlin's Sleeparchive who shamelessly / brilliantly appropriated the Pan Sonic / Plastikman sound. Altogether, it's a brilliant, if somewhat familiar sounding album from the masters of Finnish electronica." [Aquarius Records]

**\* PANTALEIMON - Cloudburst maxi-CD (Durtro Jnana 003, 2007) €10.00**

Hochgelobtes neues Material des Projekts von ANDRIA DEGENS! "Pantaleimon (pronounced 'Pan-ta-lay-mon') is the adopted moniker of vocalist and composer Andria Degens. Sometimes collaborating with friends, though often alone, she creates beautifully haunting and meditative music. *Cloudburst*, her first recording as Pantaleimon since 2002's *Change My World*, features four tracks of hypnotic vocal passages that together form a long conceptual piece, which, Degens says, "...is symbolic of the journey every human being makes in a lifetime... the transformation, transfiguration, the state of being, the space between heaven and Earth." Initially packaged with a limited, hand-printed edition of Degens's poetry and drawings, *Cloudburst* is now available as a proper CD release." [label info]

"Andria Degens is based in Hastings, southern England, but the sparse clarity of her music as Pantaleimon seems to exist in its own unique, indefinable space. Three of these four tracks are crystalline instrumentals played on Appalachian dulcimer and bouzouki with a brittle, graceful sense of mood and spatial atmosphere. This is a kind of minimalist instrumental folk with spiritual undertones. The fourth track, "Numinosum", is sung by Degens with a quietly centred intensity, somewhere between love song and devotional mantra, with a sedate, droning backing. Its vivid simplicity is, in its own quiet way, quite stunning." [The WIRE]

"....what's important about 'Cloudburst' is to take it in without any pretentiousness or pre-conceptions as Degens makes music which is so effortlessly gorgeous it almost defies belief. There is an icy simplicity to her compositions, a fragility or frailty maybe, and this gives them a soft, melancholy feel which makes them almost impossible to forget. For some reason I am reminded of Jewelled Antler Collective man Steven R. Smith or possibly fellow Current 93 collaborator Ben Chasny, but what Degens has done is bring a feminine touch to the masses of male-dominated free folk. I think it's this femininity is what makes 'Cloudburst' stand out among her contemporaries, there is a brightness and an honesty, and much like Colleen did to the grim world of bedroom electronica, Degens has a same take on this masculine world. Apparently there's an album due soon, but this EP is all totally exclusive material so the only chance you will get to hear it is here! Utterly entrancing stuff, buy." [Boomkat]

**\* PARMEGIANI - Plain-Temps CD (INA GRM INA c 2027, 2006) €13.00**

"2006 release, presenting 3 versions of "Plain-Temps". Classic new work from the most important INA GRM composer. The first part of the suite, "Le Present Compose" is from 1991, recorded here in 2006. "The second part is "Entre-Temps" from 1992. "The gradual slowing down of the tick-tock sound of a pendulum with which the this piece opens provides us with not only the most symbolic but also the most illusory image of the passing of time. This is followed by a constantly changing continuum, apparently homogenous and harmonious yet ultimately fragile. In the ever wider intervals that open up between these carefully-timed happenings, soundscapes appear. These resemble certain image-memories of everyday events, some close, some distant." - Parmegiani. Part three is "Plain Temps", from 1993, recorded in 2006." [label info]

**\* PERLONEX / KEITH ROWE / CHARLEMAGNE PALESTINE - Tensions do-CD (Nexsound NS54, 2006) €16.00**

Spannend-schwelende Dronescares des Berliner Trios in Zusammenarbeit mit KEITH ROWE (erster Teil) und einem etwas wildderwogenen C. PALESTINE am Synthklavier (zweiter Teil), organisch und pulsierend...das ganze ist eine live-Aufnahme vom 11. September 2004 aus dem Berliner Podewil.

"Ignaz Schick (turntables, live-electronics), Jorg Maria Zeger (electric guitars), Burkhard Beins (percussion, objects) & Keith Rowe (tabletop guitar, electronics), Charlemagne Palestine (piano, keyboards). 'This double-CD documents the 5th anniversary concert of Perlonex who on this occasion invited Keith Rowe (AMM) and Charlemagne Palestine as guests in order to feature different aspects of their musical work in two distinct sets. All material is presented as played live and no editing or overdubs have been applied. Recorded at Podewil by Christian Malejka on September 11th 2004 Mixed by Ignaz Schick & Burkhard Beins at AudioCue Studio Berlin. While Perlonex normally don't perform with guests the collaboration with Ch. Palestine, this unusual confrontation has been continued and Palestine became a frequent & only guest of

the group. After the first meeting documented on this double CD there were several concerts taking place in France, Switzerland & Austria. A recent evening in Vienna which was recorded & broadcasted by ORF radio station documents how intense & unusual the quality of this exchange became. An 80 minutes long stream of intense drones cutting against quotations of Gershwin's 'It ain't necessarily so'. The electro-acoustic trio Perlonex was founded in late 1998 and has performed and toured in Europe and North America extensively since then. Ranging from prominent contemporary music festivals to underground noise-punk clubs, from art galleries to obscure improv backrooms the wide variety of venues they have played marks out the musical spectrum of the group. Through the interplay and friction of gradually shifting layers of sound, sonic interferences, interwoven loops and hidden repetitive structures Perlonex is plumbing the depth of a rather complex sound material. Keith Rowe is a co-founder of the english improvising ensemble AMM, established in 1966. Already in the late 1950's Rowe started experimenting with preparations on the guitar, influenced by the ideas of Marcel Duchamps. In the beginning of the 1960's he has been a member of Mike Westbrook's band until his resolution, never to tune the guitar again, made his resignation from the group unavoidable. Since then Rowe is exclusively playing the 'table top guitar' - as a soloist, in AMM (up to 2000) and in various other groups.' A contemporary of Philip Glass, Terry Riley, and Steve Reich, Charlemagne Palestine wrote intense, ritualistic music in the 1970s, intended by the composer to rub against Western audiences' expectations of what is beautiful and meaningful in music. A composer-performer, he always performed his own works as soloist. His earliest works were compositions for carillon and electronic drones, and he is perhaps best known for his intensely performed piano works. He also performs as a vocalist: in Karenina he sings in the countertenor register and in other works he sings long tones with gradually shifting vowels and overtones while moving through the performance space or performing repeated actions such as throwing himself onto his hands." [press release]

"A celebration calls for a party and then you invite friends. Perlonex, the German trio of Ignaz Schick on turntables, objects and electronics, Jörg Maria Zeger on electric guitar and Burkhard Beins on percussion and objects exist for five years (in 2004 that was, next celebration coming soon) and they invited Charlemagne Palestine and Keith Rowe to play with them. Perlonex is known for their careful improvisation built around their instruments, and with Keith Rowe, it is like having a fourth member. On the first disc we find the four in carefull mood, and no instrument is the boss. Each plays it's own role and the only tension to be found is in the music itself. A free form play of sound, in which all of the possibilities is explored through their respective instruments. With Charlemagne it is a bit different. His keyboards lay down a brick work, the fundament over which the improvisation follows. Palestine strums his piano and Perlonex as a trio is in more sustaining mood than with Rowe. Perhaps lesser known to be an improviser, he guides Perlonex. However in both sets Perlonex show that they are capable of handling any situation. Two great concerts, a celebration to remember." [FdW / Vital Weekly]

**\* PHAENON - Submerged CD (Malignant Records TUMORcd30, 2007) €13.00**

Debut-Album eines neues polnischen Dark Ambient-Projekts, extrem kosmisch, spacig und dunkel, rauschend & unendlich weitläufig hallend... ein one-tracker von über 65 Minuten, Anklänge an YEN POX, INADE, AMON... absolut kontemplativer Space-Sound...

"With the debut release from Phaenon, it is immediately evident a heavyweight has arrived. The brainchild of Polish born, but current Maryland resident, Szymon Tankiewicz, Submerged is a dark ambient tour de force. Visually and sonically enveloping, this is an album of space and texture, slowly revealing a psychoactive soundscape of majestic, arcing timbres, circadian buzzes, and expansive drones. Heavy, and cosmically weighty in the beginning, Submerged evolves into something more minimalist and serene, radiating a celestial beauty, yet becoming even more bleak and suffocating as it progresses over it's 66 minute time frame. Experienced from start to finished, there's a palpable sense of drifting and drowning, of being carried away into an endless, interstellar vacuum. An exciting new project, and a must for dark ambient purists. Check out Phaenon's myspace page for excerpts of new works at [www.myspace.com/szymontankiewicz](http://www.myspace.com/szymontankiewicz), as well as the Malignant myspace page for an excerpt of Submerged at [www.myspace.com/malignantrecords](http://www.myspace.com/malignantrecords). In stylish 6 panel digipak, artwork by K. Enderlein (LOKI), mastered by Thomas Garrison..." [label info]

**\* PHOLDE - Finding internal Asylum CD (C3R 010, 2007) €13.50**

"The ambient side of Canadian harsh noise master Knurl (Alan Bloor), this disc is a subtle, nuanced, and warm collection of reverb-drenched improvisations for a steel sculpture made by Bloor himself. Perfect for lonely evenings of contemplation, or as mood music in your isolation

chamber. Booklet features photography of steel instruments by Bloor, with text by Aidan Baker." [label info]

**\* PLOTKIN, JAMES - Indirmek CD (Utech Records 009, 2007) [lim. 500] €13.00**

Man hat wohl Ur- und Kultgestein JAMES PLOTKIN wohl noch nie so dark-ambientig und drönig gehört wie auf dem ersten langen Stück auf INDIRMEK, ein herrlich wummerndes und Dimensionen öffnendes "Akusmatikum", welches fantastische Effekte und subtile Sounds aufweist, (HAFLER TRIO und YEN POX sind da nicht weit)

(und es basiert doch nur auf Gitarrenklang); das zweite Stück ist weniger subtil, wie wild gewordene Electronica breiten sich Sinus-Zirkel & Mirkogeräusche aus, drückend und fordernd...

Aufnahmen von 2006 / 2007, Spielzeit fast 73 Minuten !

"James Plotkin unveils his second solo release in as many years.

*Indirmek* presents two distinct facets of his musical work. The first track, *Afyon* (opium) lies closest to Plotkin's trademark drift. In essence, a guitar track stretched to limitless possibility. An elemental fury contained, dissected and entrusted to a NYC audience for their consideration in the spring of 2007. *Amfetamin* (amphetamine) is a second recording from NYC, performed in the fall of 2006. The track is considerably more immediate. It's allure can be credited to Plotkin's use of electronics to invoke raw sound and shape it as he sees necessary to fit a given context. The track speaks a multitude of languages in succession and simultaneously." [label info]

**\* PRIME, MICHAEL - Borneo do-CD-Box (Mycophile SPOR11, 2007) [ed. of 400] €17.50**

MICHAEL PRIME erkundet weiter die Flora & Fauna, aber auf eine etwas andere Art und Weise als übliche "Field Recorder":

BORNEO enthält bioelektrische Impuls-Aufnahmen von Pflanzen aus Borneo, Ultraschall-Umsetzungen von Fledermäusen und Insekten, verbunden mit Regenwald-Umgebungsnoises und menschlichen Stadt- / Zivilisationsgeräuschen... dies alles führt er auf "Borneo" zusammen, eine neuartige Mischung aus musique concrete, die das Unhörbare hörbar macht, und field recordings. Dazu ein schönes Farbbooklet mit Texten und vielen Fotos...

"2 CDs in metal box with handmade cover, 14 pages booklet, edition of 400. "In February 2005 I visited the state of Sabah, north Borneo, with the object of recording bioelectrical signals from some of the unique flora and fauna there. I was particularly interested in tracking down specimens of the parasitic *Rafflesia* plant, whose flowers are the only part it shows above ground, as well as the carnivorous *Nepenthes* species that grow on Mt. Kinabalu. The bioelectrical sounds I recorded in the field are used in raw, manipulated and intermodulated form in the compositions here, but always retaining their natural rhythms. I also made field recordings in a variety of locations, ranging from city centre to undisturbed rainforest, and in all of the locations where I made bioelectrical recordings. Unless mentioned otherwise, all acoustic recordings were made on the move, using a pair of binaural microphones. As well as making bioelectrical recordings of plants, and ultrasonic recordings of bats and insects, I also set up small installations in the forest, using portable amplification. I then made live recordings of the installations, "stalking" them with the binaural microphones. Two ultrasonic transducers with heterodyne frequency conversion were used to record the ultrasonic sounds of the bats and insects. These recordings have not been manipulated, edited or layered. The listener can follow the movements of the bats in real time as they locate insects and zoom in, speeding up their echolocation sounds to obtain better resolution in the sound picture they are receiving of their prey." [credits]

"This is of course the time of the year that lots of people ask me where I will spend my holidays and I must report that going on holidays is something I never liked particularly, save for one reason: to hear sounds that you normally don't hear around the house. I am pretty sure other people do like holidays for better reasons, but who knows about Micheal Prime? He's a man who likes plants and the sounds they make, with stuff he made himself to make the sounds audible. In February 2005 he travelled to Borneo, the north part called Sabah, to record bioelectrical signals from flora and fauna. On the way he taped some more sound, not being restricted to just the birds and the bees. On this double pack one gets the whole sound picture, as it's neither a plain documentation of recordings of plants, nor an overcomposed work: it's a combination of both. There are the pure field recordings, but also compositions using these sounds and installation pieces using live processing of the sounds. On the double CD side they are not back to back but mixed, which makes a great listening session. Insect sounds, the activity of people working on the market, plants, they all found their way to this release. In a great cross over between musique concrete and field recordings, Prime took me on a fascinating journey. One which I didn't need leaving the house for..." [FdW / Vital Weekly]

**\* RADIGUE, ELIANE - Jetsun Mila do-CD (Lovely Music LCD2003, 2007) €23.00**

Wiederveröffentlichung des 84-minütigen Werkes von 1986, welches das Leben des Yogis MILAREPA (als Prozess von Geburt bis zum Tod / Nirvana) klanglich darstellt. Hauptbestandteil dieser Meditation sind die ruhigen & dezenten elektronischen Drones eines ARP-Synthesizers, die gespickt sind mit konkreteren mikroskopischen Klangereignissen von zugespielten Tapes. RADIGUE studierte in den 50ern bei PIERRE HENRY und PIERRE SCHAEFFER, konvertierte 1975 zum tibetischen Buddhismus und etablierte dann ihre Musik, die so einfach & pur & offen wirkt wie ein in vollständiger Aufmerksamkeit befindliches Bewusstsein in tiefer ZEN-Meditation.

"Recorded by Eliane Radigue in 1986, it's beyond great to have mass access to this delicate and spiritually profound electronic work, spread out over 84 minutes. There are only a handful of available works from Eliane, despite the fact that she has been active for the last 4 decades, and each one is a major event. "Performed (Arp synthesizer) and recorded digitally by Eliane Radigue. *Jetsun Mila* is inspired by the life of Milarepa, a great yogi and poet of Tibet who lived in the 11th century. The story of his life as told by his closest disciple, Rechungpa, represents one of the most famous works within Tibetan culture. The *Mila Kabum*, or *Namthar*, has been translated into several Western languages, including English and French. Eliane Radigue's 84-minute musical evocation of Milarepa's life is in nine sections, with prelude, which correspond to major periods of the life of this famous yogi. The sections flow from one to the other without breaks, one giving birth naturally to the next." "*Eliane Radigue works with electronic sounds on tape to create an ambience within which sound seems to move in a continual flow around the listener. Her music has been described as 'infinitely discreet...next to which all other music seems to be tugging at one's sleeve for attention.'*" --Michel Chion" [label info]

**\* RAPOON / CISFINITUM - Mental Travellers CD (Ewers Tonkunst HHE 012 CD, 2006) [ed. of 500] €13.00**

Eine betont friedliche und "schöngeistig" sphärische Veröffentlichung ist "Mental Travellers" geworden, die Zusammenarbeit zweier der bekannteren Acts aus der Ambient-Szene, das Werk drückt symbolhaft die Überwindung nationalstaatlicher und politischer Grenzen aus, die z.B. in Europa die Menschen noch vor wenigen Jahrzehnten zu Erzfeinden gemacht haben. Heutzutage fährt ROBIN STOREY nach Moskau und findet dort Freunde, was für ihn (1955 im Nachkriegs-England geboren und direkt in den "Kalten Krieg" entlassen) noch immer wie ein Wunder scheint. Dass Musik quasi schon immer "grenzenlos" war, scheinen CISFINITUM & RAPOON mit ins Kosmische weisenden Klängen umsetzen zu wollen; fantastisch das hoch-emotionale End-Stück "Eurasia" mit ethnischem Gesang.... "Mental Travellers" is a collaboration work created by mail during the year 2006. This record could be considered as an attempt to find the very deep basic background which is common for all the people independent of cultural environment or political barriers between nations and states. The delving into the very depth of the heart exposes these common roots, and "Mental Traveller" shows it perfectly with its complex structure and at the same time simple integrity. It is an excellent blend of both artists distinctive features - the esoteric rhythmic patterns and mystical rustles by Robin Storey is intertwined with subtle and beautiful drone ambient waves by Eugene Voronovsky. The result is quite diverse and captivating, and most of the compositions remind us more of early Soviet France than current Rapoon or Cisfinitum works. The final track called "Eurasia" features Russian ethnic female singer Toloka, whose archaic chanting makes a very natural conclusion for this mental travel to humanity's primordial roots. The CD comes in a full-colour fold-out digisleeve with artwork by Robin Storey, this edition is limited to 500 copies only." [label info]

**\* RATKJE, MAJA - Adventura Anatomica CD (Semishigure semi009, 2006) €13.00**

Musik für ein Tanztheater-Stück: unglaubliches Sprach- und "Sound Poetry"-Material von der Trondheim Extrem-Performerin, sowohl was ihre Ausklangklänge betrifft als auch die eingesetzten Verfemungstechniken, reine akustische Mund-Akrobatik, Geflüster, Schmatz- und Guttural-Geräusche, Polyvoices, in ausufernde Weise effektiert, in "real time" bearbeitet...

"It's not like I haven't heard a lot of experimental music, but Ratkje's choices and processing techniques set her apart from pretty much anyone else I can think of. Some of you may have picked up her albums on the Rune Grammofon label, those were a good example of her sound, but on 'Adventura Anatomica' she takes it to the next level entirely. Apparently the work was created as the soundtrack to a piece of theatre, the soundtrack to a fairytale world of woods, wolves and witches and surprisingly this comes off pretty effectively. Ratkje's incessant scrapes and creaks eventually turn into tortured moans and wails before transforming entirely into animal cries and then piercing noise detailing a perfectly realised narrative. Extremely strange music

and not for the faint hearted, but very good and very brave indeed." [Boomkat]

"There once was....the incomparable voice of Maja Ratkje. Fairytales sometimes come true, certainly in the case of this Norwegian composer and voice acrobat - the infernal twists and turns she manages to contort her voice in are breathtaking. With the help of modern electronica and the most agile vocal cords of the western world Ratkje manages to create her own magical domain. In that sense, she is consciously following in the footsteps of such female vocal pioneers as Meredith Monk, Diamanda Galas and Laurie Anderson, constantly searching for cross-fertilisation between voice improvisation, musical drama and technological innovation.

A fairy tale world comes to life in sublime fashion on Maja Ratkje's latest collaboration *Adventua Anatomica*, a musical work for theatre she created with choreographer/danser Odd Johan Fritzøe and stage designer in November 2005. This is a world of bittersweet fairytales, of wolves and innocent maidens losing their way in a dark wood, a world of fear and despair and joyful ecstasy. In any case, emotions such as these coexist closely in Ratkje's world. On *AA* she deploys her entire vocal arsenal: whispering softly, cooing, emitting deep throat sounds usually culminating in an overwhelming vocal deluge. Her vocal outpourings are amplified through electronica, creating a blazing dialogue between her own voices. Øyvind Brandtsegg created a live sampling instrument called *ImproSculpt* especially for the purpose and Ratkje knows like no other how to make it serve her needs.

*AA* develops into a sound ritual for voice, electronica, harmonica, flute, dictaphone and metal objects. In addition, she manipulates the live sound made by the dancer. Ratkje then chose to record everything in real time for this CD, whereby every little sound of the performance was faithfully recorded.

*AA* is Maja Ratkje's first solo release on Semishigure. Previously, Bottrop-Boy brought out a collaboration between her and compatriot Lasse Marhaug titled *Music for Loving* (B-BOY 021). Ratkje also worked with artist Monica Bonvicini on *Erwartung* as part of the EN/OF series (EN/OF 027)." [label press release]

**\* REIBEL, GUY - Granulations-Sillages CD (INA GRM INA c 1016, 1994) €13.00**

Three highly conceptual compositions 1973-1976 from this french composer, who was focused on the research of "pitch and duration" of sounds. Like in "Granulations-Sillages" with its many small & smallest fast changing sounds ("grains of sound"), the limits of the listeners time-perception are challenged; he also mixed different kinds of slow oscillations (or electric & acoustic origin), being fascinated with "unstable states of equilibrium", where two or several contradictory sound-forces "fight" against each others. Very vivid music, and almost historical pieces from the INA GRM group.

**\* RILEY, TERRY - Olson III (1967) CD (Cortical Foundation organ of corti 3, 1999) €15.00**

Bisher unveröffentlichte live-Aufnahme aus Stockholm vom April 1967. Kraftvolle, repetitive, orchestrale Muster, Gesangs- und Chorelemente und -fragmente tauchen auf, die sich auch in endlosen Zirkeln bewegen. Minimal music at its best!

"I first met Terry in a Finnish summer cottage in 1963. He had just arrived from Paris along with Ken Dewey the late playwright, theater director, and happening creator. In Paris they had staged a version of Ken's *The Gift* with music by Terry in which he had collaborated with Chet Baker. A part of this music called *She Moves* was produced using tape loop and feedback techniques and opened up to him the potential of repetitive sound patterns.

In the Spring of 1965 I spent two months in San Francisco working with Ann Halprin's *Dancers Workshop* and the composers connected to the legendary San Francisco Tape Music Center: Pauline Oliveros, Morton Subotnick, Ramon Sender, and Terry Riley. I took part in performances of *In C* and spent "All Night Flights" with Terry and his family in their house with Terry playing on the piano for hours his *Keyboard Studies* that used just four notes played with one hand constantly repeated at a very high speed with subtle changes of the down beat.

On my return to Stockholm, Karl-Birger Blomdahl, the music director of the Swedish Broadcasting Corporation and my former composition teacher asked me what was my greatest experience in the United States. I immediately replied "Terry Riley!". He said let's bring him over. This idea was developed into an educational joint venture involving the Royal College of Music in Stockholm, the Community Music School of Nacka, and the Swedish Broadcasting Corporation. Terry was commissioned to compose a work for the orchestra and chorus of the Nacka Music School which was to be included in the Contemporary Music Series of the Swedish Broadcasting. The composition students at the College of Music were to take part in the event and to start other projects with Terry during his one month residency in Stockholm. Terry made two sketches entitled *Olson Sound* as a homage to Sweden. He sent them to us by mail -- we tried them but we didn't

manage to get them off the ground. Terry arrived in Stockholm in 1967 and wrote a new and different version, *Olson III*. It was based on the same principle as *In C*, i.e., a series of short motives which the musician is supposed to repeat several times before he moves to the next motive. However, in *Olson III* there is just one note value whereas there is quite a variety of values in "In C".

The rehearsals with the musicians and singers of the Nacka Music School were difficult because of the newness of the music. Terry did not conduct but led the performance by taking part on soprano sax. The teachers at Nacka suggested conducting but Terry refused. The performers simply had to get used to listening to each other. Slowly they brought themselves together, opened their ears, and consequently managed to keep the pulse, changing and shaping motives individually. A few of the less motivated students left the project but some forty remained who were dedicated to carry out a good performance.

The premiere took place in the Nacka Auditorium on a beautiful spring evening of April 27, 1967. The temperature in the audience is easy to follow in the recording and you can also hear the struggle among the performers when they get exhausted, when they strain every nerve, when they are fighting the audience, when their coordination is beginning to fall apart, when they triumphantly are getting together. It is simply like life.

Some of the people who were working with Terry that spring month in Stockholm got impressions which have never left their hearts. Among these were some students at the Royal College of Music. But his influence also extended to a number of musicians working in the Swedish alternative music movement of the seventies. I am thinking of groups such as *Traed*, *Graes och Stenar* and *Arbete och Fritid*. \* The concert in the Nacka Auditorium was recorded in mono which by that time was the normal recording standard of the Swedish Broadcasting. The recording engineer Bengt Nyquist also made a parallel stereo recording as an experiment. When comparing the mono and stereo versions we found that the stereo version, after some digital "no noise" dry cleaning, would make a far better master for the CD.

\* *Trees, Grass and Rocks, and Work and Leisure Time.*  
[Folke Rabe]

**\* RILEY, TERRY - Les Yeux fermes & Lifespan CD (Elision Fields EF101, 2007) €14.00**

Wiederveröffentlichung zweier rarer Film-Soundtrack LPs von 1972 & 1974, LES YEUX FERMES und LIFESPAN...

"After changing the world in the late '60s with *In C* and *A Rainbow in Curved Air*, legendary American composer and father of minimalism Terry Riley abandoned tape-manipulation and written composition to concentrate on longform keyboard cycles and improvisations. In the early '70s, while in Europe, he was invited to create scores for two films. The first, in 1972, was Joel Santoni's *Les Yeux Fermés*, a feature-length art film that instantly became a cult classic by virtue of its never having screened in the USA. The second, *Lifespan*, directed by Alexander Whitelaw in 1974, featured Klaus Kinski. Both soundtracks were released in limited editions on LP and have long been out of print. This first-ever CD release of these two classic Terry Riley soundtracks-- both on one disc-- was remastered from the original tapes, the hypnotic songs sounding far superior to the below-average vinyl pressings. Having brought the '60s Corti archive back into print, Elision Fields now turns its attention to the under-examined crucial period of Riley's work-- the '70s." [press release]

"...Le Yeux Fermes is comprised of two nearly twenty-minute pieces that are reminiscent of his early work on Reed Streams. The first is "Journey From A Death of a Friend" involving multiple organ and piano lines in counterpoint and the second is a more involved piece with delayed saxophone and organ counterpoints called "Happy Endings". The selections for *Lifespan* are six shorter pieces, which are a bit more diverse and melody oriented in their structures. "G Song" begins with an organ fugue repetition before the sax melody gives the piece more of a soundtrack theme, while "M.I.C.E.", short for Music In Curved Entrances, begins with a sustained organ and tabla drone before the melodic organ progressions kick into gear leading into the raga drones of "Slow Melody in Bhairavi" and the chanting *Tangerine Dream*-ish, "In The Summer". "The Oldtimer" is the most playful with an almost carnivalesque organ vamp, while "Delay" is just that, a slow burning organ drone with building and repeating organ lines that coalesce in a sea of pensive harmonics. We're surprised Riley hasn't done more soundtrack work. Listening to this makes us want to see the movies, especially *Lifespan*, which stars Klaus Kinski as a biochemist on a frantic search for the fountain of youth!" [Aquarius Records]

**\* RILEY, TERRY - Reed Streams CD (Elision Fields EF104, 2007) €14.50**

Minimal Music-Klassiker ! Wiederveröffentlichung der allerersten LP von RILEY von 1966, drei minimal und lebhaft organische Stücke. Dazu gibt

es einen Bonus-track von 1970 (eine wahrhaft verschärfte Version seines berühmten Stücke "In C").

"This CD represents the first album by Terry Riley, originally released in 1966, as well as the first recordings Riley made using his two personal Revox reel-to-reel tape machines (or 'Time Lag Accumulators') later heard on his groundbreaking *Poppy Nogood and the Phantom Band All Night Flight. Reed Streams* has been remastered from the original tapes. In addition, this edition includes a psychedelic big-band version of 'In C (Mantra)' recorded under the direction of renowned Canadian composer and conductor Walter Boudreau in 1970." [press release]

**RLW – Views CD (Anomalous Records NOM 27, 2004) €12.00**

Dronig-verwirrende Soundscapes, konkrete Geräusch-improvisationen, feedbackende Kakophonien... Material von 2003, das RLW eher von der verspielt-improvisatorischen Seite zeigt.. back in stock !

"...Using simple devices (tone-generators, percussion toys, music boxes, an electric toothbrush and an electric guitar) played in unusual ways, he builds up layers of each sound to create a suite of textural pieces. Each of the four tracks takes on an identity unique from the others, as the first three each focus on one of the sound sources while the last combines elements from the previous three to make something else. The disc opens with a 20-minute piece of mysterious and drifting electronic tones. Other tracks highlight very tactile sounds and bring a much more 'live' element to his work, while retaining his skillful use of dynamics and placement of silence which have gained him so many fans..." [from the press-release]

"There was a time when RLW, which stands for Ralf Wehowsky, was a buzz name. From his previous band P16.D4, he develops since the mid nineties a strong solo career as well as many collaborations with people like Jim O'Rourke, Kevin Drumm, Bernard Gunter, Duimelinks/Meekop. But in more recent years his release schedule was less hectic and now we have 'Views'. Everything on this CD is made by RLW with no input from anybody else. His source material includes tone-generators, music boxes, toys, electric guitar and toothbrush. Each of the four pieces here consist of RLW improvising three or four times his sounds on to the computer, and creating a mix afterwards. In the opening piece, '#1' he only uses tone generators, by which he creates quite densely layered patterns, that come in quite a chaotic way at one point - unlike much other RLW material. In '#2' he uses the Orff instrumentarium (percussive instruments for children), which he jams around and this is much more his territory: carefully hovering on the edge of silence. Something similar goes in '#3', but here it deals with the hallucinating simplicity of music boxes. These two quieter pieces are the total contrast of '#4', which uses various feedback recordings of the two previous tracks and some added guitar sounds - a fiery noise piece, which is again an unlike RLW piece. Quite a strong CD, with some surprises for the RLW devotee. Moving inside as well as outside of his usual music, this is quite a step forward. [FdW, Vital weekly]

**\* RLW - An Archivist's Nightmare CD (Beta-Lactam Ring Records mt138 / Black Series negro2, 2007) [lim. 300] €16.00**

Die Beta-Lactam "Black Series" prüft (überschreitet?) weiter die Grenzen des Alltäglichen, mit dieser CD von RLW (oder sollte man eher sagen: mit diesem im CD-Player installiertem Happening?).

RLW liest (mit extra-starkem "german accent" wie es scheint) die Titel der letzten Tonträger die er bekam vor, (s)ein Kind versucht dies (manchmal) zu imitieren, das ganze lief 2003 als Radio-Feature für Radio Resonance London... 60 Minuten lang...ja, genau, das wars! Den Effekt des ganzen kann mich nicht beschreiben, den muss man erleben!! Nummer 2 in der neuen BLACK SERIES (schwarze edle Klappcover) von Beta-Lactam!

"Black Series 2 - Ed. of 300 numbered and signed copies by RLW (P16.D4). RLW moves in to the world of sound art with his piece "The Archivist's Nightmare". "RLW: An archivist's nightmare The nightmare has been produced as a sound feature for radio resonance, London, in mid 2003 and was "aired" on internet October 3rd 2003. It is dedicated to Benjamin Green and would not have been possible without the help of Dorothea, Soeren, and Sonja. Index points are set for your pleasure. The feature itself embraces the whole CD. Total Time: 60:00 Some notes: "...i will read the titles of the last records i got (i guess about 1000 should fit into one hour). selected, insofar as i'll leave out those i found not worth listening to anyway. no criteria of order otherwise (therefore the title). ... imagine a future archivist interested in experimental/avantgarde/underground - however you will call it - sounds of the past 21st and 20th century, trying to find a path..." rlw, april 2003 "in an earlier mail i told you i would like to add some pieces of mine to the feature. Meanwhile i think this only would distract the listener's attention from the reading. Instead i will additionally read parts of my letters to you and include these recordings in the feature. this additional level of self-reflection will also be of use as an structural element. " rlw, may 2003 "sounds fucking great.. and i can sense an opening of possibilities... working with children is something I would be interested in doing, with some kind of structured improvisation/game pieces..."

strange... i keep getting a very high pitch sound in one ear when I type loudly, which reminds me of yr piece." ben green, may 2003 "thanks for the radio feature. it's really great. the funniest thing i've heard in a long while. it's a weird thing, initially i thought these were the records that would get played later, and then i started thinking like 'got that one, heard that name before, did the cover for that one, dunno this'." jos moers, june 2003" [label website info]

**\* RLW - The Pleasure of burning down Churches CD (Black Rose Recordings BRCD 07-1009, 2007) €13.00**

Der nette Titel des neuen, insgesamt sehr düsteren, fast schon mistantropfen RLW-Werks basiert zum Teil auf Feldaufnahmen einer Vietnam-Reise die er in den 90er unternahm, wo ein US-Vietnam-Veteran stolz auf dort zerbombte Heiligtümer verwies....

Das Gesamt-Klangbild variiert zwischen field recordings und recht ruhigen, aber angespannten z.T. collagierten Soundscapes und kulminiert in einer höchst aggressiven Nachrichtenabfolge auf einem Anruf-Beantworter, die einen kaum kalt lässt. 4 tracks, 44 Minuten. Das Gesamt-Klangbild variiert zwischen field recordings und recht ruhigen, aber angespannten z.T. collagierten Soundscapes und kulminiert in einer höchst aggressiven Nachrichtenabfolge auf einem Anruf-Beantworter, die einen kaum kalt lässt.

"Solo music by RLW (Ralf Wehowsky) is a pretty rare thing. For RLW the act of music making lies in creating something with others, wether or not by meeting up or exchanging sounds by (e-)mail. 'Views', reviewed in Vital Weekly 413, was a rare instance of a solo work and now, quite some time and many collaborations later, 'The Pleasure Of Burning Down Churches' is a new solo work. The churches of the title hark back to meeting a US veteran in Vietnam who told RLW that he liked bombing churches because they were easy targets. Field recordings from Vietnam also form the input of 'More Churches'. It's hard to see this otherwise than as a political piece. Just as the guy who rants against an answer machine on 'Helplessly Friendly' - it's hard to decipher his German, but it's sure not very friendly. I don't think I had expected RLW to overtly political and he perhaps he isn't. But it seems to me as if RLW isn't using sounds just for it's sheer beauty. On these two pieces he wants to bring a message across. On the opening piece 'Towards A Decontamination Breakthrough' this is less obvious. Quite a drone like piece of music, quite unusual for RLW. Collage techniques are to be found in 'More Churches' and 'Helplessly Friendly', the first with quite a nice intro of car horns and the second has a scary feel to it, both through the voices and the spiraling sounds of 'paper string actions'. In 'Burning Pianos' things move into the abstract again, not political view, just the exploration of a piano. RLW's work moves on the edge of musique concrete, but never loses it's touch with industrial music on hand and with microsound on the other. But it defies these categories and can perhaps only be classified as RLW music. Great work, but perhaps you shouldn't believe me; I find much of his work great!" [FdW / Vital Weekly]

**\* RODEN, STEVE - Transmissions (Voices Of Objects And Skies) CD (In Between Noise / New Plastic Music npib8, 2006) €13.00**

One-tracker mit einem superben, langsam wallenden Granular-Drone, sehr minimal und microsound-versetzt, Installationsmusik für eine von RODENS bemerkenswerten Galerie-SoundArt-Arbeiten...

"Transmissions (voices of objects and skies) was created for the exhibition transmissions from space at the fresno metropolitan museum. The entire body of work included sound, painting, drawing, and sculpture - everything inspired by John Glenn's first transmission from space, as well as Rimbaud's poem 'vowels' in which each vowel is given a color equivalent. The sound installation consisted of 102 color coded tin cans hanging in a dark room - one for each vowel in glenn's text. 64 of the cans contained small audio speakers playing an 8 channel soundwork, while other cans contained small 4 watt colored lightbulbs. The source material was recordings of satellites by amateur astronomers from the 1960's through the 1980's. These sounds have been processed and transformed electronically. The cd contains a stereo version of the installation that was re-worked for home listening and regular stereo speakers. The image below was drawn by a young artist named Nancy Alcaraz of the installation and is featured on the back cover of the cd package." [press release]

"Scores for sound installations often have a way of not really translating when heard outside of the installation. Steve Roden is one of the few sound artists who has perfected the balancing act of creating a sublime sonic experience through his installation work which also translates equally as well on disc. Transmissions (Voices Of Objects And Skies) was originally commissioned by the Fresno Art Museum, and found Roden creating a metonymic environment that bridged childhood wonder with the rough technologies of tin-can telephones and daydreams of space travel and NASA. The installation itself was an 8 channel sound piece spread over 64 speakers which were all mounted within tin cans and suspended from the ceiling

alongside countless other tin cans that housed low wattage colored light bulbs, creating a fantastic chandelier of muted light that was perfect for the delicate compositions. Roden states in the liner notes that the source material for the album was recordings of satellites by amateur astronomers from the 1960s through the 1980s; and through Roden's impeccable reductivist filtering and manipulation, he arrives at a slow-motion collage of electronic bleeps which might have more in common with a distantly flickering flute than anything electric in origin. Nevertheless, Roden turns these sounds into looping lullabies and subtle declinations of sound. It's one of the best pieces we've heard from Roden and is certainly recommended!" [Aquarius Records]

**\* ROGERSON, DIANA ("A BAD DIANA") - The lights are on but no-one's home CD (United Jnana 333, 2007) €14.00**

Nach langer Zeit etwas neues von der v.a. durch die zwei CRYSTAL BELLE SCRODD LPs auf United Dairies bekanntgewordenen DIANA ROGERSON, die sich hier im Verbund mit Ehemann STEVEN STAPLETON und MATT WALDRON aka IRR.APP(ext.) "A BAD DIANA" nennt. "The lights are on..." enthält meist dunkel gefärbte, natürlich nicht gerade alltägliche Stücke mit (Sprech)-Gesang, voller hypnotischer Drone-Basics und mit vielen überraschenden Effekt-Sounds und Arrangements, es überwiegen aber die "ernsthaft" klingenden, melancholischen Parts, "advanced Drone-Pop" oder "Exotic Psychedelia" könnte man das nennen, dunkel & voller visionärer Kraft! Wunderbares Album, eine grosse Überraschung!

"Diana Rogerson was a member of cult band Whore 156 in the 1970s. Dubbed "the female Whitehouse," they later mutated into Fistfuck in the early '80s. They were legendary lynchpins in the London underground industrial scene, alongside bands like SPK and the aforementioned Whitehouse. Rogerson later went on to do vocals for Nurse With Wound and Shock Headed Peters, and worked alongside Foetus. She made two albums in the '80s under the pseudonym Chrystal Belle Scrodd. They were described as psychedelic outsider classics by critics and gained underground notoriety. These albums were originally released on the highly collectible United Dairies label.

*The Lights Are On But No-One's Home*, released on United Jnana, is the long-awaited follow-up to Rogerson's 1987 album *Belle De Jour*. It is a collection of new songs and instrumentals in her unique style, recorded with the help of Steven Stapleton and Colin Potter (of Nurse With Wound) and also Matt Waldron of irr. app. (ext.). Recently, the early recordings of Fistfuck live performances were released by the Viennese Actionist Recording label and have already sold out! Rogerson is also a guest vocalist on the new Faust album." [label info]

**\* SABLE MOUVANT - Bridge that leads to nowhere CD (Autarkeia acd012, 2006) [ed. of 500] €13.00**

Mysterious sounds & atmospheres from this Lithuanian project, repetitive metallic overtone-structures, impressionistic oracle-sounds as coming from a different dimension...

"SABLE MOUVANT is a music project coming from Lithuanian artist GyS. The project may be classified as hypnotic drone ambient. The first album titled *Bridge That Leads Nowhere* perfectly conveys gloomy, melancholic world where the prevailing trends include reduction, extinction and impalpability. Compositions of Bridge That Leads Nowhere are very slow and solid, their monotonic vibes are the source of a weird hypnotic feeling. Here we have live and pulsatile drone ambient where the track names precisely represent their mood best described as solitude and isolation. SABLE MOUVANT music offers a full dose of Gnostic unknowability, cryptic atmosphere. It is best suited for listening in derelict wastelands, while meditating invisible, elemental and indeed pervading supernatural reality that uncompromisingly regulates the evolution of all worlds known and unknown. The album will please anyone who's not indifferent to the music of *Jarl*, *Moljebka* *Pvlise*, *NWW*, *Kammarheit*." [label info]

**\* SACHER-PELZ - In Hoc Urbia Miazzi CD (Old Europa Cafe OECD 090, 2007) €13.00**

"After more than 28 years the seminal contamination by Maurizio Bianchi / MB called "Sacher-Pelz" is finally back with dyslexic hollows in the hypertoxic forewarning of scrupulous connoisseurs: "In Hoc Urbia Miazzi" is its irrational title, and you should take note of this for your survival! Uncompromising & best quality old-school industrial-noise like in the very early "Come Organisation" times by this Italian CULT project!" [label info]

"... In Hoc Urbia Miazzi is just that: a boiling mess of looping tape hiss, varispeed accelerations, and razor cut edits between between the white noise chorus of tape hiss piled densely on top of itself. The label made references to the classic Come Organisation sound made famous by Whitehouse; but Bianchi's Sacher Pelz shares more in common with the blank tape experiments by Reynolds heard on their self-evidently titled album Blank Tapes or by the obscure Australian turntablist project Gum." [Aquarius Records]

**\* SAL SOLARIS - Der Ruf CD (Der Angriff Nr. 28, 2006) €13.00**

"SAL SOLARIS ist das Projekt von CONSTANTIN MEZER, der aus Rostov (einer der größten russischen Städte im europäischen Teil des Landes) stammt. Unterstützt wird er von IVAN NAPREENKO, der gleichzeitig für das gelungene Artwork zuständig ist: Die bläuliche Pappschachtel mit dem Foto eines Baumes vor einem Berg ist eine der schöneren Varianten, eine CD zu verpacken. MEZER trat beim ersten 'Heilige Feuer-Festival auf und gilt seitdem in Russland als einer der Mitbegründer der Szene. Zwei Jahre später (2002) veröffentlichte er mit 'Outerpretation Of Dreams' die bisher erste und einzige Vollzeit-CD von SAL SOLARIS (*HAU RUCK!*). Ansonsten existieren zwei seltene Vinyl-EPs und eine damals nur in Russland erhältliche CDR-Maxi. 'Der Ruf' sammelt die Titel, die zwischen 2000 und 2005 auf diversen Samplern ('Heilige Feuer' / 'Holy Mother Russia') oder auf den vergriffenen EPs erschienen sind, dazu gibt es zwei Remixe.

77 Minuten lang passiert auf 'Der Ruf' äußerst wenig, und dennoch beeindruckt die Musik durch ihre Kraft. Den Begriff 'Power Ambient' hat sich das Label dazu ausgedacht, und er passt. SAL SOLARIS machen Dark Ambient in Zeitlupe, sie schießen kosmische Töne in einen unendlichen Raum, die sich dort so lange austoben, bis sie keine Energie mehr haben. Das sind die Sounds eines dunklen, kalten Winters, in dem Bewegungen festfrieren, oder eines eisigen Alls, die aber nicht nur die Kälte, sondern auch die Melancholie eines solchen Szenarios ausstrahlen. Wenn sich, wie in Track 3, der Anflug einer Melodie einschleicht, wird er von sirenenhaften, verzerrten Loops gleich wieder unterbunden. Alles ist ein an- und abschwellendes Brummen. Manche Stücke könnten der Auftakt zu einer modernen Klassik-Komposition sein, etwa wenn in Track 4 eine riesige Orgel bedient wird und ein leichtes, elektronisches Geigenspiel einsetzt. Dafür stehen andererseits in manchen Tracks über weite Strecken nur einzelne Töne, manchmal sogar nur einer, wie in Track 5. Die Spitze des Minimalismus ist 'Fields Of The Dead' (6), das ganz auf klingende Töne verzichtet und nur aus Effekten besteht, mit Hall und Echos, die sich endlos dehnen. Neben den beiden Techno-Remixen zum Schluss, auf die ich sehr gut hätte verzichten können, ist Track 8 die einzige 'flotte' Nummer, mit einem verschliffenen Rhythmus. Das schönste Stück ist für mich 'Deck' (10): Mehr als 10 Minuten lang werden einige warme, tiefe und vibrierende Töne in unterschiedlicher Reihenfolge wiederholt, unterbrochen von einer dezenten (Schiffs-)Sirene und einem Ticken. 'Der Ruf' ist ein Stückchen Unendlichkeit, und es ist erstaunlich, wie so viel aus so wenig entstehen kann. Für eine 'Best Of' ist 'Der Ruf' außerdem überdurchschnittlich gut durchhörbar, was natürlich an der Ähnlichkeit der minimalistischen Stücke, aber (das musste ja kommen) auch an der 'russischen Seele' liegen kann, die alles zusammen hält." [Michael We. / Nonpop]

"After around five years since the first Sal Solaris album "Outerpretation Of Dreams" has been released on Hau Ruck!, Der Angriff and Indiestate are proud to present the second CD of this great Russian industrial formation. The music of Sal Solaris could be labelled as "power ambient" - being profound and deep, without obvious rhythms or harsh noise patterns, it has no soothing meditative effect, but it is powerful and moving instead. The closest comparisons are Reutoff, Stalnoy Pakt or early Loki stuff, e.g. Dagda Mor. This album is a compilation of nearly all of the tracks that have been released by the band on various EPs and compilations through the years of project's existence. It includes their contributions for "Ten Years Of Madness" 2CD, "Heilige Feuer I" CD/LP, "Avanguardia" CD, "Eternal Soul" box and "Holy Mother Russia" LP compilations, as well as the complete 10" EP "Remember" (Der Angriff, 2002) and two 2006 remixes for the tracks from their split 10" with Stahlwerk 9. Being scattered over numerous releases, these brilliant compositions were not able to bring the recognition that Sal Solaris really deserves, but collected together they demonstrate the real power and the obvious artistic talent of their creators. The real masterpiece, not to be missed! This CD comes in a cardboard full-colour envelope limited to 500 copies only. Total length is 77 min. [press-release]

**\* SAVAGE REPUBLIC - Tragic Figures CD (Mobilization Recordings, 2002) €16.50**

Die erste legendäre LP von 1982 der damals als "Art-Punk" gehandelten kalifornischen Band, die auch politisch radikale Wege ging, ihren eigenen "Staat" gründete und mit eigenem Label & Druckerei versuchte so unabhängig wie möglich zu bleiben...

TRAGIC FIGURES vereint auf unnachahmliche Weise aggressiven Industrial-"Rock" und politische Agitation (so z.B. im Stück "Kill the Fascists"), sehr perkussiv & tribal und oft mit Metall- oder Schrottschlagzeug und gebrüllten Vocals, aber auch eine psychedelisch-trancig "ethnische" Note ist hier bereits vorzufinden... was sich später zu ihrem unnachahmlichen oriental angehauchten Wüsten-Rock entwickelte....

"The first of four new reissues of the classic studio albums from seminal industrial-art-punk group SAVAGE REPUBLIC. Originally released in 1982 on Independent Project, Tragic Figures as a tribal industrial



psychedelic experience to behold. Includes all the original tracks, along with the cuts from the band's two 7-inches from 1983 and 1982, and two comp tracks, "Mobilization" and "On The Prowl." Eighteen songs in all, packaged in an Independent Project Press-constructed, hand-letterpress card sleeve with inserts. Limited edition of 1,000 copies. [label info]

**\* SCELSI, GIACINTO - The Orchestral Works 2 CD (Mode Records mode176, 2006) €16.00**

Drei seiner wohl bekanntesten Kompositionen für Orchester: intensiver Klang, mit der Intention erschaffen, den Hörer selbst in Klang zu verwandeln: das dunkel-schwelend-mysteriöse "Quattro Pezzi (su una nota sola) von 1959, beim dem jedes der vier Stücke nur aus einer Tonhöhe besteht, die aber Mikro-Fluktuationen des Klangs (die Klangfarbe des Orchesters in der Gesamtheit) hörbar machen sollen; "Uaxuctum" (1966), mit mächtigem Choral- & Perkussionseinsatz und unter Einsatz neuartiger vokaler Techniken entstanden (Atemgeräusche, nasale & kehlige Laute) und so schwierig aufzuführen, dass es erst 1987 zur Uraufführung in Köln kam; und das grandiose "La nascita del Verbo" (1946-48) ("Die Geburt des Wortes"), ein erdrückend intensives Monument von Klang, an dem sich SCELSI so aufrieb dass er danach mehrere Jahre lang nichts mehr schreiben konnte. Liner notes ("Gigantische flüssige Momente") im Booklet auf Englisch, Deutsch, Französisch!  
Alle hier enthaltenden Aufnahmen entstanden im November 2005, eingespielt durch das Wiener Radio-Symphonieorchester und den Wiener Kammerchor.

"Quattro Pezzi (su una nota sola) (1959) for 25 musicians. Uaxuctum-The Legend of the Mayan City which they themselves destroyed for religious reasons (1966) for ondes Martenot, seven percussionists, timpanist, chorus and 23 musicians. La nascita del Verbo (1946-48) for chorus and large orchestra. Vienna Radio Symphony Orchestra. The first recording of his 32-minute grand cantata La nascita del Verbo. Steeped in chromaticism, with hints of Scriabin and a sea of percussion, Nascita boasts a vast double fugue (one of the most imposing in the history of music) and a forty-seven voice canon in twelve keys. This work, truly written in blood, left Scelsi in a deplorable state, afterwards he stopped composing for several years. One of Scelsi's infamous pieces is the Quattro Pezzi (su una nota sola). Each piece is limited to one pitch with micro-fluctuations of sound (vibratos, slurs, spectral changes, tremolos...). Because of the nearly total abandonment of harmonics, the listener concentrates on new sonorous subtleties, on the orchestra's timbre as a whole. In 1966, he completed the ferocious, tormented, complex Uaxuctum. The myths and mysteries of this Mayan city is reflected in Scelsi's compositional process: new instrumental and vocal techniques (breathing noises, nasal sounds, muted or inhaled gutturals...), rhythmic incantations, a petrified flow of time. Few woodwinds, a string section consisting of six double basses, lots of brass, and, in addition to a timpanist, no less than seven percussionists!"[from the liner notes]

**\* SEEFEEEL - Quique (Redux Edition) do-CD (Too Pure / Beggars Banquet, 2007) €17.50**

"1992 zwar als traditionelle Indie-Rock-Band gegründet, entwickelten sich Seefeel schon bald in Richtung Electro weiter. My Bloody Valentine-eske Gitarrenriffs wurden mit Techno-Beats in einen neuen Kontext gebracht, statt Refrains und Lyrics ließen die Engländer Loops und neue Programme den Takt vorgeben. Nach einigen EPs veröffentlichten sie 1993 ihr Debütalbum „Quique“, für das sie umgehend von der Presse als Erfinder des „Ambient Indie Techno“ gefeiert wurden. Vor allem Amerika und dort auch das Majorlabel Astralwerks zeigten sich begeistert von dem „Technoalbum, das sich auch Indiekids anhören.“ Damit wurde „Quique“ zum Türöffner für nachfolgende Künstler wie z.Bsp. Aphex Twin. Nun wird das Album wiederveröffentlicht - als Doppelalbum. CD1 enthält das neu gemasterte Originalalbum, die Bonusdisk enthält bisher rare Mixe und neue Tracks, insgesamt bisher 6 unveröffentlichte Songs." [Indigo]  
Re-release of their great debut-album from 1993 / plus bonus-disc with rare mixes and previously unreleased stuff!

"God, we love this record! We've never stopped loving it. In its fourteen years of existence, it's never sounded tired or dated. Can't say that for a whole lot of other electronica records. So we are really glad to see our good old friend back in print again with this super nice 2cd deluxe re-issue. If you missed this the first time around, then you are in for a real treat, and if you bought this the first time around, you may just need to buy it again to get the whole extra disc of unreleased tracks and alternate mixes. We have been playing this daily since we got it, and we're surprised how many folks have never heard of Seefeel or experienced their incredible ocean of sound. So what is all the fuss about, you say?

Well, Seefeel at their peak were one of the main players that spawned the nineties electronica genre, at a time when there were

only Dance and Rock sections in most music stores. Their sound was a delicious mash-up between the shoe-gazing swirl of My Bloody Valentine, the machinic rhythm programming of Autechre, the ambient chill of Aphex Twin and the driving pulse of Stereolab, with an early hint toward the looping repetitions of William Basinski. They bridged ambient techno and indie rock by foregoing rock music's verse and chorus structures in favor of beats and loops wrapped inside icy motorik rhythms, industrial whirs, blubs of female vocals and dubby bass lines. Like the best work of minimal composers, Seefeel's long-form compositions create a warmly hypnotic form of static movement that refused to fit neatly into music for either dance floors or chill out lounges.

Quique was their head-turning debut following two EP releases featuring remixes by Aphex Twin. That connection surely gained them a bigger following, but Seefeel was always one of those bands that should have been bigger. Of course such a potent and influential debut would lead to many of their contemporaries, bands such as Bowery Electric, Labradford, Boards Of Canada and Flying Saucer Attack, to take Seefeel's initial explorations in sound further into Post-Rock, Trip Hop, IDM and Neo-Psych territories, leaving Seefeel at a bit of a loss for a follow-up. Signing to Warp, they delved further into a dark ambient direction in the vein of groups like Main, Ice and Scorn, that was just too stark for a wider audience to appreciate. They put out two more albums before splintering off into various side projects such as Scala, Disjecta and Sneakster.

The bonus disc contains six previously unreleased tracks, and three alternate mixes from a limited white label 12" and two ambient compilations. Out of the unreleased tracks, "Clique" sounds like it just barely missed the cut from the original album line-up while "Silent Pool" is a longer version of Quique's closing track "Signals". "My Super 20" and "Is It Now?" are long beat-less swims that are a warmer hint at their future direction and the two other unreleased tracks are versions of opening track "Climatic Phase #3, and "Time to Find Me" from their first EP. It might sound like at first listen that there is some repetition between the two discs, but it's really more in line with classic ambient music's infatuation with the Dub tradition of versioning, the adding or removing of various elements in a song to give it a totally different spin. Each version really does give a different feel even if the basic structures seem similar. Seriously, the second disc is just more of what you love already, and gives us a little more of the stuff we've been missing for ages.

Listening to Quique fourteen years later, it has lost none of its powerful splendor and warmly chilled charm. Add this to the list of favorite one record bands like My Bloody Valentine and Stone Roses. So Amazingly Awesome!!!! Reissue of the year so far and so totally recommended!!!!!!!!!! [Aquarius Records]

**\* SHINJUKU THIEF - The Scribbler CD (Cold Spring Records CSR62Cd, 2007) €13.00**

"Reissue of the 1992 classic by this Australian genius, originally released in an edition of 500 copies. Occasional bursts of factory noise, industrial rumblings and disembodied German voices form the backdrop to a minimalist reworking of Kafka's "The Trial." An album of dense filmic atmospheres and orchestral instrumentation. 'The Scribbler' has been digitally remastered and is enhanced with a series of video clips constructed by Richard Grant (I+T=R), incorporating both new material together with the original images prepared for "The Scribbler" live show." [label description]

**\* SHINJUKU THIEF - Sacred Fury CD (Fin de Siecle FDS12, 2005) €13.00**

"Leaving aside the sheer viciousness of "Black Ice", the delicate abstraction of "Black Frost" and the calm asphyxiation of his "Matte Black" albums, Darrin Verhagen on his latest release re-embraces all the dramatic theatricality his Shinjuku Thief project is best known for. Hovering midway between gothic orchestral horror and contemporary cinematic narrative, "Sacred Fury" presents us with a score from the midst of judgment. Reflective cinematic odes are strafed by brutal sound design, whilst elsewhere, bombastic homages to In Slaughter Natives pound out a march to the apocalypse in 31 beats. This is the quintessential soundtrack for when all your best military plans turn to shit in your hands, and each new oncoming palletload of reason, ideology and faith seems more combustible than the last." [label info]

**\* SHOEMAKER, MATT - Spots in the Sun CD (Helen Scarsdale Agency HMS010, 2007) €13.00**

"Matt Shoemaker pulled his chin away from his hand after several ponderous moments, positing that the title to this electrically-charged opus of encrypted drone holds at least two entry points. The most obvious reference for *Spots In The Sun* would be the astrophysical study of sunspots with all of the allusions to earthly disturbances

triggered by events millions of miles away. Yet, on the other hand, Shoemaker also proposed an earthbound reference to regions of the world that only exist -- perhaps literally, perhaps psycho-geographically -- under the intense glare of sunlight. He then shrugged his shoulders, hoping for an ideal situation in which his audience will confront his work as a vacuum and allow personal references to be drawn from within. In simplest terms, *Spots In The Sun* is a grotesque, sonic landscape with details exaggerated out of proportion and narratives folded upon themselves in a magnificent abstraction of electro-acoustics, rarefied field recordings, and particulate matter plucked from the ether. Shoemaker works in monochrome, shaping his gray tonalities into rhizomes of shadow which occasionally erupt in brilliance of hyper-realized clarity. While the familiar sounds of encircling birds, turbulent weather, and temple bells litter Shoemaker's recordings, the sonic topography describes a vulgar and hostile landscape where fits of delirium and circadian arrhythmia are common human responses. Shoemaker achieves these complex metaphors through labyrinthine drones spiraling through irradiated fog and glassine vibrations, punctured by the scars of a landscape in perpetual revolt. In many ways, Shoemaker's *Spots In The Sun* could be mistaken for Bernard Parmegiani at his most focused or even John Duncan at his most gracefully brutal." [press release]

"....Shoemaker's music is always present, and perhaps a little more raw than mentioned counterparts, but that's what I like this release. It moves more wildly through various textures from semi-soft to semi-loud in a more continuous manner and thus Shoemaker can be lumped in with some of the drone crowd than say with his microsound counterparts. In the field of drone music his collage techniques may seem odd, but it's surely an original voice. A high quality work, with minor and vital differences." [FdW / Vital Weekly]

**\* SISTER IODINE - Helle CD (Textile Records TCD12, 2007) €14.50**

SISTER IODINE gehen neue Wege mit altem Instrumentarium und definieren das Wort "weird" neu, ohne gleich in kakophonischen Noise abzurufen, sind wild & schön zugleich mit ihrer ausufernden Version von "No Wave" und Avant-Punk, der vielleicht so klingt wie eine Mischung aus MELT-BANANA und D.D.A.A., energetisch und roh.

"In der ersten Hälfte der Neunziger Jahre terrorisierten die Franzosen von SISTER IODINE jeden mit ihrer Kollision aus der rohen Energie des No Wave, dem Spiel mit zusammengeschnittenen Tapes, der Entdeckung ihrer Instrumente nach den Richtlinien der Musique Concrète, ihrer Liebe zum Noise und der wissenschaftlichen Herangehensweise von innovativen Bands wie THIS HEAT. Mit den deutlichen Einflüssen von SONIC YOUTH und THE EX sammelte das Trio mit seinem Geschrei, seinem Sexappeal und ihrem künstlerischen Auge Pluspunkte. Zwischen 1992 und 1997 spielten SISTER IODINE unter anderem mit FAUST, MELT BANANA, STEREO LAB, CIRCLE X oder KRACKHOUSE. Ein neues Album - aufgenommen mit Nicolas Vernhes (BLACK DICE, CAT POWER, ANIMAL COLLECTIVE) - steht nun in den Startlöchern // French pionner experimental rock band (trio) founded in the early 90's, Sister Iodine made themselves known with 2 albums recorded on the R.I.P french Label Semantic; ADN 115 (1994) & Pause (1997), collision between the savage energy of No Wave, the game of collage tapes and exploration of their instruments inspired by concrete music, their primitive love of Noise, and the scientific rock approach of innovative bands like This Heat. From 1992 to 97 they did some outstanding wild and bloody concerts in company of bands like Sonic Youth, Faust, Melt Banana, US Mapple, Stereolab, Flaming Demons, The Ex, Keiji Haino, Circle X, Bstard, Krackhouse, Tone Rec, Pluramon amongst others... Geographically separated since 1997 Sister Iodine began to play sporadically for some scattered events like some dates w- Sonic Youth french tour 1999, Phonotaktik Festival, Vienna, 1998, PS1 Contemporary Art Center NY, 1998, each members focused then more on their own new electronic projects (Discom, duos w-Tujiko Noriko, Evil Moisture) touring around the world. And still running... Back to pure and harsh electricity since 2004, Sister Iodine continue their ufo like road, giving incandescent concerts here and there, premisses of the album to come out on Textile records recorded at Rare Book Room studio with Nicolas Vernhes ((Black Dice, Cat Power, David Grubbs, Animal Collective))." [press release]

**\* SKY BURIAL - Spectrehorse CD (Audio Immolation Industries [AII/03], 2006) €12.00**

Das Seitenprojekt von FIRE IN THE HEAD mit einnehmenden doom / ritual / noise-drone der visionären Sorte, eine Vermählung von Zeittupenbeats, stechenden Soundschleifen, verstörenden Geräuschen & rauen Gitarrenfeedbackwänden..

"....Sky Burial was different. Sky Burial was a sonic revelation and one I whole heartily embraced. Sky Burial is, in reality and so far, a dark ambient / drone / experimental sound sculpture side project. A world apart from FITH. "Spectrehorse" is the first official CD to be released and Michael composed the music, and I quote: "using field recordings

from temples and caves in Laos with additional material from various studio sessions between 1996 to the present". Michael has that written large on his website so I for one will not question any of those facts. The nine tracks sees Michael on fire playing around and manipulating sounds into ever increasingly complex patterns within a variety of different ways. He inhibits a sort of netherworld of darkest spatial ambience... but isn't afraid to introduce a touch of melody, post rock or even, gulp, old fashioned noise into the mix to bring these sounds to a fitting climax. Whilst the drone purists may balk at some of the extravagances he employs, the rest of us can but admire the fruits of his labour. The spectacle of claustrophobic entrapment is never far away as he toys and plays around with the senses. There is this undeniable feeling of cold isolation that is prevalent and cannot be shaken off. An ominous and stark realisation that forms a knot in the stomach as the music repeatedly builds in intensity. That isn't to say that "Spectrehorse" isn't without its lighter, more serene, moments. Even then though you feel this is an illusion and you patiently wait for the true evil, that must surely lurk beneath, to be revealed in all its ugly glory. I generally hate comparisons to this artist / group or that, although I have been guilty of doing this myself in the past, but to say someone sounds like someone else is a disservice to all the artists concerned. After all Michael, like all artists, didn't deliberately set out to mimic someone's style. He created what he's created. The fact it falls within certain musical spectrums is neither here nor there and so comparisons become invalid and inconsequential. Treat "Spectrehorse" for what it is. A glorious, and mostly sonically bleak, exhilarating musical adventure that is the other side of the coin to FITH by being far more accessible in every respect. I can but hope he continues down this path for many years to come...." [Aural Pressure]

**\* SLEEP RESEARCH FACILITY - Deep Frieze CD (Cold Spring Records CSR72CD, 2007) €13.00**

Die seit längerer Zeit beste Veröffentlichung auf Cold Spring für Drone / dark ambient-Liebhaber kommt von SLEEP RESEARCH FACILITY; mächtige, nachtfarbene Drone- & Synthwälle, eisige Winde, kaum erahnbare Harmonien die durch den Äther fliegen; "Deep Frieze" ist ein beeindruckendes Machwerk von "icy drone-ambience", mit emotionalem Tiefgang!

"Ultra deep, glacial Dark Ambient, based around Antarctic co-ordinates. The polar regions are awe-inspiring environments of inhospitable minimalism, and at the same time there's a beautiful serenity to be found in their uncharted bleakness. There's a powerful purity and a timelessness to be found there; snow which has lain un-trampled for millennia and ice which formed eons ago; mountain ranges and deserts and rivers to be found if you look. 'Deep Frieze' is SRF's second album for Cold Spring and here deep, resonant, abyss-like drones shine forth from icy chasms below." [label info]

**\* SONDE - En ondes CD (Oral CD16, 2007) €15.00**

Weitere Aufnahmen der Montrealer Performance / SoundArt-Gruppe, diese stammen aus dem Archiv von 1980-1988, viele field recordings und Objekt-Noises, Klänge von Sound-Sculptures, meditativ-konkrete Improvisationen...

"This CD is the second release ever of Sonde, the previous one being Sonde en concert edited in 1978 by Music Gallery Editions. This CD is thus quite important, bringing to light part of the group's archives. Optimized with today's sound tools, all these recordings deal with waves of different kinds, sound waves of course but also organic and brain waves. The live concert recordings of these pieces, with the exception of L'acier bien trempé (électronique), were broadcast by CBC-Montreal approximately in 1984 at the request of the producer Gilles Poirier, hence another of the meanings of the expression 'en ondes'. 'Sonde' is a group of Montreal electroacoustic composers and performers. Their compositions were generally conceived for live performance on original sound sculptures. Through meditative improvisation, the group's aim was to produce new music with sounds revealed by electroacoustic amplification and transformation. Very active from 1976 to 1986, the members of the group included Andrew Culver, Charles de Mestral, Pierre Dostie, Chris Howard, Robin Minard, Michael O'Neill and Linda Pavelka. Since the beginning, Keith Daniel provided Sonde's technical support." [Charles de Mestral]

**\* SONDE - En concert CD (Oral CD21, 2007) €15.00**

Unglaubliche Aufnahmen von 1978 von dem Montrealer Kollektiv. Die (damals noch analogen Band)-Echos sind kurz, elektronische Hilfen unausgereift, Instrumente und Klangobjekte wurden selbst gebaut, aber SONDE mühen sich in höchstem Maße ab, um ungewöhnliche und niemals vorher gehörte Akusmen & Arrangements zu erschaffen. Das Material ist rau und fordernd, eine Art elektro-akustische Improvisationsmusik, wo eine Vielzahl an instrumentalen & elektronisch verfremdeten Objektklängen verschmelzen.

"This CD is the reissue of an LP produced by Music gallery Editions in 1978. It is (still) dedicated to the composer Mario Bertoncini who was

the band main inspiration at the start for Sonde, a Quebec band active from 1976 to 1986. For most of the tracks in this recording the band was Andrew Culver, Keith Daniel, Charles de Mestral, Pierre Dostie, Chris Howard and Linda Pavelka.' Charles de Mestral (Sonde, 2007). The notes on the back of the original cover mentioned: 'Live concert improvisations. Some of the pieces are played on new sound sources designed and constructed by members of the group. Others use traditional sources in a new context. Occasional use of electronic sound modification techniques.' [label info]

**\* SORIAH - Ofrendas de Luz a Los Muertos CD (Beta-Lactam Ring Records mt156 / BLACK SERIES NEGRO 33, 2007) [ed. of 300] €16.00**

"Black Series 33 - Ed. of 300 numbered and signed copies. Far from harvesting sweet airs from organs, Soriah's "Ofrendas de Luz a Los Muertos" hangs heavily in electrified air like a soul gazing down on its discarded skin. The fusion of noise technician Power Circus into Soriah's fold slices old bones into a scrimshaw of power electronics. This slowly building monstrosity of sound literally shakes foundations, leaving a wake of rubble that the dead can easily follow. From 'neath the pulsations echoes up the mournful Tuvan wail of Soriah's disembodied ghost, leading deceased legions into the light of the living. Sonically devastating, the crushing beauty of "Offerings" approaches operatic quality, that is, if things like MB. Hafner Trio and New Blockaders could ever be considered operatic. A useful beacon for the dead, but sure to also weave the living into their morbid limbo line in search of Soriah's black sun." [label info]

**\* SPIEGEL, LAURIE - Obsolete Systems CD (Electronic Music Foundation EMF CD 019, 2001) €13.00**

Eine der wenigen Veröffentlichungen der Chicagoer Elektronik / Experimental-Komponistin, mit Stücken aus den 70er und 80ern, das reicht von sehr experimentellen grummelig-klappernden Drones bis hin zu TANGERINE DREAM-artigen Synth-Flächen, fantastisch das düstere "Voices Within: A Requiem" von 1979...

"Laurie Spiegel, electronic music pioneer, has worked with cutting-edge electronic instruments since the 1970s. She has written software and designed systems and she is also a wonderful composer! And the music on this CD is so talented, beautiful, and fascinating that it becomes a stunning demonstration of how musical and expressive technology can be. Spiegel writes: "Each musical instrument, whether electronic or not, implies an aesthetic domain and sensibility unique to its design. This comprises both its sonic output and the method whereby a human being interacts with it to form and control that sonic output. With new instrument designs having proliferated almost exponentially in recent years, I am pleased to see increasingly widespread interest in those historic few which, though now obsolete and limited in many ways compared to current technology, succeeded aesthetically and musically. These are a few I've personally explored. When it was new, each of these music systems, now long obsolete, was state of the art, visionary, radically new and so revolutionary that it required extended explanations in response to common questions such as "Why would anyone ever want to do that?" This CD will give you insights into instruments, knowledge of Laurie Spiegel's work through informative and beautifully written liner notes, and lovely music.

"Swells" (1972), Electrocomp 100 modular analog synthesizer  
"Mines" (1971), Modular analog synthesizer, built by Don Buchla, mid-1960s.  
"Crying Tone" (1975), Electrocomp 100 modular analog synthesizer.  
"A Garden" (1970), Buchla 100 modular analog synthesizer with tape delay.  
"Improvisation on a "Concerto Generator" (1977), Realtime digital audio synthesizer by Hal Alles et al, Bell Labs  
"A Harmonic Algorithm" (1981 version), Apple II computer with Mountain Hardware oscillator boards.  
"Three Modal Pieces" (1983)  
"Immersion" (1983) McLeyvier computer-controlled analog synthesis music system  
"Drums" (1975), GROOVE Hybrid System at Bell Labs  
"Voices Within: A Requiem" (1979), Electrocomp with classic tape techniques & Echoplex." [label info]

**\* STAHLWERK 9 - Revolution of the Antichrist CD (Steinklang sk43, 2007) €14.50**

"Stahlwerk 9's new Dark/Death Ambient album R.O.T.A. is again more quiet and ritual than his recent works. R.O.T.A. can be compared to his earlier albums "Oradour" and "1905", but a lot more sacral. deep, subliminal drummings, heavy organs and bells and ominously droning soundscapes guide you to your private Aramgeddon. a blackest soundtrack for the end of the world... the artwork consists of a folder in 7"-size, holding 10 large inlays on heavy cardboard. all paintings on the folder and the inlays were drawn by the Russian painter Alexander Nemkovsky ( <http://nemkovsky.info> ), who already worked with Peter Anderson (Raison d'Etre)." [label info]

**\* STARS OF THE LID - And their refinement of the decline do-CD (Kranky KRANK100, 2007) €16.50**

"Fünf Jahre nach „The Tired Sounds Of“ legen Adam Wiltzie und Brian McBride nach, und das wie gehabt herrlich entschleunigend. Aus dem Leitmotiv „We do like guitars because they can sound not like guitars“ ist erneut die Synthese mit klassischer Orchestrierung, deren Übersetzung in Flächen und Betitelung mit hinterhältigem Humor geworden. Wollte man tatsächlich noch musikalische Referenzen suchen, könnte man Eno, die flächigeren Stücke von Badalamenti oder Aphex Twins „Selected Ambient Works II“ anführen. Dabei ist „And Their Refinement ...“ eigentlich viel mehr die Demonstration, dass SOTL längst eine eigene Kategorie sind. So präsent die Drones, so um die-Ecke der Humor (siehe „Dopamine Clouds Over Craven Cottage“, benannt nach dem Heimspielort des Fulham FC, wo McBrides Namensvetter Fußball spielt; oder auch den Wortdreher „Humecter La Mouture“, vermutlich aus „respectez la nature“). Wirkt das zu Beginn vergleichsweise fast hektisch und mittels klarer Strukturen erkennbar bemüht, das Ambient-Klischee zu unterlaufen, weichen die Setzungen spätestens ab der Mitte des Werks auf. Mit dem 17-minütigen „December Hunting For Vegetarian Fuckface“ beschließt eines der dynamischeren Stücke ein zweistündiges (!) Opus der – wahrscheinlich noch immer – langsamsten Band der Welt.“ [Joachim Henn / Intro]  
"The long awaited new album from Stars of the Lid is finally ready for your sonic immersion. Painstakingly recorded, processed and assembled over the last five years, SOTL once again deliver a massive work filling two compact discs and three vinyl albums, clocking in at over two hours. While most albums of this length would be considered tedious at best, SOTL are arguably the only contemporary composers who can seemingly alter the time-space continuum simply through the playback of their organized sound. They take time itself and stretch, compress and turn it inside out, altering what would otherwise be an arduous test of nerves into an interlude of half awake dreams that ends too soon. In this album, SOTL picks up where *The Tired Sounds Of...* left off with an emphasis on melodic development, moving their epic soundscapes beyond mere drone and subsequently frustrating all the typical ambient clichés associated with their music. Perhaps the best references for this current work would be found in the score to the film *Le Mepris* by Georges Delerue, the orchestral works of Zbigniew Preisner, or the 1958 CSO/ Fritz Reiner recording of Hovhanness' *Mysterious Mountain*, specifically the third movement. But in the final analysis, such comparisons are superfluous at best, as Stars of the Lid have created a musical universe in which they are the sole inhabitant. Simply put, this album is a masterpiece." [label info]  
"...The Stars' sound has obviously become much more clear and well defined, polished even, but everything we loved about Nitrous Oxide is still present, albeit in slightly altered form. The Stars' were always about swells, ebb and flow, melodies and compositions played out over expansive stretches of oceanic shimmer, and that at least hasn't changed on And Their Refinement Of The Decline. Notes aren't just played, they begin as tiny sparkles, little distant glimmers, and gradually grow into thick rich whirs, or massive rumbles, before just as quickly fading away again. Oceanic is definitely an apt descriptor, as the music here, as on the more recent records, does have that feel, like some epic dimly lit sonic sea swirling and churning, sometime tranquil and barely moving, other times heaving and tumultuous. It's the sound of a new dawn, an impending storm, or the birth of a galaxy, it's so completely epic while at the same time managing somehow to be pastoral and contemplative and breathtakingly beautiful.

In the early days it was just 2 guitars and a four track, and the sound reflected that, much more gritty and fuzzy, the mood a lot darker, evoking the desert, the starry sky, a druggy dreamy innerspace of muted minimal shimmer. As the band grew, and added instruments, more players, recorded in real studios, the sound changed dramatically, and suddenly, instead of some indie bedroom project, the Stars were crafting pieces that could stand alongside any modern classical piece, while remaining dreamy and drone-y enough to tickle the ears of indie dronesters worldwide. Which is probably the most fascinating part of the Stars' sound. They were making music equally as expansive and epic and gorgeous 10 years ago, but those sounds were limited by the technology, by the band's meager recording set up. And only now it seems that the band is able to fully realize the sound they have been hearing, and essentially creating, all along. There are guitars here and there, it is after all still the root of their sound, but they seem to be overshadowed by the other instruments (although it is often difficult to pinpoint the instrument creating many of the sounds), heavy on the strings, three violincelles and a harp, as well as a surprising arsenal of horns, two trumpets, flugelhorn and clarinet, AND a children's choir!! But it's not just the players or the instruments, but how they interact and the music they create, and here the results are divine. Many of the tracks do sound like bits of modern classical stretched out into languorous stretches of muted drone and subtle shimmer, like watching the planets from outer space, observing the epic drifts of solar systems and an infinity of cosmic interactions, but others definitely reference more earthly sonic treasures, "Apreludes (In C Sharp

Major)" has some serious Morricone going on, and "Don't Bother They're Here" references Scott Tuma's washed out guitar work in Souled American. But whatever subtle flavor is introduced into each track, the sound is definitely and distinctly Stars Of The Lid. Their shift to double disc releases also seems to suit them, allowing their slow burning soft swell compositions plenty of time to sprawl and spread and evolve into epic and soul stirring soundscapes. But even two discs is not nearly enough as far as we're concerned, so everyone buy this one, so next time, these guys can release a four disc set, or a ten disc set or a twenty disc set..." [Aquarius Records]

**\* STEEL HOOK PROSTHESES - Light reflected from a cold cutting table CD (Pain Compliance Productions PCP-002, 2007) €13.00**  
Kraftvoller harsh-drone Industrial, flächig & elektronisch, kalt & klinisch. Derangierte Stimmen & mächtige Rausch-Wolken & -pulses die voller Elektrizität scheinen bestimmen das düster-atmosphärische Bild; das ganze ist spannungsgeladen und gut arrangiert. TIP für Freund des klausrophobischen Industrials. Projekt aus Texas.

"11 cuts of cold, clinical electronics, influenced by medical phobia and fetish, and the frailty of the human condition. From catatonic ambience to surgically sharp power electronics, "Light Reflected..." is the soundtrack to your next desperate stay in the infirmary! With releases already on L-White Records, PACrec and NCC, this Texan power-electronics project will conquer the world!! Mastered by T. Garrison (Control) with artwork by S. Candey (Gruntsplatter)." [Cold Spring Records]

**\* STIMBOX - Between Eugene and Victoria CD (L.White Records LW-038, 2005) [ed. 300] €13.50**

"new album of these american cult noise artist from San Francisco / 13 merciless harsh electronic noise tracks with a touch of true crime electronics / listen what sounds noise created" [label info]

**\* SUNROOF! - Spitting Gold Zebras CD (Bottrop-Boy B-BOY 027, 2007) [lim. 250] €13.00**

"Sunroof! have done it again. Music steeped in clattering noise and rumbling drones prevail once more. The work of English sonic pioneer Matthew Bower remains unequalled. Meditative drones bathed in sunshine are swiftly exchanged with bursting volleys of noise. Sunroof! specialises in transparent, breathtaking concoctions of sound with some unexpected insights. Keyboards, guitars and electronics are submerged in Bower's transcendental whirlpool and the listener will want to dive in from the outset. Matthew Bower has a vision. He does not see sound as confrontation or provocation, but rather as a passage to another dimension. Under the name Sunroof! Bower paints layer upon layer of sound, subtle in their sublime and jubilant in their pure ecstasy, the resulting picture a peerless panorama – a tableau where light touches of water colour are mixed with dark smudges, black as coal. *Spitting Gold Zebras* is Sunroof!'s latest update on its state of affairs. Bower gets heroic support from guitarists Marc Orleans (Sunburned Hand Of The Man) and Mick Flower (Vibracathedral Orchestra) and violinist C. Spencer Yeh (Burning Star Core). Like the true shaman that he is, Bower reroutes and transforms all incoming sounds. Sunroof!'s renewed interest in unbridled, screeching noise is immediately evident. These clamorous visions of sound previously featured unrestrained in Bower's work on records with bands such as Hototogisu and the resurrected Skullflower. The uncompromising end of *Spitting Gold Zebras* is an 'ourobouros' of annihilating noise; a hungry snake, continually gnawing at its tail which eventually swallows all of the surrounding sounds. Again, Sunroof! challenges the faithful, who are left staring in the sun, ascending higher and higher towards Bower's golden sound at the end of the rainbow. 'Spitting Cold Zebras' is packed in beautiful new 'envelope' packaging designed and handprinted by Jason Dodge & Christine Roland." [label info]

**\* SUTCLIFFE JUGEND - This is the Truth CD (Groundfault Rec. / Hospital Prod. GF/HOS-166, 2006) €13.00**

"Ground Fault Recordings and Hospital Productions would like to announce the upcoming release of 'This Is The Truth', the first Sutcliffe Jugend studio album in eight years. 'This Is The Truth' quite possibly stands as one of the most original and perfectly balanced noise compositions of the last 10 years. It references and uses classic Sutcliffe Jugend of old while bringing in an entirely unique and fresh element one does not hear in noise. This album is a brilliant blend of foreboding tension, and anxiety while using the most lively, disturbing, and textual elements of noise. All of which are brought together with the phenomenal detail and balance of an accomplished electronic composer. Songs that you think will explode leave you hanging with tension, while others erupt with violence out of nowhere. It's an absolutely brilliant album that was worth the wait." [label info]  
"...Every track here seems to hold context within the larger structure of things and has it's own unique qualities which makes the album extremely memorable, and an engaging listening experience. The

vocals are simple, stripped down, and the content consists of hateful mantras, explosive outbursts against religion and stupidity. To anyone who enjoys power electronics I say this is a definite must have." [Xdementia]

**\* SWANS - Soundtracks for the Blind CD (Young God Records YG001, 1997) €14.50**

"Michael Gira has always been good at establishing finality. Each successive Swans release would have made a spectacular tombstone or constituted an epitaph for which other groups would have killed. *Soundtracks for the Blind* is no exception to the rule, but this time around even by his own high standards and compared to his low-end excursions of yore, Gira has exceeded himself. As dramatic excursions go, *Soundtracks* equals the best.

Running over two CDs and two-and-a-half-hours, this would be a grueling enough listen even without the bejeweled brilliance of the ten actual songs nestled among the found-soundscapes, ambient decompositions and twisted electronic noises that constitute the album's remaining sixteen fragments. What is hard to convey in print however, is the flow of the album as a whole, the manner in which a vocal track alternates with an instrumental, the carefully crafted ordering which, ultimately, does so much to gloriously disorient the listener. *Soundtracks'* sheer length and immensity are its own best explanation.

At least a dozen other groups have essayed similar ventures in recent years: Total, Final and Ice's isolationism; the Cold Meat Industry roster's dark industrial ambience; Merzbow and other Japanese artists' harsh noise... But these artists' collective resonance and weight don't compare; their 60-minute limited-edition, two-track CDs seem insignificant next to this. Rather, it's more accurate to compare the Swans and *Soundtracks for the Blind* to the legacy of the Velvet Underground as they should have been, and not as they were bowdlerized by the Jesus and Mary Chain; to the drone language developed by La Monte Young that was such an influence on the Velvets; to "Venus in Furs" and John Cale's *Music for a New Society*. *Soundtracks* is the perfect wake for a band whose impact on music has yet to be calculated: Swans' out-and-out noise may have now receded into quietude and somnolent landscapes, but this monster of an album will leave ripples pulsing out for many years to come. [Nick Terry, Alternative Press, 1997]

**\* SWANS - Children of God / World of Skin do-CD (Young God Records YG002, 1997) €18.00**

Wiederveröffentlichung des "Children of God" - Albums von 1987, als SWANS von ihrem Brachial-Sound Abschied nahmen und zu einer ganz eigenen Version von ätherisch-monumentalen "Pop" fanden, dazu die erste WORLD OF SKIN LP von 1988 (Jarboe & Michael Gira-Projekt).

"Over 145 minutes of scary and beautiful music. Two crucial breakthrough records from Swans' mid- to late-'80s period back in print. Consistently sought after by an ever-replenishing fanbase seeking out the roots of Gira's Angels of Light work, related projects, Young God Records, and past collaborator Jarboe." [label info]

**\* SWANS - Filth / Body to Body, Job to Job do-CD (Young God Records YG011, 2000) €18.00**

"Another exciting piece of history from one of The Big Apple's meanest, creepiest, most uncompromising bands ever. As with the *Various Failures* triumph, *Filth/Body to Body, Job to Job* collects material from one of the band's golden eras, a time when bands like Swans and their contemporaries such as Glenn Branca and Sonic Youth could barely get library cards, let alone featured on the covers of magazines to which they are accustomed today. Disc number one reissues Swans' classic 1983 crawl, recorded by M.Gira, Norman Westberg, Roli Mosimann, Harry Crosby, and Jonathan Kane and features previously unreleased tracks, all recorded live at the Kitchen. Disc number two reissues studio out-takes and live recordings from 1982-85, with a previously unreleased nine-minute version of 'Raping a Slave,' recorded live in Berlin, 1984." [label info]

**\* SWANS - Feel good now CD (Atavistic ALP135, 2002) €15.00**

"Feel Good Now", die lange nicht mehr zu bekommende Doppel-LP Dokumentation der 1987er Europatour zum von den Kritikern heißgeliebten Album "Children Of God" ist jetzt wieder bei Cargo erhältlich. Mit dem vor Kraft nur so strotzenden Lineup Michael Gira, Jarboe, Norman Westberg, Algis Kyzis & Ted Parsons, fängt "Feel Good Now" die SWANS live auf einem Höhepunkt ihrer glanzvollen Karriere ein, dessen Songs gleichzeitig heftig und zerbrechlich sind. Die SWANS waren eine der kreativsten amerikanischen Bands der letzten 20 Jahre. Der Young God Records Backkatalog der SWANS Re-Issues ist einfach ein Muß und zeichnet den Weg der legendären Karriere der SWANS nach." [Cargo]

"A reissue of the long-out-of-print double-LP document of SWANS triumphant 1987 European tour in support of their Children Of God

album. Ten powerfully heavy and delicately fragile tracks featuring the lineup of MICHAEL GIRA, JARBOE, NORMAN WESTBERG, ALGIS KYZIS, and TED PARSONS." [press release]

**\* SWANS - Various Failures 1988-1992 do-CD (Young God Records YG006, 1999) €19.50**

"This 2CD set collects the best of material previously released on their "Love Will Tear Us Apart" twelve inch (1988), "The Burning World" album and its various singles (1989), the World of Skin album "10 Songs For Another World" (1990), "White Light From the Mouth of Infinity" (1990/1), and the "Love of Life" album and its various singles (1992). All these items are out of print, and this double CD set is among the most sought-after releases in the Swans' ongoing series of reissues/compilations." [label info]

**\* SWANS - The Great Annihilator CD (Young God Records YG018, 2002) €14.50**

"Their twelfth album, *The Great Annihilator*, is a majestic symphony of haunting melodies and shifting moods. Spirituality -- or rather the absence of it -- provides the linking motif. With a kinetic, industrial goose step, 'She Lives' plays with chanted images of madness and martyrdom, while the jagged coda of 'Celebrity Lifestyle' lays the groundwork for a cutting look at material dreams. 'Warm' forms the album's thematic center, overflowing with ethereal vocal loops and drums that patter like raindrops across the lyrical landscape. On 'Mother/Father' and the mantric 'My Buried Child,' vocalist Jarboe outdoes herself with a spectrum of darkly distinctive voices. Taken on its own, this album is a vivid example of how to combine the dissonant with the dulcet while retaining a dangerous edge. Viewed in the context of the Swans' 12-year journey from audio pornography to majestic romanticism, *The Great Annihilator* serves as an epic apotheosis." [label info]

**\* TARAB - Wind keeps even dust away CD (23five Inc. 010, 2007) €13.00**

TARAB nennt sich das Projekt eines australischen field-recording-Composers, der hier mit wunderschöner Geräuschkulisse (52 Min. Spielzeit) verzaubert. Seine 5 Stücke sind langgezogen und rauschig, erdig, sandig, aber auch ätherisch-windig... er benutzt Sounds von Wind & Ozean, röhrenden Objekten, Glas, Maschinen... und arbeitet dabei nicht mit Unmengen von Hall, sondern ist ganz konkret und nah dran am Material.. es gibt so viel zu entdecken in diesen Klangwelten, wie eine einzige übernatürliche AUDITION. Für Freunde von TOY BIZARRE, JGRZINICH, SETH NEHIL, LOPEZ ERIC LA CASA, .. aber auch für jeden Musik-entdeckungsfreudigen Menschen überhaupt, denn diese Musik ist absolut zeitlos & tief verwurzelt, ohne Kitsch & Pathos! TIP !!  
"Eamon Sprod (aka Tarab) professes a romantic attachment to the notion that the world is falling apart, a terminal process only enhanced by the intrinsic obsolescence from the output of consumer culture. Yet, this Australian sound artist is not one to wallow in the nihilism of such poetics, rather he counterpoints these thoughts with the allegorical implications of his nom de plume. *Tarab* is an Arabic word that doesn't readily translate into English, but it might be best defined as the ecstatic surrender one can experience when listening to music. Through installation, performance, and composition, Sprod reinterprets the physical detritus of the landscape within a hypothetical topography where dirt, soot, and smog emerge as privileged materials, in to which he has grafted the potential for a transcendent response. Field recordings are fundamental to this creative process, bolstered by sympathetic sounds activated by Sprod's own hands rummaging through crumbling leaves, rusted bits of metal, broken concrete, and shattered glass, just to name some of the more obvious sources. *Wind Keeps Even Dust Away* is only the second documentation of Sprod's compositions; yet, it is an accomplished work on par with the best of contemporary sound ecologists (e.g. Chris Watson, Eric La Casa, Toshiya Tsunoda, etc.). On this album, Sprod presents an intertwining series of compacted collages that tease aquatic references from abandoned and overlooked sites of the arid Australian landscape. Every sound of a pipe gurgling with water is but a mirage of sand, rust, and dirt cleverly tricking the audience's collective ear. With its subtle transitions and evolving sound structures, *Wind Keeps Even Dust Away* figures into the models of psycho-geographical wandering, as Sprod explores sets of roughly cut textures, resonant frequencies, and atmospheric vibrations that are intrinsic to an imagined space and then shifts into another with its particular idiosyncrasies. While the ecstasy that the word *tarab* implies may not be an immediate reaction to this album, wonder and discovery certainly are as experienced through this exemplary album of re-engineered sonic dislocation." [label description]

**\* TARENTEL - Paper White maxi-CD (Temporary Residence TRR76, 2005) €9.00**

4-track EP mit über 24 Minuten Spielzeit, aus der gleichen Session aus der auch das 2004er Album "We move through Weather" stammt; Markenzeichen ist hier die grosse Dynamik der Stücke, von nach vorne preschender Perkussion bis hin zu ganz ruhigen Drone-Feldern, die mit Pianotunes getränkt sind..

"If last year's breakthrough album *We Move Through Weather* was Tarentel's high water mark, then these two companion EPs could be interpreted as the rise and fall of that flood. The same recording sessions are responsible for all three releases: *Paper White* represents the beginning, *We Move Through Weather* is the inspired centerpiece, and the 43-minute *Big Black Square* signals the smoky ending. Played in succession, the three releases chart Tarentel's journey from dynamic, guitar-driven instrumentalists to perpetually curious treasure hunters of the mysterious sounds that most of us take for granted. If this were the end of Tarentel's story, they would have enough riches to last a lifetime. Eight years into their career, however, it seems they've only just begun." [label info]

**\* TARENTEL - Big Black Square maxi-CD (Temporary Residence TRR77, 2005) €9.00**

Longplay-maxi-EP (43+ min) mit einem one-tracker der alles enthält was TARENTEL so besonders macht: geisterhafte Drone-Ambience-Felder, field recording-backtapes, kraftvolle Perkussion, röhrende Bässe, spannungsreicher Aufbau...

"The second of two companion pieces to the *We Move Through Water* album from sweeping psych/sound explorers TARENTEL. Where *Paper White* represented the beginning of the flood that the *We Move Through Water* album set up, *Big Black Square* ebbs back out with one forty-three-minute extended journey." [label info]

**\* TARENTEL - Ghetto Beats on the Surface of Time do-CD (Temporary Residence TRR102, 2007) €16.50**

CD-Version der grossartigen 12"-Reihe (4 Teile) !

"...Originally released as a limited edition series of vinyl albums, *Ghetto Beats* is collected here onto two CDs -- a full two and a half hours of music. It is a sun-baked cluster of ragged rhythms, splintered sound and scorched shimmer. The production is a caustic mix of hi- and lo-fi, creating a strange sense of timelessness, like discovering a black and white photograph of the future. Available in a numbered, limited edition quadruple gatefold jacket, *Ghetto Beats On The Surface Of The Sun* is a widescreen projection of unspeakable charm and unlikely beauty." [label info]

"We listed the individual vinyl installments of Tarentel's *Ghetto Beats On The Surface Of The Sun* a while back (all now out of print so don't order!), each one a mind blowing blast of druggy, psychedelic free form rhythmic bliss out, and each one could well have been an AQ record of the week. But good thing we held off, cuz here we are a year or so later, and all four slabs of wax have been digitized and compiled as a massive double cd set, and needless to say, four -possible- records of the week, all piled on top of one another, can only mean one thing! Well, yeah, obviously, this absolutely had to be a record of the week. Quite possibly (and very probably) the best music we've heard from these guys, which is saying a lot considering how much we dig most everything Tarentel does..."

When we first heard the title of Tarentel's 2cd (formerly FOUR lp) set, *Ghetto Beats On The Surface Of The Sun*, we were pretty sure they were being ironic, or facetious, or something, and there would be no beats, ghetto or otherwise, to be found anywhere, just their usual gorgeously slow shifting epic postrock soundscapes. But actually, *Ghetto Beats* IS all about the beats, not sure if they're 'ghetto' or not, but they sure are dense and funky and weirdly rhythmic, from blissed out shuffling skitter to super propulsive krautrocky pound, these discs are definitely a whole new side of Tarentel. A much more raw and ragged, caustic and groove based beast.

It almost sounds like Tarentel covering This Heat, or a krautrock No Neck Blues Band, or maybe even Tussle via This Heat with a bit of 23 Skidoo thrown in for good measure.

While the framework of most of these songs is some dense web of percussive clatter or some sort-of-funky drum jam, these gorgeously hypnotic skeletal rhythms are surrounded on all sides by thick swaths of crumbling ambience, disembodied guitar loops and rumbling bass, thick swells of warm whir and all sorts of other random dreamlike shimmer. Often building into seriously caustic squalls, big churning white hot sonic swirls, each wrapped around beats that seem on the edge of falling apart, or splintering into rhythmic fragments. Maybe that's the ghetto angle, the beats are super lo-fi, blown out, strangely recorded, so they sound sort of alien, with lots of strange FX and stuttering stumbling variations. So fucking awesome.

We originally reviewed *Ghetto Beats* one lp at a time, and while they do work perfectly as one epic cohesive chunk of sound, they still sort of play out like the separate movements they started

out as... The first movement (lp #1) is six tracks, a little over a half an hour, a dense assemblage of abstract rhythms and brooding, swirling psychedelia, heavy on the This Heat worship, beats stretched out over huge expanses of industrial whir and jagged angular guitars, very loping and hypnotic, brooding and drone-y, mysterious tribal rituals stretched out into epic spaced out, abstract rhythmic jams.

Part two (lp #2) is 4 tracks, 40 minutes, two epic jams, both 16+ minutes, separated by two shorter tracks. The opener starts with an endlessly hypnotic, near metal drum jam, over which guitars and sound makers creak and keen, a crystalline web of high end sonics over a swirling tribal rhythm. It could seemingly go on forever, and it sort of does, but near the end it dissipates into a dark spacious soundscape of distant clatter and thick rumbling buzz. After a one minute rhythmic experiment, all freaked out psych rock effects and super distorted drum sputter, the second lengthy jam kicks in, and it's definitely the most mellow and blissed out track so far, some muted free jazz skitter, over a slow burning expanse of chiming guitars and smears of abstract melody all stretched into a near static glacial groove. So nice. As if that weren't enough, the last 5 minutes is some of that fuzzy crumbling blurry ambience we can never seem to get enough of. Soft focus and indistinct, shimmering guitars wrapped in thick crumbling guitars and a glistening sonic glow, like Tim Hecker, Fennesz, and that sort of thing, a gorgeous late night coda of dreamy drone-y bliss.

For part three (originally the third lp), the group start out by moving even further out into space (rock) on the ten minute "Stellar Envelope", blown out crumbling sheets of distorted psych guitar and dizzying FX wrapped around propulsive tribal beats, feedback everywhere, it almost sounds like Hawkwind with all the structure sucked out, leaving a huge swirling mass of psychedelic tribal ambience, while managing to still rock somehow. The rest of volume three area gorgeously obfuscated drift through a sonic landscape at once rough and lo-fi and blissfully lush, strange industrial clatter and clang is muted and smeared into mumbly ambience, guitars are looped into hypnotic stretches of throbbing drone, bits of dreamlike melody, simple spacious piano, are wreathed in fuzz and warped into gorgeous slabs of pop ambient fuzz, the whole thing is surprisingly tranquil and shimmering, especially after that opening salvo, and the dense rhythmic intensity of the first two movements, but within the context of Tarentel's seriously epic Ghetto Beat symphony, it couldn't sound more perfect.

The final movement (the 4th and last lp in the series) offers up Ghetto Beats' heaviest moment in the form of "Somebody Fucks With Everybody", a sidelong doom dirge blow out, referencing everyone from SUNNO))) to Growing to Nadja, a thick glacial swirl of downtuned guitars, wreathed in effulgent streaks of damaged outerspace FX and psychrock solar flares, all underpinned by Neurosis style tribal rhythms, constantly sounding as if any second the song will kick into the heaviest riff of all time, but instead, it stretches on and on, building and building, some sort of cosmic lo-fi krautrock ambience, massive and heavy, but strangely dreamy and blissful.

The rest of Ghetto Beats pretty much eschews the titular beats entirely, instead offering up several brief ambient drifts, the far away foresty folk hovering above slow moving slabs of glacial low end of "Where Time Forgot", the ultra brief scrape and shuffle of "Isalais Delay", the murky disembodied post rock of "You Do This. I'll Do That", a strange landscape of fuzzy melodies and indistinct song fragments, all woven into some sort of soft focus fever dream, and finally, "Lake Light", a two minute outro, the glorious final flurry of sound in this epic sonic travelogue spread out over 2cds, a gorgeously hopeful, sparkling glistening drift of shimmering harmonics, and misty minor key flutter...

Like we mentioned before, we've loved everything Tarentel has done in the past, but this is by far our favorite, and how could it not be after drifting dreamily through two plus glorious hours of Ghetto Beats, immersing ourselves in a dreamy, druggy, murky world of drifting space drones and propulsive beats, of fuzzed out shimmer and barely there ambience... So amazing!

Packaged in a super striking, full color, eight panel fold out sleeve, limited to 3000 copies, each with a numbered metallic sticker affixed to the front." [Aquarius Records]

**\* TARKATAK - Mormor CD-Box (Genesungswerk GW23, 2007) [lim. 300 in handpainted box] €14.00**

"Tarkataks MORMOR schafft es mit einer bezaubernden Leichtigkeit, unser Hören in Bewegung zu versetzen. Wir finden uns am Ende der Nacht auf einem Floß, in einem Gewässer aus Klang, soweit das Hören reicht. Akustische Räume öffnen sich, und bieten behutsam bearbeiteten Klängen zuvorkommend ihren Platz an. Melodien singen von ihrem eigenen Entstehen und Vergehen. Statischer Dunst verhüllt die nahe Dämmerung, bis in der Ferne mechanische Oszillationen von einem Ufer und frühen Vögeln künden. Klippen unter der Oberfläche erzeugen schimmernde Interferenzen. Der Ort ist erfüllt von einem

fernen Echo letzter Hausmusik, und verstörte Endlosschleifen erzählen in fremden Sprachen von einer unmöglichen Insel, auf der Menschen und Maschinen einen gemeinsamen Rhythmus finden. Versöhnt besteigen wir wieder unser Floß - und lassen uns von MORMOR auf erhabenen Wellen zum fliehenden Horizont tragen." [label info]  
"...Tarkatak's music is still highly atmospheric, but much more sparse these days. Each of the four long pieces is built around just a few loops, which Tarkatak plays around with, changing the color of them, getting them out of sync and back in sync again, and such like, and creates a wonderful textured sound. There are times when 'Mormor' reminded me of Taylor Deupree, but then a bit more dark, but it has the same relaxed feeling to it. But there is also the featuring of rhythm, which is also an entirely aspect, certainly when it comes down to stripped down techno rhythms. Quite a break with the past, I think and quite a step forward. Including is a film for one of the tracks, which depicts the sea and the sand, along with a lonely man - the sort of film you'd expect with this lonesome music. Great CD, and hopefully bringing him some more recognition" [FdW / Vital Weekly]

**\* TAZARTES, GHEDALIA - Check Point Charlie 2005 CD (Gazul Records GA8684.AR, 2006) €16.00**

Wiederveröffentlichung der vergriffenen CD von 1990!  
"Ghédalia Tazartes' music comes from everywhere and nowhere. He takes noises, sounds, melodies, chants, whispers, shouts and cries from sources all over the planet and uses them as raw material to construct his own sonic world. A collage and a patchwork at once, but with an impressive coherence and homogeneity. Born in Paris in 1947, Ghédalia Tazartes started singing when he was 12 years old, soon after his grand-mother died, alone and just for himself, in the Bois de Vincennes (A Parisian forest). After a number of trips and experiences, he started to create his impromuzician's artistic language and began a professional career in dance, theatre, cinema, while still giving some occasional concerts and publishing a few albums. 'Check Point Charlie', issued in 1990, was his latest and much-awaited reissue. Now reviewed and amplified by its author, the cd is published on the Gazul label, as part of the Zut-O-Pistes collection. Its power to retain some bits and pieces of a perpetually escaping reality through the stories, the places and the links that unfold, makes it a masterpiece among the works of Ghédalia Tazartes, a man who sings to be sung by the world in order to reach a full existence..." [label info]

**\* TAZARTES, GHEDALIA - Jeanne CD (Vand'Oeuvre 0732, 2007) €12.00**

NEW material created for a theaterplay of the same name!!  
"Recreating the idioms of some ethnic musics, Ghédalia Tazartes invents himself an imaginary world which seems to be inspired by different forgotten traditions. Musician, genius handyman, singer to the improbable accents, Ghédalia Tazartes pours a flood of sounds and atmospheres, voices and strange melodies, weaving the screen of an hallucinatory soundtrack which accounts for the universe of the show 'Jeanne' (Co Pardès rimonim) for which it carried out the majority of those compositions. Artist out of time, Ghédalia Tazartes shared incredible collaborations in particular with Alain Gigout, Michel Chion, Philippe Adrien or François Verret." [credit notes]

**\* TEGIN, ALEXEY - Gyer. Sacred Tibetan Music of Bon Tradition CD (Monotone OM01, 2002) €13.50**

Eine sehr eigenständige Umsetzung von tibetischer Ritualmusik nimmt hier der Russe ALEXEY TEGIN vor, wenn er die Vokaltechniken & Instrumente (Bläser, Gongs, Schellen) der (prä)-buddhistischen Mönche einsetzt. Dunkle, gutturale Choräle & Obertongesänge, dumpfe Perkussionsschläge, Gongs, dumpf-röhrende Bläser, und immer wieder der tiefe und durchdringende Gesang. Dunkel & beschwörende "nicht-elektronische" Ritualmusik at its best! Tip für "archaic drone"-Fans!  
"Alexey Tegin is making the sacred ritual of Tibetan pre-Buddhist Bon tradition, yet this is far darker than everything you could find in the ethnic/traditional department of the music shop, with its frightening throat singing and shivering Tibetan bells." [label info]

**\* TELEPHERIQUE - Slowmotion CD (Force of Nature fon08, 2007) €14.00**

"Telepherique, one of Germany's most recognizable names, has returned with another masterpiece. After almost one-hundred releases over the last eighteen year on many respected labels like Ant-Zen, MSBR and Old Europa Cafe, Force of Nature is honored to present 'Slowmotion'. Telepherique's new album 'Slowmotion' is not the first album in which a critical view on society is presented to the listener. For example with the project Telerotor they released 'Modern Times' and 'Mobility', two highly conceptual albums with a vision on the hasty life and connectivity in modern times. But in contradiction with their earlier social conscious albums, 'Slowmotion' has a ritualistic ambient flow which enforces the listener to take it a step down; To see and live things in 'Slowmotion'. It is well said on the inlay: "This CD is dedicated

to all the people who try to simplify their life in modern times, marked with materialism, business, stress and sickness". The eight tracks have notitles but they are divided into three 'steps', being "Out of balance", "Down shifting" and "Fountain of flow". The whole results in a ritualistic, flowing album with moments of rhythm, ambience and complex soundscapes." [label info]

"...but it is safe to say that 'Slowmotion' is well chosen title: the music is mostly ambient in approach, with long washes of synths, but it's never the big A ambient. Telepherique also uses rhythm, a lot of it, but it's a slow pulse, whenever it is used. Not exactly dance music, but a sort of driving pulse, a heart beat if you want, or the steady bump of a train ride. You watch outside and the landscape slowly changes, with altering colors and sceneries. The rhythms have a sense of tribalism, which is not far away from some of the mechanical beats of Muslingauze. Excellent production of music that is best heard when traveling. Leave what you are doing behind and start a journey with this as its soundtrack." [FdW / Vital Weekly]

**\* THIGHPAULSANDRA - The Lepore Extrusion CD (Brainwashed handmade series HAND003, 2006) €14.00**

Nice one-tracker with mysterious drone-tunnels, pure electronic high-pitched humming, trembling & strange ramifications all over the place. "THIGHPAULSANDRA's newest release is the score to an interactive video installation by New York-based visual artist DANIEL McKERNAN titled "Evolution Evil?," which featured the world's # 1 transsexual AMANDA LEPORE. The music is three movements mixed by Thighpaulsandra into one long piece which is just as eerie and precocious a superstar as Lepore is. Enhanced CD features a video of the exhibition with narrative by McKernan. Packaged in letterpressed sleeves in an edition of 500." [label info]

**\* THIS EMPTY FLOW - The album do-CD (Eibon Records TEF058, 2006) €16.00**

Finnische dark wave / electronic-Band mit NIKO SKORPIO (jetzt SOME PLACE ELSE-Label und HAERETICI 7074 mit OVRO), die von 1994 bis 1997 existierten und ein Album namens "Magenta Skycode" auf Avantgarde Music (1996) veröffentlichten, welches hier zusammen mit 11 Bonus-tracks nochmal neu rauskommt. Zu finden sind hier hochmelodische, aber stets sehr traurig-melancholische Stücke mit Metal-, Wave- und Elektronik-Einflüssen, irgendwo zwischen THE CURE und TWICE A MAN vielleicht... sehr hörenschrift für 80er Wave-Afficionados!

"Good music never grows old..... In 1996, THIS EMPTY FLOW gave birth to the amazing "Magenta skycode". Now, exactly 10 years after its original publishing, we're proud to re-present that outstanding cd, in a heavily remastered edition. And with an additional cd of rare tracks, studio-outtakes, rehearsal tracks, lost songs and other lovely goodies. Your chance to discover one of the most criminally under-estimated bands ever. Formerly known as THERGOTHON, the finnish musicians evolved into an almost unbelievable mixture of Slowdive, Pink Floyd & Cocteau Twins, however with a strong personal touch that makes them recognizable at first sight..... Sad, slow, melancholic. In other words, GREAT music. This repressing comes with redesigned graphics, printed on rough paper." [label info]

**\* THIS HEAT - Health & Efficiency maxi-CD (ReR Megacorp THIS IS 3, 2006) €9.50**

CD Re-issue of the genius 12" from 1980, re-mastered ! "1980 veröffentlichten This Heat die hier besprochene 12"-EP (oder Maxi-Single), die 1998 von These Records als Mini-CD wiederaufgelegt wurde. Gleichzeitig erschien das Material zusammen mit den Stücken von "Repeat" auf einer Doppel-LP (mit dem Titel "Health & Efficiency / Repeat"). "Graphic/Varispeed" ist zudem auch auf der "Repeat"-CD zu finden.

Zwei sehr unterschiedliche Stücke haben This Heat hier auf die beiden Seiten der EP pressen lassen. Das Titelstück stellt ein Destillat der Musik der drei Engländer dar, eine energiegeladene Zusammenfassung ihrer musikalischen Ideen in 8 Minuten, ein dichtes und spannendes Konglomerat aus schrägem Song, Tonbandeffekten, RIO-Kräch, Schlagzeug-Freakouts, quasiindustriellen Klängen, wavigem Rock, Canterbury-Rudimenten und nervösem Tonschweben. "Health & Efficiency" ist meiner Meinung nach das beste Stück, dass This Heat je gemacht haben. Wer sich nur eine Nummer der Gruppe antun möchte, sollte sich dieses Stück anhören. Gemial!

"Graphic/Varispeed" bietet dann, mehr oder weniger, nichts. Ein ewigliches, einförmiges Tonschweben kommt hier aus den Boxen, mal lauter mal leiser, mal hoch mal tief, mal weich mal hart. Wenn man das Brummen eines alten Kühlschranks aufnehmen würde, wäre das Ergebnis wohl ein ähnlich abwechslungsreiches Stück "Musik". Das Ganze ist eine extreme Minimal-"Kunst", die man wohl mit einem verblüfft-verständnislosen Lächeln hinnehmen muss. Man kann den Nichts-Effekt übrigens noch steigern, wenn man die EP bei 33 rpm

abspielt ... den Besitz der Vinylversion vorausgesetzt (diese langsame Version der Nummer ist übrigens auf "Repeat" zu finden). Trotzdem, das Titelstück sollte man kennen (wenn man denn die beiden Studioalben von This Heat schätzt!) [Achim Breiling / Babyblaue Seiten]

**\* COIL & THE THRESHOLD HOUSEBOYS CHOIR - From grows rampant DVD + CD (Threshold House THBKK3, 2007) €27.00**

"Hinter THE THRESHOLD HOUSEBOYS CHOIR verbirgt sich PETER „Sleazy“ CHRISTOPHERSON von THROBBING GRISTLE und COIL. Letztere sind nach dem Ableben von JHONN BALANCE inaktiv, während TG seit einigen Jahren wieder versuchen, im Musikzirkus mitzumischen. Dies allerdings – verglichen mit der früheren „Industriellen Revolution“ in den 70ern – nur bedingt erfolgreich. Vom HOUSEBOYS CHOIR wissen wohl bisher nur Wenige, gleichzeitig schreckt der relativ hohe Preis für das Doppelalbum aus CD und DVD die Eingeweihten zusätzlich ab. Doch einmal investiert, lohnt sich der Kauf im Nachhinein auf jeden Fall.

Ich werde mich hüten, THBC mit COIL zu vergleichen, möchte sogar behaupten, der (Sprech)gesang von JHONN BALANCE würde hier überhaupt nicht ins Klangbild passen. „I have known for a while that I wanted my new music to be a departure from the past“, schreibt CHRISTOPHERSON in den Liner Notes zum Album. Aus diesem Grunde hat er sämtliche thailändische Stimmen und Gesangssetzen, wie die Musik selbst auch, am Computer zusammengebastelt, was für einen Perfektionisten wie ihn wohl ein schweißtreibender Prozess gewesen sein muss: „Software is not very good at manipulating existing voices ... it still takes considerable skills that I have not had time to perfect as yet ...“

Die Struktur und Atmosphäre der Songs lehnt sich an die Spätphase von COIL an. Sucht man eine Schublade für dieses Experiment, könnte man es vielleicht „Exotic-Ritual-Trance“ nennen. Dunkle und düstere Momente haben die fünf Stücke selten, sie wirken – in der richtigen Stimmung – eher meditativ und bewusstseinsweiternd (ernsthafte!). Im Selbstversuch mit Kopfhörern und einem guten Wein vor mir, versetzten die Bilder der DVD mich in eine unserer Zivilisation fremde Welt. Nicht in jeder Situation wird man auf die DVD zurückgreifen, doch einzelne Bilder der Aufnahmen schleichen sich immer wieder ins Bewusstsein, wenn man der Audio-CD (mit identischer Songauswahl) lauscht.

Auf Einladung eines Freundes besuchte CHRISTOPHERSON schon im Jahre 2003 das "GinJae-Festival" von Krabi Town im Süden Thailands. "GinJae" bedeutet soviel wie "vegetarisch", obwohl diese Bezeichnung etwas irreführend ist. Die Beteiligten verzichten während der 10-tägigen Rituale und Feiern (zum Zeitpunkt des neunten Vollmondes eines Jahres) auf Fleisch, Alkohol und Sex. In westlichen Ländern stünde sicherlich die Mehrheit der Menschen schon hier vor einem unlöslichen Problem. Die knabenhaften Teilnehmer ziehen das ohne Mühen durch, tanzen und trommeln sich mit schüttelndem Kopf durch das religiös-rituelle Treiben, um die böartigen Geister aus der Nachbarschaft zu verbannen und der Stadt zukünftiges Glück zu beschern.

Insbesondere die schwer verdaulichen Bilder, in denen sich die Knaben riesige Spieße durch die Wangen bohren, oder sich im Zustand der Trance mit Rasierklingen die Zungen blutig schneiden, werden in Zeitlupe abgespielt und ergänzen sich mit den Klangcollagen der Musik. Das ist ästhetisch und verstörend zugleich, doch CHRISTOPHERSON, der sich auch als Videoregisseur einen Namen gemacht hat, schafft es mühelos, den Blick des Zuschauers knapp 50 Minuten an den Bildschirm zu fesseln. Empfindliche Gemüter seien vorgewarnt, es geht bisweilen doch recht blutig zu. Die Gesichter der sich in Trance befindlichen Teilnehmer werden mit Eiswasser betäubt und erstanlicherweise tragen sie, so CHRISTOPHERSON, keine schwerwiegenden Narben und Krankheiten davon. Die Kamera begleitet einen der Jungen (siehe Coverbild) bei allen Feierlichkeiten, vom anfänglichen Tanz ums Feuer, bis zu den genannten Piercingaktionen zum Ende des Festivals.

CHRISTOPHERSON selbst diente wohl als Wirt für eine der beim Ritual freigesetzten Seelen, denn undefinierbare körperliche Beschwerden zwangen ihn im Anschluss zu einem mehrtägigen Krankenhausaufenthalt, wie er in den Liner Notes schildert. Ausdrücklich betont er, dass „Form Grows Rampant“ eine persönliche Interpretation der Ereignisse sei und daher nur bedingt mit dem Zweck und der Bedeutung des "GinJae-Festivals" zu vergleichen ist. Eine tiefgreifende und fremdweltliche Erfahrung, die sicherlich auch seinen Entschluss unterstützte, nach Bangkok umzusiedeln und von dort aus im East Tower, der neuen Heimat des THRESHOLD HOUSE, die Fäden zu spannen und uns mit guter Musik zu versorgen. THE THRESHOLD HOUSEBOYS CHOIR dient wohl nur als Appetitmacher für zukünftiges, ein neues Projekt mit Namen MOWGLI HASHHASHIN ist wohl schon in Planung. „Form Grows Rampant“ ist ein solides Konzeptalbum, welches immer wieder den Weg in meinen CD-Player findet. Das visuelle Erlebnis ist eher etwas für besondere Augenblicke, der Film nistet sich im

Gedächtnis ein und sollte daher vor dem erstmaligen Genuss der Audio-CD angeschaut werden. Trotz des hohen Preises habe ich den Kauf jedenfalls nicht bereut..." [Markus B. für nonpop.de]  
"Threshold House is very excited to confirm the release of a combined CD/DVD package from The Threshold HouseBoys Choir, 'under the direction of Peter Christopherson.' The work in five parts is called Form Goes Rampant. This two disc set features documentary footage from Thailand's Gin Che (Vegetarian) Festival, as well as original music written and conducted by Peter Christopherson. This material, which is both viscerally intense, and at the same time, strangely gentle and moving - due to the great interest and demand, Christopherson has now polished the work for a wider, authorized release. It is being released in a combined DVD and CD form, as it is NOT every occasion that the DVD is suited so well to the music provided (viewer discretion IS advised!), but the CD can be played anywhere (except possibly while operating heavy machinery... or driving a motor vehicle). The DVD is NTSC multi-region, so it should play anywhere. The format is a four panel fold-out digipack with the discs carried in two clear trays (similar to the earlier Moon's Milk title from a few years back)." Running time: 50 minutes. Audio is uncompressed stereo." [label info]

**\* TIDAL & PETER DUIMELINKS - Ablution maxi-CD (Alluvial Recordings a24, 2006) €9.50**

Ein nautisches Stück "drone ambience", sanft auf- und abschwelkend bis in tiefste Frequenzen, mit organisch wirkenden Mikroeffekten versehen... tolle Collab unter Mitwirkung des New Yorker Drone-Spezis TIDAL !

"In Judaism, ablation is the process of washing away physical and mental impurities. Upon completion, the mind and body are cleansed and renewed.

New York composer Tidal (David Brownstead) and Dutch composer Peter Duimelinks (Kapotte Muziek, Goem, THU20) collaborated on this work over the course of 2004-2005. The piece was traded back and forth between the two artists several times until it was fully realized. Ablution is a contemplative work which explores darkness and light. Momentum ebbs and flows in soothing washes. Tones, hums, and brittle, crackling interludes intertwine to flesh out a murky smear of sound. Ablution is approximately 20 minutes in length and packaged in a 5-inch sleeve. David selected photographs for the front and back covers which suggest submerging into darkness only to emerge into a blast of white light." [label info]

"Perhaps by intent, but Peter Duimelinks is one of the few well-known names who however never released a full length CD on his own. He is part of THU20, Kapotte Muziek and Goem, did sound installations, recorded with Frank Bretschneider a CD in the Brombron series (see Vital Weekly 530) and could probably easily do one due to interest, but he just never did. This release doesn't change that. On 'Ablution' he works with Tidal, aka David Brownstead from New York. The two exchanged sound files back and forth in 2004-2005, going through various stages of rework. "In Judaism, ablation is the process of washing away physical and mental impurities. Upon completion, the mind and body are cleansed and renewed." This miniCD with one track is a twenty minute deep dark rumble of colliding sounds. The basic is deep and dark, like highly processed field recordings, although the processing might have been generated by radical equalisation. On top there are light sparks flickering at a highly irregular shape. When listened on headphones, static and hiss seem to be part of the piece. It's a good and solid piece of music of highly dark ambient music. There isn't a specific role for either Tidal or Duimelinks: the mark of well made collaboration." [FdW / Vital Weekly]

**\* TIETCHENS, ASMUS - Notturmo CD (Die Stadt DS102, 2007) €15.00**

Schon die 10te CD in der DIE STADT-Reihe mit Wieder- veröffentlichungen früher TIETCHENS-Werke. NOTTURNO erschien im Original 1987 und schaffte eine ganze eigene, verstörende "Alien"- Atmosphäre, recht schroff & konkret mit viel verfremdeten Klaviermaterial und wieder bemerkenswerten Titeln wie "Halbe Tanzmusik" - wie auch "Formen letzter Hausmusik" eines der frühen Meisterwerke auf denen sich der hier schon unverkennbare TIETCHENS-Stil deutlich niederschlug.

"Tenth part in the ongoing re-release series of all early Tietchens albums between 1980-1991. *Notturmo* was originally released by Spanish label Discos Esplendor Geometrico in 1987 and also by Barooni on CD in 1992. Remastered version in a first edition of 600 copies in jewel case with full color artwork and poster booklet also featuring the original front and back cover. By the time *Studie für Klavier* (Formen Letzter Hausmusik, DS84) was released, it actually wasn't my first attempt to use the piano as a sound source. Various pre-studies came before this, but all which either were not characterized as such in their title or simply didn't make it onto record. I was intrigued by the great range of sounds it offers in general, but also by the multiple possibilities to produce sounds inside of the piano. Of course I was fully

aware that these techniques had already been used by other composers like Henry Cowell and John Cage in the past. Not only could I make use of a grand piano in 1986, I also had the technical equipment at hand which didn't leave nothing to be desired. I wasn't quite precise calling these pieces *Studien für Klavier (Piano)* by the way, as I was actually using a flügel (grand piano). I began preparing the strings in an almost old fashioned way, also producing sounds with unusual aids (electric gastr beater, wire brush, coins and others). Then in another step, with the help of the studio, I carefully started working on the recorded sounds. While doing this, I wasn't even afraid of using some good old avant-garde tricks, by the way. But I won't tell. The fact that *Notturmo* was released by an industrial label, shows how much the interest in unusual electro-acoustic music had grown at the time. In fact, *Notturmo* is nothing less than an industrial album. To my own delight and to the delight of the listeners as well, I used techniques which were introduced in the field of new music since several years already. As a result, *Notturmo* can be seen as a cross between musical styles. On one hand it sounds academic, but in fact it isn't. But the question whether this was U (popular) or E (serious) was obsolete anyway, as electro-acoustic experiments didn't exclusively belong to the circle of serious composers anymore. Of course I wasn't the first or only non-academic composer who produced music, which couldn't be categorized easily then, and maybe even still not until today. As a result, the exchange of these new aesthetic strategies with other musicians and listeners in the mid-'80s, further encouraged the musicians to produce such music, and as a result, labels such as Discos Esplendor Geometrico could be sure to sell a small edition of 500 copies in a fairly short time. The ears had opened up for this genre-crossing music and the heads were ready to accept. We had succeeded breaking new ground." [label info / liner notes]

**\* TIETCHENS, ASMUS & RICHARD CHARTIER - Fabrication do-CD (Die Stadt DS99\*, 2007) €18.50**

Very minimal, silent & mysterious drone- & microsounds, a re-work from TIETCHENS of CHARTIER-material. On the bonus-CD (first 500 copies only) we find additional material which is a little more demanding & concrete...

"The first collaboration by these two renowned sound artists.

FABRICATION saw its beginning during the production of RE-POST-REFABRICATED, a project in which artists were selected by Richard Chartier to rework/create new works from his 1998 CD POSTFABRICATED for its reissue in 2003. As it was intended as an open project, Asmus Tietchens continued to explore the source materials and suggested further formal collaboration. This evolved into the collaborative work FABRICTAION. The CD comes in a full colour 4-panel digisleeve with artwork and designed by Chartier. The first 500 copies incl. a bonus CD feat. the complete material created by Tietchens from POSTFABRICATED entitled »POST-FABRICATION" [label info]

**\* TIRATH SINGH NIRMALA - Bluster, Cragg & Awe CD (Digitalis Industries digi031, 2006) €13.00**

"Not too long ago, John Clyde-Evans made a huge splash with his phenomenal solo LP on England's Fisheye imprint. He also performed as an important member of the seminal UK group, Hood. After taking a seven year hiatus and committing to the path of Sikhism, he returned as Tirath Singh Nirmala. His continually unfolding backstory is interesting enough, but it's his music where the real magic and mystery stretch their silver wings. Nirmala returned to making music after his close friend and collaborator, Vibracathedral Orchestra's Neil Campbell, gave him some free software and set him on his way. Nirmala responded with nearly a dozen self-released, highly limited CDRs. The releases were filled to the brim with Eastern-influenced, transcendental drones and uplifting spiritual sound explorations. His manipulation of sine waves and use of obscure Asian instruments creates a wholly original and unique sound. As on his solo LP as John Clyde-Evans, Nirmala's ability to concoct sprawling, majestic drones using such simple terms is unmatched." [label info]

**\* TROUM - AIWS CD (Transgredient Records TR-05, 2007) €13.00**

"...The pieces on this new CD were recorded from 2002-2005 on Troum's own analogue equipment, all live to four-eight track recorders, without the involvement of computers. Troum, a duo (be it hard to believe), is best a live band, even when working in the studio. Their instruments are guitars, e-bow, bass, voices, accordion & flute, old vinyl. And oh, sound effects. Lots of those are involved in the music of Troum, but they never stand in the way of the end result. Spacious head music. Loud at times, quiet when necessary, but there is a certain roughness about the band, which is an element I really like. Even when things are quiet, they never really are quiet. 'Neheh' is just an example of some sparse organ like loops, feeding through some delay and bouncing gentle forward, but with a certain grittiness. Highly



atmospheric even when experienced without the help of any chemicals or other illegal substances and the best but perhaps more frightful experience when played in the dark and with the headphones tied to your head. You are bound to play it again, if not only because it might be too scary to leave the room... Of all things experimental, ambient and industrial (Menche, Zoviet\*France, Lustmord), Troum can easily stand the test and be the best of the lot." [FdW / Vital Weekly]  
"AIWS is the first full-length cd release from Troum since 2003. It covers studio-recordings composed from 2002-2005. These musicians have compiled some of their most favorable pieces through the years to be placed on this release. Presenting nine analogue(4&8 track) recorded compositions that lead the listener through vast feelings of beautifully deep melancholic and hypnotic states of mind. Composed with guitar-drones and harmonic phrases that are processed in various ways creating an atmosphere of the sublime and emotional meditative states that transcend listener to immerse within themselves.

Ingredients: Sufi-songs, old vinyl-crackles, acoustic & e-guitars, e-bow, e-bass, voice & whisperings, accordion & flute. Stunning photography & design work by Alan McClelland(Eye.lyft). One of the most emotional and profound Troum releases to date now available on Transgredient Records. Dedicated to *Eternity*. [press release]

TRACK LISTING of AIWS [\* and meaning of titles & phrases]

1. AHMATEINS
2. AGGILUS
3. SPIRARE
4. PER SONUM
5. PANTAH
6. [GA] PLAIAN
7. PENTHOS
8. NEHEH
9. PELETÄ

total length: 49:30 min

[\* AIWS=Eternity (gothic language), also shortcut for "Alice-In-Wonderland-Syndrome". 1. "Inspiration" (gothic) 2. "Angel - Carrier" (gothic) 3. "breathing - aspirating - sighing - smelling" (latin) 4. "through sound" (latin) 5. "way - path - line" (old indian) 6. "supplication" (persian) 7. "the sorrow of mourning - lament" (greek - also a greek god), 8. "Eternity" (egypt) 9. "escape - flight, also: rescue - salvation" (hebrew)

**\* TUDOR, DAVID - Music for Piano do-CD (Edition RZ 1018-19, 2007) €21.50**

"Doppel-CD mit Aufnahmen des herausragenden Avantgarde-Pianisten. Mit Klavierkompositionen von Sylvano Bussotti, John Cage, Morton Feldman, Christian Wolff.

David Tudor, Pianist - ein Beruf, eine Berufung, ein Leben. Von 1950 bis etwa 1965 war David Tudor der Inbegriff des Pianisten, der einfach alles spielen konnte. Rasch war David Tudor nicht mehr ein Name, sondern eine Instrumentationsanweisung, und Dutzende von Stücken waren geschrieben "for David Tudor". Schon um 1960, nachdem er alle Zumutungen der seriellen Klavierstücke bewältigt hatte, unterscheidet er zwischen Kompositionen, die ihn mit Leben erfüllen und solchen, die ihn kalt lassen - das Kernrepertoire Tudors kristallisiert sich heraus. Das Hauptkriterium für seine Wahl bildet den Eigenanteil, den er als Interpret an der Komposition hat. Er unterscheidet dabei fein zwischen der freien Wahl ("freedom of choice") zwischen vorgefertigten Teilen - gemeinhin Aleatorik genannt, wie beispielsweise Stockhausens "Klavierstück XI", das ebenso wie dessen Klavierstücke V-VIII Tudor gewidmet ist - von unbestimmten ("indetermined") Aktionen. Im ersten Fall haben sie eine Tendenz "to put me to sleep", wohingegen Stücke, die weniger einengend sind, dazu führen, dass er sagen kann "I feel that I'm alive in every part of my consciousness". Das Programm dieser CDs bildet diese Vorliebe ab." [ Frank Hilberg ]

**\* TUXEDOMOON - Vapour trails CD (Cramboy , 2007) €16.50**

"Mond über Athen: Die Avantgarde-Band feierte ihren 30. Geburtstag in Hellas. Das neue Album von Tuxedomoon markiert das 30jährige Bestehen der Avantgarde-Band, die sich 1977 in San Francisco gründete und deren Mitglieder heute über die ganze Welt verstreut leben. Das in Athen entstandene „Vapour Trails“ zeigt Steven Brown (Gesang, Klarinette, Saxophon, Keyboard), Peter Principle, (Bass), Blaine L. Reininger (Gesang, Violine) und Trompeter Luc van Lieshout in Bestform. Einmal mehr gelang es Tuxedomoon, die Atmosphäre des Produktionsortes auf subtile Weise in die Aufnahme mit einfließen zu lassen. So findet sich auf „Vapour Trails“ der Nachhall des griechischen Altertums genauso wieder wie das urbane Treiben der modernen Millionenstadt Athen. Das Album ist einzeln, oder als Teil der limitierten Box-Edition „7707 tm“ zusammen mit raren Archivaufnahmen, einer 160-minütigen DVD-Dokumentation sowie einer Live-CD erhältlich." [Indigo]

"Crammed is proud to present **Vapour Trails**, the latest studio album from cult legends Tuxedomoon. Pursuing the creative trails first blazed on 2004's Cabin in the Sky and 2006's Bardo Hotel, Vapour Trails was composed while being recorded

in a series of sessions between the Acropolis and the pilgrim road to the Eleusian fields in Athens, Greece in 2006." [label info]

**\* TUXEDOMOON - 7707tm 3 x CD+DVD - BOX (Cramboy , 2007) €38.00**

"Jubiläumsbox mit drei CDs und einer DVD – zum 30. Geburtstag der Avantgarde-Helden. Pünktlich zu ihrem 30-jährigen Bestehen überraschen Tuxedomoon nicht nur mit neuem Material, sondern gleich mit einer ganzen Jubiläumsbox. Die limitierte „30th Anniversary Box“ „7707 tm“ enthält neben dem brandneuen Album „Vapour Trails“ rare Archivaufnahmen, eine 2007 aufgenommene Live-CD, sowie eine 160-minütige DVD mit dem lange verschollen geglaubten Film „Ghost Sonata“, unveröffentlichten Videos, und der Dokumentation „Mythical Puzzle.“ [Indigo]

"Scheduled for September 07, Tuxedomoon's new album "Vapour Trails" happens to come out in the year of the band's 30th anniversary. To mark this occasion, Tuxedomoon & Crammed will also be releasing a **limited-edition boxed set** entitled "**7707 tm**", which will include the new album along with a **CD** of previously-unreleased archives, a **DVD** containing 160 minutes of rare or previously-unreleased videos, and a **live CD** recorded in early 2007. The DVD will consist of no less than 7 different sections, including the long-deleted "**Ghost Sonata**" film, a previously-unreleased series of **music videos** entitled "**A Thousand Lives By Pictures**", an on-the-road-documentary called "**Mythical Puzzle**", and late '70s-early '80s studio & live video **experimentations** ("Jet Wave" and "Colorado Suite")." [label info]

**\* 2KILOS & MORE - 8 floors lower CD (Jeans Records 04, 2007) €13.00**

Behind 2KILOS & MORE we find a french duo consisting of SEVERINE KROUCH (electronics, guitar, melodica) and HUGUES VILLETTE (electronics, rhythms) who also had a mCDR on TAALEM before. This is their first album where they present a quite large range of electronic music, from melancholic drone-pieces with shimmering guitars to more straight rhythm-based and experimental weird tracks.... worth to discover!

**\* UBEBOET - Spectra CD (Twenty Hertz TH017, 2007) €14.00**

UBEBOET ist das "transcendental ambience"-Projekt von MIGUEL A. TOLOSA aus Madrid, der auch das CON-V Label betreibt. Auf SPECTRA dominieren choralartige, fast hymnische Drones, feine Harmonien werden erahnbar, lichtell schimmernd und erhebend, mitunter werden leichte / leise field recordings (z.B. Schritte) eingemischt.. verträumt und melancholisch, emotional drones at its best !

"Having collaborated with (amongst others) Pablo Reche and Dale Lloyd on a number of netlabel releases and compilations for the likes of 'Non Visual Objects' and 'Earlabs', Ubeboet (Madrid based Miguel A. Tolosa & owner of the netlabel 'Con-v') brings us his first full-length solo release. Spectra is a simply gorgeous work that begins with the aptly titled 'Premia Lucis' and sets the scene for a series of hazy, drifting tracks that seem to blow in on the breeze and evaporate again with languid ease. Snatches of melodies are weaved together amongst dreamlike drones that guide us to a brighter light, elevating us towards the promise of something greater. An enlightened, wonderfully composed album that Twenty Hertz are proud to bring you." [label info]  
"....Maybe it's the small melodies that are used here and there that add just that little bit of extra needed to stand out, in a very positive manner, from the usual suspects in this field. It's an absolutely fine release and hopefully the start of more beautiful things" [FdW / Vital Weekly]

**\* ULTRALYD - Conditions for a piece of music CD (Rune Grammofon RCD2065, 2007) €15.00**

Kraftvoller "No Wave"-Sound und spannende Impro-Geräuschexperimente auf der ersten CD dieses Quartetts mit KJETIL D. BRANDSDAL am Bass, der ja auch von einigen Geräusch-Drone VÖs bekannt ist..... "ULTRALYD entstanden 2004, als die Saxophonlegende Frode Gjerstad vorschlug, dem Trio aus Gjerstad/Olsen/Hana einen Bassisten hinzuzufügen. Die allererste Probe mit Kejtíl D. Brandsdal, der auch bei NOXAGT spielt, erschien als selbstbetitelttes Album auf dem britischen Label FMR. Nach einer Englandtour im gleichen Jahr, nahm die Band mit "Chromosome Gun" das Album auf, das ihren Livesound zu der Zeit repräsentierte. Gjerstad verließ die Band und ULTRALYD machten für kurze Zeit als Trio weiter, bis sie den Gewinner des Young International Jazz Talent Awards, Kjetil Moster, am Saxophon verpflichteten. Nach zwei Touren und einigen Studiosessions veränderte sich der ULTRALYD Sound vom ursprünglichen chaotischen Free Rock in Richtung Komposition und Struktur voller Vielschichtigkeit, die Elemente der zeitgenössischen Musik, Electronica, Funk und Doom Metal integrierte und heute gern unter dem Titel „Chamber Rock“ läuft - so paradox wie das klingt.// This is the third full-length release by Norway's Ultralyd. This all-star quartet formed in 2004 when legendary saxophonist Frode Gjerstad

suggested that the trio Gjerstad/Olsen/Hana needed a distinct bass player. The very first rehearsal with Kjetil D. Brandsdal (also of Noxagt) was released as the self-titled album *Ultralyd* on the English label FMR in 2004. After a UK tour the same year, the band established the sound captured on the album *Chromosome Gun*, which was released in 2005 on the American avant-rock label Load Records. Frode Gjerstad decided to leave later in the year and for a short while the band operated as a trio before recruiting new sax player Kjetil Møster, winner of the Young International Jazz Talent award in New York in 2006. During two extensive European tours and several studio sessions, Ultralyd's direction slowly changed from a rather chaotic free rock approach towards composition and more structured forms of improvisation, experimenting with different layers and altered roles of the instruments, integrating elements from contemporary music, electronic music, funk and doom metal and ending up with something that might be classified as chamber rock. However contradictory that might sound. Ultralyd is part of the N-Collective, an international conglomerate of musicians, composers, improvisors and artists. Ultralyd is: Kjetil Møster (saxophones), Anders Hana (guitar), Kjetil D. Brandsdal (bass), Morten J. Olsen (drums, vibraphone, percussion)." [press release]

**\* VIBRACATHEDRAL ORCHESTRA - Versatile Arab Chord Card CD (VHF Records vhf#48, 2000) €14.00**

Zweite Album der inzwischen berühmten Impro-Drone Combo aus UK! Wieder auf Lager!

"Aus eigentlich chaotischen Strukturen erzeugt sich hier polymorph geschichteter Wohlklang, unter Einsatz vieler verschiedener nicht-elektronischer Instrumente.. " [old Drone Rec. info]

"The second full-length outing from the quintet of NEIL CAMPBELL, MICHAEL FLOWER, JULIAN BRADLEY, BRIDGET HAYDEN, and ADAM DAVENPORT. Like their UK cousins and fellow VHF recording artists Sunroof!, VIBRACATHEDRAL ORCHESTRA usually works from a base of modal improvisation. Led by Campbell's sawing violin, the group builds up arcs of lingering overtones beneath an undercurrent of melody. They cut the drones in their life with extremely effective bursts of near rock, in a style reminiscent of the pre-Nico Velvet Underground (circa 1966 or so). The band's combination of clattering percussion, droning strings, and considerable sense of where to put the "groove" makes them unique among their peers." [label info]

**\* VIBRACATHEDRAL ORCHESTRA - Dabbling with gravity and who you are CD (VHF Records vhf#66, 2002) €13.00**

Aufnahmen von 2000, endlose v.a. sehr perkussive Sessions, ein kreatürliches akustisches Durcheinander mit vielen Blasinstrumenten, toll wie alles plötzlich einen folkig-orientalischen Anstrich bekommt, 11 Stücke oder Indexe, fast 61 Minuten, das ganze hat Proberaum-Charme, wurde ja auch in der KÜCHE von MICHAEL FLOWER aufgenommen..

"New pressing of long out of print title by the classic quintet of Neil Campbell, Bridgit Hayden, Julian Bradley, Michael Flower, and Adam Davenport. Assembled from recordings of their weekly sessions in Michael's kitchen, the tracks here represent the joyous, celebratory side of the VCO - all forward motion, massed strings, percussion, horns, and little instruments rocketing forward in a swirl of sound. Compared to the more austere sounds of recent CD's like "Lino Hi" and "Versatile Arab Chord Chart," the tracks here take off from where the loose hippy chant and drum action of collectives like Amon Duul intersects with the ploygot instrumental approach of mid-60's Sun Ra (ref "Exotic Forest," "Shadow World," etc). "There is no chord formation that can be planned which creates elation or sadness, or any art which is profound enough to change anything fundamental about a person. There is just a resonance around us which musicians/artists are using or not using" - Bridgit Hayden on the VCO" [label info]

**\* VIBRACATHEDRAL ORCHESTRA - My gate's open, tremble by my side CD (Lexicon Devil lexdev012, 2004) €15.50**

Wiederveröffentlichung ihrer längst vergriffenen ersten LP von 1999. "A CD reissue of VIBRACATHEDRAL ORCHESTRA's My Gate's Open, Tremble By My Side album originally released in 1999 as an LP by Roaratorio in an edition of 250 copies. Includes all the monolithic sheets of organic, repetitive drones and subtle rhythm and groove explorations of the original along with three bonus tracks recorded during the same sessions. Australian import." [label info]

**\* VIBRACATHEDRAL ORCHESTRA - Wisdom Thunderbolt CD (VHF Records vhf#102, 2007) €14.00**

"*Wisdom Thunderbolt* marks the triumphant return of Vibracathedral Orchestra after more than three years in the wilderness of intermittent performance, tangential projects, and unfindable limited editions. The seven tracks on *Wisdom* are thee VCO's most rocking dispatch ever, neatly combining the Ra-like collage of tracks like "Wisdom Thunderbolt" with the insistent pulsing jams of "A Natural Fact" and

"Order of the Broad Eraser." "Ochre Dust" and "Rainbow Whirlwind" are more in the old-school VCO thick-blanket of sound, with tuned-percussion melody peeking out from the fog. After a surprise opening, "Sway-Sage" heaves with raucous drumming (courtesy of Magik Marker Pete Nolan) under the swells of sound. Hard to imagine, but this is the first widely available music (except for the *Tuning to the Rooster* comp) from the VCO since 2003's acclaimed *The Queen of Guess.*" [label info] "First proper full length in a while from these ur-drone space explorers, which is long overdue, considering the protracted near silence of VCO, and Matthew Bower all but abandoning his Sunroof! in favor of the noisier Hototogisu. Whatever you call that sort of music that Sunroof!/VCO traffic in, very few other outfits have managed to channel the same sort of ferocious guitar freakout and blissy ambient swirl into the magical metallic drift that those two groups did.

So here we have Wisdom Thunderbolt, featuring the VCO usual suspects (Neil Campbell, Mick Flower, Bridget Hayden, Adam Davenport) with a whole mess of special guests, underground drumlord Chris Corsano, the aforementioned Matthew Bower (Skullflower, Sunroof!, Hototogisu, etc.), Pete Nolan of the Magik Markers and John Godbert (Skullflower, Total) and the sound is exactly as we remember it. Thick and dense, swirling and blissed out, druggy and blurry, smeared and shimmering. There is percussion, it mostly tinkles and skitters, but occasionally pounds and swings, organs and synths are woven into weird little buzzing soundscapes, horns wail and skronk, guitars growl and jangle...

While the opening track is a ramshackle stumble, all over the place, but in a very good way, the second track is where the band locks into that perfect groove they've always been capable of. A blown out stretch of raga like buzz, tribal drums underpinning a simple riff, a spacey sea sick shimmer, all wrapped up in layers of guitar buzz and hissy synth, rich and thick and totally mesmerizing.

The rest of the record is more of the same, longform buzz drenched krautrocky drone jams, with some notable exceptions. The 12+ minute "Rainbow Whirlwind, which sounds like some lost Spacemen 3 jam, the guitars pulsing and throbbing, tones beating against other tones, the synths and guitars creating constantly shifting rhythms, interrupted in the middle by a blown out free noise fest, before slipping back into spaced out pulse and dreamy drift.

And, the uncharacteristically 'rock'-y intro to "Sway-Sage" that sounds like the Guess Who's "American Woman", before quickly slipping back into some super distorted space jam, with a glitchy buzz laid over a relentless rhythm, and with thick ropy swirls of guitar and synth buzz burying everything in that distinctly VCO warm washed out sonic blur." [Aquarius Records]

**\* VOLGA - Pomol CD (Lumbertron Trade Company, 2007) €14.00**

Trancig-tribale, durchaus ungewöhnliche hypnotische und z.T. sehr wuchtige Beats, ost-europäisch anmutender weiblicher Gesang, harmonische Flächen & Instrumenteneinsatz, manchmal hat das sogar einen Orient-touch, manchmal klingt es mehr nach Electro-Wave der 80er... Atmosphärischer, einnehmender Avant-Pop aus Russland! "VOLGA stammen aus Moskau, kamen 1997 zusammen und arbeiten seitdem extrem hart: auf Touren haben sie einiges der Welt gesehen und zehn Jahre nach ihrer Gründung steht mit "Pomol" ihr insgesamt siebtes (und fünftes Studio-) Album in den Startlöchern. Mit Alexei Borisov, der als bekannter Solokünstler elektronische Soundkunst erschafft, weben VOLGA einen dichten Electronica-Klangteppich, der mit bunten Mustern aus elektroakustischen Elementen, mantrischen Tanzrhythmen und traditionellen, schamanischen Folktexten glänzt. Die Texte von Sängerin Angela Manukjan stammen aus der russischen Folklore des 19. Jahrhunderts und lässt die Volksgesänge umso einzigartiger wirken. 'Pomol' ist auf der einen Seite eingängig und heimelig, auf der anderen Seite düster und akustisch kontrovers; aus den beiden Polen entsteht Musik, die das lose Konzept des Pop gründlich auf links zieht." [Cargo]

"The latest album by this Moscow-based group, scheduled to go into production anytime shortly, alongside the above release. Thirteen wonderful tracks that, helmed by the powerful, dynamic, expressive and unique voice of Angela Manukjan, sway between electronica's moody yet accessible outer reaches, folk and other traditional music, plus the same kind of sensibilities ensnared so well by contemporary pop's more wayward souls such as Bjork and Sigur Ros." [label info]

**\* VOUDOURIS, DIMITRI - NPFAL.1 / Palmos / NPFAL.3 / Praxis do-CD (Pogus Productions P21043-2, 2007) €13.00**

Vier interessante Arbeiten eines südafrikanischen Komponisten (geboren 1961 in Athen); so werden bei NPFAL.1 Originalklänge von afrikanischen Zeremonial-Instrumenten (Kundi & M'Bira / bzw. Kalimba) computergestützt in mysteriöse Granularwellen & -welten verwandelt, die die ursprüngliche Klang-Atmosphäre der Objekte beibehält. Ähnlich werden bei den anderen Stücken Klangdetails einzelner Instrumente analysiert und elektro-akustisch bearbeitet, so daß

bestimmte musikalische Parameter wie durch ein Mikroskop näher betrachtbar werden. Besonders gut gefällt das letzte Stück PRAXIS, wo ein griechisch-orthodoxer Chor herhalten muss für VOUDOURIS unheimliche Transformationen, die sich bis ins Unkenntliche auflösen, um dann wieder zurückzukehren zum Ausgangsmaterial. Genial! Wieder erstaunlich, zu welchen Neuentdeckungen das POGUS-Label animiert!

"South African composer Dimitri Voudouris (b.1961 Athens, Greece) began composing in the 90's. He composes for acoustic instruments, electronic sound sources, multimedia, including dance and theatre. He bases his technical and theoretical compositional approach in research of cognitive psycho-acoustic behavioral patterns in humans and the behavior of sound in relationship to continued environmental changes. His socio-cultural interests have led him to research the survival of music in the 21st century and the impact that media and technology have on the composer.

NPFAI. 1 (New Possibilities for African Instrument) is an electro-acoustic composition for kundi and m'bira with computer assisted processing. Kalimba or m'bira is a finger piano made of wood and metal strips used in ceremonial music. In Western Africa this instrument is known as m'bira and in Eastern Africa it is called a kalimba. The kundi a bowed harp is a ceremonial instrument originating from the Mangbetu tribe of the Congo. In NPFAI.1, working with each individual layer gave Voudouris better control in the change of sound characteristics as some sound phenomena changed, disappeared and new sound phenomena surfaced creating new possibilities. In Palmos, Voudouris chose three Western instruments - the Hammond organ, oboe, and the bandoneon - whose overtone and harmonic capabilities allowed for interlocking moments to take place, a phenomenon that is ever present in African traditional music. Spectrographic analysis of sounds produced by each individual instrument was carefully monitored which allowed for a deeper understanding of timbre [harmonic content], attack, decay and vibrato. Subtractive synthesis further allowed for the isolation of certain inaudible frequencies to be enhanced to an audible level and the elimination of others. These compositional elements allow the listener to perceive the sound as stable individual tone and noise spectra, frequently of surprising purity.

NPFAI. 3, third in a series of electro-acoustic studies, is for African marimba and computer assisted processing. The African marimba used in this work is a tenor marimba, used traditionally as a rhythm instrument. The marimba is tuned in Xhosa tuning with just intonation in Eb (with added A's). The instrument was played with traditional mallets; the recording was processed and constructed on computer. Granular, algorithmic and subtractive sound syntheses were used in the construction of NPFAI.3. These procedures were not to defamiliarize the sound of the instrument but rather to explore the deeper analogies of organic identity in the construction of micro sound environments, focusing on capturing the physical properties of the instrument and its organic sound textures. PRAXIS is a four-channel tape piece using a recording of Christian Orthodox Greek male choir and computer assisted processing. 566 sound compartments were created that ranged from 10 to 40 seconds in time duration. Each sound compartment was constructed and manipulated individually, allowing for better control in maintaining individuality in the sound structures. The computer further allowed for the individual micro-rearrangement of pitches in each sound compartment, leading to the notion of continuous macro-timbre. The methods used allowed for greater control in spatial differentiation of each sound. The distorted nature of the sound source was not eliminated but was build into the composition." [label info]

**\* VROMB - Sous Hypnose CD (Ant-Zen act202, 2007) €14.00**

"hypnosis - a process in which the critical thinking faculties of the mind are bypassed and a type of selective thinking/perception is established. this process can be achieved without any impact (consider the mind when it is half asleep or half awake). this album's intention is to aurally simulate a hypnosis session (such as one conducted by a hypnotherapist). if a 'subject' is willing to engage with the topic then different steps of hypnosis can be retraced while listening: preparation, induction (taking the subject from normal awareness to a state of enhanced relaxation), deepening (taking the subject from a very relaxed state into the fully 'hypnotized' state, where conscious thinking is minimized), purpose (when the subjects are asked to say or perform things) and finally awakening (when the subject is taken out of the hypnotic state). the music starts with straight forward (but calm) rhythmic patterns - patterns that are in place to reach a state of trance. the music changes the same way as the subject's perception does: rhythm is replaced with surreal ambient soundscapes, incomprehensible voices start to talk and then a constant but always changing flow takes over - a strange and unfamiliar experience is the result - due to the subject's inexperience. but the experience is never threatening as the final process of awakening is performed very carefully. either way, the subject will immediately realize the session is over. it matters not if you take the invitation to use 'sous hypnose' as an

occasion to start a fascinating experiment, or if you just want to enjoy the new work of vromb; this album is a highly recommended document of today's serious electronic music (as all of this great canadian artist's releases are)." [label info]

"There has always been a ritualistic and trance-inducing feeling in the music from Canadian composer Vromb. The brain behind the project, Hugo Girrard, has a quite unique expression with oscillating, minimalist frequencies, rotating sequences and bubbling technoid sounds creating his quite unique repetitiveness. The ritual factor is intact on this seventh full-length album titled "Sous hypnose" released on German label Ant-Zen Recordings. With a title that in English means "Under hypnosis" experienced listeners of Vromb should know that the ritual style remains. And it definitely does. Despite the intended titled, I doubt that many hypno-therapists would dare to let their average customer sink into this world of icy drones and cynic rhythm textures. Unquestionably though it would be a quite interesting experience for the patient. The nine tracks drift back and forth between futuristic sci-fi ambient and rhythm textures that develop from non-existing across subdued layers moving up to the front of the sound picture. The great French spoken voice of Vromb does penetrate occasionally sounding like the hypnotist himself. If you enjoy the frostbitten sonic world of Vromb you will definitely appreciate this latest sci-fi launch from the Canadian." [Vital Weekly]

**WESTERKAMP, HILDEGARD – Transformations CD (Empreintes Digitales IMED 9631, 1996) €13.00**

Fünf faszinierende Arbeiten (1977-1992) der kanadisch-deutschen Akustik-Designerin, die für ihre fließenden, poetischen Kompositionen allerlei field- & Umgebungsaufnahmen (z.B. Stadtgeräusche, Grillen, Raben, Nebelhörner und Fabriksirenen, etc etc) benutzt, die später im Studio nachbearbeitet werden... wie immer bei EMPREINTES DIGITALES kommt das ganze in einem aufwendigen Cardboard-Klappcover und mit dickem Booklet!

„Westerkamp creates new possibilities for listening. One can journey with her sound to inner landscapes and find unexplored openings in our sound souls. The experience of her music vibrates the potential for change. Her compositions invite interaction – a chance to awaken to one's own creativity. One can transform through listening as she has. In the music and soundscapes of Westerkamp we feel memory and imagination as we hear through the future." [PAULINE OLIVEROS].

"Vancouver based German with a strong interest in sound ecology and the use of everyday sound environments. ranges from walks through soundscapes to environmental compositions. a wonderful disc." [Anomalous Records ]

**WESTERKAMP, HILDEGARD – Into India CD (Earsay Prod. es2002, 2002) €13.00**

"Zweite CD der kanadischen Klangforscherin / Soundscape-Ökologin mit Aufnahmen aus Indien.. unglaublich schön, wie sich hier field recordings auftun, die sich langsam von konkreten & alltagsnahen Geräuschen ausgehend in immer sphärischere & magischer anmutende Klang-Dimensionen verwandeln.." [Drone Rec info 2004]

"Here's only the second full CD from one of the long-time pathbreakers of soundscape composition. Inspired by the composer's extended travels to India during the 1990's, the three pieces share a fascination with the beautiful chaos of Indian street and temple ambiances. "Gently Penetrating beneath the sounding surfaces of another place" bears perhaps the most resemblance to some of her earlier work, replete with subtle layering and brief cresecendos revealing a specific voice that just as suddenly and easily fades back into the underlying, ever-shifting currents of sound carrying the listener along. "Into the Labyrinth" seems to exist in a more mysterious place, where the sounds float free of their grounding sources and suggest that our ways of putting the world together may be less pre-determined than we'd thought. We can only imagine, enviously, how this sounded in its original 8-channel live format. "Attending to Sacred Matters", the longest piece here at almost a half hour, is the one I return to the most. Blending the sounds of spiritual practice, including hindu, muslim, sufi, and sikh, along with temple bells and recurring appearances of flowing water (and emerging warmly fierce readings by Vandana Shiva, celebrating the powerful role of water as a spiritual and social underpinning: ". . .people are free when they have access to water, safe water..."). While there is very little "natural sound" here besides the stream recordings, the feeling that I am left with in this piece is very much related to embracing, alive qualities of a richly mixed natural sound immersion. Tinkling bells, swelling resonant chords, chanted fragments, and pulsing rhythmic elements combine to create an organic, human sense of the universal qualities of being quietly present and honoring the inner ground of this world." [Earth Ear]

BACK IN STOCK !!

**\* WIESE, KLAUS - Divine Orbit CD (Stillclouds, 2007) €12.00**

"Composed and recorded 1987, but never released, now officially released on CD through russian Label "Stillclouds", the official seller is Faria Records. Drone ambient in the classic style of Klaus Wiese, like albums "Qumra" and "Samarkand". CD is packed to digipack.  
Klaus Wiese: Keyboards, Voice. Ted de Jong: Tabla." [label info]

**\* WIESE, KLAUS - Baraka CD (Nextera era2042-2, 2007) €14.50**

Wiederveröffentlichung dieses inzwischen 25 Jahre alten Tapes von dem durch Sufi-Mystik & orientale Instrumente stark beeinflussten KLAUS WIESE, der früher auch Mitglied bei POPOL VUH war. BARAKA scheint wirklich das allererste Tape von ihm gewesen zu sein...

"Originally released in the early 80's on cassette only, this timeless and legendary album is finally available on CD! Re-mastered and re-edited by Klaus Wiese himself, this masterpiece rediscovers one of the finest moments in Wiese's discography and his entire music career.

Enjoy a musical adventure with Tibetan Singing Bowls, Tambura, Zither, Ney Flute, voices, bells and field recordings.

Klaus Wiese explains : BARAKA is an arabic term and means "B l e s i n g from above". And this is the idea behind this music, which has its roots in the spiritual tradition of CENTRAL ASIA. It appears rough from the outside and uncompromising in its melodic shape... It's devoted to the "point of truth" and meant to purify the listener with "hail and rain" from "misleading" views. BARAKA was first produced in the early eighties and became a kind of "cult-music", especially in therapeutic circles. It was designed in a simplistic way with mainly natural instruments like Tamburas, asian harps, voices, bells, wind recorded in the desert and vibes from singing bowls. The simple way of production was meant to keep the "spirit" of direct expression alive...

Now after 25 years we found, it has not lost its charisma and the archaic impact on the psyche is still the same... So it was decided to let it appear again for a new generation of listeners...

All compositions by Klaus Wiese. Edited and remastered by Klaus Wiese in 2007. This Remaster: (P) + (C) 2007 Nextera under exclusive license from Klaus Wiese." [label info]

**\* THE WORK - Slow Crimes CD (Ad Hoc Records AD HOC 15, 2006) €14.00**

Re-Issue der ersten THE WORK LP von 1982 !

"First LP by *The Work*, formed in 1980 by Tim Hodgkinson and Bill Gilonis with Rick Wilson and Mick Hobbs. Song based, noise backed, tight-drum-riff-driven, complex, strange and edgy music, with a life-is-short basement aesthetic. Takes no prisoners. Reissued re-mastered." [label info]

**\* THE WORK - Rubber Cage CD (Ad Hoc Records AD HOC 14, 2060) €14.00**

Re-Issue der LP von 1991. "My favourite of all the Work records, so newcomers start here. Dense compositions, high quality, powerful recordings that explore the fringes of rock; pop fragments, hypnotic repetitions and highly evolved arrangements coupled with a fine exploration of sonorities and techniques, this has a strong and unique musical fingerprint, always surprising, while retaining its centre in performance. Now re-mastered with a dramatically improved sound. A modest classic." [label info]

**\* Y-TON-G / ASMUS TIETCHENS / KOUHEI MATSUNAGA - YAK CD (Monochrome Vision (mv13), 2007) €13.00**

8 tracks of mainly rather concrete silent & mysterious microsound-works from these three sound-researchers from Germany & Japan in collaboration, all have delivered basic materials and worked on stuff from the others, so it's quite a variable and out-balanced release...

"Concrete sounds and abstract constructions, endlessly recycled and digitally treated - the new album by Asmus Tietchens, Kouhei Matsunaga and Y-Ton-G is bearing the idea of total remix work.

Following the great tradition of mail-collaborations, this german-japanese trio recorded the new series of experimental music studies. Release date is 1st June 2007. Limited edition of 500 copies in jewelcase." [label info]

**\* ZEITKRATZER - Die Kraft der Negation CD (Volksbühne Recordings lux 003, 2003) €15.00**

ZEITKRATZER interpretieren 6 zeitgenössische Musikstücke, in ihrer unnaehmlichen Art, die Aufnahmen entstanden am 30. Juni 2002 in der Volksbühne in Berlin, darunter "Hamburger Lady" von THROBBING GRISTLE! Im Booklet ein langer Text von DIEDRICH DIEDERICHSEN. Details / Credits :

1. John Cage Telephones And Birds

Ausarbeitung: Reinhold Friedl, Burkhard Schlothauer, Ralf Meinz

2. Deicide Satan Spawn, the Caco-Daemon

Arr.: Ulrich Maiß, Adam Weisman

3. Helmut Lachenmann Pression (Cello solo)

4. Throbbing Gristle Hamburger Lady

Arr.: Ulrich Krieger, Reinhold Friedl

5. Kunsu Shim man lßt Dinge fallen und beobachtet sie - eine Herbstmusik

6. Terre Thaemlitz Sloppy 42nds Zeitkratzer Reinhold Friedl (artistic director, piano), Melvyn Poore (tuba), Franz Hautzinger (trumpet), Ulrich Krieger (saxophone, vocal on 2, 4), Johannes Platz (violin), Ulrich Maiß (cello), Alexander Frangenheim (doublebass), Adam Weisman (percussion), Luca Venitucci (accordeon, vocal on 4), Ralf Meinz (sound.) Rec. June 2002, Volksbühne Berlin. Recorded by Ralf Meinz. Mixed by Ralf Meinz & Reinhold Friedl.

**\* Z'EV - Forwaard CD (Korm Plastics kp3029, 2007) [ed. of 300 in 7" cover] €13.00**

"Since almost forty years z'ev belongs to the absolute fore front of experimental music. Playing percussive music he gained a lot of attention, but in more recent years he returned to working with electronic tape manipulation. One aspect is working with other people, such as Francisco Lopez or Kasper Toeplitz. On 'Forwaard' he uses field recordings made by Frans de Waard (hence the title), which are 'recoded' by z'ev into a forty minute, densely layered pattern of musique concrete. Many of the water like sounds disappear in the 'recoded' version and makes a particular strong work. The cover contains field photography Frans de Waard and was designed by Meeuw Muzak. It comes in the 15x15 cm cover that Korm Plastics has used before." [label info]

## 4.1. CD COMPS

**\* AUDIOTROP CD (Audiotrop 2007) €12.00**

New german label who use the slogan "lucid listening" with the first release, a nice compilation with mainly new names for us from the experimental / soundscaping / field-recording / drone / ambient-areas... ELFISH ECHO, FATAGAGA, 8M<sup>2</sup>STEREO, Z'EV, C.O.CASPAR.OSP, FURA BLISS, SHADES & SHAPES, LOSTHEIM. "Sound per se is still an adventure" as they say on the website. Very much worth to check out!

**\* BAUHAUS reviewed 1919-1933 CD (Salon Recordings LTM CD2472, 2007) €15.00**

"This selection of recordings (Walter Gropius, Josef Albers, Ludwig Mies Van Der Rohe) from the early 20th century goes deep into the mythos surrounding the Bauhaus school and the artists it gave birth to, and is punctuated by the work of five composers associated with it; Arnold Schoenberg, Josef Matthias Hauer, George Antheil, Stefan Wolpe and H.H. Stuckenschmidt. Of course for you to enjoy a disc such as this it helps to have an interest in the Bauhaus movement, but the music is really stunning and offers up some great examples of 12-tone and serialist composition. A real peculiarity of a disc which gives you a lot more than a simple history textbook." [label description]

**\* BEYOND IGNORANCE AND BORDERS. AN AFRICAN, MIDDLE-EASTERN, ASIAN NOISE AND ELECTRONIC COMPILATION CD (Syrphe 002, 2007) €12.00**

Ausserst bemerkenswerte Veröffentlichung des belgischen Kosmopoliten C-DRIK (Ambre, Ammo, etc.), eine Experimental-Compilation mit Acts aus Ländern mit denen man wirklich nicht rechnet! Breites Spektrum von Ambient bis Noise, Analog bis Digital, alles frisch & unverbraucht & meist mit grosser Energie versehen, die vielen Namen sind nahezu alle unbekannt, es gibt hier (aus der SOUND Perspektive) viele neue Welten & Musiken zu entdecken!!

"Throughout the last twenty years or so various noise compilations with focus on the different cultures around the Globe have been released; from the "Japanese/American Noise Treaty" (Relapse/Release) across "Sound Of Sadism : An International Power Electronics Compilation" (Crowd Control Activities) to the "Extreme Music From...."-series with editions focusing on Africa, Russia, Japan and Women (Susan Lawly Label). Now Belgium label Syrphe Records has brought us a new compilation of noise music. Titled "Beyond ignorance and borders" the compilation presents us for artists of nationalities from the Eastern world. The contributions do not come from Japan, the kingdom of Noise, but from other countries that are relatively unknown regarding noise music. And this is what makes this compilation very interesting. Twenty tracks from countries such as Vietnam, Malaysia, Singapore, Lebanon, South Korea (just to name a few), the styles ranges from extreme noise to breakcore and field recording. What makes this album interesting is that the origin of many of the artists represented on the compilation seems to saturate the expressional style on the contributions. Highlights on the compilation is the weird techno track "629" by Skorfuse (Philippines), harsh noise tracks such as "Useless summer" by Yan Jun (China) and the ultra-aggressive "Ithrane n ithige"

from Algerian artist Nepa los. Also the ear-shattering closer "The night as it was raining (aka 26 aunigrai)" from Goh Lee Kwang (Malaysia) is remarkable. This is certainly a great compilation, worth investing whether you are noise-head or simply an adventurous listener of the more extreme kind. Highly recommended!" [NM / Vital Weekly]  
Address: <http://www.syrphe.com>

**\* BREWERY IN PIOTRKOW TRYBUNALSKI do-CD (Beast of Prey bop 3.2, 2006) [lim. 444] €15.00**

Eine Industrial & Neo-Folk Compilation zum Thema "Bier" - geht das überhaupt? Das Ergebnis ist jedenfalls höchst bizarr & zum Teil höchst amüsant, wenn mit dreckigem osteuropäischen Slang Sauflieder zum besten gegeben werden. Aber es gibt auch sphärenhafte Elfen-Tracks, stampfende Marchmusik ("los, trink oder stirb!"), fröhliche Akkordeon-Folktunes mit Sprechgesang und völlig daneben liegendem Pfeiffen, dunkel herumbrummende Urzeit-Horden, etc etc... eine sehr kurzweilige Compilation, bei der man nicht alles zu bierernst nehmen sollte, mit grossem 28-Seiten Booklet.

"V/A „Brewery in Piotrków Trybunalski" is a special compilation, on which projects and bands recorded special tracks about beer. From feasting and chemical processes during production of beer to beliefs and myths. On two cd's their music presented:: DIVISION-S, ROSE ROVINE E AMANTI, HOROLOGIUM, ASMOROD, KREPULC, NEKYIA, THE ARKHAM, DANCE HOSPITAL, SATOR ABSENTIA, INFAMIS, NIEGRZECZNA PENSJONARKA, OUT OF SIGHT, I. V. LAB., WERMUT, THE WELL OF SADNESS, DESOLATION ZONE, BARBAROSSA UMTRUNK, DER ARBEITER, STORM OF CAPRICORN, PRZEMEK CACKOWSKI, DEAD MAN'S HILL, ISOTHESIS, HATI. book edition A5 - 444 copies.

Unconventional issue: A5 book, 28 pages with all graphics and photos made by bands. All printed on a special yellow paper. Cd's gripped by a special elastic to handle the cd. All is foiled, hand numerated to 444 copies." [label info]

**\* DANZA DE LA VIDA CD (Klanggalerie gg100 / Syntactic SYN63, 2007) [ed. of 500] €14.00**

Compilation of tracks that were planned for the Syntactic / Klanggalerie 7"es, but most of them were never published! O YUKI CONJUGATE, an amazing piece with vocals from STEVEN WILSON (BASS COMMUNION), BROKEN PENIS ORCHESTRA, BLAINE REINIGER (TUXEDOMOON), ANDREW LILES, DER BEKANANTE POST-INDUSTRIELLE TROMPETER, GRAF & ZYX, etc.. some tracks also come from long deleted SYNTACTIC 7", like the wonderful O YUKI CONJUGATE track! lim. 500

"In my personal opinion, the best CD we have ever done with a stunning line-up of Klanggalerie related artists: New and specially recorded tracks by Nurse With Wound's Andrew Liles, Mushroom's Patience's DBPIT and Dither Craf, Polish American composer Jerzy Marczak, Mr. Novo Homo and drummer of Der Blutharsch Bain Wolfkind, Wipeout and Fuckhead drummer DD Kern, as well as The Broken Penis Orchestra. Also included are rare tracks by Steven Wilson, Zyx and Cluster pioneer Roedelius and some long deleted 7" tracks from the Syntactic label by Tuxedomoon singer Blaine L. Reininger, Werner Möbius, O Yuki Conjugate and Mego electronic wizard Pita Rehberg. Limited edition of 500 copies with six page booklet." [Klanggalerie info]

**\* HEIZUNG RAUM 318 CD (1000Füssler 008, 2007) [ed. of 300] €13.00**

Eines schönen Tages kamen vier Hamburger Geräuschmusiker auf die für manch einen etwas absonderlich scheinende Idee, die seltsamen Klänge, die die kaputte Heizung an ihrem gemeinsamen Treffpunkt (dem sogenannten 'Raum 318') von sich gab, aufzunehmen und dies als Ausgangsmaterial für ihre eigenen Musiken einzusetzen. Die kurzweiligen und natürlich gar zauberhaften Ergebnisse dieses Einfalls sind z.B. mit "heiz" und "keine Wärme" betitelt und befinden sich auf diesem feinen Tonträger, und zwar kreiert von STEFAN FUNCK, GREGORY BÜTTNER, ASMUS TIETCHENS, und NICOLAI STEPHAN. Auch das Originalmaterial gibt es zu hören.

"The four musicians have been meeting weekly in room 318 for years, but only now did they create music using the acoustics of the room. To be more precise, using one element in the room: the heating. The heating has two problems: first, it doesn't heat. Second, it whistles. Problem one is unnerving, especially during the winter. Problem two can be used aesthetically: by turning the radiator knobs, not only can the pitch of the whistling be varied, by using several radiators a multitude of sounds and noises can be created. To add to that, the three radiators used influence one another so that the musicians can provoke aimed acoustic situations. The three radiators were played simultaneously and recorded using a room microphone to create the material for the seven tracks. The unedited version can be heard on track eight." [credits]

**\* IDIOSCAPES CD (Idiosyncratic Records idcd 001, 2007) €10.00**

Nice compilation on new belgique label, special priced!  
"The idea was to ask some of our favourite sound artists to take part in a compilation . . . and, to our surprise, they accepted. The only concept was that they had to provide a specific / particular / idiosyncratic piece. qualified as a "drone paradise" by lasse marhaug (of jazkamer), the result is a fine and coherent whole, full of extended textures, contrasted acoustic surfaces, subtle and strong. Idioscapes contains 70 minutes of authentic acoustic researches, with glitches, loops, noises, deep and glittering textures, subliminal frequencies and narrative inserts, punctured with sensible musical moments. idioscapes is a very nice object with a beautiful digipacked artwork.  
01 janek schaefer : scarlett arrives - for scarlett schaefer  
02 keith fullerton whitman : quest appartments, Newcastle NSW  
03 kritikal : critically fluffy  
04 rapoon : the moment screams  
05 kk null : idioscape / decomposition  
06 charlemagne palestine : la beauté et la bête  
07 steffen bashô-junghans : the blue hour  
08 sébastien roux : D 821  
09 troum : fantauma  
10 eve and the sickness : infected nature  
11 jazkamer (lasse marhaug) : ruido rosa 5 minutos  
12 daniel menche : cadence  
13 idiosyncrasia : filt\_h " [label info]

**\* IZNUTRI CD (Ewers Tonkunst HHE 014CD, 2007) €14.00**

Russian compilation compiled by (and for) IVAN "ASTERIUS" NAPREENKO, "dedicated to the Happy End of Times", with exclusive material from HUM, CISFINITUM, REUTOFF, KRYTOGEN RUNDLFUNK, SAL SOLARIS, HYPNOZ, NEUTRAL, SEDATIVE, CYCLOTIMIA, MAJDANEK WALTZ, O PARADIS, OTZEPENEVSHIYE, QUATPRO BRAVO EBALLIEROS, ALLERSEELLEN, RAPOON, and TROUM.

"Iznutri" ("From The Inside" in russian) is an international compilation of the eschatological music with a motto "Dedicated to the Happy End of Times". The story of mankind knows many examples of obsessions by eschatology, but they were never as common and overwhelmed as nowadays. In waiting for the end of Times we tried to listen that very special sound of solemn and enchanted yearning for deliverance.

"Iznutri" is a foreboding : the suffocating desert of the modern linear time will explode like a moldering mushroom one day, revealing the contours of eternal existence. But, only special Eye-Witness could survive this threatening transformation, and any of us must expect his appearance only from the inside. The following artists has granted us with their exclusive unreleased tracks: Cisfinitum, Allerseeelen, Reutoff, Sedative, Kryptogen Rundfunk, Majdanek Waltz, Sal Solaris, Hypnoz, Troum, Cycloimia, Otzepenevshiy, O Paradis, Rapoon, Neutral, Hum, Quattro Bravo Eballieros. The CD comes in a black and white fold-out digisleeve...." [label info]

**\* LISTEN TO SOMETHING DIFFERENT CD (Ars Macabre Records AMREC 04 CD, 2007) €13.00**

ARS MACABRE is a record-shop and mail-order in ROSTOCK (the very north-east of Germany) existing since 1995, who also co-organized many experimental concerts on the ship MS STUBNITZ in the harbour of Rostock. To celebrate the 10th anniversary of this shop (who works under quite difficult conditions) a compilation-project was started, which could finally be released now in May 2007. Some of label-owners Frank Krögers all-time faves were put together on this high-quality collection of experimental & electronic music: Old heroes that already ceased to exist or were silent for a long time (MUSLIMGAUZE, CONTROLLED BLEEDING, ETANT DONNES), famous long-existing projects (ASMUS TIETCHENS, HAFLETRIO, AUBE), ambient & dark drone-stuff (BEEQUEEN, TROUM, INADE, WINDFAHNENAMT), plus the anti-genre acts COLUMN ONE and DITTERICH VON EULER-DONNERSPERG.

"With all exclusive and previously unreleased songs, except Étant Donnés (appears on "La Vie Nouvelle" 2003) and Windfahnenamt (appears on "Windfahnenamt" 2001), LISTEN TO SOMETHING DIFFERENT offers not only a starting point for new listeners and musical explorers, but also a substantial addition to any experimental music lover's collection. One carefully assembled compilation that ambitiously unites 13 internationally acclaimed experimental artists and is released as a fine 6-panel digipak CD. Ars Macabre is a record store and mail order service operating in Rostock, Germany and is specializing in the distribution of experimental music since 1995." [label info]

**\* ROULETTE RUSSE POUR UN PEU DE CAVIAR CD (Monochrome Vision (mv12), 2007) €13.00**

DMITRY VASILYEV ist seit Jahren mit seinem I.E.M.-Magazin einer der Hauptakteure und Unterstützer der russischen Experimentel-Elektronik-Drone Szene; seit einiger Zeit nun betreibt er darüberhinaus das

MONOCHROME VISION-Label, welches neben Wieder-veröffentlichungen längst vergessener Perlen des globalen Experimental-Undergrounds auch aktuellen Musiken verlegt. Der Franzose PHILIPPE BLANCHARD hat nun, als Kenner der russischen Szene, für Monochrome Vision eine Compilation mit einem Querschnitt zusammengestellt, die wieder beeindruckend zeigt, welche besondere Qualität viele russische Experimental-Projekte aufweisen. Neben bekannteren Drone Records-Favoriten wie CISFINITUM, HUM und BARDOSENETICCUBE finden sich hier auch für uns neue Namen wie KOLPAKOPF, INSTANT MOVIE COMBINATIONS oder INTERIOR DISPOSITION.... hervorragende Tracks, meist im "transcendental / experimental Drone"-Bereich. Einen wirklichen Ausfall gibt es hier nicht zu vermelden, und so möchten wir diese Comp. fast uneingeschränkt empfehlen, man kann sie "in einem Rutsch" durchhören!  
"The compilation of exclusive tracks by russian artists, intended for the presentation on "Bruit de la neige" 2007 festival by Studio Forum (Annecy, France). Some of them are good known in Russia and worldwide, some are just the newcomers, but all are showing the great potential of russian experimental music scene in the fields of electroacoustic, abstract electronic music, drone ambient and noise collages. Release date is 30th March 2007. Limited edition of 500 copies in jewelcase." [label info]

**\* SUR-TERRE.NET: Soundtrack for variable fiction, directed by Chatonsky CD (Ytterbium 17, 2006) €13.50**

Geräuschkunst- & "Experimental Drone"-Soundtrack für einen Film von GREGORY CHATONSKY, der für ARTE TV produziert wurde. Die Highlights kommen unserer Ansicht nach von FRANCISCO LOPEZ, PITA & HAZARD, die mit tiefbassigen knirschenden Drones und wahren Rauschbomben begeistern, insgesamt eine sehr abwechslungsreiche Compilation zwischen digitaler Electronica & field-recording Geräuschkunst.  
Soundtrack for an ARTE-film by GREGORY CHATONSKY, with tracks by: SCANNER, FENNESZ, ATAU TANAKA / FRANCISCO LOPEZ, STEVE RODEN, VLADISLAV DELAY, TIM HECKER, HAZARD, PURE, PITA, CHRISTOPHE CHARLES, HELLER, ABSTRACKT KEAL AGRAM, ROBERT BABICZ, GENERAL MAGIC...

**\* UNTITLED. A TRIBUTE TO ZDZISLAW BEKSINSKI CD (Wrotczyk Records WRT004, 2007) €16.00**

Compilation dedicated to the polish painter & sculptor Z. BEKSINSKI, who was murdered in Febr. 2005 in Warsaw. Includes 12 postcards with replicas of his dark & surrealistic paintings (all untitled). Unreleased tracks by: ASMOROD, CONTEPLATRON, DESIDERII MARGINIS, GUSTAF HILDEBRAND, HIS DIVINE GRACE, HYBRYDS, INADE, JOB KARMA, KRATONG, NECROPHORUS, SVARTSINN, ZENIAL. Very beautiful edition (oversized map-cover), recommended!  
"Two years ago we were all shocked by the news about the death of Zdzislaw Beksinski, one of the greatest painters of the XX century, murdered in his flat in February 2005. It's a great loss for all people who appreciated a great artistic value although he was considered as a creator of dark and gloomy paintings and it was not so easy to deal with his visions. 12 artists from 7 countries decided to pay a tribute to Mr. Beksinski and create a compilation which will help us firstly to remember about his outstanding paintings and secondly spread the knowledge about Mr. Beksinski among those who did not have a chance to appreciate his craft while he was alive. The compilation will be released on Feb 21st which is the second anniversary of the tragic death of Mr. Beksinski. The Album contains special tracks, never released before and inspired by the works of Mr. Beksinski. As his paintings were never titled, all tracks are unnamed as well. It is not possible to transform the image into the music, but, we believe, it is possible to create the music illustrating the image, reflecting the mood of somebody's visions... Try to guess Beksinski's visions dreams and nightmares...  
Please notice: Part of the proceeds of this release will be handed over to the Muzeum Historyczne of Sanok, the major owner of Beksinski's works. It will support the Gallery of Zdzislaw Beksinski. Copyright Ó for the replicas of Beksinski's painting by Muzeum Historyczne of Sanok. Format: CD, folding cover + 12 charts with replicas of Beksinski's works" [label info]

**\* WILD TIGERS I HAVE KNOWN CD (Durtro Jnana 2007) €14.50**

"*Wild Tigers I have known* ist schwules Kino von Cam Archer. In dem künstlerisch anspruchsvollen Film geht es um einen 13jährigen Jungen der seine Homosexualität entdeckt. Der wunderbare Soundtrack dazu kommt hier auf CD und stammt in der Masse aus dem aktuellen Current 93 Umfeld, was ihn für uns interessant macht. Allein schon das kurze aber fesselnde Intro von David Tibet ist - wenn man seine Stimme mag - faszinierend, die restliche CD schwebt in meist spärlichen und folkigen Klängen." [Neofolk.de]

"Durtro/Jnana is honored and excited to announce the release of the soundtrack Songs From Cam Archer's film *Wild Tigers I Have Known*. Andria Degens and Cam Archer have produced the album. The CD features songs and music selected by Archer, along with original sketches and photo stills from the film. The 13-track collection features unreleased songs from Djuna Bel, Pantaleimon, Anders & Woods, and Emily Jane White, along with previously released material by Six Organs of Admittance and Current 93, and songs specifically composed for the film by the filmmaker's brother Nate Archer." [label info]

**\* WOMEN IN ELECTRONIC MUSIC – 1977 CD (New World Records 80653-2, 2006) €13.00**

Wieder erhältlich, dieser Klassiker, erschien vorher auf "Composers Records" (1997)!

"Re-Release einer der wenigen Compilations der elektronischen Musik (LP von 1977!), die nur Komponistinnen präsentiert. Am bekanntesten sicher LAURIE ANDERSON und PAULINE OLIVEROS, aber auch die Arbeiten von JOHANNA M. BEYER, ANNEA LOCKWOOD, LAURIE SPIEGEL, MEGAN ROBERTS und RUTH ANDERSON können sich sehen und hören lassen!" [old Drone Records info]

"This is a long-awaited reissue of the CRI CD of the classic 1750 Arch LP. The music on this album exhibits an exciting, wide-open, freewheeling approach to the medium of electronic music which has come to be typical of this genre in the late 1970s. No longer are composers obsessively concerned with the agonizing, expressionistic, and purely 'electronic' (synthesized) sound formulas which marked much of this music composed between the mid Fifties and the late Sixties. Instead, today we have composers willing to mix media and sonic materials in thoroughly inventive ways to achieve ends which are new-sounding, and often more engaging, than that of the 'academic' avant-garde. This is the outgrowth of a fundamental change in concerns which has been evolving not only among the composers on this album but also in a growing segment of the musical avant-garde, of which these members are some of the most fecund and inspired. These new sources of inspiration certainly were not as widely shared fifteen years ago. Several composers represented here are deeply concerned with Eastern influences: meditation, healing, trance, states of serenity. Others are inspired by traditional (or 'ethnic') musics and their subsequent metamorphoses into such popular forms as rock and roll. Still others bring to bear a sense of wit and satire, rarely a prominent feature of avant-garde music in the early 1960s. This first anthology of women's electronic music demonstrates great refinement and skill at work in a variety of different styles, several of which are unfamiliar or new even to those who follow contemporary music. The fact that these pieces are more listenable than that of the Sixties avant-garde does not point to a musical regression as some critics have overeagerly assumed when discussing modern works using, say, consonant harmonic structures. Rather, and I think this is common denominator for these pieces and something which women composers and artists have been instrumental in legitimizing again for this period in time, these works signify a new consciousness of the relationship of art to human life and the important and positive interaction which can be the role of a more personalized art in our day-to-day experience.' Charles Amirkhanchian, August 1977. 'music of the Spheres' (1938) (Johanna M. Beyer), 'World Rhythms' (1975) (Annea Lockwood), 'Bye Bye Butterfly' (1965) (Pauline Oliveros), 'Appalachian Grove I' (1974) (Laurie Spiegel), 'I Could Sit Here All Day' (1976) (Megan Roberts), 'Points' (1973/74) (Ruth Anderson), 'New York Social Life' (1977), 'Time to Go' (1977) (Laurie Anderson)." [label press release]

**\* 20 JAHRE INVENTIONEN VI CD (Edition RZ 10016, 2007) €14.00**

"Elektroakustische Kompositionen von Edgar Barroso, Mario Verandi, Paul Wilson, Ricardo Climent, Vladimir Djambazov und Ludger Brümmer. Aufgenommen bei den Inventionen Festivals 2005 und 2006" [label info]

Diverse newcomers from the "academic" New Music-area are to find on this great new compilation from Edition RZ, presenting the participants from the INVENTIONEN-Festivals in Berlin 2005 & 2006. Most composers work with field recordings or acoustic object phenomena and process these sounds with digital software means.

The brilliant piece from EDGAR BARROSO i.e. uses only the "noise"-components of instrumental sounds (called "residuals") and creates with help of the new software (SMS-Spectral Modeling Synthesis) amazingly complex layerings of the "secondary" noises.

## 5. BOOKS & MAGS

### \* AUF ABWEGEN Nr. 36 (Frühjahr 2007) €5.00

articles & interviews with / about FEAR FALLS BURNING, EARTH, SUNN O))), SIX ORGANS OF ADMITTANCE, RONNIE SUNDIN, BILL VIOLA, tons of reviews, much better layouted than before, german language mainly !!

### \* BAD ALCHEMY No. 54 (Juni 2007) mag €3.00

long reviews about releases from AUF ABWEGEN, AMBIANCES MAGNETIQUES, CUNEIFORM, DEKORDER, DRONE RECORDS, TROUM, EMANEM, EMPREINTES DIGITALES, INTAKT, KOMPLOTT, KORM PLASTICS, MONOCHROME VISION, ReR MEGACORP, Y-TON-G, TZADIK, GHEDALIA TAZARTES, and much more, concert-reviews (OTOMO YOSHIHIDE QUARTET, SURVIVAL UNIT III, VAN DER GRAAF GENERATOR), DVD-reviews, 88 pages, german language, A5-format

### \* BAD ALCHEMY No. 55 (August 2007) mag €3.00

"PORTRÄT PAAL NILSSEN-LOVE; THE THING vs ZU: LIVE IM W71; JOHN ZORNS POSSESSIONS; BELGIAN SOUNDSCAPES: HALF ASLEEP - IGNATZ (Michael Zinsmaier); DAS POP-ALPHABETH: BEINS - RLW; DER PROVOKATEUR UND DIE DAME: KOMMISSAR HJULER UND FRAU; LEST, IHR RATTEN: ÜBER DISCO EXTRAVAGANZA & SURF-BEAT ABC; PORTRÄT COR GOUT: SAVE THE DORMOUSE; 88 Seiten, keine Werbung." [Verlagsinfo]

### \* DISCO EXTRAVAGANZA. Eine Reise ins Wunderland der sonderbaren Töne

von Jens Raschke (Ventil Verlag, 2007) €13.90

"Ein hochkomisches Compendium über die sonderbarsten Platten der Musikgeschichte.

Was haben Captain Kirk, eine Lady aus Hongkong, Amerikas erster Hippie, Miss St. Louis 1926, der Gründer der Satanskirche, ein israelischer Gabelbieger und eine Horde kanadischer Schulkinder gemeinsam? - Sie alle haben mindestens einmal in ihrem Leben einen Tonträger aufgenommen, der fernab von allem liegt, was der durchschnittliche Konsument für gewöhnlich unter dem Begriff "Musik" versteht, und den sich vermutlich nur die wenigsten Liebhaber der sogenannten "schönen Töne" ohne Gewaltandrohung ins Regal stellen würden.

Der Soundforscher Jens Raschke hat die kuriosesten Aufnahmen der Musikgeschichte zusammengetragen und mit den nicht minder ungewöhnlichen Biografien ihrer Macherinnen und Macher garniert: vom singenden John-Lennon-Medium über einen gesichtsverbrannten Produzenten für Beerdigungsmusik bis zur verschollensten Platte des Universums.

Disco Extravaganza ist eine irrwitzige Reise durch das Wunderland der unerhörten Töne, hin- und hergerissen zwischen Spott und Ergriffenheit, Stutzen und Begeisterung. Das erste und ultimative deutschsprachige Compendium zum Thema "Incredibly Strange Music" liegt hiermit endlich vor." [Verlagsinfo]

### DREAM MAGAZINE No. 6 (2006) €11.00

Articles about CURRENT 93, MICHAEL GIRA, STEVE RODEN, SIX ORGANS OF ADMITTANCE, VIBRACATHEDRAL ORCHESTRA, WINDY & CARL, and many more from the wyrd-folk & impro/psych-drone scene; incl CD with previously unreleased material by NICK CASTRO, MY CAT IS AN ALIEN, VIBRACATHEDRAL, etc etc over 100 pages.

### DREAM MAGAZINE No. 7 (2007) €11.00

Articles about BEEQUEEN, LOREN CONNORS, HENRY FLYNT, SHARRON KRAUS, TOR LUNDVALL, etc.etc. , incl. CD with previously unreleased music by YELLOW6, FREIBAND, TOR LUNDVALL, etc etc.. almost 100 pages.

### \* EXTRACT - PORTRAIT OF SOUNDARTISTS BOOK / 2 x CD (Nonvisualobjects NVO 011, 2007) [lim. 500] €36.00

"Since we started the label Nonvisualobjects two years ago, many collaborations with artists worldwide have arisen, a large, growing network has evolved and an extensive body of work has been formed that we would like to explore and try to sum up. The book developed from the idea of presenting an extract of artists involved in the current experimental electro-acoustic music scene, often following a rather reduced approach in their work. We would like to present artists that work in different areas in this field of electroacoustic music, to cover a large spectrum even in this quite specific area. With essays, interviews, photos, drawings and other materials presented in this book, we try to

look at the motivation and intention behind the sound production from different perspectives, to possibly allow for a new-extended approach to this form of music. Many of the artists involved in this project do not exclusively work with sound, but also in other artistic disciplines. In this book we would like to present these other sides of their work to allow crossreferences-crosslinks to open up new aspects of the music.

EXTRACT contains interviews, essays, photos, drawings and 22 tracks by: Keith Berry, Richard Chartier, Taylor Deupree, Heribert Friedl, Richard Gare, Andy Graydon, Bernhard Günter, John Hudak, I8U, Dean King, Dale Lloyd, Roel Meelkop, Will Montgomery, Tomas Philips, Steve Roden, Jos Smolders, Steinbrüchel, Nao Sugimoto (aka mondii), Asmus Tietchens, Toshiya Tsunoda, Ubeboet and Michael Vorfeld.' Limited edition: 500." [label info]

"....The sheer silence of Chartier, I8U, Dean King and Meelkop, but also the street sounds of Gunter, the radio looped minimalism of Hudak, the looped ambience of Taylor Deupree (who has a true trademark sound by now), drone like material from Dale Lloyd and Keith Berry, Jos Smolders' musique concrete based on environmental sounds, or even a bit more noise based as with Will Montgomery. It's the smaller variations perhaps to the untrained ear, but major ones to people who are used to microsound. Also included are Heribert Friedl, Richard Gare, Andy Graydon, Tomas Philips, Steinbrüchel, Nao Sugimoto, Asmus Tietchens, Toshiya Tsunoda, Ubeboet and Micheal Vorfeld. One could wonder a bit over the selection here, which seems a bit arbitrary. Why no Francisco Lopez, Stephan Mathieu or Marc Behrens? But it's perhaps too much of a personal selection, but at the same time it introduces us to some lesser known people such as Andy Graydon, Richard Gare and Micheal Vorfeld (who is better known in a different scene, I guess, that of improvised music). This is an incomplete overview but it may serve as an excellent introduction to the uninitiated as well as shedding some light on some of the people we know so well, but who don't get so much coverage in the real press. As such the best book this year so far." [FdW / Vital weekly]

### \* FEAR DROP No. 13 mag (Fear Drop 2007) €12.00

Great new issue with long articles about JANEK SCHAEFER, RAPOON, JOHN BALANCE, RICHARD CHARTIER, NADJA/AIDAN BAKER, KK NULL, TOY BIZARRE, LIONEL MARCHETTI, etc... plus bonus CD with mainly exclusive material of most of the artists featured in the mag (and also: REFORMED FACTION OF ZOVJET FRANCE, NETHERWORLD..) ... plus small extra mag with review only.....french language. Price a little higher now but this is really essential.

## IKONEN – Zeitschrift für Kunst, Kultur und Lebensart

### \* IKONEN-MAGAZIN Nr. 9 (Ikonenverlag, 2006) €5.50

"Documentes - George Bataille-Ausstellung in London  
Von Bettina Papenburg  
Artur Omar - Fotograf der Ekstase  
Von Peter Schulze  
Interview mit Lutz Dammbeck  
Von Oliver Meyer  
Fakir Musafar - Vater der Modern Primitives  
Von Birthe Klementowski  
Johnny Depp Der postmoderne Rebell  
Von Thomas Klein  
Hans-Jürgen Syberbergs Geschichtsmontagen Teil 2  
Von Bernd Kiefer  
Der Dichter Walt Whitman  
Von Dominik Irtlenkauf, mit Fotos von Paul Cava  
10 Anmerkungen zu Brian de Palma  
Von Ivo Ritzer  
Todestraumata im Kino  
Von Alexander Geimer  
Das sechste Gebot - Der Musiker Patrick Leagas und 6 Comm  
Von Gernot Musch  
Jonathan Caouettes TARNATION  
Von Alejandro Bachmann  
Rezensionen: Laibach, Sunao Inami, Graumadh, Schloss Tegal, Arktau  
Eos, Karjalan Sissit, Tribe of Circle, Joolie Wood, Ure Thrall, Dernière Volonté, Botho Strauß ("Mikado")  
Beilage: Katalog von absolut Medien" [Verlagsinfo]

### \* IKONEN-MAGAZIN Nr. 10 (Ikonenverlag, 2007) €5.50

German language cultural magazine, 5th anniversary issue 64 pages (16 more!), printed on high quality paper, full of strange and extreme impressions: articles on Wiener Aktionismus, shamans in Korea, Lydia Lunch and pro-porn feminism, Woven Hand, Arrabals surrealism, Johnny Cash at Folsom Prison, The Stooges Reunion, Franz Kafka's heritage, Jean Genet's poetic cruelty, Films on 'Secret Germany' and

Céline, Tsukamoto, Rozz Williams and much more. Reviews: NIN, Deutsch Nepal, Desiderii Marginis, Sixth Comm, Circular, Post Scriptvm, Darkwood, Lady Morphia...

**\* ODRADEK - Nr. 5 (Summer 2007) mag (Wachsender Prozess, 2007) €5.00**

DIY-magazine issued by TBC from Hamburg, with lots of reviews from the experimental underworld plus interviews & articles about WÄLDCHENGARTEN, FLYING LUTTENBACHERS, ECUADOR SZENE BERICHT, JEROME NOETINGER, "RAUSCHEN IST DER SOUND DER DIFFERENZ", ETAT BRUT, CHRISTIAN RENOU / BRUME. german language.

## TESTCARD

**\* TESTCARD Nr. 16: EXTREMISMUS BUCH (Ventil Verlag, 2007) €14.50**

Das neue Testcard ist für Experimental- & Noise-Freunde nach der SOUND-Ausgabe (Nr. 3) sicher die interessanteste Ausgabe seitdem, sehr zu empfehlen!

"Nahezu alle Provokationsstrategien von einst sind im Kapitalismus aufgegangen, also von der Mode und Kulturindustrie einverleibt worden" Hier ein Auszug aus der Inhaltsübersicht:

Torsten Nagel: "Es ist deutsch in Kaltland." Die Verschmelzung von Pop und Nation zum Mainstream.

Jens Thomas: Anti-Anti-Flag. Über den neuen Normalisierungsschub von Nationalfarben.

Martin Büsser: Alles nur ein Missverständnis. Über die Verwurzelung "extremer" Musik in der bürgerlichen Kultur und den "Extremismus" des Mainstreams.

Nicolas Dierks: Eine kurze Einführung zur Skandalgeschichte der Musik.

Peter Kaemmerer: Radikal-Crossover. Mark Stewart & The Maffia. The Pop Group Interview.

Florian Sievers: Throbbing Gristle. Katharsis gegen Konventionen.

Andreas Rauscher: Radikaler als die Sex Pistols? Die Story von Public Image Limited.

Matthias A. Rauch: Extrem (un)gefährlich. Die Möglichkeit des subversiven Extrems in der Postmoderne. Ein Gespräch mit Mayo Thompson.

Susanna Niedermayr: Wenn man mit dem ganzen Körper hört. Körperliche Grenzerfahrung als Musik.

Ed Benndorf: Runzelstirn & Gurgelstock. Im Gespräch mit Rudolf Eb.er und Daniel Löwenbrück über Noch-Musik und Psychohygiene.

Frank Apunkt Schneider: Der Zusammenprall alter und junger Rebellen. Oder: Was Punk im Mai 1977 im Fachblatt zu suchen hatte.

Martin Büsser: Zu extrem für MTV. Die vergessene Generation. Im Gespräch mit dem Regisseur Paul Rachman (American Hardcore).

Kommissar Hjuler: schlimmer als die Polizei erlaubt. Tonbandprotokoll einer polizei-internen Anhörung, ans Licht der Öffentlichkeit gezerzt von Johannes Ullmaier und Stefan Bremer.

Susann Witt-Stahl: "Party in der Gaskammer ...". Der Holocaust und die Grenzen der Kulturindustrie.

Christian Hißnauer: RAF exploited. Terror-Spektakel zwischen Blutorgie und Schwulenporno.

Marcus Stiglegger: Die Wüste, das Nichts. Radikal existenzialistisches Kino von Bruno Dumont.

Enno Stahl: Aktionskunst, Schmerz und Hard Core. Extreme Positionen in der zeitgenössischen Performance.

Moritz Honert: Der will nur spielen. Ein Interview mit Jonathan Meese.

**\* YASUNAO TONE - Geography and Music BOOK & mCD (Ashiya City Museum of Art & History, 2007) €15.50**

"An exhibition catalog + mini CD for his first live performances in Japan after 28 years. An interview (text only in Japanese... but includes many rare photographs), criticism, bibliography, discography. 12 x 18cm, 50pp. CD is recorded Tone's unreleased work Geography and Music (1979) performed by John Cage-Takehisa Kosugi (reading), David Tudor (piano), Martin Calve (Chinese 7 strings zither) in 1983." [label info]

**\* WIRE. THE - Issue # 279 (May 2007) mag & CD €8,75**

116 pages, DEREK JARMAN, RHYS CHATHAM, CARLOS GIFFONI, etc. plus "The Wire Tapper 17" CD with THROBBING GRISTLE (exclusive edit!), STIMULUS, ZELIENOPLE, KEN IKEDA, KAMMERFLIMMER KOLLEKTIV, and 15 more tracks!

## 6. T-SHIRTS / ART-OBJECTS / OTHER STUFF

### T-SHIRTS:

**\* BASS COMMUNION - Loss T-SHIRT (Soleilmoon, 2007) [ed. of 100, size L] €20.00**

Äusserst schönes T-Shirt mit dem LOSS-Cover und goldener Umrandung auf braunem Shirt!

"100% cotton Hanes 'Beefy T' shirt, dark brown, with the quietly evocative cover art from the "Loss" DVDA+CD package printed on the chest. An antique border printed in metallic gold frames the image, and the names "Bass Communion" and "Loss" are printed directly below." [Soleilmoon]

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